

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

February 4, 2019

Course	Day/Time	Instructor
<p>ENG 101 Introduction to Literature: Literary Masterpieces 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? Modeled on Great Books Programs at universities around the nation, this course will cover works such as Homer's <i>Odyssey</i> and <i>Illiad</i>, and Virgil's <i>Aeneid</i>, as well as contemporary literature in dialogue with these traditions, such as 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 <i>your</i> interests and expertise.</p>	MW 9:40-11:10	Paula McQuade
<p>ENG 101 Introduction to Literature: Remaking Love Is romantic love really a "tale as old as time"? How did "God is Love" turn into "Your Love is My Drug"? How does love ennoble, enchant, seduce, oppress, and liberate us—and can we really tell which effect is which? In readings from Sappho, Shakespeare, Jane Austen, Toni Morrison, and others, this course will look at how changing ideas of love have taken shape as literature, and 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. The course will be structured by genre: first a unit on poetry, then a unit on drama (and film adaptation), then a unit on the novel, and we will learn about reading strategies that help to make each form come alive.</p>	TTH 2:40-4:10	Eric Selinger
<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>	W 6:00-9:15	Mark Arendt
<p>ENG 101 Introduction to Literature: Journeys of Self-Discovery "Charley, the man didn't know who he was." Arthur Miller</p> <p>In some ways this is a traditional literature course, covering well established masters such as Flannery O'Connor, Henrik Ibsen, and Arthur Miller. We will study fiction and drama where we find major characters on a journey of self-discovery, characters whose roles have been circumscribed by societal and family pressure and expectations but are able to fight against such constraints and find an authentic voice with which to meet the world and experience themselves We will also look at characters who were unsuccessful in this journey. While we will examine works in their historical, social, and cultural context, we will give special</p>	MW 3:10-4:40 (Loop only)	Michael Williams

	attention to our course theme: self-discovery. Each of our works deals with the mystery of human personality. How do we become who we are? We will look at how vital factors such as race, gender, sexual orientation, and ethnicity contribute to identity formation; also, to what extent do external forces—society, family, culture, education—determine who we become?		
ENG 198	<p>Creative Writing Close Up: Writing Dialogue (2 Credit Hours)</p> <p>"Frankly, my dear, I don't give a damn."</p> <p>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.</p>	Online Weeks 1-5	Rebecca Johns-Trissler
ENG 198	<p>Creative Writing Close Up: Psychos, Stalkers, and She-Devils: Using Bad Characters to Create Great Stories (2 Credit Hours)</p> <p>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.</p>	Online Weeks 6-10	Rebecca Johns-Trissler
ENG 201	<p>Introduction to Creative Writing</p> <p>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 1:00-2:30	Mark Turcotte
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 2:40-4:10	Mark Arendt
ENG 201	Introduction to Creative Writing	TTH 4:20-5:50	Kathleen Rooney

	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.		
ENG 201	Introduction to Creative Writing The class is an introduction to being a poet, short story writer, personal essayist, and playwright. You will analyze writing in these genres by contemporary writers and you will also create your own work. You will also come to understand the importance and fun of revision by editing yourself and the work of your peers. A main goal of the class is to help you overcome any fears or apprehension you have about writing. Accordingly, we will create a friendly, supportive community.	T 6:00-9:15 PM	Chris Green
ENG 201	Introduction to Creative Writing This introduction to creative writing will expose students to some of the most original and daring voices across various forms, from fiction to poetry, essay to memoir, and that gray area in between. In addition, students will apply what we learn about the ever-evolving craft of creative writing to their own original work. This course includes some lecture, much discussion, and most importantly, a platform for students to share their writing with their peers. Creative work is prompt-driven, and always relevant to our course readings and discussion. Expect to read (a lot), expect to write (a lot), and expect to begin, or perhaps continue, the crucial development of one's own unique voice.	MW 10:10-11:40 (Loop only)	Steven Ramirez
ENG 205	Literature to 1700: Tradition and Adaptation	MW 11:20-12:50	Paula McQuade
ENG 206	Literature from 1700 to 1900: Resistance and Rebellion 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 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> , and H.G. Wells's <i>The Island of Dr. Moreau</i> .	TTH 9:40-11:10	Jennifer Conary
ENG 207	Literature from 1900 to the Present: "Make It New" 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	MW 11:20-12:50	Rebecca Cameron

