

# Department of English Undergraduate Courses

## Autumn Quarter 2023

Course #	Course Name & Description	Day/Time	Modality	Instructor
ENG 101	<p style="text-align: center;"><b>Introduction to Literature Ladies Night</b></p> <p>This course will provide you with an intensive introduction to the study of literature in a variety of genres, including poetry, novels, short stories, literary nonfiction, and literary criticism. It will do by looking at these subjects through a feminist lens. The word ‘ladies’ in this course’s title is in quotes because this class will interrogate what it means to be a lady at all, both in terms of gender identity and sexuality, as well as in terms of what different cultures deem ladylike or not. The word night refers to hidden aspects of womanhood or woman-identified experience, either repressed (by society or the self) or simply private (things that people keep to themselves as a means of safeguarding their own subjectivity). We’ll read and discuss the assigned texts with an emphasis on close analytical reading within larger narrative and stylistic structures or patterns. By studying such features as point of view, plot, character, setting, diction, style, tone, and figurative language, we’ll develop our understanding of the choices that writers make and their effect on readers. All the books we read in this class will be by women or non-binary authors.</p>	M/Th 9:40- 11:10 AM	In Person	Rooney
ENG 101	<p style="text-align: center;"><b>Introduction to Literature: Forbidden Knowledge</b></p> <p>Are there limits to what we should know? From Chaucer in The Wife of Bath’s Tale, “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 Paradise Lost to Denis Johnson’s Jesus’ Son and Mary Gaitskill’s Bad Behavior.</p>	T/Th 3:10-4:40 PM	In Person  Loop Campus	Arendt

<b>ENG 101</b>	<p style="text-align: center;"><b>Introduction to Literature: True Stories: The Art of Literary Nonfiction</b></p> <p>Course Description: 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 its conventions mark it as fundamentally distinct from fiction writing or conventional journalism. At the beginning of the quarter we will read short examples of literary nonfiction along with two substantial pieces of nonfiction. We then move to representative works of literary journalism and conclude with a ground-breaking work of nonfiction written in the 1960s. Several written analyses of works will be assigned. Short quizzes will accompany most reading assignments. Required text: Truman Capote's <i>In Cold Blood</i>. Other materials will be posted on D2L.</p>	<b>M/W 2:40-4:10 PM</b>	<b>In Person</b>	<b>Sirles</b>
<b>ENG 110</b>	<p style="text-align: center;"><b>Literary Classics: William: Innocence &amp; Experience</b></p> <p><i>The Songs of Innocence and of Experience</i> (1794) remains William Blake's most popular and accessible work. Blake lived during a period of radical change: the American, French, and Haitian Revolutions occurred in rapid succession when he was in his 20s and 30s, while Enlightenment thought transformed western ideas about humanity, nature, and spirituality with dizzying speed. All of these revolutionary movements and ideas left their marks on the <i>Songs</i>, which celebrate the liberating power of the human imagination while condemning the social and political forces that seek to repress it. For Blake, the human soul exists in a perpetual state of tension and conflict between opposing impulses: imagination vs. reason, desire vs. restraint, spiritual essence vs. material nature, loving selflessness vs. fearful selfishness, and more. Blake's concern with contrary forces (<i>Innocence</i> and <i>Experience</i>) extends to his chosen medium for publishing the <i>Songs</i>, which combines poetry and colorful pictorial art in one dynamic whole, where the poetry illuminates the images, and vice versa. In this online course we'll explore Blake's original method of producing his graphic art in addition to digging into the poems comprising the <i>Songs</i>, with their dynamic text/image interactions. The course therefore encompasses both parts of the LSP Arts &amp; Literature learning domain designation, offering instruction in the contexts of Blake's poetry and spiritual thought as well as in his unique practice and training as an engraver, etcher, and printmaker.</p>		<b>BYAR Online</b>	<b>Squibbs</b>

