

Department of English Undergraduate Courses

Spring Quarter 2024

Course #	Course Name & Description	Modality	Instructor	Day/Time
<p>ENG101</p>	<p>INTRODUCTION TO LITERATURE: QUEST FOR KNOWLEDGE</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>In Person</p>	<p>Arendt</p>	<p>T/TH 2:40-4:10</p>
<p>ENG 101</p>	<p>INTRODUCTION TO LITERATURE: "LADIES"'S NIGHT</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>	<p>In Person</p>	<p>Rooney</p>	<p>M/W 1:00-2:30</p>

<p>ENG 201</p>	<p>INTRO TO CREATIVE WRITING - ONLINE SECTION</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>	<p>ONLINE ASYNC</p>	<p>Dumbleton</p>	<p>BYAR- ONLINE ASYNC</p>
<p>ENG 201</p>	<p>INTRO TO CREATIVE WRITING</p> <p>-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>In Person</p>	<p>Green</p>	<p>W 6:00-9:15</p>
<p>ENG 201</p>	<p>INTRO TO CREATIVE WRITING</p> <p>In this course we will study the basic elements of creative writing, including image, voice, character, story and setting. Students will learn principles of good narrative, poetic and descriptive writing across genres, as well as principles particular to each genre of creative writing (poetry, fiction, and creative nonfiction). Strong emphasis will be placed on form.</p>	<p>In Person</p>	<p>Johns-Trissler</p>	<p>T/TH 2:40-4:10</p>

	<p>In peer workshop, students will pay each other the great compliment of taking each other's writing seriously, no matter if they are beginners or experienced creative writers. With that in mind, consider this class a gift: a place to experiment, to learn from your mistakes, and most of all to write in a setting of mutual support.</p> <p>This course carries A&L Domain credit.</p>			
ENG 201	<p>INTRO 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>	In Person	Turcotte	M/W 9:40-11:10
ENG 201	INTRO TO CREATIVE WRITING	In Person		
ENG 205	LITERATURE TO 1700:	In Person	McQuade	M/W 11:20-12:50
ENG 206	LITERATURE FROM 1700 TO 1900:	In Person	Rinehart	T/TH 2:40-4:10
ENG 207	LITERATURE FROM 1900 TO PRESENT:	In Person	Fairhall	M/W 1:00-2:30
ENG 219	READING AND WRITING POETRY	In Person	Arendt	T/TH 11:20-12:50
ENG 265	<p>THE AMERICAN NOVEL: MEDIA & LITERATURE</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</p>	ONLINE ASYNC	Chung	BYAR- ONLINE ASYNC

	<p>as photography, telegraphy, phonographic sound recording and reproduction, the cinema, and the internet influenced literary aesthetic movements (realism, naturalism, modernism, postmodernism) as well as genre forms during the late-nineteenth through twenty-first centuries. Combining theoretical positions with literary examples, 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? Fiction covered includes: Mark Twain's A Connecticut Yankee in King Arthur's Court, Henry James's In the Cage, Jessica Hagedorn's Dogeaters, and Mark Z. Danielewski's House of Leaves.</p>			
<p>ENG 271 x-list AMS 298/ ABD 290</p>	<p>AFRICAN AMERICAN LITERATURE: INTRO TO THE SLAVE NARRATIVE</p> <p>This course focuses mostly on life writing by self-liberated formerly enslaved people in the nineteenth century United States, taking a close look at the defining characteristics of the popular and influential literary genre that came to be known as the "slave narrative" and early Black autobiography. Writers to be considered include Frederick Douglass, Harriet Jacobs, Harriet Wilson, and Solomon Northup. To do these writers and their work justice, students should be prepared to read these works sensitively and thoroughly, knowing that they will address painful topics, including the full spectrum of physical and psychological abuse that were central to the practices of slavery and racial discrimination in the nineteenth century. This course meets the English Department's Race, Ethnicity, and Sexuality requirement.</p>	<p>Flex</p>	<p>Dinius</p>	<p>T/TH 1:00-2:30</p>
<p>ENG 272 x-list LGQ 282</p>	<p>LITERATURE & IDENTITY: INTRO TO LGBTQ LIT</p>	<p>On Campus plus Zoom</p>	<p>Cestaro</p>	<p>T/TH 1:00-2:30</p>
<p>ENG 272 x-list AMS 298</p>	<p>LITERATURE & IDENTITY: MIGRATION LITERATURE</p>	<p>In Person</p>	<p>Ramirez</p>	<p>T/TH 10:10-11:40</p>
<p>ENG 275</p>	<p>LITERATURE & FILM: THIS IS THE MODERN WORLD</p>	<p>ONLINE ASYNC</p>	<p>Mikos</p>	<p>BYAR- ONLINE ASYNC</p>

