

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

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

**August 29, 2018**

Course	Day/Time	Instructor
ENG 101	<b>Introduction to Literature: Great Books III</b>	MW 9:40-11:10 Paula McQuade
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.	TTH 11:20-12:50 Eric Selinger
ENG 101	<b>Introduction to Literature: Forbidden Knowledge</b>	W 6:00-9:15 Mark Arendt
ENG 101	<b>Introduction to Literature: Journeys of Self-Discovery</b>	MW 3:10-4:40 (Loop only) Michael Williams
ENG 198	<b>Creative Writing Close Up: Writing Dialogue</b> (2 Credit Hours) “Frankly, my dear, I don’t give a damn.” Dialogue is <i>action</i> : characters make choices to speak or not to speak, to reveal or to conceal. But what makes a character’s spoken words memorable? How do writers choose to include some lines of dialogue and not others? This fully online, cross-genre course will explore the principles of good dialogue on both page and screen, including how to use diction, subtext, formatting, and other aspects of writing craft to write memorable dialogue. A 5-week, 2-credit course.	Online Weeks 1-5 Rebecca Johns Trissler
ENG 198	<b>Creative Writing Close Up: Psychos, Stalkers, and She-Devils: Using Bad Characters to Create Great Stories</b> (2 Credit Hours) Who put the cannibal in Hannibal? Who put the psych in Psycho? This fully online, cross-genre course will explore how writers create better bad guys on the page and on the screen. A 5-week, 2-credit course.	Online Weeks 6-10 Rebecca Johns Trissler
ENG 201	<b>Introduction to Creative Writing</b>	MW 9:40-11:10 Emily Tedrowe
ENG 201	<b>Introduction to Creative Writing</b>	MW 1:00-2:30 Mark Turcotte
ENG 201	<b>Introduction to Creative Writing</b>	MW 2:40-4:10 Mark Arendt
ENG 201	<b>Introduction to Creative Writing</b> 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	TTH 4:20-5:50 Kathleen Rooney

	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.		
ENG 201	<b>Introduction to Creative Writing</b>	T 6:00-9:15 PM	Chris Green
ENG 201	<b>Introduction to Creative Writing</b>	MW 10:10-11:40 (Loop only)	Steven Ramirez
ENG 205	<b>Literature to 1700: TBA</b>	MW 11:20-12:50	Paula McQuade
ENG 206	<b>Literature from 1700 to 1900: Resistance and Rebellion</b> 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, 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> , excerpts from Samuel Richardson's <i>Pamela</i> , Romantic poetry by Wordsworth and Shelley, 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> .	TTH 9:40-11:10	Jennifer Conary
ENG 207	<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.	TTH 11:20-12:50	Rebecca Cameron
ENG 209	<b>Topics in Writing: Writing About Music</b>	TTH 11:20-12:50	Francesca Royster
ENG 211	<b>Grammar and Style</b>	TTH 2:40-4:10	Robert Meyer
ENG 216	<b>Creating Characters</b>	MW 11:20-12:50	Miles Harvey
ENG 219	<b>Reading and Writing Poetry</b> In # 657, "I dwell in Possibility," Emily Dickinson suggests that poetry is "a fairer House than Prose." Whether you agree or not, if you can read, analyze, and write poetry, then you can probably read, analyze, and write anything. The study of poetry teaches readers and writers	TTH 1:00-2:30	Kathleen Rooney

