

Spring 2020 – Special Topic Descriptions

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Course	Section	Last	Description
ENG 106	G2 H1	Benites- Kaplan	<p>Social Justice Today</p> <p>In this section of English 106, we will explore the relevance of social justice issues through composition. As a community of writers, we will analyze and write about multiple equity topics from the lens of poverty and privilege. Society agrees that our world would be a better place with less poverty and more equity, right? Yet, we seem to disagree on who or what in the system should make this happen. Beyond poverty and privilege, we will address “structural violence” (Farmer, 2011) a construct that preserves racism, sexism, classism, gender, LGBTQ, and religious prejudices that tend to merit dominant groups. Through a series of readings, writing assignments, and discussions surrounding social justice theories, we will delve into the root causes of inequity and advocate for societal change. This course will help you critically think about many of the issues we face today.</p>
ENG 106	N1 O1 P1	Burley	<p>Love 106: A Multidisciplinary Look at Love</p> <p>This section of 106 will focus on a multidisciplinary look at love. Through reading and analyzing texts from popular culture, feminist biology, cultural anthropology, and modern literature, we will explore how various disciplines respond to love. You will search your own discipline to write about how love affects it.</p>
ENG 106	C4 D6 E6 F3	Cash	<p>Rewriting difference: Vampires and Society</p> <p>Through an analysis of print, art, and digital sources, this class will encourage you to rethink and write about the way we understand the “monster” in society. Themes will include, but are not limited to, gender and sexuality, predator and prey, othering, and the shifting power of the gaze. You will engage with primary texts and secondary research, formulate your own ideas and arguments, and communicate those ideas effectively to a given audience within a specific rhetorical context. To increase the effectiveness of your writing, this course will promote a cooperative learning environment to help you refine your writing strategies through in-class writing and drafting, discussion, workshops, and peer and instructor feedback. All your work in this class will culminate in a final research project in which you will use multimodal techniques to research and write about monstrosity in contemporary society.</p>
ENG 106	A1	Christmas	<p>Monsters in Literature</p> <p>This course will focus on representations of monsters in literature, as well as their visual media counterparts. During this course we will be attempting to answer the following questions: What defines a “monster”? How are monsters portrayed in these works? How do these representations impact our understanding of monsters? How does the portrayal of the monster change between literature and visual media? Why does this shift happen? Along with the exploration of these questions, we will also be engaging with secondary research and developing writing strategies to improve the effectiveness of your writing.</p>
ENG 106	R5 S5 T2	Deveney	<p>Churchill on Hitler, FDR, War and Peace</p> <p>Winston Churchill was among the great war leaders of the 20th century. But he was also a prolific writer who, like Faulkner, Hemingway and Steinbeck, was awarded the Nobel Prize in Literature. This course will study Churchill as a writer and a historian. It will examine how his writing propelled a political career that spanned the Victorian age to the Cold War. Churchill was a journalist, a novelist, the author of more than 50 books and the writer of great speeches that resonate to this day. What lessons might Churchill's writing provide for us in terms of developing style and the ability to make persuasive arguments? A vast selection of</p>

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			Churchill's work, along with the work of other historians, will be closely analyzed in the context of the great events of the 20th century.