<b>ENG 201</b>	<p style="text-align: center;"><b>Intro to Creative Writing</b></p> <p>This 10-week course is designed to give you a whirlwind introduction to short creative nonfiction, short fiction, and poetry. Each week, you will be required to do five things: (1) Read and reflect on a selection of themed, mostly contemporary creative short works; (2) Write a short, original creative work of your own, in response to a targeted prompt related to the week’s theme; (3) Be an active participant and responsible co-builder of our online workshop community by responding thoughtfully and in detail to the creative work of your peers; (4) Engage with analytical works that pose broader questions related to creativity and art, genre and structure, the formation of an artistic practice, and the role of the writer in society; and (5) Deploy those works, and your own opinions, to contribute in an informed way to the Question of the Week. We will spend 3 weeks on Creative Nonfiction, 3 weeks on Fiction, 3 weeks on Poetry, and 1 week on Final Revision/Analysis. This is a fast-moving, highly generative, asynchronous online course that does not require any prior creative writing experience, but does require curiosity, creativity, and frequent, high-level engagement.</p>		<b>BYAR Online</b>	<b>Dumbleton</b>
<b>ENG 201</b>	<p style="text-align: center;"><b>Intro to Creative Writing</b></p> <p>In this introductory course in creative writing, you’ll learn the basics of three literary genres—fiction, creative nonfiction, and poetry—and become acquainted with the seminal authors who write in them. You’ll 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>	<p style="text-align: center;"><b>W 6:00-9:15 PM</b></p>	<p style="text-align: center;"><b>In Person  (Online Sync)</b></p>	<p style="text-align: center;"><b>Fay</b></p>

<b>ENG 201</b>	<p style="text-align: center;"><b>Intro to Creative Writing</b></p> <p>ENG 201 is an introduction to being a poet, short story writer, and playwright. You will analyze writing in these genres by contemporary writers and you will also create your own work both individually and in groups, including a group play performed at the end of the course. You will also watch films to enhance your understanding of creative writing. In general, you will 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—ours will be a friendly, supportive writing community.</p>	<p style="text-align: center;"><b>Th 6:00-9:15 PM</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Green</b></p>
<b>ENG 201</b>	<p style="text-align: center;"><b>Intro to Creative Writing</b></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-short fiction and short-short creative nonfiction. While not a formal workshop, students will create new writing to be shared and discussed in smaller Peer Review groups. Students will become familiar, through readings and guided writing exercises, with a variety of forms, styles and techniques of these 3 genres, as well as with the literary and academic language used to describe and discuss the same. 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>	<p style="text-align: center;"><b>T/Th 10:10- 11:40 PM</b></p>	<p style="text-align: center;"><b>In Person  Loop Campus</b></p>	<p style="text-align: center;"><b>Ramirez</b></p>
<b>ENG 201</b>	<p style="text-align: center;"><b>Intro to Creative Writing</b></p> <p>This course is intended to introduce creative writing as a practice, and includes lots of reading, writing, and revision with plenty of professorial and peer feedback. Like any practice, the process of learning to write creatively is twofold: first, you learn by careful observation how creative writing works; second, you take a crack at doing it yourself.</p>	<p style="text-align: center;"><b>M/W 2:40-4:10 PM</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Rooney</b></p>

<b>ENG 205</b>	<p style="text-align: center;"><b>Literature to 1700: Myth and its Consequences</b></p> <p>This survey course considers the beginnings of English literature up to 1700 in its historical settings. As a unifying thread, we will note English contributions to the legacy, both good and bad, of classical mythology that helped fashion western culture. This heritage affects many deep-seated stereotypes of gender and class. We start with Ovid's Metamorphoses and move promptly to Old and Middle English major works, followed by Early Modern texts. The course introduces the major medieval genres including epic, romance, and allegory, as well as the various modes (heroic, satiric, didactic). Similarly, we will observe the distinct and brilliant changes and innovations (such as the flowering of English drama and the ideological influence of the Puritans) on these genres and modes undertaken by the Early Modern writers of the 16th and 17th centuries. Texts will include parts of Beowulf, the Old English riddles and lyrics, Sir Gawain and the Green Knight, some of Geoffrey Chaucer's Canterbury Tales and Thomas Malory's romances, as well as a selection from Edmund Spenser's Faerie Queene, William Shakespeare's plays and poems, John Donne's poetry, and John Milton's Paradise Lost.</p>	<p style="text-align: center;"><b>M 2:40-5:55 PM</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Kordecki</b></p>
<b>ENG 206</b>	<p style="text-align: center;"><b>Literature From 1700 to 1900: Literature in the Age of Science</b></p> <p>This course focuses on American and British literature published during an age of technological, and political, revolutions. We will read 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 and social issues including race, gender, class, politics, and religion. <b>This course is included in the Arts and Literature domain and may be taken to earn Liberal Studies credit.</b></p>	<p style="text-align: center;"><b>T/Th 1:00-2:30 PM</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Dinius</b></p>