	how to use and understand—and maybe even love—language on its most basic level: that of individual words. In this course, through the analysis and criticism of poems by established poets and through the writing and revising of your own poems, we will concentrate on the materials and ideas from which poems are made, thereby learning poetic vocabulary and identifying various poetic techniques and structures, all with an eye toward finding models for our own writing.		
ENG 220	<b>Reading Poetry</b>	TTH 4:20-5:50	Richard Squibbs
ENG 231	<b>The Gothic: Romantic Monsters</b>	TTH 2:40-4:10	Jonathan Gross
ENG 235	<b>Science Fiction</b>	T 6:00-9:15 PM	Johns Shanahan
ENG 265	<b>The American Novel</b>	MW 2:40-4:10	Marcy Dinius
ENG 275	<b>Literature and Film: American Classics</b>	MW 11:50-1:20 (Loop only)	Michael Williams
ENG 279	<b>Studies in Literature: Great Books III</b>	MW 9:40-11:10	Paula McQuade
ENG 281	<b>Literary Classics: Great Books III</b>	MW 9:40-11:10	Paula McQuade
ENG 284	<b>The Bible as Literature</b>	MW 11:20-12:50	Richard Jones
ENG 285	<b>LGBTQ Literature: Queer Memoir (RES)</b>	TTH 1:00-2:30	Barrie Borich
ENG 286	<p><b>Topics in Popular Literature: Harry Potter and the Hero's Journey</b></p> <p>J.K. Rowling's seven-part <i>Harry Potter</i> series is more than simply a fantastic story of wizards and witches battling the forces of evil, it's also a piece of literature influenced by the history and culture in which it was written. The first part of this course will introduce students to Campbell's monomyth as it relates to the <i>Harry Potter</i> series with an eye toward understanding Harry's literary precursors, including the Arthurian legends and the British school story, including <i>Jane Eyre</i> and Tom Brown's School Days, among others. The second part of the course will consider the ways in which the series acts as a piece of political and cultural commentary on issues in the Muggle world. Students will engage with their own writing by re-imagining elements of the wizarding world as well as creating their own original work of Potter criticism, coming away with a better understanding of the <i>Harry Potter</i> series as it relates to literature and history.</p> <p>No matter if you're a Gryffindor, a Slytherin, a Hufflepuff, or a Ravenclaw, however, students who sign up for this course should be familiar with the major plot elements of all seven books in the <i>Harry Potter</i> series prior to enrolling; there will be spoilers ahead.</p>	MW 2:40-4:10	Rebecca Johns Trissler
ENG 286	<b>Topics in Popular Literature: Young Adult Literature</b>	MW 1:00-2:20	Emily Tedrowe
ENG 292	<p><b>The Craft of Poetry Writing</b></p> <p>Contemporary poet Marvin Bell has remarked that, "The plain truth is that, except for mistakes that can be checked in the dictionary, almost nothing is right or wrong. Writing poems out of the desire to find a way to be right or wrong is the garden path to dullness." Through close attention to form, detail, and constraint, this class will do its best to keep your poems from ever being dull. In order to achieve that end, this class will begin interfering early and often, over and over again, with your poetic intentions and drafts. This obstructionist approach—predicated on the idea that a poet can often find the greatest freedom of expression within the strictest of restraints—might make you want, at times, like Philip Larkin, to tell me to eff off. But if you enter this class with an open mind and if you</p>	TTH 11:20-12:50	Kathleen Rooney