	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.		
ENG 209	<p>Topics in Writing: Writing About Music</p> <p>Frank Zappa has famously written that "writing about music is like dancing about architecture"-seemingly an impossible task. Yet there have been some powerful and lyrical interventions in music writing as a means to analyze, critique and engage with music. In this hybrid workshop and reading class, we'll explore the genre of music writing as a means of capturing a lost or underrated performance, to help understand a music scene, to capture a particular political mood and to capture a moment of personal transformation. Creative Writing assignments will include short and longform musical reviews, research into a music scene and a final mixed-tape memoir assignment. We'll read selections from several music writers, including Zadie Smith, Josh Kun, Jennifer Lynn Stover, Susan Fast, Fred Moten, Gayle Wald, Steve Waksman, Daphne Brooks, Deborah Vargas, Nadine Dean Hubbs, Maureen Mahon, Greg Kot and others.</p>	TTH 11:20-12:50	Francesca Royster
ENG 211	<p>Grammar and Style</p> <p>This course provides an examination of the elements of grammatical structure as they are employed to create stylistic effect in writing. The course begins with the structure of American English, including types of words, types of simple sentences, verb phrases and compounding. Attention then turns to transformations and other sources of complexity. Throughout the course, we will examine the use of the structures being studied as they are deployed and adapted by published authors. NOTE: This is not a remedial course in grammar; students entering the course should be familiar with the conventions of Standard Edited English.</p>	TTH 2:40-4:10	Robert Meyer
ENG 216	<p>Creating Characters</p> <p>This cross-genre course will introduce students to the tools writers use for making fictional characters and real people come alive on the page. In addition to studying the ways in which detail, setting, point of view and dialogue affect character, students will learn the art of the interview and the craft of writing nonfiction profiles. Participants will also gain basic skills in reading and responding to other students’ stories in a workshop setting.</p>	TTH 11:20-12:50	Miles Harvey
ENG 219	<p>Reading and Writing Poetry</p> <p>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 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</p>	TTH 1:00-2:30	Kathleen Rooney

	toward finding models for our own writing.		
ENG 231	<p>Gothic Monsters and Villains: Romantic Monsters</p> <p>This course treats the creation of Mary Shelley's <i>Frankenstein</i>, focusing on the reading that helped produce the novel and the afterlife the novel has enjoyed, through such works as <i>Dracula</i> and <i>The Island of Doctor Moreau</i>. Mary Shelley's world was much different than ours. The daughter of Mary Wollstonecraft and William Godwin, she read Milton's <i>Paradise Lost</i>, Goethe's <i>Sorrows of Young Werther</i>. In the summer of 1816, she hears <i>Phantasmagoria</i> read aloud to her by Lord Byron and was challenged to write a novel that would make her worthy of her illustrious parents, a pioneering feminist and intellectual free-thinker who entranced Percy Shelley to write such works as "Prometheus Unbound." This course explores the Prometheus myth, the lives of famous Greeks and Romans, and the birth of modern science, through the laboratories of Victor Frankenstein and Doctor Moreau. What role has science played in our lives in the 21st century—Newton, Einstein, Steve Jobs—and how did Mary Shelley imagine a world that incorporated Byron's daughter, who helped conceptualize the modern computer, and her own husband who once burned the rugs of University College, Oxford with his chemical experiments before being expelled for writing the "Necessity of Atheism."</p>	Online	Jonathan Gross
ENG 235	<p>Science Fiction</p> <p>This course will examine Sci Fi works in multiple media (novels, interactive online fiction, film, anime).</p>	T 6:00-9:15 PM	John Shanahan
ENG 265	<p>Topics in American Literature: Fiction, Media, Technology</p> <p>By the end of the nineteenth century, writing began to lose its monopoly over media forms of reproduction, storage, and transmission to rival communicative media. This course will explore how innovations in emerging technologies such as photography, telegraphy, phonographic sound recording and reproduction, the cinema, and the internet influenced literary aesthetic movements (realism, naturalism, postmodernism) as well as genre forms during the late-nineteenth through twenty-first centuries. Combining theoretical positions with literary examples and scholarly criticism, we will explore such questions as: what is the novel's status in a new media world? What are the effects on genre fictions and aesthetic theories? How do new media forms influence contemporary representations of race, class, and gender? Texts covered are: Mark Twain's <i>A Connecticut Yankee in King Arthur's Court</i>, Henry James's <i>In the Cage</i>, Jessica Hagedorn's <i>Dogeaters</i>, and Mark Z Danielewski's <i>House of Leaves</i>.</p>	Online	June Chung
ENG 275	<p>Literature and Film: American Classics</p> <p>We study five or six noted American Literary works. We start with three dramas by Tennessee Williams which have been turned into movies. The three will be selected from this list: <i>A Streetcar Named Desire</i>, <i>Cat on a Hot Tin Roof</i>, <i>The Rose Tattoo</i>, <i>The Night of the Iguana</i>, <i>Sweet Bird of Your</i>, <i>Orpheus Descending</i>. We then do the same with two or three works from the following list of short stories and novels: <i>The Great Gatsby</i>, <i>Of Mice and Men</i>, <i>The Reader</i>, <i>The Color Purple</i>, <i>The Killers</i>, <i>Brokeback Mountain</i>.</p> <p>We examine the way themes and ideas are managed when the art form changes from literature to film. We study a variety of issues—some peculiarly American and some not—such as racial injustice, the American Dream, addiction and degeneration, the oppression of</p>	MW 11:50-1:20 (Loop only)	Michael Williams