<b>ENG 207</b>	<p style="text-align: center;"><b>Literature From 1900 to Present: America in the World</b></p> <p>This course will provide a general overview of American literature written primarily in English between 1900 and the present, but with a focus on how the nation's more global and culturally diverse involvement influenced the arts. In the first third of the course, we will examine stories that show increasing physical travel to Europe, culminating in the response of "the Lost Generation" to World War I, which resulted in a cosmopolitan worldview as well as the aesthetic experimentation of modernism and avant-gardism. Along with this formal innovation, 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 beginnings of postmodernism, and then fiction produced by the Civil Rights movement and feminism in relation to political internationalist trends. 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.</p>	<b>T/Th 11:20- 12:50 PM</b>	<b>In Person</b>	<b>Chung</b>
<b>ENG 211</b>	<p style="text-align: center;"><b>Grammar and Style</b></p> <p>This course is an examination of the elements of English grammar and style as they are used by experienced writers and editors. The first half of the course is an overview of the structure of standard American English, including sentence constituents and phrase units. In the second half of the course, we explore ways of combining constituent elements to form rhetorically and stylistically sophisticated sentences and paragraphs. Through the quarter students will take a number of quizzes as well as submit short out-of-class homework assignments. There will be a midterm and a comprehensive final examination. This class is highly recommended for students seeking careers as writers, editors, and middle-/secondary-school English and language-arts teachers, including ESL.</p>	<b>M/W 9:40- 11:10 AM</b>	<b>In Person</b>	<b>Sirles</b>
<b>ENG 228</b>	<p style="text-align: center;"><b>Introducing Shakespeare</b></p> <p>We study five major plays covering three genres; History, Tragedy, Comedy. The five will be selected from the following list: Richard II, Richard III, Henry IV Part 1, Julius Caesar,</p>	<b>M/W 1:00-2:30</b>	<b>In Person</b>	<b>Williams</b>

	<p>Hamlet, Othello, Macbeth, King Lear, Much Ado About Nothing, As You Like It, Twelfth Night. We generally study the plays in the order they were believed to have been written. The first half of the course emphasizes Shakespeare's growing ability to create complex characters, and the second half focuses on the great tragic heroes. Classroom activities include lecture, video study, and discussion. We emphasize how the wisdom inherent in Shakespeare, can help us to live more satisfactory lives. A 1,000 word paper is due midway in the course and a second at the end. We have a take-home midterm, which is all essay questions, and an in-class open-book final. We have a short objective quiz on each play.</p>			
<b>ENG 235</b>	<p style="text-align: center;"><b>Science Fiction</b></p> <p>This course will provide an overview of science fiction in English, from <i>Frankenstein</i> to <i>Ex Machina</i>. Students will study the historical development of the genre, its various subgenres, and its major themes. By reading the works of major authors in the genre and studying the way SF has evolved in the popular imagination, students should have a strong knowledge of the history of science fiction as a genre, as well as an understanding of its influential place in literature and popular culture.</p> <p>At the end of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Demonstrate a broad understanding of the 200-year history of science fiction in English</li> <li>• Identify SF's major subgenres</li> <li>• Identify SF's major authors and editors</li> <li>• Demonstrate a broad understanding of the importance of magazine publishing, television, and film to the development of the genre</li> </ul>	<p style="text-align: center;"><b>T/Th 2:40-4:10 Pm</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Johns-Trissler</b></p>
<b>ENG 245</b>	<p style="text-align: center;"><b>The British Novel</b></p> <p>This course on Modern British Literature includes three novels, a novella, a play, and several poems. The novels are Angela Carter's <i>The Magic Toyshop</i>, Jamaica Kincaid's <i>Annie John</i> (an autobiographical story of a Black girl growing up on the island of Antigua), and Graham Greene's <i>The End of the Affair</i>, about a love affair during World War II. Shelagh Delaney's play, <i>A Taste of Honey</i>, is about a working-class girl growing up. The poems are by Eavan Boland and other Irish poets.</p>	<p style="text-align: center;"><b>M/W 11:20- 12:50 PM</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Fairhall</b></p>

