

## Department of English, Undergraduate Courses, Autumn Quarter 2018-2019

**More course descriptions coming! Check back later.**

**May 23, 2018**

Course	Day/Time	Instructor
<p>ENG 101    <b>Introduction to Literature: Great Books I</b>                      Do you want to read literature that explores the meaning of existence, of being a human who is born, lives, loves, creates, suffers, and dies? Do you want to understand work that is foundational to Western culture and has been read, re-read, and debated for millennia? Then this is the course for you! Modeled on Great Books Programs at universities around the nation, this course can be taken alone or in conjunction with parts II and III. Great Books I will cover works such as Homer's <i>Odyssey</i> and <i>Illiad</i>, Aeschylus' <i>Agamemnon</i>, Euripedes' <i>Iphigenia at Aulis</i>, Virgil's <i>Aeneid</i>, and Augustine's <i>Confessions</i>, as well as contemporary literature in dialogue with these traditions, such as Margaret Atwood's <i>Penelopiad</i> (2005) and Derek Wolcott's <i>Omeros</i>. This course is designed for both English and non-English majors. Writing topics are flexible and projects will be designed, in consultation with the instructor, to accommodate YOUR interests and expertise.</p>	MW 9:40-11:10	Paula McQuade
<p>ENG 101    <b>Introduction to Literature: Remaking Love</b>                      Is romantic love really a "tale as old as time"? When did "God is Love" turn into "Your Love is My Drug"? How has the idea of love been used to ennoble, enchant, seduce, oppress, and liberate us—and can we really tell which use is which? From Sappho and the Song of Songs to pop songs, chick-lit, and shipping, this course will look at how changing ideas of love have taken shape as literature, but also at how rebellious authors and resistant readers have used the creative freedom of literature to push back against ideas of love (religious, scientific, and political) that they find reductive or limiting. Our primary tools will be close reading and discussion; some of our readings may be sexually or theologically explicit (or both), and students who are uncomfortable with either type of material should keep this in mind when deciding whether to take this class.</p>	MW 2:40-4:10	Eric Selinger
<p>ENG 101    <b>Introduction to Literature: Forbidden Knowledge</b></p>	TTH 1:00-2:30	Mark Arendt
<p>ENG 101    <b>Introduction to Literature: Nation and Identity in World Literature</b>                      How do political events impact the most personal aspects of life? Readings from Nigeria, India, Iraq, and elsewhere will explore how (post)colonialism affect the body, mind, family, and community. Our approach will be both literary—engaging in close textual analysis and discussion of how the novels work as literary forms—and multi-disciplinary—using the novels to</p>	TTH 2:40-4:10	Carolyn Goffman

	<p>frame questions about history, religion, economics, culture, and the arts. The readings will serve as a jumping-off point for discussion of global issues; to that end, you will also experience research-based learning that will introduce you to a wide range of cultural and scholarly conversations.</p>		
ENG 201	<p><b>Introduction to Creative Writing</b>  This course will be an Introduction to basic elements of the craft of Creative Writing, focusing on forms and techniques applied to contemporary poetry, short fiction and short creative nonfiction. While not a formal workshop, students will create new writing to be shared and discussed in a Peer Review/Workshop setting. Students will become familiar, through readings and guided writing exercises, with a variety of forms, styles and techniques of Creative Writing, as well as with the literary and academic language used to describe and discuss the same.</p> <p>This course will provide students with a sound beginning knowledge and appreciation for Creative Writing as a means to express personal, cultural, social, political and historical ideas. Finally, students will encounter a wide range of voices expressing a diverse range of points-of-view.</p>	MW 9:40-11:10	Mark Turcotte
ENG 201	<p><b>Introduction to Creative Writing</b>  This course will be an Introduction to basic elements of the craft of Creative Writing, focusing on forms and techniques applied to contemporary poetry, short fiction and short creative nonfiction. While not a formal workshop, students will create new writing to be shared and discussed in a Peer Review/Workshop setting. Students will become familiar, through readings and guided writing exercises, with a variety of forms, styles and techniques of Creative Writing, as well as with the literary and academic language used to describe and discuss the same.</p> <p>This course will provide students with a sound beginning knowledge and appreciation for Creative Writing as a means to express personal, cultural, social, political and historical ideas. Finally, students will encounter a wide range of voices expressing a diverse range of points-of-view.</p>	MW 11:20-12:50	Mark Turcotte
ENG 201	<p><b>Introduction to Creative Writing</b>  This course is an introduction to the forms and craft of creative writing. Its purpose is to give you an understanding of how short stories, poems, and dramatic scenes work, and to familiarize with you with several examples of each from significant contemporary writers. The focus of this course is on you generating drafts of imaginative writing. In support of that, we'll be reading a lot, trying out practice writing exercises in a journal, and sharing our work in a supportive atmosphere. We will also incorporate strategies for revision, so that you can learn how to strengthen your imaginative writing to the best of your ability. The course culminates in the preparation of a final portfolio, which will include final</p>	<p>Section 104: TTH 11:20-12:50  Section 107: TTH 9:40-11:10</p>	Emily Tedrowe