ENG 106	N3 O5 P4	Deyo	<p>The Monstrous Other</p> <p>Do you like scary movies? In this section of ENG 106 we will use horror films as tools for thinking and writing about our culture(s) and our world. Through your engagement with this topic, you will learn how to do things with texts. Namely, you will learn how to read and respond to arguments, how to apply and extend a theoretical analysis, how to conduct and write about scholarly research, and how to develop that research into original insights and arguments. You will communicate your observations, discoveries, and arguments using both traditional academic writing as well as multimedia forms like video essays and web-based portfolios. Expect to do much reading, writing, and some video editing.</p>
ENG 106	C2 D9 F1 G3 H5	Gautam	<p>Belonging and Diversity</p> <p>This course will consider issues of belonging, migration, and individual and national/transnational identity in the context of the end of British Empire and the ensuing postcolonial condition in countries such as India, Pakistan, Israel, Palestine, Ghana, Burma, the Caribbean and the U.S. Specifically, we will read Saadat Hasan Manto's short stories such as "The Last Salute," "The Dog of Titwal" and "Toba Tek Singh," "Amitav Ghosh's essay "The Ghosts of Mrs. Gandhi," Ama Ata Aidoo's story "Everything Counts," George Orwell's essay "Shooting an Elephant," Mahatma Gandhi's essay "Imitating an English Gentleman," Ghassan Kanafani's story "Returning to Haifa," Jhumpa Lahiri's story "The Third and Final Continent," and Samuel Selvon's novel <i>The Lonely Londoners</i> to analyze the complex issues of violent belongings, diasporic identities, nationality, and transnationality in the present world created mainly by the British Empire. We will use the texts as a springboard not only to our own writing, but also as a way to consider how we can make different kinds of meanings and understand various contexts by looking closely at the written words.</p>
ENG 106	U3	Gierzyck	<p>It's so Miami! Representations of the "Magic City" in literature and popular culture</p> <p>Since its rapid growth at the turn of the twentieth century, Miami has gained a reputation of a lavish and sunny tourist destination--as close in ambiance to the Caribbean as one can get without actually leaving the country. This class explores a variety of texts that move beyond this popular image of the US southernmost metropolis to inspire a thoughtful engagement with the city around you. We will read short fiction, scholarship, view films, advertisement clips, maps, and engage with local sites of cultural and political expression. Coursework will invite you not only to think and write about how these representations nuance any cliched perception of Miami, but also to consider what makes the texts effective. Together, we will discuss how—in their respective mediums—authors formulate and organize ideas, provide support for their arguments, and make use of stylistic and rhetorical devices. Through such collective discussions and individual analyses, you will build your own writing craft.</p>
ENG 106	O3 R3 S3	Gramling	<p>The Monstrous Other</p> <p>Monsters such as vampires, werewolves and witches have been terrifying humanity for centuries. Yet though the stories of these creatures have evolved and changed, the fears that monsters evoke endure. In this section of English 106 we will explore how monsters have been used to reflect fears not only about the unknown but also about ourselves, our bodies, and our desires, and we'll examine how changing representations of monsters reflect cultural shifts in what we know, fear, and believe. We will consider how fiction and reality have often blurred in categorizing monsters, and how monsters have been used to define and differentiate the "other" – other races, genders, nationalities, bodies – the ones who are not us because they are monsters, and who are monsters because they are not us. Texts will include medieval lais, gothic short stories, children's literature, contemporary film and television, as well as essays from the growing field of critical monster theory.</p>

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ENG 106	O2 P2 R2 S2	Green	<p>To Boldly Go</p> <p>Although science fiction is frequently associated with alien worlds, as portrayed in films like <i>Avatar</i>, and futuristic portrayals of Earth, such as depicted in <i>Looper</i>, the genre is really concerned with our own society of the present. Using exotic landscapes and future worlds for their settings, science fiction presents allegorical tales that question our morality over and understanding of real and relevant issues such as privacy, free will, and how we define our very identity. This course will look at selected works – both films and written stories – examining the ideas presented and the use of science fiction as a motif to explore these issues.</p>
