

Department of English Undergraduate Courses

Winter Quarter 2024

Course #	Course Name & Description	Day/Time	Modality	Instructor
ENG 201	<p>DECEMBER INTERCESSION Intro to Creative Writing: December Quarter</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, storytelling, 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>	M/Th 12:00-3:45	SYNC	Jones
ENG 101	<p>Introduction to Literature BAD ROMANCE</p> <p>What kind of statement does Lady Gaga make when she proclaims, “I want your ugly. I want your disease... You and me could write a bad romance”? What constitutes “bad romance” today, and has the concept changed over time? In this course, we will track representations of ill-fated unions through stage plays, short stories, poems, and novels. Moving between questions of genre, gender, desire, and violence, we will interrogate the intimacies that bond and the tensions that break renowned pairings like Adam and Eve, Othello and Desdemona, and Elio and Oliver of <i>Call Me by Your Name</i>. We will take an intersectional approach to issues of racial, gender, sexual, and socioeconomic difference, applying various critical approaches to interrogate the prescriptive codes that mark certain liaisons as illicit and others as permissible. As we develop our skills in close reading, interpretation, argumentation, and revision, we will consider “badness” in all of its cultural registers--interrogating the qualities that define “bad” genres, plotlines, or characters.</p>	T/Th 2:40-3:40 PM	Online/Hybrid	Costa

ENG 101	<p>Introduction to Literature: Journeys of Self-Discovery</p> <p>“Charley, the man didn’t know who he was.” Arthur Miller</p> <p>“We are what we pretend to be, so we must be careful about what we pretend to be.” Kurt Vonnegut</p> <p>In some ways this is a traditional literature course, covering well established masters such as Toni Morrison, 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 pressures and expectations but are able to fight against such constraints and, in some cases, find an authentic voice with which to meet the world and experience themselves.</p> <p>While we will examine works in their historical, social, and cultural context, we will give special attention to our course theme: self-discovery—finding the self. Each of our works deals with the mystery of human personality. How and when do we become who we are? We will look at how vital factors such as family, 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?</p> <p>The course activities will include lecture, discussion, and video watching. We will have short objective quizzes on the works. The midterm will be take-home essay questions, wherein the student will have a wide choice of topics. The in-class final will be in two parts: short informational responses and essay questions like those on the mid-term.</p>	<p>M/W 2:40-4:10</p>	<p>In Person</p>	<p>Williams</p>
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ENG 101	<p>Introduction to Literature: Social Justice</p> <p>This course is an introduction to literature and film that engages pressing social and political issues. With the social novel as your guide, you'll read short stories by Edith Wharton, Junot Diaz, Alice Walker, and Sherman Alexie and essays by Jonathan Swift, Joy Williams, and Roxane Gay. Using the elements of film theory, you'll examine two documentary films—"Abacus: Small Enough to Jail" and "Strong Island"—and one episode of "Black Mirror." Each class, you'll explore a social issue and a device or technique as it relates to a text or film. Your task will be to analyze both in terms of both content and form, i.e., what an author says and how she says it, via close reading. You'll write about the stylistic patterns and deeper structures present in a film or work of literature—or any work of art—and how those patterns and structures teach us to interpret and give meaning. This course will give you the opportunity to become a stronger, more consistent reader and complete essays of which you can be proud (i.e., that have been carefully considered, revised, edited, and proofread).</p>	<p>W 6:00-9:15</p>	<p>Sync</p>	<p>Fay</p>
ENG 201	<p>Introduction to Creative Writing</p> <p>In this class the craft of imaginative writing will be explored through readings, lectures, guided exercises and workshops. 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 all we know of this world we know first through our senses. The concrete world and everything in it are the writer's world. And everything human is the writer's subject. Our task in this class, then, is to get dusty.</p>	<p>Th 2:40-4:10</p>	<p>In Person</p>	<p>Arendt</p>
ENG 201	<p>Introduction to Creative Writing</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</p>		<p>Online Async</p>	<p>Dumbleton</p>

	<p>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>			
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-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>T/Th 11:00-12:50</p>	<p>In Person</p>	<p>Ramirez</p>
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>	<p>M/W 9:40-11:10</p>	<p>In Person</p>	<p>Rooney</p>

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ENG 205	Literature to 1700:	T/Th 9:40-11:00	In Person	Shanahan
ENG 206	Literature from 1700-1900: Literature in the Age of Science 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. Assignments will include scaffolded weekly essays culminating in an essay-based final exam.	T/Th 1:00-2:30	Flex	Dinius

ENG 207	Literature from 1900 to the Present:	M/W 11:20- 12:50	In Person	Selinger
ENG 276	Latinx Literature (RES)	T/Th	In Person	Ramirez
ENG 291	<p>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>	M/W 2:40-4:10	In Person	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>	M/W 9:40-11:10	In Person	Turcotte

ENG 307	Advanced Fiction Writing <p>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>	T/Th 2:40-4:10	In Person	Stolar
ENG 308	Advanced Poetry Writing <p>In this course, we’ll read poems, write poems, and discuss what we read with an eye toward what we write. Participants will be encouraged to follow their interests, but prompts will also be developed from each week’s discussion and available for those who’d like them. We’ll read poets including Eduardo C. Corral, Paige Lewis, and Kiki Petrosino. Students will draft and revise ten new poems throughout the quarter and broaden their sense of the paths available through contemporary poetry.</p>	T 6:00-9:15	Hybrid	Welch
ENG 309	Advanced Topics in Writing: Writing the Body <p>A common intellectual fantasy is to be able to encounter pure ideas in a featureless imaginary space. But tough luck: ideas come from people, and people come with bodies. In this class, we will consider the implications of our embodiment on writing, and look at how the body informs the mind and the art it creates. Sports, sickness, dieting, beauty, pregnancy, disability, sex—when we write on these topics, what forms are best suited to say what we want to say? This cross-/mixed-genre class is designed to familiarize you with the techniques of reading like a writer, as well as to furnish you with the vocabulary and practices of the creative writing workshop.</p>	M/W 2:40-4:10	In Person	Rooney