	revised drafts of your work, some of your journal exercises, as well as your evaluation of the work you've chosen to include in your portfolio.		
ENG 201	<p><b>Introduction to Creative Writing</b></p> <p>This course is intended to introduce creative writing as a practice, and includes lots of reading, writing, and revision with plenty of professorial and peer feedback. Like any practice, the process of learning to write creatively is twofold: first, you learn by careful observation how creative writing works; second, you take a crack at doing it yourself.</p>	TTH 1:00-2:30	Kathleen Rooney
ENG 201	<p><b>Introduction to Creative Writing</b></p> <p>This course is an introduction to the craft of creative writing. The purpose will be to introduce you to new authors and genres—including fiction, creative nonfiction, and poetry. By reading texts from seminal authors, you'll examine literary devices, e.g., plot, character, setting, voice, dialogue, rhythm, and repetition. You'll then experiment with those devices by employing them in your own writing. As a writer, you'll explore the stages of the writing process—brainstorming, drafting, revising, editing, and proofreading—and (re)learn the rules of grammar, punctuation, and style. For creative writing majors and minors, this course is the gateway to more advanced classes.</p>	MW 1:00-2:30	Sarah Fay
ENG 205	<p><b>Literature to 1700: Myth and Its Consequences</b></p> <p>This survey course considers the beginnings of English literature up to 1700 in its historical settings. As a unifying thread, we will note English contributions to the legacy, both good and bad, of classical mythology that helped fashion western culture. This heritage affects many deep-seated stereotypes of gender and class. We start with Ovid's <i>Metamorphoses</i> and move promptly to Old and Middle English major works, followed by Early Modern texts. The course introduces the major medieval genres including epic, romance, and allegory, as well as the various modes (heroic, satiric, didactic). Similarly, we will observe the distinct and brilliant changes and innovations (such as the flowering of English drama and the ideological influence of the Puritans) on these genres and modes undertaken by the Early Modern writers of the 16<sup>th</sup> and 17<sup>th</sup> centuries. Texts will include parts of <i>Beowulf</i>, the Old English riddles and lyrics, <i>Sir Gawain and the Green Knight</i>, some of Geoffrey Chaucer's <i>Canterbury Tales</i> and Thomas Malory's romances, as well as a selection from Edmund Spenser's <i>Faerie Queene</i>, William Shakespeare's plays and poems, John Donne's poetry, and John Milton's <i>Paradise Lost</i>.</p>	TTH 2:40-4:10	Lesley Kordecki
ENG 206	<p><b>Literature from 1700 to 1900: Resistance and Rebellion</b></p> <p>The period between 1700 and 1900 in Britain and America was marked by heated debates over politics, gender, race, and class that resulted in massive social changes. These years saw the American colonies' rebellion against British rule and the founding of the United States as an independent nation, the abolition of slavery in both Britain and America,</p>	TTH 1:00-2:30	Jennifer Conary