ENG 106	S6	Hernandez	<p>Writing About Animals</p> <p>Animals are the objects of many different types of writing: academic writing, activist writing, naturalist writing, and fictional writing. But animals are also subjects who share the planet with us. They are our companions in our homes, parks, and cities; but animals also live in more remote, “wild” places away from us. Given the extent to which we are changing the natural world, are we responsible for the lives of animals? Is there a difference between writing about animals and writing for animals? Should writing about animals foster empathy towards them? Is it ethical to project onto them human characteristics and traits? Can writing be a tool for making positive change in the world? Charles Darwin wrote in <i>The Descent of Man</i> that the difference between animals and humans is in degree and not in kind. With Darwin’s insight in mind, this class will equip students with the conceptual toolkit to think and write about animals in a more informed, analytical manner.</p>
ENG 106	B6 C6 D5 E9	B. Hoffmann	<p>Australian Lit. and Culture</p> <p>This writing course will look at depictions of Australia as a springboard for exploring questions of personal and national identity. We will examine a range of genres and media, including short stories, film, novel excerpts, and advertising. In so doing, this course will help develop your skills as a writer who can make meaning by closely analyzing and interpreting a variety of representations, by using theory and scholarly articles as lenses of interpretation, and by doing independent research.</p>
ENG 106	P5 R4 S4 T4	Hood	<p>Power</p> <p>What is it? Who has it? How do you get it? Why do you want it? This course explores the sources and impacts of power, the forms and feelings of it: picture power, physical power, personal power, political power. We will hear about it, read about it, talk about it, write about it with inspiration from TED Talks speakers, anthropologist and theorist Michel Foucault, social psychologists French and Raven, and contemporary journalist Malcolm Gladwell. Our conversation will focus on thinking and questioning critically, articulating and expressing ideas effectively, and making meaning through word and image.</p>
ENG 106	N6 O6 P6	Hospital-Medina	<p>The Idea of I</p> <p>How real is the notion of a genuine self? Elizabeth Wurtzel states in her memoir, <i>Prozac Nation</i>, “I feel like a defective model.” In this course we will investigate the extent to which self-description is accurate by interrogating literary uses of the word “I” and the authenticity of self-expression. By reading or witnessing various materials with personal points of view, such as memoir, character-narrated film, first-person fiction and/or poetry with “I” as the speaker, we will encounter diverse perceptions of self-awareness, identity and self-examination. In addition to indulging in the intimacy of the works, we will examine the idea of “I” alongside theoretical material from writers, philosophers, and psychologists. We will dive into imagination and interpretation with a splash, use our critical thinking and, at the same time, practice the skill of cohesive, yet multifaceted writing. In a sense, our writing will</p>

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			be multidimensional, built from reader imaginings, empathy, as well as objectivity. To create these complex essays, we will master structured writing, argument validity and full-blown writing confidence.
ENG 106	O4	Houck	<p>Into the Wild</p> <p>What is humankind’s relationship with the natural world in contemporary society? How do governments and religions influence values and behavior? How does context shape and guide human acts and intentions? This course is prompted by reading and considering cultural critiques, investigative accounts, and ethnographic studies from texts such as Jon Krakauer’s, <i>Into the Wild</i>, Azar Nafisi’s <i>Reading Lolita in Tehran</i>, Tim O’Brien’s <i>How to Tell a True War Story</i>, and Malcolm Gladwell’s <i>The Power of Context</i>. Documentary films, photo essays, and current articles from political analysts, war correspondents, and social scientists join the conversation, which focuses on thinking and writing critically, not only about the complex interplay among individual identity, group behavior, and cultural influence, but also about the language we employ to talk about being human.</p>
ENG 106	A3	McCutchen	<p>Humans & Nature: An Alliance</p> <p>This writing intensive course builds on the skills from ENG105. Students examine the historical and current writings of authors and other public figures whose work emphasizes the human-nature dynamic. Students will research, critically analyze, and address the complex intersections of human endeavors and the natural world in a series of essays and projects.</p>
ENG 106	B3 C3 E3	McGrath- Moreira	<p>The Civically Engaged Mind: What are the opportunities and impacts while at University?</p> <p>What drives students to become part of National Gandhi Day? Girl Up? UNICEF? And so many other community-based organizations connecting to UM students? English 106 – The Civically Engaged Mind – will focus on building your analytical reading and writing skills, while exploring the research examining the impact of motivations behind college volunteering as well as the trends, discrepancies and/or gaps. Most importantly, you will apply what you find in the research to a service learning organization of your choice. With over 171 organizations on https://orgsync.com/login/university-of-miami, you will survey and join an offline or online organization that may be a good fit for your academic and professional journey. This course is for the civically or non-civically minded student that is ready to become engaged and build their writing craft.</p>
