

Department of English, Undergraduate Courses, Winter Quarter 2018-2019

September 30, 2018

Course	Day/Time	Instructor
<p>ENG 101 Introduction to Literature: Dystopian Literature This course will serve as an introduction to seminar-styled literary studies. In this class we will explore the widespread popularity of dystopian texts--stories which depict the destructive collapse or slow decline of a society. Looking to short stories, novels, graphic literature, film, and television, we will study texts which explore issues of climate change, authoritarian leadership, technological surveillance, and posthuman engineering.</p>	MW 11:20-12:50	Ryan Peters
<p>ENG 101 Introduction to Literature: True Stories This course introduces students to the forms, styles, and traditions of American literary nonfiction, a literary genre that first appeared in the early 20th century and then emerged in the post-World War II era as a preeminent form of literary prose. Literary nonfiction is the telling of true stories, yet it differs fundamentally from fiction writing or conventional journalism. We begin the course with discussion of the genre itself and then move to examine excerpts and short pieces of literary nonfiction, including literary journalism, written before this style had even emerged as a distinct genre. We will also examine two substantial works of nonfiction in detail, John Hersey's <i>Hiroshima</i> and Truman Capote's <i>In Cold Blood</i>.</p>	MW 1:00-2:30	Craig Sirles
<p>ENG 101 Introduction to Literature: The Literature of Lies This class will examine the ways deception works in literature--and the ways literature can be used to deceive. Studying both fiction and nonfiction, we'll discuss stories about liars, as well as stories told by falsifiers of various kinds. We'll also look at how new media and emerging technologies are changing the way we tell stories in a world of "alternative facts."</p>	TTH 2:40-4:10	Miles Harvey
<p>ENG 101 Introduction to Literature: Forbidden Knowledge Are there limits to what we should know? From Chaucer in <i>The Wife of Bath's Tale</i>, "Forbede us thing and That desiren we," to Lou Reed's Transformer album, "Hey babe, take a walk on the wild side," literature is replete with transgressors and transgressions. In this course students will study the subject of forbidden knowledge as it is expressed in classic and contemporary works of fiction, poetry and drama—from portions of Milton's <i>Paradise Lost</i> to Denis Johnson's <i>Jesus' Son</i> and Mary Gaitskill's <i>Bad Behavior</i>.</p>	MW 3:10-4:40 (Loop only)	Mark Arendt
<p>ENG 198 Creative Writing Close Up: Inspiration from Contemporary Films (2 credit hours) Using Austin Kleon's book <i>Steal Like an Artist</i> as a starting point, we will steal inspiration and writerly lessons from contemporary documentaries (<i>Bad Writing</i>, <i>Heart of A Dog</i>, <i>Sound City</i>, and <i>Samsara</i>) and feature films (<i>Paterson</i> and <i>Il Postino</i>). Whether, you like to write poetry, fiction, or nonfiction, the class will offer you insights into idea generation, style, editing, and revision. We will also study the films to understand the life-path of the artist/writer. You will write some short reflections and creative pieces. And we will discuss the films and your responses in a friendly, supportive online community.</p>	Online	Chris Green