<b>ENG 265</b>	<p style="text-align: center;"><b>The American Novel: Moby Dick &amp; Invisible Man</b></p> <p><i>Moby-Dick</i> (1851) has been called the greatest American novel, yet in the nineteenth century, it was a critical and commercial flop. Just over a century later, Ralph Waldo Ellison published <i>Invisible Man</i> and it was immediately hailed as a masterpiece. In considering the opposite trajectories of these two ambitious novels as we read them closely over the course of the quarter, we also will consider the relationship between politics and the novel, and race and novelistic representation, in the mid-nineteenth and –twentieth centuries, the ongoing evolution of the American literary canon, and continuing debates about “great” literature. Additional writings by Melville and Ellison may contextualize our focus on the two substantial novels. Students should be prepared for a heavy reading load and several medium-length literary analysis essays. <b>This course is included in the Arts and Literature domain and may be taken to earn Liberal Studies credit.</b></p>	<p style="text-align: center;"><b>T/Th 2:40-4:10 PM</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Dinius</b></p>
<b>ENG 268</b>	<p style="text-align: center;"><b>Literature Across Cultures: Native Fiction and Poetry</b></p> <p>This course will be an introductory survey of Native American and First Nations poetry and prose. Readings will focus on a wide range of mid-to-late 20<sup>th</sup> century to contemporary writers, and will feature the 2018 novel <i>There, There</i> by Tommy Orange. It is now, perhaps, the most exciting time in Native writing since the so-called Native American Literary Renaissance of the late 1960s. Not only are there more actual Native writers being published, but there are more Native scholars and writers teaching Native-focused courses at universities and programs than ever. The recent release of the first ever comprehensive Norton anthology of Native Nations poetry, along with the fact that the first Native person, Joy Harjo, just served as U.S. Poet Laureate from 2019-2022, and the fact that the 2021 Pulitzer Prizes in both poetry and fiction were given to Native authors is evidence enough of the momentum of the genre.</p>	<p style="text-align: center;"><b>MW 11:20- 12:50</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Turcotte</b></p>



<b>ENG 275</b>	<p style="text-align: center;"><b>Literature and Film: The Hollywood Novel</b></p> <p>Hollywood, where art and business converge on the stage of modern American culture, serves as a symbol for the American Dream and the pursuit of happiness, both spiritual and economic. This course explores representations of Hollywood in both literature and film at a range of historical moments during the 20th and 21st centuries. We begin with the early years of the entertainment industry and Nathaniel West’s satire <i>The Day of the Locust</i>. Paired with John Schlesinger’s 1975 film version of the novel, we will compare how each artist characterizes Hollywood in terms of the historical periods of composition as well as the media platforms used for representation. Next, we will consider the geographic influences of American cinema when movies are exported beyond our mainland’s boundaries: British Evelyn Waugh’s critique of the rise of popular arts (and pet cemeteries) by way of Hollywood in <i>The Loved One</i> (1948) and Jessica Hagedorn’s experimental <i>Dogeaters</i> (1991), which explores the effects of Hollywood’s cultural imperialism on the lives of young men and women in the Philippines. We will watch part of Douglas Sirk’s 1950s melodrama <i>All That Heaven Allows</i> to identify how Hollywood influenced political identity categories of race, class, gender, and sexual orientation in a postcolonial setting. Then in Joan Didion’s <i>Play It As It Lays</i> (1970), we will explore the counterculture and the rise of New Journalism in the post-Civil Rights period. Finally, we will end the course with Damien Chazelle’s musical <i>La La Land</i> (2016) as a way to identify thematic and aesthetic echoes from Hollywood’s past that overlap with and update contemporary expectations about professional ambition and personal love relationships.</p>		<b>BYAR Online</b>	<b>Chung</b>
<b>ENG 290</b>	<p style="text-align: center;"><b>Craft of Creative Nonfiction Writing</b></p> <p>This course is for students who want to explore the craft of creative nonfiction. Creative nonfiction borrows techniques from fiction—strong characters, captivating narration, and compelling scenes—and bears a certain allegiance to journalistic practices—a faithfulness to “the facts,” sharp descriptions, and dialogue that rings true. The purpose of this course is two-fold: 1) to familiarize you with a range of authors and works of nonfiction, and 2) to give you a chance to experiment and improve your writing through guided writing exercises. Our discussions will be grounded in some of the many pressing social justice issues that a writer must address,</p>	<b>M/W 2:40-4:10 PM</b>	<b>In Person</b>	<b>Fay</b>