ENG 106	D3	McGrath- Moreira	<p>Race, Class, and Mass Incarceration</p> <p>This course is designed to create a dialogue about prison writing and a platform where issues of incarceration and social justice can be addressed in a sustained way. Through a series of written exchanges with locally incarcerated writers, we will learn to question our assumptions and rethink the fundamental paradigms that have shaped our concepts of justice, criminality, and imprisonment. Our written exchanges with the prisoners at a Florida correctional institution—along with subsequent discussion, analysis, and feedback both sent and received—will improve our writing. We aim not only for eloquence and clarity in our writing, but for new understandings of ourselves, each other, and society. Possible texts include : excerpts from Michelle Alexander’s <i>The New Jim Crow</i>, Michel Foucault’s <i>Discipline/Punish</i>, Victor Frankl’s <i>Man’s Search for Meaning</i>, and the graphic works <i>Maus</i> and <i>Palenstine</i>; David Foster Wallace’s “This Is Water,” Franz Kafka’s “In the Penal Colony,” and Charlotte Perkins Gilman’s “The Yellow Wallpaper”; the films <i>Slam</i> by Marc Levine and Saul Williams, <i>13th</i> by Ava Duvernay, and <i>American Violet</i>; episodes from the television series <i>Orange Is the New Black</i>; and selections from <i>Razor Wire Women</i> and <i>Exit, Civilian</i>. Other possible authors could include Henry David Thoreau, Martin Luther King, Jr., Angela Davis, and Nelson Mandela.</p>

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ENG 106	H3	Mollenthiel	<p>Writing #BlackLivesMatter</p> <p>In this class, we will discuss the significance and impact of the “Black Lives Matter” movement. In our reading and writing, we will be learning about the history of the movement and how it has transformed over time taking into account its origins in the Civil Rights Movement. We will discuss representations and intersections of race, class, and gender in the media and popular culture, in particular how the written and visual arts are used to promote social change. Along with Michelle Alexander’s <i>The New Jim Crow</i>, Ta-Nehisi Coates’ <i>Between the World and Me</i>, and Christina Sharpe’s <i>In the Wake</i>, other material may include clips from films such as <i>Get Out!</i>, <i>The Help</i>, and <i>Birth of a Nation</i>. We will aid and inform our discussion with readings on civil and human rights issues and debates, and from the fields of critical race and whiteness studies, including works by Frantz Fanon and bell hooks.</p>
ENG 106	B1	Mozer	<p>Queer Pop Culture</p> <p>Queer Pop Cultures will examine what it means to be queer, ways queer people have worked for and against the establishment of a common vocabulary to discuss their identities and practices, and how writing and the performing arts been used to construct queer identities. This course will cover diverse media formats in both mainstream popular culture and queer subcultures, and will include studies of Broadway productions, select television series, queer and transgender magazines and online zines, and a host of different kinds of texts. Writing work will include reading responses, Blackboard discussion, and three major paper assignments.</p>
ENG 106	E5 F2 G5	Musgrave	<p>Writing about Environmental Science: Water is life</p> <p>Is access to clean water a fundamental human right? What does climate change actually mean? Why are scientists always so doom and gloom? Does Flint, MI have clean water yet or not? This course will examine these questions and more as we explore the ways that we relate to and interact with water. From climate change to overfishing, from DAPL to Cambodia, from the recent past on into the distant future, we will consider the social, political, and scientific aspects of this simple molecule. This class will ask you to read and analyze texts from journalism to science fiction to social theory as we investigate the potential methods of communicating global topics effectively and credibly. Class writings will include reading responses and three papers with an emphasis on our final research paper.</p>
ENG 106	E2	Nickels	<p>Universal Issues: Addiction and Recovery</p> <p>Addiction touches more than two-thirds of American families. Why? In this country, we become addicted to substances, behaviors, things, and even other people. What’s the origin of all this and how do people break these cycles? In this class, you’ll be invited to express your feelings and thoughts on these questions. We’ll be watching movies and reading works of literature that deal with addiction and recovery. You’ll craft thesis papers about the way addiction and recovery operate in film and imaginative literature and be given an opportunity to write a research paper about a movie or literary work of your choosing that deals with these topics. You’ll also be invited to express your viewpoint through short response papers and close reading exercises. We’ll also focus class discussion on a very tricky and fascinating question: What is the opposite of addiction? I look forward to hearing what you come up with!</p>