	<p>the emergence of a women’s rights movement and the first push for women’s suffrage, the expansion of the British empire, and a rapid series of technological innovations that included the invention of the steam engine, railways, the telegraph, and photography, to name just a few. This course will explore literary responses to this tumultuous period through the theme of “Resistance and Rebellion.” We’ll look at ways in which authors represented acts of resistance and rebellion, and we’ll consider how literary texts functioned themselves as avenues for challenging systems of oppression. Major texts will likely include Aphra Behn’s <i>Oroonoko</i>; excerpts from Jonathan Swift’s <i>Gulliver’s Travels</i>; Eliza Haywood’s <i>Fantomina</i>; poetry by William Wordsworth, Percy Shelley, and Emily Dickinson; Charlotte Bronte’s <i>Jane Eyre</i>; Harriet Jacobs’s <i>Incidents in the Life of a Slave Girl</i>; Herman Melville’s “Bartleby, the Scrivener”; and H.G. Wells’s <i>The Island of Dr. Moreau</i>.</p>		
ENG 207	<p><b>Literature from 1900 to the Present: “Make it New”</b>  In 1928, Ezra Pound famously advised aspiring poets to “make it new,” encouraging them to try out new techniques suited to the modern age. Throughout the twentieth century, writers looked for new ways to express themselves within a culture that seemed to be changing more rapidly than ever before. Writers experimented with form and pushed the boundaries of subject matter suitable for a work of art. They wrote with a knowledge of the literary tradition but also with a desire to reshape it. In this course, we will read several well-known twentieth-century literary works and will consider the ways in which they might (and might not) be considered “new” from various perspectives, including modernist, postmodernist, and postcolonial ways of thinking about novelty and innovation. Readings will include poetry by T.S. Eliot and Gwendolyn Brooks; novels by Ernest Hemingway and Jean Rhys; short stories by Ralph Ellison, Salmon Rushdie, and Angela Carter; and plays by Bernard Shaw, Samuel Beckett, and Wole Soyinka.</p>	MW 11:20-12:50	Rebecca Cameron
ENG 209	<p><b>Topics in Writing: Travel Writing</b>  This is a workshop in the “travel essay,” a course in which you’ll craft the raw materials of experience, memory, and research into literary nonfiction. In our writing and reading we’ll grapple with concepts of truth, accuracy, and authority, as well as with questions about the very nature of travel. What does it mean to travel? Why do we do it? What do we gain in the process of uprooting ourselves, and what do we lose? By turning away from the simple answers to these and other questions, and by excavating your material for its depth and richness, you’ll begin to shape your preliminary writings into pieces of literature that both engage and enlighten the reader.</p>	TTH 1:00-2:30	Michele Morano
ENG 209	<p><b>Topics in Writing: Writing About Fashion</b>  This course offers a lively introduction to the skills of fashion writing.</p>	TTH 4:20-5:50	Gioia Diliberto