	females, and the struggle for identity. We also focus on a wide range of problems involved in making serious movies from good literature.		
ENG 284	<p>The Bible as Literature</p> <p>The Bible, along with Shakespeare and Greek mythology, is one of the great and central sources for much Western art, literature, and thought. Yet many remain woefully ignorant of The Bible's great riches, the marvelous stories and beautiful poetry. This course will combat "Biblical illiteracy" and develop the ability to read The Bible with skill, care, discernment, and joy. Reading widely for context in both the Old and New Testaments, this class will find its focus in the study of the four gospels of the New Testament—the books of Matthew, Mark, Luke, and John.</p>	MW 11:20-12:50	Richard Jones
ENG 285	<p>LGBTQ Literature: Queer Memoirs (RES)</p> <p>What makes a queer life story a work of literature? Are lesbian, gay, bisexual, transgender, and genderqueer memoirs merely literary selfies? Or do authors who make literature of actual queer lives help create worlds within which we all might better thrive? This course will examine the histories and contemporary forms of literary memoirs created by LGBTQ authors in post-Stonewall America, contextualizing our reading in relation to time and location, considering both visibility and representation, and exploring queer narratives of activism, intersectionality, and self-invention.</p>	TTH 1:00-2:30	Barrie Borich
ENG 286	<p>Topics in Popular Literature: Harry Potter and the Hero's Journey</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.</p> <p>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 1:00-2:30	Rebecca Johns Trissler
ENG 292	<p>The Craft of Poetry Writing</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</p>	TTH 11:20-12:50	Kathleen Rooney