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ENG 106	G1 J1 K1	Otis	<p>Writing About Animals</p> <p>Why do engineers study gecko toes, neuroscientists study baboons, and computer scientists look deep into ant colonies? Why is one Cervantes scholar ignoring the human characters in Don Quixote and focusing on the dogs instead? What’s up with that cat video conference at the Walker Art Museum? And while we’re at it, if a dolphin brain has more folds than the human one, are we smart enough to assess its intelligence? Elephants grieve, crows are problem-solvers, ants have graveyards, and the octopus brain extends into its arms—so what gives? Welcome to Animal Studies, a radically interdisciplinary field that forces us to pose new questions (concerning intelligence, for example) while shedding new light on others (How do we make a robot walk up walls? What is altruism?). We will examine everything from children’s literature and film, to fiction and poetry, long-form journalism, memoir, and scholarly work in history and ecology. Readings provide a variety of models for student writing, and demonstrate the age-old human fascination with the creatures who share our planet, and who have so much to teach us.</p>
ENG 106	B4	Petaccio	<p>Universal Issues</p> <p>Does our waste define us? In this section of English 106, students will examine and write about representations of waste in literature, film, music, and visual art as a means to articulate how what we waste shapes us as both individuals and as a society. Writing instruction will focus specifically on synthesizing complex, messy concepts into clear and concise language. Through an extensive analysis of various manifestations of waste—bodily waste, environmental waste, wasted time and wasted money—we will work toward a better understanding of what perceived qualities render certain things valuable and other things disposable. Course materials include works from Chimanda Ngozi Adiche, James Joyce, Lil Wayne, David Sedaris, Ween, Miranda July, Ottessa Moshfegh, and Jonathan Franzen, as well as selections from the films <i>Spring Breakers</i>, <i>WALL-E</i>, and <i>Happiness</i>.</p>
ENG 106	C1 D1	Phillips	<p>Relationships in the Digital Age</p> <p>Is your phone a security blanket? Are you really friends with your "friends" on Facebook? Would you ever break up with someone online or via text? In this course, we will use multimedia sources to write about how relationships have changed in the borderless internet age. How has technology impacted relationships--among friends, enemies, potential partners, workers, video gamers, shoppers, teachers/students, family members, and others? Should filters (provided by websites, schools, parents or other authorities) be provided for digital relationships? What about privacy issues, or has new media transformed our relationship with privacy? We will discuss, read, and write about social networking sites such as Facebook, online dating sites, chat rooms, blogs, Craigslist and more. Do new media offer mostly positive or mostly negative changes regarding how we relate to one another?</p>
ENG 106	F4 G4 H4	Pici	<p>Psychology of Love and War (“All’s Fair in Love and Tribes”)</p> <p>This course teaches techniques and core competencies of academic writing, analysis, and research by exploring a wide-arcing topic: the psychology of love and war in the human animal. As you learn tools for reading and writing effective academic arguments, you will also learn to apply a biocultural lens to investigate the psychodynamics of mate selection/pair bonding (love) and coalitional aggression against perceived outgroups (war). How do these artistically epic and species-typical phenomenon embed in the bodies, brains, and texts of <i>homo sapiens</i>? Does the human mind come pre-installed with evolved mechanisms for fighting perceived foes and falling in love? What do they mean to you, the learner-writer? Do love and war speak to each other? There’s love <i>versus</i> war—but is there love <i>of</i> war, love <i>in</i> war, even war in love? Assignments are designed to teach visual-literacy skills also: you will write critical analyses of paintings (static visual texts), short stories (verbal texts), and film (non-static visual+verbal texts).</p>

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ENG 106	S1 T1 U1	Reyes	<p>Aspects of the Feminine</p> <p>This course will consider the Eternal Feminine as a psychological archetype and philosophical principle. We will use Carl Jung’s Aspects of the Feminine as a lens to reflect on the collective unconscious and write about the psychology, philosophy, and mythology of women. Topics include Mother Nature, Aphrodite and Demeter, Eve and Genesis, Lolita, and Marilyn Monroe among others.</p>