	Students will start by reading some great fashion stories – in print and on the web – and then learn how to produce great fashion stories themselves. We'll explore how to spot trends, and how to look at and think about fashion from the perspective of a writer. During New York Fashion Week, we'll watch some runway shows and practice writing a fashion review. We'll also visit the atelier of a local designer and practice the art of interviewing. The course will culminate in each student producing a publishable fashion story.		
ENG 211	<b>Grammar and Style</b>	TTH 2:40-4:10	Robert Meyer
ENG 216	<b>Creating Characters</b> Kurt Vonnegut wrote, "Every character should want something, even if it is only a glass of water." And so begins our exploration into what it is our characters want, along with all those narratological consequences that permeate throughout something so simple as a glass of water. In this course, students will read from a variety of contemporary creative works in order to explore the relationship between structure, language and plot, all through the lens of character. Students will also complete in and out of class writing exercises in order to put theory into practice. All writing is subject to be shared aloud in class, and students are expected to participate in class discussions. By the end of the quarter, students will submit a final portfolio of original work based on our readings and class discussions.	MW 10:10-11:40 (Loop only)	Steven Ramirez
ENG 228	<b>Introducing Shakespeare</b> We study five major plays covering three genres; History, Tragedy, Comedy. The five will be selected from the following list: <i>Richard II, Richard III, Henry IV Part 1, Julius Caesar, Hamlet, Othello, Macbeth, King Lear, Much Ado About Nothing, As You Like It, Twelfth Night.</i> We generally study the plays in the order they were believed to have been written. The first half of the course emphasizes Shakespeare's growing ability to create complex characters, and the second half focuses on the great tragic heroes. Classroom activities include lecture, video study, and discussion. We emphasize how the wisdom inherent in Shakespeare, can help us to live more satisfactory lives. A 1000 word paper is due midway in the course and a second at the end. We have a take-home mid-term, which is all essay questions, and an in-class open-book final. We have a short objective quiz on each play.	MW 1:00-2:30	Michael Williams
ENG 271	<b>African American Literature: Freedom Dreams (RES)</b> This course will introduce students to some major works of African	TTH 2:40-4:10	Francesca Royster

	American literature through the lens of the imperfect quest for freedom of the body, spirit and imagination. We'll be reading novels, poetry, essays and memoir, from the slavery narratives of Harriet Jacobs and Frederick Douglass to the literature of the Harlem Renaissance to Toni Morrison's novel <i>Sula</i> , to the Afrofuturistic vision of Octavia Butler. Assignments will include reading quizzes, a group presentation, two short essays and a final essay.		
ENG 275	<p><b>Literature and Film: Irish Lit and Film</b></p> <p>EN 275 / IRE 204 Irish Literature &amp; Film seeks to examine works of Irish cinema in light of a selection of writings from major twentieth century Irish authors. Our study will begin with the writings of the Irish Revival and move on to contemporary works so as to establish a scholarly understanding of recent interpretations and adaptations of these materials. After addressing the fundamental questions regarding how to study Irish narratives, we will go on to topical analysis of works dealing with central issues in Irish Studies and Irish cinema, including: the War of Independence and Civil War (Michael Collins, <i>The Wind That Shakes The Barley</i>); The Northern Irish Crisis / Anglo-Irish Relations (<i>The Crying Game</i>, <i>The Boxer</i>), urban life / dystopia (<i>Adam &amp; Paul</i>, <i>Intermission</i>) and other topics as appropriate.</p>	W 6:00-9:15 PM	David Gardiner
ENG 280	<p><b>The Epic: Great Books I</b></p> <p>Do you want to read literature that explores the meaning of existence, of being a human who is born, lives, loves, creates, suffers, and dies? Do you want to understand work that is foundational to Western culture and has been read, re-read, and debated for millennia? Then this is the course for you! Modeled on Great Books Programs at universities around the nation, this course can be taken alone or in conjunction with parts II and III. Great Books I will cover works such as Homer's <i>Odyssey</i> and <i>Illiad</i>, Aeschylus' <i>Agamemnon</i>, Euripedes' <i>Iphigenia at Aulis</i>, Virgil's <i>Aeneid</i>, and Augustine's <i>Confessions</i>, as well as contemporary literature in dialogue with these traditions, such as Margaret Atwood's <i>Penelopiad</i> (2005) and Derek Wolcott's <i>Omeros</i>. This course is designed for both English and non-English majors. Writing topics are flexible and projects will be designed, in consultation with the instructor, to accommodate YOUR interests and expertise.</p>	MW 9:40-11:10	Paula McQuade
ENG 281	<p><b>Literary Classics: Love &amp; Transformation</b></p> <p>This course considers transformation as an enduring theme in stories about love, spirituality, the environment, embodiment, and identity. We will start with selections from Ovid's <i>Metamorphoses</i>, then trace the influence of this classical mythology on the writing of medieval female mystics, Shakespeare's <i>Midsummer Night's Dream</i>, George Bernard Shaw's <i>Pygmalion</i>, and finally Daniel Mallory Ortberg's <i>The Merry Spinster</i> (2018). Across the term, we will ask questions about how writers have, at</p>	TTH 11:20-12:50	Megan Heffernan