	<p>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 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.</p>		
ENG 299	<p>Careers for English Majors (2 Credit Hours) The class will explore work in the arts, corporations, and non-profits; the value of attending graduate or professional school; and the role that internships and networking play in career development. In addition, we will look at how to manage an internship/job search, how to put together strong resumes, cover letters, and portfolios; and how to interview.</p>	Online Weeks 1-5	Chris Green
ENG 306	<p>Advanced Creative Nonfiction Writing The goal of this Advanced Creative Nonfiction course is to help you embark on a new level of professionalism in your writing. The emphasis will be on structure, technique, and style. It will also be on getting your work out there, i.e., published. We'll revisit the macro elements of writing creative nonfiction via close readings and discussions of published works. Readings will include short forms—personal essays, narrative essays, food writing, reviews, longform journalism, and interviews and profiles. We'll also examine the potential that book-length forms offer, e.g., memoirs. You'll complete weekly assignments, continue or embark on a work-in-progress, and submit a final piece of writing that's been revised, edited, and proofread. We'll discuss publishing opportunities and go over the submission process, including how to choose websites and journals to submit to, write email queries and cover letters, and pitch reviews and features.</p>	MW 1:00-2:30	Sarah Fay
ENG 307	<p>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.</p>	TTH 1:00-2:30	Dan Stolar
ENG 309	<p>Advanced Topics in Writing: Prose Poetry In this version of Topics In Writing we will pursue the <i>how and why</i> of the Prose Poem. Students will read and respond to the work of past and contemporary practitioners, as well as the increasing number of works by those who blur the lines with <i>short-short prose</i>. Students will create new poems for a weekly rotating workshop schedule, and will have the opportunity to bring their own previously created prose and poetry work to the class with the idea of re-imagining and revising it as <i>prose poetry</i>. The class will require a certain willingness on the part of students to participate in exercises in which they will disassemble and rebuild examples of their own work.</p>	MW 11:20-12:50	Mark Turcotte
ENG 309	<p>Advanced Topics in Writing: Setting in Fiction "Every story would be another story, and unrecognizable as art, if it took up its characters and plot and happened somewhere else," the novelist Eudora Welty once wrote. In this workshop, we will focus on the role of place and time in fiction, examining the ways in which they give rise to character and interact with other story elements. The course will</p>	MW 2:40-4:10	Miles Harvey

	place a heavy emphasis on reading as well as writing.		
ENG 309	<p>Advanced Topics in Writing: Writing About Music</p> <p>Frank Zappa has famously written that "writing about music is like dancing about architecture"-seemingly an impossible task. Yet there have been some powerful and lyrical interventions in music writing as a means to analyze, critique and engage with music. In this hybrid workshop and reading class, we'll explore the genre of music writing as a means of capturing a lost or underrated performance, to help understand a music scene, to capture a particular political mood and to capture a moment of personal transformation. Creative Writing assignments will include short and longform musical reviews, research into a music scene and a final mixed-tape memoir assignment. We'll read selections from several music writers, including Zadie Smith, Josh Kun, Jennifer Lynn Stover, Susan Fast, Fred Moten, Gayle Wald, Steve Waksman, Daphne Brooks, Deborah Vargas, Nadine Dean Hubbs, Maureen Mahon, Greg Kot and others.</p>	TTH 11:20-12:50	Francesca Royster
ENG 310	<p>English Literature to 1500: Medieval Literature</p> <p><i>Pre-1800</i></p> <p>This course considers the very beginnings of English literature in its historical settings. We will read many authors in an attempt to understand the aesthetic and ideological bases for texts in our language. Included in our readings are some of the most influential writers of the English literary tradition. Both Old English and Middle English works will be studied, mostly in translation. The course introduces the major medieval genres including epic, romance, and allegory, as well as the various modes (heroic, satiric, didactic) that remain in literature today.</p>	TTH 2:40-4:10	Lesley Kordecki
ENG 328	<p>Studies in Shakespeare: (RI) Shakespeare and Rome</p> <p><i>Research-Intensive</i></p> <p><i>Pre-1800</i></p> <p>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.</p>	MW 2:40-4:10	Megan Heffernan
ENG 339	<p>Topics in Restoration and 18th-Century English Literature: (RI) The Picaresque Novel</p> <p><i>Research-Intensive</i></p> <p><i>Pre-1800</i></p> <p>Picaresque fiction – first-person tales of wandering rogues who recount their criminal exploits in retrospect – was a key forerunner of the modern novel. Scholars often credit these tales for pulling the idealistic fantasies of European heroic romance down into the muck of ordinary (low) life, which helped pave the way for the novel genre's characteristic formal realism. But there's much more to these engaging, wicked, and crudely hilarious tales than that. This course will introduce you to the first, quite radical, Spanish picaresque</p>	TTH 1:00-2:30	Richard Squibbs