ENG 106	R6	Rogers	<p>Universal Issues in Our World Today</p> <p>Reading, thinking critically, researching, and writing at a university level—these form our ultimate objectives. To achieve these objectives, we focus on universal issues of violence, ways of seeing, identity, and comparison of fictional and real worlds—the reality in our space and time. Writers from Asia, Caribbean, Europe, Latin America, Middle East, and North America create our chosen literature. They include Tadeusz Borowski, Gabriel García Márquez, Ernest Hemmingway, Langston Hughes, Aldous Huxley, Mo Yan, Sylvia Plath, and Derek Walcott. What does critical analysis reveal about their ideas? How do these ideas fit in our changing world? How do we communicate our discoveries with clarity, vigor, depths, evidence, and persuasion in our individual writing voices?</p>
ENG 106	R1	Schmalstig	<p>The Monstrous Other</p> <p>Monsters such as vampires, werewolves and witches have been terrifying humanity for centuries. Yet though the stories of these creatures have evolved and changed, the fears that monsters evoke endure. In this section of English 106 we will explore how monsters have been used to reflect fears not only about the unknown but also about ourselves, our bodies, and our desires, and we’ll examine how changing representations of monsters reflect cultural shifts in what we know, fear, and believe. We will consider how fiction and reality have often blurred in categorizing monsters, and how monsters have been used to define and differentiate the “other” – other races, genders, nationalities, bodies – the ones who are not us because they are monsters, and who are monsters because they are not us. Texts will include medieval lais, gothic short stories, children’s literature, contemporary film and television, as well as essays from the growing field of critical monster theory.</p>
ENG 106	A2 B2 D2 E1	Schonwetter	<p>Belonging and Diversity</p> <p>How do we create a sense of self in this ever-evolving and, at times , oppressive world? In what ways do power structures play a role in molding our concept of identity? Can we remove ourselves from this process and in doing so, truly live as diverse and ethical beings? This course aims to answer the above by examining the social construction of language, race, socio-economics, and gender in its relation to identity. Students will participate in close analysis of literary theory and literature, visual artifacts, and excerpts from film. Classes will also focus on the writing process, collaboration, critical thinking, and using theory as a lens to examine primary sources. Authors and theorists include: Michelle Alexander; Gloria E. Anzaldúa; Judith Butler; Ta-Nehisi Coates; bell hooks; Jacques Lacan; Jhumpa Lahiri; Chuck Palahnuik; and Salman Rushdie.</p>
ENG 106	U2	Schriftman	<p>Race, Class, and Mass Incarceration</p> <p>This course is designed to create a dialogue about prison writing and a platform where issues of incarceration and social justice can be addressed in a sustained way. Through a series of written exchanges with locally incarcerated writers, we will learn to question our assumptions and rethink the fundamental paradigms that have shaped our concepts of justice, criminality, and</p>

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			<p>imprisonment. Our written exchanges with the prisoners at a Florida correctional institution—along with subsequent discussion, analysis, and feedback both sent and received—will improve our writing. We aim not only for eloquence and clarity in our writing, but for new understandings of ourselves, each other, and society. Possible texts include : excerpts from Michelle Alexander’s <i>The New Jim Crow</i>, Michel Foucault’s <i>Discipline/Punish</i>, Victor Frankl’s <i>Man’s Search for Meaning</i>, and the graphic works <i>Maus</i> and <i>Palenstine</i>; David Foster Wallace’s “This Is Water,” Franz Kafka’s “In the Penal Colony,” and Charlotte Perkins Gilman’s “The Yellow Wallpaper”; the films <i>Slam</i> by Marc Levine and Saul Williams, <i>13th</i> by Ava Duvernay, and <i>American Violet</i>; episodes from the television series <i>Orange Is the New Black</i>; and selections from <i>Razor Wire Women</i> and <i>Exit, Civilian</i>. Other possible authors could include George Orwell, James Baldwin, Henry David Thoreau, Martin Luther King, Jr., Angela Davis, and Nelson Mandela.</p>
ENG 106	U4	Stone	<p>Power, Race, and Migration</p> <p>In this class, we will embark on a <i>hermeneutic analysis</i> of cultural texts that focus on power, race, and migration. In other words, we will examine how we <i>create, experience, and interpret</i> cultural texts that feature narratives of race and migration in order to think through the human cost of structures of power. We will encounter different ways that researchers have focused on this issue and ask how we undermine or validate the structures of power in our society. Turning to cultural texts like films, novels, and memoirs will help us situate narratives of migration and race into wider frameworks like cultures and societies. This course is broken up into two parts: (1) Migration and Power and (2) Race and Power.</p> <p>This course will sharpen your analytical reading and writing skills as well as introduce you to academic research methods through a multidisciplinary approach to studying different forms of exploitation during our contemporary and preceding eras. In this course, we will work on writing strategies and skills applicable to all fields and majors, such as textual analysis, researching and locating scholarly sources, and constructing an argument in conversation with existing research. However, we will also consider the differences in academic writing styles among disciplines such as the natural sciences, social sciences, business, and the humanities. As such, you will be responsible for learning the citation style and academic writing conventions of your chosen field or discipline.</p>