	different moments in time, used stories of physical change (including transformations of gender, species, and class) to explain experiences that are almost beyond the limits of human understanding. Assignments will include brief papers, class performances, and students' own creative transformations of their sources.		
ENG 286	<b>Topics in Popular Literature: Game of Thrones</b>	TTH 11:50-1:20 (Loop only)	Ryan Peters
ENG 290	<b>The Craft of Nonfiction Writing</b> This course takes students through the next step in nonfiction after ENG 201: Creative Writing. Students will analyze and enjoy some of the best examples of classic and contemporary nonfiction, try out different forms in this field for themselves, critique classmates' original writing, and have their own writing reviewed by classmates. You'll leave this course with an appreciation for the rewards and challenges of creative nonfiction and a portfolio of original writing of your own. We will also meet some special guest professionals and supportive alumni working in the field.	MW 11:20-12:50	Ted Anton
ENG 291	<b>The Craft of Fiction Writing</b> The purpose of this class is two-fold: to familiarize you, as readers, with some of the best examples of contemporary fiction available, and to give you a chance, as writers, to dip your pens in the ink (or fire up your keyboards) and further try out this genre for yourself. Over the quarter you'll write fiction, read published pieces, critique your classmates' original writing, and have your own writing reviewed by your classmates. You'll leave this course with an appreciation for the rewards and challenges of creative writing, exposure to new writers to read and admire, and a portfolio of original writing of your own.	TTH 4:20-5:50	Kathleen Rooney
ENG 308	<b>Advanced Poetry Writing</b> Poetry is the greatest and most universal art form. The reading and writing of poetry has been enjoyed for millennia, and this course begins with the premise that poetry should be enjoyed as a natural part of one's life. Thus, this course will combine the close reading of poetry with the opportunity to write our own poems. The course will introduce students to some of the fundamentals of poetry through selected readings and students will have the opportunity to explore their own creativity in a variety of in-class writing exercises. As poets we will focus our attention on essentials: narrative structure, line length and rhythm, and concrete detail. Our goal: clarity of expression.	MW 1:00-2:30	Richard Jones
ENG 309	<b>Advanced Topics in Writing: Travel Writing</b> This is a workshop in the "travel essay," a course in which you'll craft the raw materials of experience, memory, and research into literary nonfiction. In our writing and reading we'll grapple with concepts of truth, accuracy, and authority, as well as with questions about the very nature of travel. What does it mean to travel? Why do we do it? What do we gain in the process of uprooting ourselves, and what do we lose? By turning away	TTH 1:00-2:30	Michele Morano