	<p>if not directly in the work, then at the very least on a personal level: racism, cultural appropriation, mass tourism, sexism, weight discrimination, and ableism.</p> <p>You'll experiment with various forms of creative nonfiction: food writing, the personal essay, the travel essay, the lyric essay, and personal creative criticism. Craft elements covered will include point of view, setting, structure, close reading, collage. You'll read as writers, learning from old masters and new voices: Chang-Rae Lee, M.F.K Fisher, Esmeralda Santiago, Michel de Montaigne, Phillip Lopate, Amy Tan, Randolph Bourne, Jamaica Kincaid, David Sedaris, Derrick Harriell, Margaret Atwood, and Roxane Gay.</p>			
<b>ENG 292</b>	<p style="text-align: center;"><b>Craft of Writing Poetry</b></p> <p>There isn't any one way to write. Yet, to paraphrase a poet long passed, we should find, through poems, some breakthrough back into life. In this class, we'll tour a vibrant array of contemporary poets—including Franny Choi, Tarfia Faizullah, Ada Limon, Danez Smith, and Jamila Woods—and explore how these writers use both traditional and inventive forms to balance, bamboozle, and breakthrough the sometimes-stuffy façade of craft and infuse lifelived, life-imagined, and an overall Life Energy into their poems. Asynchronous and synchronous online class sessions will mix individual and collaborative writing exercises with discussion based on a broad reading list as well as weekly workshops. Each participant will draft at least 10 new poems over the course of the quarter.</p>	<p style="text-align: center;"><b>T 6:00-9:15 PM</b></p>	<p style="text-align: center;"><b>Online Hybrid</b></p>	<p style="text-align: center;"><b>Dave Welch</b></p>
<b>ENG 307</b>	<p style="text-align: center;"><b>Advanced Fiction</b></p> <p>Writing and analyzing short prose fiction, for students with prior workshop experience. May be taken twice. May not be taken pass/fail.</p>	<p style="text-align: center;"><b>T/Th 1:00-2:30 PM</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Dumbleton</b></p>

<b>ENG 308</b>	<p style="text-align: center;"><b>Advanced Poetry Writing</b></p> <p>The word “poet” comes from the Greek poiein, meaning “to make, create, or compose,” originating from the shared Proto-Indo European root kwei- (“to pile or heap up”). In this class, you will not merely make poems, but will also consider the poem itself and the poetry collection as crafted objects made by hand. And instead of just piling your drafts into a folder or heaping them into a final portfolio, you will spend the quarter working toward the creation of a cohesive limited edition chapbook of your own original poetry, complete with title, cover, jacket copy and artist’s statement. As you draft, revise, order, and organize your poems with an eye toward their presentation in the format of an artistic pamphlet, you will make numerous discoveries—about structure, about content, and about your processes and preoccupations as a reader and writer of poetry.</p>	<p style="text-align: center;"><b>M/W 11:20 AM- 12:50 PM</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Rooney</b></p>
<b>ENG 309</b>	<p style="text-align: center;"><b>Advanced Topics in Writing: Writing the City</b></p> <p>This writing course will help students develop a vocabulary of art for the urban experience by focusing on the city as both the setting and the subject of creative nonfiction—a literary genre that depicts actual events and experiences through the use of innovative structures and storytelling techniques. The centerpiece of this unusual class will be a web-based creative exchange between undergraduates at DePaul and their counterparts at a private university in Tbilisi, the capital of the Republic of Georgia, 6,000 miles from Chicago.</p>	<p style="text-align: center;"><b>T/Th 11:20 AM-12:50 PM</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Harvey</b></p>
<b>ENG 327 (RI)</b>	<p style="text-align: center;"><b>Milton</b></p> <p>English 327 aims to explore the life and work of John Milton. Students will read a variety of Milton’s writings, including Comus, Paradise Lost, Paradise Regained and Samson Agonistes. At the end of the course, students should be able to identify Miltonic themes and genres; understand how Milton’s work engages with early modern politics, gender, and religion; and gain insight into Milton’s evolution as an artist and a thinker. A final goal is, quite simply, appreciation: I hope that students who complete the course will learn to value Milton’s literary artistry and, most particularly, the brilliance of Paradise Lost.</p>	<p style="text-align: center;"><b>W 6:00-9:15 PM</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>McQuade</b></p>