ENG 106	E4 F5	Urbistondo	<p>Writing About Caribbean Texts</p> <p>Our English 106 has a theme and a subject. Our theme is the history and literature of the Caribbean. (I’m using the term “history” in a broad way, to include issues of politics, economics, and the development of a society’s culture). As we will see, one cannot discuss the history of the Caribbean without discussing issues of race, socio-economics, and gender. We will also study how history continues to resonate in the present, and how people living in the present-day Caribbean can be seen as being “in dialogue” with their pasts. To begin our investigations, we will read a couple primary texts, watch film clips, and listen to music.</p> <p>All English 106 classes, regardless of the assigned topic, are first and foremost writing classes. Writing is our subject. You should expect to work on your composition skills this semester, specifically on composing essays that require: (a) textual analysis; (b) critical thinking; (c) sourcing and integrating secondary sources; (d) the kinds of inquiry that take place at a research university; and (e) an argument.</p> <p>Please keep in mind that you do not need any previous knowledge of Caribbean history or culture in order to excel in the course. You do not need to have any particular interest in the Caribbean to do well, as long as you apply yourself.</p>
ENG 106	N5	Vasquez	<p>Black Women Writers: Power</p>

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			<p style="text-align: center;"><i>“Oh no, honey, I can’t read little things like letters. I read big things like men.”</i></p> <p>This quote, attributed to 19th century abolitionist and women’s rights activist Sojourner Truth, emphasizes the power of navigating inequity in the world around us. This course will explore the poetry, fiction, and essays of Nella Larsen, Audre Lorde, and Jamaica Kincaid and through the use of analytical paper writing and working in collaboration with one another via workshopping—shall interrogate the strategic negotiations of power in a world seeking to deny these women of their respective truths.</p>
ENG 106	B5 C5	Voss-Hoynes	<p>Popular Culture in the City</p> <p>Geography, invasion, war, immigration, emigration, revolution, architecture, and art all contributed to and continue to contribute to the ever-changing landscape of cities. These influences on a city have spawned great political, artistic, literary, and musical achievements. In this course, we will examine various forms of media—cultural criticism, literature, and film, among others—to establish how different forms of art “write” the city. With this in mind, we will discuss how the urban environment responds to and is shaped by politics, societal change, and cultural change to understand what it means to be from a specific place. This course is designed to assist you in the development of the skills of critical reading, writing, and thinking which will help you become a contributing member of the University. However, this course will not be THE course that teaches you everything that there is to know about these things. Instead, it will serve as an introduction to the development of these skills. In doing so, you will formulate arguments which you will have to defend with adequate support.</p>
ENG 106	H2 J2 K2	Wafer	<p>Exploring Normalcy</p> <p><i>“The first thing I want people to know about me is that I think normal people suck, guys, they suck,”-- Jonathan Mooney</i></p> <p>This class introduces students to key concepts concerning the social construction of normalcy, and how those who have been riders on the symbol of what is not normal in American culture – the short yellow school bus, and those folks with any kind of perceived or real disability – serves as a social function. As one of the writers you will be reading in this course states: “The short bus polices that terrain; it patrols a fabricated social boundary demarcating what is healthy and sick, acceptable and broken, enforcing normalcy in all of us” (Mooney 28). We will examine, by reading academic scholars in the field of Disability Studies and then writing about the issues and ideas they raise - myths of who we are, who we should be like - that scholars suggest is actually created by categorizing people with disabilities. Michael Foucault suggests that “the judges of normality are present everywhere”. Want to explore a multi-cultural identity that has been the missing term in the Race, Class, and Gender Triad? Hop on board this academic bus. This intellectual ride is an eye-opener.</p>