	works <i>Lazarillo de Tormes</i> (1554) and <i>El Buscón</i> (1626) (in translation) before moving to Daniel Defoe's <i>Moll Flanders</i> (1722) and the major Spanish female picaresque, <i>La Picara Justina</i> (1605), tracing how the native English tradition of women's criminal biography emerged from, and then reciprocally influenced, the writing of picaresque fiction in England. We'll then turn to 18 th -century Britain's greatest picaresque novel, Tobias Smollett's <i>Roderick Random</i> (1748), and conclude by examining how picaresque narrative informed Voltaire's satiric-philosophical novella <i>Candide</i> (1759).		
ENG 354	The Irish Revival This course will cover the works of major Irish writers between the time of the death of Charles Stewart Parnell (1891) and the beginnings of the Second World War and the Irish Republic (1949). This period spans between the brief eclipse of Irish political nationalism with the fall of Parnell, to nationalism's revitalization in the arts, through the Irish War of Independence and Civil War, to the Republic of Ireland's first self-determinations under Eamonn De Valera's government. Our readings will cover both major figures-W. B. Yeats, Lady Gregory, J.M. Synge, and James Joyce-as well as other important contributors to the cultural, political, and historical phenomenon which has come to be known as the "Irish Literary Renaissance."	TTH 1:00-2:30	David Gardiner
ENG 359	Topics in Modern British Literature: The Irish Revival This course will cover the works of major Irish writers between the time of the death of Charles Stewart Parnell (1891) and the beginnings of the Second World War and the Irish Republic (1949). This period spans between the brief eclipse of Irish political nationalism with the fall of Parnell, to nationalism's revitalization in the arts, through the Irish War of Independence and Civil War, to the Republic of Ireland's first self-determinations under Eamonn De Valera's government. Our readings will cover both major figures-W. B. Yeats, Lady Gregory, J.M. Synge, and James Joyce-as well as other important contributors to the cultural, political, and historical phenomenon which has come to be known as the "Irish Literary Renaissance."	TTH 1:00-2:30	David Gardiner
ENG 369	Topics in American Literature: Fiction, Media, Technology By the end of the nineteenth century, writing began to lose its monopoly over media forms of reproduction, storage, and transmission to rival communicative media. This course will explore how innovations in emerging technologies such as photography, telegraphy, phonographic sound recording and reproduction, the cinema, and the internet influenced literary aesthetic movements (realism, naturalism, postmodernism) as well as genre forms during the late-nineteenth through twenty-first centuries. Combining theoretical positions with literary examples and scholarly criticism, we will explore such questions as: what is the novel's status in a new media world? What are the effects on genre fictions and aesthetic theories? How do new media forms influence contemporary representations of race, class, and gender? Texts covered are: Mark Twain's <i>A Connecticut Yankee in King Arthur's Court</i> , Henry James's <i>In the Cage</i> , Jessica Hagedorn's <i>Dogeaters</i> , and Mark Z Danielewski's <i>House of Leaves</i> .	Online	June Chung
ENG 377	Topics in Editing and Publishing: Copyediting	T 6:00-9:15	TBD
ENG 384	Topics in Latino/a Literature: TransAmerican Latin American, and Latinx Literatures	W 6:00-9:15	Bill Johnson Gonzalez

	<p>US Latinx writing emerges from the hybridizing encounters between different languages, literary traditions, & national histories. In this course, we will study major works of US Latinx literature by Tomás Rivera, Rolando Hinojosa, Ana Castillo, Sandra Cisneros, Junot Díaz, Gloria Anzaldúa, and others alongside the work of some of the greatest Latin American writers of the 20th century, including Jorge Luis Borges, Rosario Castellanos, Rosario Ferré, Juan Rulfo, Octavio Paz, Gabriel García Márquez, and Julio Cortázar. Knowledge of Spanish is not required. We will approach the literature of the Americas from a hemispheric perspective, breaking down cultural, linguistic and political walls, and tracing the transnational flows of people, literature, and ideas.</p>		
ENG 390	<p>Senior Capstone Seminar: One Book, One Quarter</p> <p>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.</p>	TTH 11:20-12:50	Eric Selinger
ENG 392	<p>Internship</p> <p>The class is designed to complement your English course of study along with your internship experience (100 hours of internship work). Using both readings and film (<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 do an interview with someone on your career path. Overall, you will explore what makes work meaningful and strategies for career success. <u>Note: You must secure an internship and Prof. Chris Green's approval before you can be registered for this class. Otherwise, there is no pre-requisite or prior knowledge needed to take this course.</u></p>	<p>Online <i>By permission only.</i> <i>Registration is by permission of</i> <i>C. Green</i> cgreen1@depaul.edu</p>	Chris Green