	from the simple answers to these and other questions, and by excavating your material for its depth and richness, you'll begin to shape your preliminary writings into pieces of literature that both engage and enlighten the reader.		
ENG 309	<p><b>Advanced Topics in Writing: Writing the Body</b></p> <p>A common intellectual fantasy is to be able to encounter pure ideas in a featureless imaginary space. But tough luck: ideas come from people, and people come with bodies. In this class, we will consider the implications of our embodiment on writing, and look at how the body informs the mind and the art it creates. Sports, sickness, dieting, beauty, pregnancy, disability, sex—when we write on these topics, what forms are best suited to say what we want to say? This cross-/mixed-genre class is designed to familiarize you with the techniques of reading like a writer, as well as to furnish you with the vocabulary and practices of the creative writing workshop.</p>	TTH 11:20-12:50	Kathleen Rooney
ENG 309	<p><b>Advanced Topics in Writing: Writing About Fashion</b></p> <p>This course offers a lively introduction to the skills of fashion writing. Students will start by reading some great fashion stories – in print and on the web – and then learn how to produce great fashion stories themselves. We'll explore how to spot trends, and how to look at and think about fashion from the perspective of a writer. During New York Fashion Week, we'll watch some runway shows and practice writing a fashion review. We'll also visit the atelier of a local designer and practice the art of interviewing. The course will culminate in each student producing a publishable fashion story.</p>	TTH 4:20-5:50	Gioia Diliberto
ENG 311	<p><b>Chaucer: Master of Story</b> <i>Pre-1800</i></p> <p>This course is an introduction to Chaucer and relevant primary and secondary materials on his works. After a few short poems, we will read two dream visions, House of Fame and Parliament of Fowls, and selections from Chaucer's masterful Trojan narrative, Troilus and Criseyde. We will then turn to his Canterbury Tales, working through the most famous of the verse stories. These texts will introduce the variety of Chaucer's style and tone, demonstrating the innovations that make him the "Father of English poetry." Discover why the medieval world of <i>Game of Thrones</i> has become so riveting.</p>	T 6:00-9:15 PM	Lesley Kordecki
ENG 319	<p><b>Topics in Medieval Literature: Chaucer, Master of Story</b> <i>Pre-1800</i></p> <p>This course is an introduction to Chaucer and relevant primary and secondary materials on his works. After a few short poems, we will read two dream visions, House of Fame and Parliament of Fowls, and selections from Chaucer's masterful Trojan narrative, Troilus and Criseyde. We will then turn to his Canterbury Tales, working through the most famous of</p>	T 6:00-9:15 PM	Lesley Kordecki

	the verse stories. These texts will introduce the variety of Chaucer's style and tone, demonstrating the innovations that make him the "Father of English poetry." Discover why the medieval world of <i>Game of Thrones</i> has become so riveting.		
ENG 320	<p><b>English Renaissance Literature: Inventing Poesy</b> <i>Pre-1800</i></p> <p>This course surveys British literature from 1500 to 1660, a period stretching from the early humanist culture of the Tudor court through the flourishing literary scene in 1590s London to the political unrest before the Civil War. Our goal is to understand how imaginative literature has responded both to changing social and cultural contexts and to the history of its own genres and forms. What were period strategies for writing about themes including love, travel, self, society, otherness, and religious devotion? How did a distinctly national literary tradition begin to emerge in England? How did writers respond to and adapt earlier styles? Reading foundational texts, our collaborative discussions will trace several related histories of poetry, authorship, sexuality, and the material technology of the book.</p>	TTH 2:40-4:10	Megan Heffernan
ENG 328	<p><b>Studies in Shakespeare: Global Shakespeare</b> <i>Pre-1800</i></p>	MW 11:20-12:50	Paula McQuade
ENG 342	<p><b>Major Authors 1800-1900: Godwins and the Shelleys</b> <i>Pre-1900</i></p> <p>The Godwins and the Shelleys will examine the relationship between two generations of writers: William Godwin, Mary Shelley, and Percy Shelley. We will read portions of William St. Clair's landmark study, <i>The Godwins and the Shelleys</i>, as well as major works by these writers, including <i>Caleb Williams</i>, <i>Falkland</i>, <i>Maria, or the Wrongs of Woman</i>, and numerous poems by Percy Shelley, as well as selections from Richard Holmes' <i>Shelley: the Pursuit</i>. We will also read Mary Wollstonecraft's <i>and A Short Residence in Sweden, Norway and Denmark</i> and <i>Frankenstein</i>.</p>	MW 1:00-2:30	Jonathan Gross
ENG 349	<p><b>Topics in Nineteenth-Century British Literature: Godwins and the Shelleys</b> <i>Pre-1900</i></p> <p>The Godwins and the Shelleys will examine the relationship between two generations of writers: William Godwin, Mary Shelley, and Percy Shelley. We will read portions of William St. Clair's landmark study, <i>The Godwins and the Shelleys</i>, as well as major works by these writers, including <i>Caleb Williams</i>, <i>Falkland</i>, <i>Maria, or the Wrongs of Woman</i>, and numerous poems by Percy Shelley, as well as selections from Richard Holmes' <i>Shelley: the Pursuit</i>. We will also read Mary Wollstonecraft's <i>and A Short Residence in Sweden, Norway and Denmark</i> and <i>Frankenstein</i>.</p>	MW 1:00-2:30	Jonathan Gross
ENG 351	<b>Postcolonial Literature: (RI) Colonialism and Its Legacy (RES)</b>	MW 2:40-4:10	James Fairhall