ENG 201	<p>Introduction to Creative Writing</p> <p>Flannery O'Connor said "The fact is that the materials of the fiction writer are the humblest. Fiction is about everything human and we are made out of dust, and if you scorn getting yourself dusty, then you shouldn't try to write..." She might have been talking about the writer of poems and plays, as well. What she meant is that what we know of this world we know first through our senses- through our sense of sight, sound, touch, and taste. The concrete world is the writer's world, and in this class the craft of imaginative writing will be explored through readings, lecture, guided exercises and workshops. Our task, then, is to get dusty.</p>	MW 11:50-1:20 (Loop only)	Mark Arendt
ENG 201	<p>Introduction to Creative Writing</p> <p>The purpose of this introductory course in creative writing is to familiarize you with various genres—fiction, creative nonfiction, and poetry—and the seminal authors who write in them. You will explore literary devices—e.g., plot, character, setting, voice, dialogue, rhythm, repetition—and experiment with those devices in your own work via in-class prompts and other writing assignments. The importance of the writing process will become clear to you: brainstorming (coming up with ideas), drafting (getting the worst of it down on paper), revising (the true act of writing), editing (focusing on structure), and proofreading (for errors). You will also have the opportunity to (re)learn grammar, punctuation, and style, the knowledge of which will give you confidence as a writer. For creative writing majors and minors, this course is the gateway to more advanced classes.</p>	MW 1:00-2:30	Sarah Fay
ENG 201	<p>Introduction to Creative Writing</p> <p>English 201 is an introductory course in reading and writing poetry and short fiction for students with no previous creative writing experience. We will study the <i>craft of writing</i> by closely examining poems and stories, and through intensive daily writing and revision. It is my assumption, and the assumption of all the serious writers I know, that good writing and good reading go hand in hand. In this course, we will try to <i>read as writers</i>, studying the tricks of the trade, the techniques that writers use. The organization of this course--and of the textbook we will use—assumes that there are craft techniques common to different kinds of creative writing, and we will spend the first half of the class studying these techniques and a number of published pieces that illustrate them. Simultaneously, we will be doing exercises that enable us to learn and practice these techniques. In the second half of the course, we will spend more time in workshop, applying what we've learned to our own work and the work of our classmates.</p>	TTH 9:40-11:10	Dan Stolar
ENG 201	<p>Introduction to Creative Writing</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>Introduction to Creative Writing</p> <p>Creative Writing can be the most exciting course in a student's academic career. Creative Writing requires presence of mind, attention to detail, and powers of keen observation. The goal of this course is to empower each student to write with clarity, power, and directness. Our class will explore poetry and short imaginative prose. Students need no prior creative writing experience, but should be prepared to write extensively. Most notably, the class will visit the Art Institute of Chicago, where we will both write and discuss the connections between the visual arts, writing, story telling, and imagination. Class will be conducted in a "workshop" format and our emphasis will be on class discussion of student writing. The workshop format requires that each student not only attend class, but that everyone comes prepared to generously participate.</p>	<p>December Session MTWTh 12:00-3:45</p>	Richard Jones
ENG 205	<p>Literature to 1700: Great Books – Early Modern</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 I and III. Great Books II will cover works such as Augustine's <i>Confessions</i>, Dante's <i>Inferno</i>, Shakespeare's <i>Othello</i> and <i>King Lear</i>, and Milton's <i>Paradise Lost</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 <i>your</i> interests and expertise.</p>	MW 9:40-11:10	Paula McQuade
ENG 205	<p>Literature to 1700: Great Books – Early Modern</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 I and III. Great Books II will cover works such as Augustine's <i>Confessions</i>, Dante's <i>Inferno</i>, Shakespeare's <i>Othello</i> and <i>King Lear</i>, and Milton's <i>Paradise Lost</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 <i>your</i> interests and expertise.</p>	MW 11:20-12:50	Paula McQuade
ENG 206	<p>Literature from 1700 to 1900: Literature and Technology</p> <p>This course focuses on American and British literature published during an age of technological, and political, revolutions, examining poetry and prose by major authors who used literature as a kind of technology itself for making sense of all kinds of innovations during a time of rapid social change. Working with broad definitions of both literature and technology, and reading a wide range of prose and poetry, we will consider a range of literary genres including autobiography, science fiction, gothic fiction, and poetry.</p>	MW 2:40-4:10	Marcy Dinius

ENG 207	<p>Literature from 1900 to the Present: Global Connections</p> <p>This course introduces important British, American, and other Anglophone literature during the long twentieth century. Our readings come from important literary movements and moments, such as the World War One poets (Owen, Sassoon), Harlem Renaissance (Nora Zeale Hursten, Nella Larsen, Langston Hughes), Modernism (Woolf, Conrad, Yeats, Eliot); mid-century angst (James Baldwin, Graham Greene, Beat Poets); empire and post-colonialism (Achebe, Naipaul, Tagore). Our class will track the ways literary works speak to and build on each other, with a focus on the century's cross-cultural movements and global conversations.</p>	TTH 2:40-4:10	Carolyn Goffman
ENG 209	<p>Topics in Writing: Writing the Obscene</p> <p>In a time when much is appalling yet somehow still fails to surprise us, how do writers wrestle with productively representing the explicit, the lewd, and the crude bits of the world in their work? In this course, we'll delve into writing the "nasty bits," as Anthony Bourdain would say, of the every day. We'll (re)discover the mess of morality in folktales and fables, the deviance of writing about divinity, and, overall, the indecency of imagination. If, as it's been said, obscenity can't be defined but we can know it when we see it, we'll look hard for a definition of our own while seeking how such material can be utilized artfully rather than to manipulate—never mind simply shock—our audience. Authors studied alongside participant's own work in this multigenre workshop will include Mary Gaitskill, Roland Barthes, Alissa Nutting, and Susan Sontag.</p>	MW 1:00-2:30	David Welch
ENG 216	<p>Creating Characters</p> <p>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 <i>want</i>, along with all those other demands that extend from out something so simple as a glass of water. In this course, students will read from a variety of creative texts in order to explore the relationships between character, structure, language, and plot. In addition to these creative texts, students will learn to apply literary terms--old and new--to our discussions on character. Finally, students will complete in- and out-of-class creative writing assignments in order to put our discussions into practice. All writing is subject to be shared aloud in class, and students are expected to participate in each class discussion.</p>	MW 1:30-3:00 (Loop only)	Steven Ramirez
ENG 227	<p>Studies in Drama: Arthur Miller and Tennessee Williams</p> <p>This course will study the iconic works of America's two greatest dramatists of the mid-twentieth century, examining their plays of the post-war period (1947-1960).</p> <p>In 1957 Arthur Miller was unjustly found guilty of contempt of Congress. He would not give the House Committee on Un-American Activities the names of 'Communists' who attended meetings with him in the 1930s. Behind the conviction was Senator Joseph McCarthy who had been witch-hunting communists and telling the country how 'normal' Americans behaved. (He even tried to identify being gay with communism.) Nearly complicit with the McCarthyism at this time were the television and movie industries. They were, according to eminent critic and Williams authority, John Lahr, trying to "reinvent America as Superbia—a God-fearing, family-oriented land of blessing, where right and wrong were clear, progress was certain, and goodness prevailed." Meanwhile Miller and Williams were writing their</p>	TTH 11:20-12:50	Michael Williams