ENG 309 x-list ENG 209	Advanced Topics in Writing: Writing About Music In this course, we'll explore the power of music to speak to multiple audiences about the things that matter to many of us the most: identity, our deepest feelings, our hopes for the future, and the histories of struggle that we come from. We'll explore several kinds of music in their social and cultural contexts to think about how and why music reflects the times in which we live, and how to write about that. 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 mix-tape memoir assignment.	T/Th 1:00-2:30	In Person	Royster
ENG 328	Studies in Shakespeare	M/W 9:40-11:10		McQuade
ENG 339	Topics in Restoration & 18th Century British Literature: Witnessing the Present, Fearing the Future The literary period we'll focus on in this course, from the Restoration to the end of the 1780s, was bookended by revolution. Following seven years of civil war (1642-49), the execution of King Charles I, and nearly a decade of theocratic dictatorship, monarchy was restored in England in 1660. In July 1789, the French Revolution erupted, shaking the English political establishment to its core. During this stretch of roughly 130 years, English writers fretted over not just the direction of the nation and its expanding empire, but over modern transformations in individual and collective life. We will read poetry and shorter prose published during these fraught decades, exploring how literature was used to open the public's eyes to civic corruption and to inspire readers to be more active and virtuous citizens. We will also track the emergence of a new literary sensibility, representing a quiet withdrawal into personal contemplation as one way of dealing with mass social and political corruption. And in the process, we may	M/W 1:00-2:30	In Person	Squibbs

	discover in this body of work a prehistory of our present cultural-historical moment. Aphra Behn, John Wilmot (the Second Earl of Rochester), John Dryden, Eliza Haywood, Alexander Pope, Jonathan Swift, Mary Wortley Montagu, John Gay, Anne Finch, and Thomas Gray are some of the authors we'll read.			
ENG 342	<p>Major Authors Before 1900: The Brontës (RI)</p> <p>Charlotte, Emily, and Anne Brontë have drawn the public's attention since the initial publication of their first novels in 1847 under the pseudonyms of Currer, Ellis, and Acton Bell. To many Victorian readers, the Brontës' novels were radical in their representations of women and religion, as well as in their unorthodox themes and "coarseness." To many twenty-first century readers, the Brontës have become feminist icons whose works offer inspiring portraits of strong heroines, as well as damning critiques of the patriarchal constructs to which they and their creators were confined. This course will explore several of the major novels of Charlotte (<i>Jane Eyre</i>, <i>Villette</i>), Emily (<i>Wuthering Heights</i>), and Anne Brontë (<i>Agnes Grey</i>) in their historical context while also serving as an introduction to literary research.</p>	T 9:10-11:10	In Person/ Hybrid	Conary
ENG 366	Modern Poetry	M/W 2:40-4:10	In Person	Selinger

ENG 369	<p>Topics in American Literature: Early 20th Century Women Writers (RI)</p> <p>This course examines fiction written by American women during the early-twentieth century from a variety of critical perspectives. We will examine the works of a range of women writers between the two world wars to explore the intersection of issues of gender, sexuality, and race on aesthetics and form during the era of modernism and modernity. How do these writers negotiate and represent the impact of war? Of cosmopolitanism? Of urbanization? Of media and technology? The course fulfills the research-intensive requirement for students. Texts covered: Edith Wharton, <i>The Age of Innocence</i>; Willa Cather, <i>One of Ours</i>; Djuna Barnes, <i>Nightwood</i>; and poetry by H.D. and Gertrude Stein.</p>	<p>T/Th 1:00-2:30</p>	<p>Hybrid: Tuesday In Person</p> <p>Thursday Async</p>	<p>Chung</p>
ENG 374	<p>Native Literature (RES)</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. Students will examine, compare and contrast the ways in which Native literary writing approaches issues and ideas of personal and community identity; racial and cultural stereotypes; social and cultural obligations and duties; self-expression and humor as acts of survival; acts of re-appropriation and redefinition; encounters with a dominant culture, etc. In addition, students will consider some basic elements of literary theory, as well as select non-Native texts, as they encounter the works of major and lesser-known Native American and First Nations authors. 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. This class fulfills a RES (Race, Ethnicity & Sexuality) requirement.</p>	<p>M/W 11:20-12:50</p>	<p>In Person</p>	<p>Turcotte</p>

ENG 390	<p>Senior Capstone Seminar: Colonialism & Post-Colonialism</p> <p>This course examines colonialism in its late 19th - and early 20th - century phase and the ongoing postcolonial period. We will look at these periods through the lenses of 20th -century British and Anglophone literature: novels, two plays, a movie, and four poems. “British” here is broadly defined. Thus we will read works by two Caribbean novelists and a poet/playwright (Rhys, Kincaid, and Walcott), a South African playwright (Fugard), and a Nigerian novelist (Achebe), as well as works by cosmopolitan English writers (Kipling, Conrad, Forster). An assumption of the course is that history is ideology enacted. In other words, people’s and governments’ ideologies—their beliefs and values—drive historical events. For that reason, we will pay close attention to the ideologies reflected in the history of colonialism and in our assigned texts and videos.</p>	<p>T/Th 11:20-12:50</p>	<p>In Person</p>	<p>Fairhall</p>
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