<b>ENG 328</b>	<p style="text-align: center;"><b>Studies in Shakespeare: Shakespeare's Texts: Image vs Reality</b></p> <p>This course will focus on 6-8 plays of Shakespeare as well as selected textual criticism. Over the quarter we will work "backward", undoing layer after layer of modernization, popularization, and cultural assumption, to try to arrive at the messy early modern performance and print world from which his plays emerged. We will examine, and sometimes read, facsimiles of the earliest printings of some of Shakespeare's plays.</p>	<p style="text-align: center;"><b>T 6:00-9:15 PM</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Shanahan</b></p>
<b>ENG 343</b>	<p style="text-align: center;"><b>Literature of the Romantic Era: Romantic Poetry</b></p> <p>This course will examine the major writings of romanticism, including poems by Southey, Wordsworth, Coleridge, Shelley, Byron, Keats, Landon, Hemans, Barbauld, and Moore as well as appreciative essays by William Hazlitt ("My First Acquaintance with Poets"). We will consider how literary attitudes towards the sublime, the picturesque, Nature, the gothic, and other topics developed as a response to and helped to create the French Revolution, feminism, Catholic emancipation, and the rise of Napoleon Bonaparte. Fiction by Jane Austen and Mary Shelley will also be included.</p>	<p style="text-align: center;"><b>M/W 4:20-5:50 PM</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Gross</b></p>
<b>ENG 350 (RI)</b>	<p style="text-align: center;"><b>Modern British Literature</b></p> <p>Modern British Literature, is a survey of canonical 20th-century British writers of fiction, poetry, and drama. By "British" I mean writers of the British Isles including Ireland, even though Ireland has been an independent nation since 1922. By "canonical" I mean authors with established reputations as outstanding writers. The canon is always changing, if slowly, and these are far from being the only significant authors of their day. One reason I've chosen them is that English majors should be familiar with these canonical figures so as to understand the movement called "Modernism" in a British context.</p>	<p style="text-align: center;"><b>T/Th 11:20 AM-12:50 PM</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Fairhall</b></p>
<b>ENG 371 (RES)</b>	<p style="text-align: center;"><b>African American Women Writers</b></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, class, activism and aesthetics. How do these works reflect the changing stakes of women's writing in the African Diaspora as intersectional? How</p>	<p style="text-align: center;"><b>M/W 1:00-2:30 PM</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Royster</b></p>

	are black women writers writing to one another as well as to a larger readership? Some of the authors that we'll be reading include Claudia Rankine, Harriet Jacobs, Toni Morrison, Yaa Gyasi, Margo Jefferson and Audre Lorde.			
<b>ENG 382 (RES)</b>	<p style="text-align: center;"><b>Major Authors: Robert Hayden</b></p> <p>This class will focus on the work, thought, and life of Robert Hayden, the first Black poet to serve as America's poet laureate. We will read all of Hayden's (relatively short) <i>Collected Poems</i> and a selection of his prose, as well as critical essays that situate his work in a range of literary and cultural contexts, including modernism, the Black Arts Movement, and the Baha'i Faith, to which Hayden converted—like philosopher Alain Locke before him and trumpeter Dizzy Gillespie after—in 1943. A range of assignment options will give students from literary studies, creative writing, English education, and other disciplinary backgrounds the chance to learn from Hayden's artistry, as well as to discuss how they might bring the poet's distinctive takes on American history, religious faith and doubt, and the power of beauty into future classrooms of their own.</p>	<b>T/Th 9:40- 11:10 AM</b>	<b>In Person</b>	<b>Selinger</b>
<b>ENG 390</b>	<p style="text-align: center;"><b>Senior Capstone Seminar: Fact, Fiction &amp; the Search for Truth in Literature</b></p> <p>In every genre, writers aim to tell the truth. Fiction writers sometimes do so by disguising real people and events; nonfiction writers sometimes do so by embellishing reality; and the poets among us—lucky dogs—do whatever they want without having to answer the question, “How much of this actually happened?”</p> <p>This course invites readers and writers alike to explore the intersection of genre and truth-telling. We'll grapple with how to define truth and whether it matters if a piece of literature is called fiction, nonfiction, or poetry. We'll explore the role literature plays in our lives and in society at large, especially when it amplifies marginalized voices.</p> <p>Students will have opportunities to write creatively if they wish.</p>	<b>T/Th 2:40-4:10 PM</b>	<b>In Person</b>	<b>Morano</b>