	<p>masterpieces, asking Americans to challenge these clichéd illusions about this perfect America.</p> <p>The great plays of these two authors made this challenge in sharply different ways. While Miller, attacked social values and broad ideas, such as an unqualified devotion to the American Dream, Williams looked deep into the souls of his characters, studying the tragedy of the individual; the struggling person who is seeking the consolidation of self and trying to reconcile their own world view while facing hostile adversaries. Adversaries who pose as speakers for the 'normal' in American society.</p> <p>The content of this course will include <i>All My Sons</i>, <i>Death of a Salesman</i>, and <i>The Crucible</i> by Miller and <i>A Streetcar Named Desire</i> and <i>The Night of the Iguana</i> by Williams. The classroom activities will include lecture, discussion, and video watching.</p>		
ENG 231	<p>The Gothic: Gothic Monsters and Villains</p> <p>How do we define monstrosity and villainy, and how are those definitions historically and culturally dependent? This course will attempt to answer these questions through the study of some of the most influential and famous texts in the Gothic tradition. We will begin our exploration of the Gothic in the 18th-century with Matthew Lewis's scandalous novel <i>The Monk</i>. We will then move on to such Gothic classics as Mary Shelley's <i>Frankenstein</i>, R. L. Stevenson's <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i>, and Bram Stoker's <i>Dracula</i>, and we may end the quarter with more contemporary narratives, perhaps even drawn from film and television. Throughout the course, we will question what makes the monsters and villains in these stories so frightening, and what those fears say about the historical moments in which these texts were produced. We will also discuss why so many of these texts have had such lasting popularity and why monsters and villains have become among the most famous literary characters to capture the public imagination.</p>	TTH 9:40-11:10	Jennifer Conary
ENG 235	<p>Science Fiction (Study Abroad)</p>	M 6:00-9:15 PM	John Shanahan
ENG 250	<p>Great Writers: Arthur Miller and Tennessee Williams</p> <p>This course will study the iconic works of America's two greatest dramatists of the mid-twentieth century, examining their plays of the post-war period (1947-1960).</p> <p>In 1957 Arthur Miller was unjustly found guilty of contempt of Congress. He would not give the House Committee on Un-American Activities the names of 'Communists' who attended meetings with him in the 1930s. Behind the conviction was Senator Joseph McCarthy who had been witch-hunting communists and telling the country how 'normal' Americans behaved. (He even tried to identify being gay with communism.) Nearly complicit with the McCarthyism at this time were the television and movie industries. They were, according to eminent critic and Williams authority, John Lahr, trying to "reinvent America as Superbia—a God-fearing, family-oriented land of blessing, where right and wrong were clear, progress was certain, and goodness prevailed." Meanwhile Miller and Williams were writing their masterpieces, asking Americans to challenge these clichéd illusions about this perfect America.</p> <p>The great plays of these two authors made this challenge in sharply different ways. While Miller, attacked social values and broad ideas, such as an unqualified devotion to the American Dream, Williams looked deep into the souls of his characters, studying the tragedy</p>	TTH 11:20-12:50	Michael Williams