	strive to cultivate an attitude of flexibility and fun, your willingness to embrace these obstructions and interferences will lead you to discoveries—about structure, about content, and about your processes and preoccupations as a reader and writer of poetry.		
ENG 299	<b>Careers for English Majors</b> <i>(2 Credit Hours)</i>	Online Weeks 1-5 (Tentative)	Chris Green
ENG 306	<b>Advanced Creative Nonfiction Writing</b>	MW 1:00-2:30	Sarah Fay
ENG 307	<b>Advanced Fiction Writing</b>	TTH 1:00-2:30	Dan Stolar
ENG 309	<b>Advanced Topics in Writing: Prose Poetry</b>	MW 11:20-12:50	Mark Turcotte
ENG 309	<b>Advanced Topics in Writing: Time and Place</b>	MW 2:40-4:10	Miles Harvey
ENG 309	<b>Advanced Topics in Writing: Writing About Music</b>	TTH 11:20-12:50	Francesca Royster
ENG 310	<b>English Literature to 1500: Medieval Literature</b> <i>Pre-1800</i>	TTH 2:40-4:10	Lesley Kordecki
ENG 328	<b>Studies in Shakespeare: (RI) Shakespeare and Rome</b> <i>Research-Intensive</i> <i>Pre-1800</i> A study of Shakespeare's career-long engagement with Roman literature, mythology, and history. As a research-intensive course, we will use both primary source archives and recent criticism to consider Rome as not only a source for Shakespeare's poetic and dramatic writing, but also a unique experiment in defining the success of English literature at the turn of the seventeenth century. Activities include hands-on archival field trips, curating a digital exhibit of books that are more than four centuries old, analyzing the film history of Shakespeare's Rome, and a group-oriented approach to research methods.	MW 2:40-4:10	Megan Heffernan
ENG 339	<b>Topics in Restoration and 18th-Century English Literature: (RI) The Picaresque Novel</b> <i>Research-Intensive</i> <i>Pre-1800</i>	TTH 11:20-12:50	Richard Squibbs
ENG 342	<b>Major Authors 1800-1900: Poe and Hawthorne</b> <i>Pre-1900</i>	MW 1:00-2:30	Marcy Dinius
ENG 349	<b>Topics in Nineteenth-Century British Literature: The Irish Revival</b> <i>Pre-1900</i>	TTH 1:00-2:30	David Gardiner
ENG 354	<b>The Irish Revival</b>	TTH 1:00-2:30	David Gardiner
ENG 359	<b>Topics in Modern British Literature: The Irish Revival</b>	TTH 1:00-2:30	David Gardiner
ENG 369	<b>Topics in American Literature: TransAmerican LatinAmerican and Latinx Literatures</b>	MW 2:40-4:10	Bill Johnson Gonzalez
ENG 369	<b>Topics in American Literature: Fiction, Media, Technology</b> <i>Hybrid</i>	TTH 1:00-2:30 Hybrid Face-to-face meeting dates:	June Chung
ENG 377	<b>Topics in Editing and Publishing: Copyediting</b>	W 6:00-9:15	Rachel Hinton
ENG 377	<b>Topics in Editing and Publishing: Editing Big Shoulders Books</b>	TBA	TBA

ENG 382	<b>Major Authors: Poe and Hawthorne</b> <i>Pre-1900</i>	MW 1:00-2:30	Marcy Dinius
ENG 384	<b>Topics in Latino/a Literature: TransAmerican Latin American and Latinx Literatures (RES)</b>	MW 2:40-4:10	Bill Johnson Gonzalez
ENG 390	<b>Senior Capstone Seminar: One Book, One Quarter</b> Although English majors learn to do research in many courses at DePaul, few have the chance to act as true investigative scholars: the sort that trust their curiosity, follow clues, and track down what they need to know to make a text as interesting as possible. In this senior capstone, you will have that opportunity. At the start of class, I will assign you a text to read and to work on: a project that will lead you both backwards through your learning in the English department and laterally, across the various domains of DePaul's liberal studies program. Your goal will be to educate yourself and each other, to reflect on the process of this capstone education, and to produce a robust set of annotations of and arguments about the text from both "creative" and "literary studies" perspectives. Class time will be spent not only on primary and secondary texts, but on questions of method. We will look for resources, learn to evaluate their quality, and teach one another what is available. We will question, provoke, and encourage one another in our work. Above all, we will hone our curiosity and practice making connections: connections within our primary text, connections between our text and other material found for this class, especially from other Learning Domains (as defined in DePaul's liberal studies program) and connections between this class and others you have taken or are taking, both within and outside the English major. Please note: the text we will study will not be announced in advance.	TTH 2:40-4:10	Eric Selinger
ENG 392	<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.	Online <i>By permission only.</i> <i>Registration is by permission of</i> <i>C. Green <a href="mailto:cgreen1@depaul.edu">cgreen1@depaul.edu</a></i>	Chris Green