	<p>Colonialism and Its Legacy, examines colonialism in its late phase, during the 19th and 20th centuries, and our current postcolonial period. We will look at these two historical phenomena world through the lenses of 20th-century British and Anglophone literature: novels, two plays, a movie, and four poems. "British" here is broadly defined. Thus we will read works by two Caribbean novelists and a poet/playwright (Rhys, Kincaid, and Walcott), a South African playwright (Fugard), and a Nigerian novelist (Achebe), as well as works by English writers (Kipling, Conrad, Forster). This is a research-intensive course with scaffolded assignments leading to a thesis-driven research paper.</p>		
ENG 359	<p><b>Topics in Modern British Literature: (RI) Colonialism and Its Legacy</b> Colonialism and Its Legacy, examines colonialism in its late phase, during the 19th and 20th centuries, and our current postcolonial period. We will look at these two historical phenomena world through the lenses of 20th-century British and Anglophone literature: novels, two plays, a movie, and four poems. "British" here is broadly defined. Thus we will read works by two Caribbean novelists and a poet/playwright (Rhys, Kincaid, and Walcott), a South African playwright (Fugard), and a Nigerian novelist (Achebe), as well as works by English writers (Kipling, Conrad, Forster). This is a research-intensive course with scaffolded assignments leading to a thesis-driven research paper.</p>	MW 2:40-4:10	James Fairhall
ENG 361	<p><b>American Literature 1830-1865</b> This survey of antebellum U.S. literature begins with two stories that transition us from the Revolutionary War period and the Founding into the so-called "American Renaissance." While many have argued that this period saw the flourishing of a uniquely American literature, our readings will point up continuities between the old world and the new, and between the mid-nineteenth century and our own time. Our lectures, discussion, writing assignments, and exams will take up this literature in relation to several paired themes, including nature/culture, self/society, freedom/slavery, submission/resistance, and inside/outside.</p>	MW 2:40-4:10	Marcy Dinius
ENG 369	<p><b>Topics in American Literature: (RI) Early 20th Century Women Writers</b> This course examines fiction written by American women during the early-twentieth century from a variety of critical perspectives. We will examine the works of a range of women writers between the two world wars to explore the intersection of issues of gender, sexuality, and race on aesthetics and form during the era of modernism and modernity. How do these writers negotiate and represent the impact of war? Of cosmopolitanism? Of urbanization? Of media and technology? The course fulfills the research-intensive requirement for students. Texts covered: Edith Wharton, <i>The Age of Innocence</i>; Willa Cather, <i>One of Ours</i>; Djuna Barnes, <i>Nightwood</i>; and poetry by H.D. and Gertrude Stein.</p>	TTH 1:00-2:30	June Chung