	<p>of the individual; the struggling person who is seeking the consolidation of self and trying to reconcile their own world view while facing hostile adversaries. Adversaries who pose as speakers for the 'normal' in American society.</p> <p>The content of this course will include <i>All My Sons</i>, <i>Death of a Salesman</i>, and <i>The Crucible</i> by Miller and <i>A Streetcar Named Desire</i> and <i>The Night of the Iguana</i> by Williams. The classroom activities will include lecture, discussion, and video watching. If a Chicago company is performing a play related to our course, we will attend it. This, of course, would be an optional extra-credit opportunity.</p>		
ENG 265	<p>The American Novel</p> <p>The underlying thesis of this course is that American novels dramatize the nation's primary moral, political, and spiritual dilemmas through characters that confront their subjectivity. We will attempt to understand how these two registers of identity—national and individual—have been conceived in the novel by studying works that ask: <i>Who am I?</i>, <i>Where am I?</i>, <i>What am I?</i>. We will read stories of life-defining moments as characters struggle with social anxieties and expectations. We will address issues of identity and community—race, gender, class, ability—along with several concepts and themes especially associated with America—Puritanism, exceptionalism, slavery, Wall Street, the American dream—and concepts of existential import—bad faith, alienation, absurdity, mortality, and the unconscious mind—to better understand the novel's capacity for sustaining extended commentary on crucial problems defining America and its citizens. We will read longer novels, shorter novels, and a graphic memoir while reviewing relevant intertexts to explore the philosophical and aesthetic trends that inform these works. Authors may include Herman Melville, Kate Chopin, William Faulkner, Saul Bellow, Toni Morrison, and Alison Bechdel.</p>	MW 9:40-11:10	Keith Mikos
ENG 271	<p>African-American Literature: Black Women Writers (RES)</p> <p>In this course, we will explore the work of Black women writers, exploring in particular intergenerational literary conversations around race, gender, sexuality, history and aesthetics. How do these works reflect the changing stakes of women's writing in the African Diaspora ? How are black women writers writing to one another as well as to a larger readership? Harriet Jacobs (<i>Incidents in the Life of a Slave Girl</i>) will be paired with Yaa Gyasi (<i>Homegoing</i>) to consider changing conversations about the impact of the transatlantic slave trade; poet Gwendolyn Brooks will be paired with Jamila Woods and other contributors to the hip-hop poetry anthology <i>Black Girl Magic</i> to consider the changing poetry scene of Chicago in particular; Afrofuturist founding mother Octavia Butler will be paired with fantasy/sci fi author Nnedi Okorafor, and we'll compare the black feminist manifestos of The Combahee River Collective (1973) with that by BYP 100 organizer and activist Charlene Carruthers (2018).</p> <p><i>Please note that ENG 271 is not repeatable. Students who have already taken ENG 271 under a different topic and who would like to take this version of the course should register for ENG 371.</i></p>	TTH 2:40-4:10	Francesca Royster

ENG 272	<p>Literature and Identity: Native Literature</p> <p>This course will be an introductory survey of a wide range of Native American and First Nations literature and texts. Students will read a selection of work, but will focus on the prose, essay and poetry of mid-to-late 20th century and contemporary writers.</p> <p>This course will provide students with the opportunity to explore Native American and First Nations literature as an art form, and as a means to express and share personal, familial, cultural, social, political and historical ideas.</p> <p>Students will be expected — in class discussions and in writing — to respond to and interact with the texts/readings, and will also have opportunities to write their own creative work as a means of response and interaction.</p> <p><i>Students seeking RES credit for this course should register for ENG 374.</i></p>	MW 11:20-12:50	Mark Turcotte
ENG 275	<p>Literature and Film: Queer Thrillers</p> <p>This course will examine the representations of LGBTQ characters in literature and film, and will focus specifically on the genre of the "thriller." Thrillers create suspense, excitement, anxiety, and fear. Why has this genre been so attractive to LGBTQ artists? What kinds of productive queer thrills can the genre elicit, by raising suspicions and creating intense emotions about sexuality, family life, love, or romance? Can these queer thrills open up new possibilities that are normally foreclosed by dominant heterosexual culture, or does the genre work to demonize forbidden pleasures, acts, or associations? How does the genre interrogate the notion of the criminal? We will cover a range of texts from around the world -- <i>The Talented Mr. Ripley, Strangers on a Train, Heavenly Creatures, Mulholland Drive, From Afar, Tom at the Farm, Blind Faith.</i></p>	TTH 1:00-2:30	Bill Johnson Gonzalez
ENG 281	<p>Literary Classics: Great Books – Early Modern</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 I and III. Great Books II will cover works such as Augustine's <i>Confessions</i>, Dante's <i>Inferno</i>, Shakespeare's <i>Othello</i> and <i>King Lear</i>, and Milton's <i>Paradise Lost</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 <i>your</i> interests and expertise.</p>	MW 9:40-11:10	Paula McQuade
ENG 281	<p>Literary Classics: Great Books – Early Modern</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 I and III. Great Books II will cover works such as Augustine's <i>Confessions</i>, Dante's <i>Inferno</i>, Shakespeare's <i>Othello</i> and <i>King Lear</i>, and Milton's <i>Paradise Lost</i>. This course is designed for both English and non-English</p>	MW 11:20-12:50	Paula McQuade

	<p>majors. Writing topics are flexible and projects will be designed, in consultation with the instructor, to accommodate <i>your</i> interests and expertise.</p>		
ENG 291	<p>The Craft of Fiction Writing 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.</p>	TTH 4:20-5:50	Kathleen Rooney
ENG 292	<p>The Craft of Poetry Writing This is a course in writing poetry, with an emphasis on open and direct discussion of NEW student writing in a workshop setting. Students will write poems specifically for workshop as well as for a Final Portfolio. In addition, students will write poems in response to assigned prompts and exercises, and will respond in writing to select and diverse Required Readings. Students in this course are expected to be experienced and committed to writing and revising poetry.</p>	MW 2:40-4:10	Mark Turcotte
ENG 305	<p>Literary Magazines Hybrid Course: We will complete work on D2L and meet face-to-face on these dates: Jan 8, Jan 29, Feb 26. March 12. We will also have two Saturday morning off-campus field trips—February dates TBD.</p> <p>“There will always be idealists and happy fools, so there will always be literary magazines.” Rob Spillman of Tin House</p> <p>This hybrid online and face-to-face course makes use of digital media, archival collections, and experiential editorial practice, to examine the American literary magazine, from inception to contemporary practice. We explore the missions, functions, styles, personalities, experiments, and aesthetics of select little magazines and literary journals published from the early 20th century to the present day, particularly those representative of great moments of change in both political and literary culture. Using digital archives, DePaul Special Collections, and field trips to the Newberry Library and the Read/Write library archives, class participants compare and contrast the ways literary journals develop in response to changing times, in keeping with innovations in literary form and in tandem with changes in publishing technologies. Students also deliberate over submissions and choose at least one creative work to publish in the national literary journal of the urban essay arts, <i>SLAG GLASS CITY</i>. The outcome is an in-depth understanding of the literary journal's relationship to editorial vision, book publishing, and individual author's careers.</p>	T 6:00-9:15	Barrie Borich
ENG 306	<p>Advanced Creative Nonfiction Writing How do writers shape the nonfiction idea, image, fact, or story into a compelling work of literary art? In this advanced workshop we write, read, and discuss across the diverse sub-genres of contemporary creative nonfiction, including flash nonfiction, the literary memoir, the lyric essay, the personal essay, literary reportage, the nonfiction short, and even graphic,</p>	W 2:40-5:50	Barrie Borich

	live lit, borrowed, and hybrid forms. Participants read a wide array of nonfiction by writers at work today, try out a variety of forms and structures, go deeper into nonfiction craft elements, participate in writing workshops, and submit a substantive revision in the nonfiction form of their choosing.		
ENG 307	Advanced Fiction Writing There is a long and rich tradition of the literary salon where writers read each other's work and discuss the craft. This course is the academic version of the literary salon. The class assumes a solid understanding of the craft of fiction and we will spend the majority of the time in workshop with the goal of improving our short stories. We will also read a contemporary anthology of short fiction.	TTH 1:00-2:30	Dan Stolar
ENG 309	Advanced Topics in Writing: Conflict, Tension, Risk (Multi-genre) Writers thrive on conflict, tension, and risk (on the page, hopefully, not in life). In this multi-genre course, you will discover how this blessed triumvirate (conflict, tension, risk) produces writing that makes readers feel as if the tops of their heads were taken off (as Dickinson put it). Via assigned readings and writing assignments (according to genre) you will learn to take risks, create textual tension (no pun), and cultivate emotional and linguistic discord on the macro and micro levels. The focus will be on fiction and creative nonfiction but look at poetry as well. You will be encouraged (but not required) to write and read outside your primary genre.	MW 9:40-11:10	Sarah Fay
ENG 309	Advanced Topics in Writing: Writer as Urban Walker The structure of the city is the structure of a dream. Writers have long used the experience of the drifting yet observant urban walk as an imaginative analog for the act of reading and writing. This class will focus on the city not only as a planned environment, but as the site of gaps, ghosts, interruptions, erasures, clues, hidden histories and secret codes. If one can become, as Baudelaire said, "a botanist of the sidewalk," then one can encounter the city as an infinitely rewritable text and opportunity for transformation and revolution. 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.	TTH 11:20-12:50	Kathleen Rooney
ENG 309	Advanced Topic in Writing: Writing the Obscene In a time when much is appalling yet somehow still fails to surprise us, how do writers wrestle with productively representing the explicit, the lewd, and the crude bits of the world in their work? In this course, we'll delve into writing the "nasty bits," as Anthony Bourdain would say, of the every day. We'll (re)discover the mess of morality in folktales and fables, the deviance of writing about divinity, and, overall, the indecency of imagination. If, as it's been said, obscenity can't be defined but we can know it when we see it, we'll look hard for a definition of our own while seeking how such material can be utilized artfully rather than to manipulate—never mind simply shock—our audience. Authors studied alongside participant's own work in this multigenre workshop will include Mary Gaitskill, Roland Barthes, Alissa Nutting, and Susan Sontag.	MW 1:00-2:30	David Welch
ENG 328	Studies in Shakespeare: Shakespeare's Origins <i>Pre-1800</i> This course studies major works from the first half of Shakespeare's career, considering them	MW 2:40-4:10	Megan Heffernan