ENG 371	<p><b>Topics in African American Literature: Toni Morrison (RES)</b></p> <p>This class will explore five of Toni Morrison’s most critically acclaimed novels: <i>The Bluest Eye (1970)</i>, <i>Sula (1973)</i>, <i>Song of Solomon (1977)</i>, <i>Beloved (1987)</i> and <i>A Mercy (2008)</i>. In addition to the novels, we’ll be watching some speeches and interviews and reading some literary criticism, performance theory, and personal essays to explore issues of racism, gender, sexuality, community, history and memory raised by her work. Among the questions we’ll ask are: how does Morrison explore the concept of memory in light of a history of racial trauma? How are traditional gender roles engaged and reinvented in her work? How do characters see themselves as citizens of a larger social world, as well as part of localized black communities? What role does family connection (blood and found) serve to mediate and/or complicate one’s role in community? What has been Morrison’s impact as an artist/intellectual, inside and outside of the academy? Written work for the class will include weekly response papers (500 words each), two short essays (4-6 pages each), and one final research-based essay or creative project (10-12 pages), with proposal and working bibliography due in week 8.</p>	TTH 11:20-12:50	Francesca Royster
ENG 377	<p><b>Topics in Editing and Publishing: Art and Tech of Book Design</b></p>	M 6:00-9:15 PM	Jon Resh
ENG 382	<p><b>Major Authors: Toni Morrison</b></p> <p>This class will explore five of Toni Morrison’s most critically acclaimed novels: <i>The Bluest Eye (1970)</i>, <i>Sula (1973)</i>, <i>Song of Solomon (1977)</i>, <i>Beloved (1987)</i> and <i>A Mercy (2008)</i>. In addition to the novels, we’ll be watching some speeches and interviews and reading some literary criticism, performance theory, and personal essays to explore issues of racism, gender, sexuality, community, history and memory raised by her work. Among the questions we’ll ask are: how does Morrison explore the concept of memory in light of a history of racial trauma? How are traditional gender roles engaged and reinvented in her work? How do characters see themselves as citizens of a larger social world, as well as part of localized black communities? What role does family connection (blood and found) serve to mediate and/or complicate one’s role in community? What has been Morrison’s impact as an artist/intellectual, inside and outside of the academy? Written work for the class will include weekly response papers (500 words each), two short essays (4-6 pages each), and one final research-based essay or creative project (10-12 pages), with proposal and working bibliography due in week 8.</p>	TTH 11:20-12:50	Francesca Royster
ENG 386	<p><b>Popular Literature: Rewriting the Romance</b></p> <p>Although it’s often dismissed as trivial, formulaic, or simply “porn for women,” popular romance fiction focuses on enduring and important questions, from <i>What Is the good life?</i> and <i>What is love?</i> to <i>Who deserves romantic happiness?</i> This course will tease out the artistic, philosophical, and political complexities of some recent romance novels, with an eye to</p>	MW 11:20-12:50	Eric Selinger

	<p>how they rewrite our sense of the past and how they adapt the enduring tropes and conventions of the form to the evolving relationship-structures, sexual dynamics, and critiques of love that mark our contemporary moment. Our course will include a diverse array of heterosexual and LGBTQ romances; please note that our texts are often sexually or theologically explicit, and sometimes even both. Students uncomfortable with such material should keep this in mind when deciding whether to take the class.</p>		
ENG 390	<p><b>Senior Capstone Seminar: Writing the Anthropocene</b>  This course will focus on the Anthropocene — the “slice of Earth's history during which people have become a major geological force,” according to Richard Monastersky in <i>Nature</i> magazine. “Through mining activities alone, humans move more sediment than all the world's rivers combined. <i>Homo sapiens</i> has also warmed the planet, raised sea levels, eroded the ozone layer and acidified the oceans.”  What does it mean to live, and write, in such an age? What legacy will we leave to future generations as writers, scholars, and humans? This course will ask students to explore the Anthropocene through science, history, religion, and the arts, culminating in a project of scholarship or creative writing to be offered in a public presentation.</p>	MW 1:00-2:30	Rebecca Johns Trissler
ENG 392	<p><b>Internship</b>  "Internship in English" is a four-credit course designed to complement your English course of study along with your internship experience (100 hours of internship work). Using literature, film, and career guides, the class explores both academic and pragmatic aspects of work. We will analyze definitions of and strategies for career success, what makes work meaningful, the positive and negative power of technology in the workplace, and issues of ethics and social justice for employers and employees. Most practically, we will explore current career opportunities for English graduates and reflect on your ideal career paths, and ask you to create job-finding strategies. Ultimately, we will relate our readings and discussions to your internship and apply what we learn to your future career. There is no pre-requisite or prior knowledge needed to take this course.</p>	<p>Online  <i>By permission only. Registration is by permission of C. Green</i> <a href="mailto:cgreen1@depaul.edu">cgreen1@depaul.edu</a></p>	Chris Green