	<p>both within the context of London’s lively theater scene and as literary writing that is peculiarly alive for modern audiences. Specifically, we will pursue these dual interpretations in order to rethink easy ideas of performance, character, authorship, and canon formation. Reading four plays and the erotic poem for which Shakespeare was most known during his life, our classes will explore dynasties torn by internal conflict, early modern stagings of the classical past, the disruptive effects of desire, and poetry that exploits its vernacular (or vulgar) origins. Across the term, we will also ask questions about how the process of making Shakespeare’s books contributed to how he was understood by his contemporaries and to how he has been read for the past four centuries.</p>		
ENG 330	<p>Restoration and 18th-Century Literature <i>Pre-1800</i> Everything that we take for granted about ourselves and the world originated in the eighteenth century. Radical individualism? Historical conceptions of social development? Mass media? Secularism? The human imagination? Modern urban culture? Postmodernism? All of these concepts, and many more, were first articulated (in ways recognizable to us) in eighteenth-century British writing. One key difference between then and now, however, is that literary art had the power to affect the terms of social, political, philosophical, and religious debate on a mass scale. We’ll explore this power by reading most of the major literary genres of the period: lyric poetry, blank-verse georgic, prose fiction, and popular essays. Eighteenth-century literature is strange, funny, intellectually invigorating, sometimes shocking – and, as you’ll discover, often still two steps ahead of us.</p>	TTH 2:40-4:10	Richard Squibbs
ENG 342	<p>Major Authors 1800-1900: (RI) Charles Dickens <i>Research-Intensive</i> <i>Pre-1900</i> In describing the reaction to Dickens’s death in 1870, John Forster, Dickens’s close friend and biographer, wrote, “Before the news of it even reached the remoter parts of England, it had been flashed across Europe; was known in the distant continents of India, Australia, and America; and not in English-speaking communities only, but in every country of the civilised earth, had awakened grief and sympathy. In his own land it was as if a personal bereavement had befallen every one.” This course will explore why Dickens was so beloved during his lifetime and why his work continues to be popular today. Dickens’s novels capture every level of Victorian society and tackle many social problems that are still with us—homelessness, class inequality, pollution, urban crime, poverty, unequal access to healthcare, and broken government bureaucracies, to name just a few. But beyond acting as a fierce social critic and a defender of the powerless and downtrodden, Dickens offered touching portraits of the human experience through some of the most memorable characters in English literature. Through analyzing two of his most critically acclaimed novels—<i>Bleak House</i> and <i>Great Expectations</i>—we will get to know the world of The Inimitable, which will help us define what exactly it means to be “Dickensian.”</p> <p>This course will also serve as an introduction to literary research in which students will learn how to locate, interpret, and evaluate scholarly criticism. In addition to learning how to</p>	TTH 1:00-2:30	Jennifer Conary

	work with primary and secondary sources, students will learn strategies for formulating research questions, honing arguments, and structuring analytical essays. Students will work closely with the instructor to develop their own research projects, which they will complete in steps over the second half of the quarter.		
ENG 349	<p>Topics in 19th-Century British Literature (RI) Charles Dickens <i>Research-Intensive</i> <i>Pre-1900</i></p> <p>In describing the reaction to Dickens’s death in 1870, John Forster, Dickens’s close friend and biographer, wrote, “Before the news of it even reached the remoter parts of England, it had been flashed across Europe; was known in the distant continents of India, Australia, and America; and not in English-speaking communities only, but in every country of the civilised earth, had awakened grief and sympathy. In his own land it was as if a personal bereavement had befallen every one.” This course will explore why Dickens was so beloved during his lifetime and why his work continues to be popular today. Dickens’s novels capture every level of Victorian society and tackle many social problems that are still with us—homelessness, class inequality, pollution, urban crime, poverty, unequal access to healthcare, and broken government bureaucracies, to name just a few. But beyond acting as a fierce social critic and a defender of the powerless and downtrodden, Dickens offered touching portraits of the human experience through some of the most memorable characters in English literature. Through analyzing two of his most critically acclaimed novels—<i>Bleak House</i> and <i>Great Expectations</i>—we will get to know the world of The Inimitable, which will help us define what exactly it means to be “Dickensian.”</p> <p>This course will also serve as an introduction to literary research in which students will learn how to locate, interpret, and evaluate scholarly criticism. In addition to learning how to work with primary and secondary sources, students will learn strategies for formulating research questions, honing arguments, and structuring analytical essays. Students will work closely with the instructor to develop their own research projects, which they will complete in steps over the second half of the quarter.</p>	TTH 1:00-2:30	Jennifer Conary
ENG 359	<p>Topics in Modern British Literature: (RI) Virginia Woolf <i>Research-Intensive</i> <i>“I will not be ‘famous,’ ‘great.’ I will go on adventuring, changing, opening my mind and my eyes, refusing to be stamped and stereotyped. The thing is to free one’s self: to let it find its dimensions, not be impeded.”—Virginia Woolf, A Writer’s Diary</i></p> <p>Virginia Woolf was a consciously experimental writer who found remarkable ways of capturing the depths and flux of thought, movement through space, and the passage of time in her writing. She also discovered imaginative means of critiquing certain aspects of early-twentieth-century British society, including militarism, imperialism, and patriarchy. This course will focus Woolf’s development as a writer through four of her experimental novels: <i>Mrs Dalloway</i>, <i>To the Lighthouse</i>, <i>Orlando</i>, and <i>The Waves</i>. We will also use Woolf’s essays, letters, diaries, and early drafts to gain insight into her writing process and her ideas about</p>	MW 11:20-12:50	Rebecca Cameron

	<p>fiction and the world around her.</p> <p>This course fulfills the research-intensive requirement for English majors. It includes instruction on conducting research and incorporating primary and secondary sources, and culminates with students producing a 10-12-page researched essay.</p>		
ENG 361	<p>American Literature 1830-1865 <i>Pre-1800</i></p> <p>ENG 361 covers what is commonly called the “American Renaissance,” a period from roughly 1830-1865. This period saw the nation’s first major authors emerge to examine provocative moral, aesthetic, philosophical, and social issues informing the American imagination. This course will familiarize students with the principle writers and key historical events of this important era. We will explore questions concerning nationalism, identity, nature, and the (tortured) artist, representations of gender, slavery, and the removal of indigenous peoples to better comprehend the time and place of this “renaissance” and its continuities in the history of ideas. We will pay special attention to the formal qualities that define Romanticism as we closely read the era’s timely novels, transcendentalist essays, slave narratives, murky short stories, and rule-changing poetry. Authors may include Edgar Allan Poe, Emily Dickinson, Walt Whitman, Black Hawk, and Frederick Douglass, among others. Students will also get the opportunity to read Herman Melville’s <i>Moby-Dick</i>.</p>	MW 1:00-2:30	Keith Mikos
ENG 363	<p>American Literature Since 1920</p> <p>This class covers American fiction written after the first world war up to the present. In the first third of the course, we will explore how the response of “the Lost Generation” to the war resulted in an increasingly cosmopolitan worldview as well as the aesthetic experimentation of modernism and avant-gardism. Moreover, along with this formal innovation, these artists begin to challenge traditional attitudes about gender, sexual orientation, and race identity construction. The second third of the class identifies literary legacies to these movements that emerge in the 1950s and the 1960s, when we study the Beat generation, the beginnings of postmodernism, and then fiction produced by the Civil Rights movement and feminism. Finally, we will finish the quarter off with literature that engages in questions that we wrestle with today: how globalization in the late-twentieth and early-twenty-first centuries shape our conceptions of ourselves and our relationship/responsibility to a world both different from and yet now technologically accessible to us. Texts include: <i>The Sun Also Rises</i>, <i>The Autobiography of Alice B. Toklas</i> and prose-poems by Gertrude Stein, <i>Howl</i>, <i>The Crying of Lot 49</i>, <i>The Bluest Eye</i>, <i>The Interpreter of Maladies</i>, and <i>Pattern Recognition</i>.</p>	TTH 11:20-12:50	June Chung
ENG 371	<p>Topics in African American Literature: Black Women Writers (RES)</p> <p>In this course, we will explore the work of Black women writers, exploring in particular intergenerational literary conversations around race, gender, sexuality, history and aesthetics. How do these works reflect the changing stakes of women’s writing in the African Diaspora ? How are black women writers writing to one another as well as to a larger readership? Harriet Jacobs (<i>Incidents in the Life of a Slave Girl</i>) will be paired with Yaa Gyasi (<i>Homegoing</i>) to consider changing conversations about the impact of the transatlantic slave trade; poet Gwendolyn Brooks will be paired with Jamila Woods and other contributors to</p>	TTH 2:40-4:10	Francesca Royster

	the hip-hop poetry anthology <i>Black Girl Magic</i> to consider the changing poetry scene of Chicago in particular; Afrofuturist founding mother Octavia Butler will be paired with fantasy/sci fi author Nnedi Okorafor, and we'll compare the black feminist manifestos of The Combahee River Collective (1973) with that by BYP 100 organizer and activist Charlene Carruthers (2018).		
ENG 374	<p>Native Literature (RES) This course will be an introductory survey of a wide range of Native American and First Nations literature and texts. Students will read a selection of work, but will focus on the prose, essay and poetry of mid-to-late 20th century and contemporary writers.</p> <p>This course will provide students with the opportunity to explore Native American and First Nations literature as an art form, and as a means to express and share personal, familial, cultural, social, political and historical ideas.</p> <p>Students will be expected — in class discussions and in writing — to respond to and interact with the texts/readings, and will also have opportunities to write their own creative work as a means of response and interaction.</p>	MW 11:20-12:50	Mark Turcotte
ENG 376	<p>Creative Writing and Social Engagement: One Book, One Chicago In conjunction with the One Book, One Chicago program, this course will focus on a close study of the Philip K. Dick novel <i>Do Androids Dream of Electric Sheep?</i>, including discussions of the book's dramatic interpretations (<i>Blade Runner</i>) and the role of the uncanny in interpretations of the text.</p> <p>As a JYEL course, this course carries a requirement of 20 hours of community service.</p>	T 6:00-9:15	Rebecca Johns-Trissler
ENG 377	<p>Topics in Editing and Publishing: Book Publicity / Big Shoulders Books A writer can spend years crafting a book to perfection. But once that book is sent out into the world, it takes on a life of its own. Will it thrive or be forgotten? A carefully thought-out marketing plan is essential to helping that book succeed. Using DePaul's Big Shoulders project "Garcia Boy" as a guide, students will discover what makes a book "newsworthy." They'll learn how to recognize story angles, target audiences, observe and pitch media, create effective promotional materials, and produce an event, often collaborating with others, to maximize readership and impact for a book and its message.</p>	W 6:00-9:15	Sheryl Johnston
ENG 379	<p>Topics in Literature: Rewriting the Romance As norms for courtship, sexual behavior, and gender identity shift, popular romance fiction shifts with them—and as romantic possibilities proliferate, so do the subgenres and self-critical moves of this most popular of popular genres. This course will tease out the artistic, philosophical, and political complexities of some recent romance novels, with an eye to 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</p>	M 6:00-9:15	Eric Selinger

	<p>LGBTQ romances, as well as supplementary readings about the genre and relevant theoretical works about romantic love. Please note that our texts may well be sexually or theologically explicit, and possibly both. Students uncomfortable with such material should keep this in mind when deciding whether to take the class.</p>		
ENG 382	<p>Major Authors: (RI) Virginia Woolf <i>Research-Intensive</i></p> <p><i>“I will not be ‘famous,’ ‘great.’ I will go on adventuring, changing, opening my mind and my eyes, refusing to be stamped and stereotyped. The thing is to free one’s self: to let it find its dimensions, not be impeded.”—Virginia Woolf, A Writer’s Diary</i></p> <p>Virginia Woolf was a consciously experimental writer who found remarkable ways of capturing the depths and flux of thought, movement through space, and the passage of time in her writing. She also discovered imaginative means of critiquing certain aspects of early-twentieth-century British society, including militarism, imperialism, and patriarchy. This course will focus Woolf’s development as a writer through four of her experimental novels: <i>Mrs Dalloway</i>, <i>To the Lighthouse</i>, <i>Orlando</i>, and <i>The Waves</i>. We will also use Woolf’s essays, letters, diaries, and early drafts to gain insight into her writing process and her ideas about fiction and the world around her.</p> <p>This course fulfills the research-intensive requirement for English majors. It includes instruction on conducting research and incorporating primary and secondary sources, and culminates with students producing a 10-12-page researched essay.</p>	MW 11:20-12:50	Rebecca Cameron
ENG 382	<p>Major Authors: (RI) Charles Dickens <i>Research-Intensive</i></p> <p>In describing the reaction to Dickens’s death in 1870, John Forster, Dickens’s close friend and biographer, wrote, “Before the news of it even reached the remoter parts of England, it had been flashed across Europe; was known in the distant continents of India, Australia, and America; and not in English-speaking communities only, but in every country of the civilised earth, had awakened grief and sympathy. In his own land it was as if a personal bereavement had befallen every one.” This course will explore why Dickens was so beloved during his lifetime and why his work continues to be popular today. Dickens’s novels capture every level of Victorian society and tackle many social problems that are still with us—homelessness, class inequality, pollution, urban crime, poverty, unequal access to healthcare, and broken government bureaucracies, to name just a few. But beyond acting as a fierce social critic and a defender of the powerless and downtrodden, Dickens offered touching portraits of the human experience through some of the most memorable characters in English literature. Through analyzing two of his most critically acclaimed novels—<i>Bleak House</i> and <i>Great Expectations</i>—we will get to know the world of The Inimitable, which will help us define what exactly it means to be “Dickensian.”</p>	TTH 1:00-2:30	Jennifer Conary

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ENG 390	<p>Senior Capstone Seminar: The Global Novel in the Age of Social Media</p> <p>This capstone seminar will explore 21st c. literature that represents global networks of people, goods, and services. All of our central readings investigate selfhood, creativity, and technology as literature tangles with social media.</p> <p>Some of our readings: Chimananda Ngozi Adichie, <i>Americanah</i> Nadeem Aslam, <i>The Golden Legend</i> Nick Drnaso, <i>Sabrina</i> Michel Houellebecq, <i>The Map and the Territory</i> Kenneth Goldsmith, <i>Wasting Time on the Internet</i> Jennifer Egan, "Black Box" Jon Bois, "17776, or What Football Will Look Like in the Future"</p> <p>Some topics we will explore include: defining "contemporary lit"; the so-called "sweatshop sublime" or "commodity recognition scene" in contemporary lit and film (i.e. when a character recognizes that his or her phone/shirt/energy/food etc. involves labor and raw materials from around the world and his or her own roles in those global networks); the Anglophone lit and lit prize market; print literature versus social media; "post-truth" effects in lit and social media.</p>	TTH 9:40-11:10	John Shanahan
ENG 392	<p>Internship</p> <p>Using both film and readings (<i>Startup.com</i>, <i>Smart Moves for Liberal Arts Grads: Finding a Path to Your Perfect Career</i>, and <i>The Defining Decade: Why your twenties matter and how to make the most of them now</i>), the class applies its lessons to your internship and your future career. You will also seek guidance from DePaul's Career Center, an English alum, and an interview with someone on your career path to explore what makes work meaningful and strategies for career success. <i>Note: You must secure an internship and Prof. Chris Green's approval before you can be registered for this class.</i></p>	<p>Online</p> <p><i>By permission only. Registration is by permission of C. Green</i> cgreen1@depaul.edu</p>	Chris Green