<p>ENG 291</p>	<p align="center">CRAFT OF FICTION WRITING</p> <p>In creative writing, when people talk about "craft," what they're really talking about are choices. What tools, tricks, and even gimmicks did an author use to (try to) get readers to think/feel/respond in a particular way? What conventions did the author adhere to, and which did they disrupt? And perhaps most important: Why? And to what effect? In class, we'll investigate just some of these many choices. We'll think about what they look like and sound like on the page, and what effect (we think) they will have on the work. We'll talk about the idea of literary conventions themselves, including who sets them and whom they serve. Then we'll make some of our own choices, and see what those look like. It will be important to think of this course not as a workshop, but as a laboratory. Come ready to "try and see." Your goal will not be to produce polished work, but to leave with a head full of choices that you can choose from forever.</p>	<p>ONLINE ASYNC</p>	<p>Dumbleton</p>	<p>BYAR- ONLINE ASYNC</p>
<p>ENG 292</p>	<p align="center">CRAFT OF POETRY: OBSTRUCTIONISM</p> <p>Poet Marvin Bell 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 is predicated on the idea that a poet can often find the greatest freedom of expression within the strictest of restraints, and 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>	<p>In Person</p>	<p>Rooney</p>	<p>M/W 2:40-4:10</p>
<p>ENG 308</p>	<p align="center">ADVANCED POETRY WRITING</p> <p>Poetry is the greatest and most universal art form. The reading and writing of poetry has been enjoyed for millennia, and this course begins with the premise that poetry should be enjoyed as a natural part of one's life. Thus, this course will combine the close reading of poetry</p>	<p>In Person</p>	<p>Turcotte</p>	<p>M/W 1:00-2:30</p>

	with the opportunity to write our own poems. The course will introduce students to some of the fundamentals of poetry through selected readings and students will have the opportunity to explore their own creativity in a variety of in-class writing exercises. As poets we will focus our attention on essentials: narrative structure, line length and rhythm, and concrete detail. Our goal: clarity of expression.			
ENG 309	<p align="center">ADVANCED TOPICS IN WRITING: WRITER AS URBAN WALKER</p> <p>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.</p>	In Person	Rooney	M/W 9:40-11:10
ENG 309	ADVANCED TOPICS IN WRITING: THE SHORT STORY CYCLE	In Person	Stolar	T/TH 2:40-4:10
ENG 328	STUDIES IN SHAKESPEARE:	In Person	Williams	M/W 2:40-4:10
ENG 339 x-list ENG 369 RI	<p align="center">THE NOVEL & THE NEW WORLD</p> <p>England’s adventures in colonizing the so-called New World territories of North America in the 17th &18th centuries coincided with the emergence of the novel as a distinctive form of modern prose fiction. As this new genre morphed into lengthy, often inwardly-directed narratives of protagonists struggling through moral and experiential development in everyday life (or the novel as we know it), English writers in particular found in colonial encounters with native peoples and foreign environments, and the opportunities the colonies afforded for individuals to start anew, fertile ground for exploring the possibilities (formal, thematic, and MW 11:20-12:50 PM Richard Squibbs ideological) of narrating fictional lives. By pairing novels by Aphra Behn, Daniel Defoe, Edward Kimber, “Unka Eliza Winkfield,” and Charles Brockden Brown with critical/theoretical writings on the novel as-genre by Georg Lukács, Ian Watt, Nancy</p>	RI	Squibbs	M/W 11:20-12:50

	Armstrong, Northrop Frye and others, this course will pursue the myriad ways in which New World experiences shaped the novel in its moment of emergence, and vice versa. This course meets the English department's Research Intensive requirement			
ENG 359	<p>TOPICS IN BRITISH LITERATURE: GENDER AND SEXUALITY, 1890-1950 (RESEARCH-INTENSIVE)</p> <p>The 1890s to the 1940s was a time when issues relating to gender and sexuality were hotly debated and underwent significant change in Britain. During this period, some writers sought to uphold traditional or ideal gender roles, but many others used their writing to resist or critique conventions or to imagine new, less constricting possibilities. In this class, we will look at literary works by such writers as Rudyard Kipling, D.H. Lawrence, Virginia Woolf, Una Marson, Christopher Isherwood, and Radclyffe Hall alongside early-twentieth-century theories and debates concerning gender and sexuality as well as more recent literary theory and criticism. Topics will include the changing role of women as a result of the feminist movement; the relationship between war, empire, and manliness; censorship battles over representations of sex and sexuality; and early-20th-century trans and non-binary figures in life and in literature.</p> <p>This course satisfied the Research Intensive requirement in English, so it includes instruction on finding sources and incorporating them in a substantial final project.</p>	RI	Cameron	T/TH 11:20-12:50
ENG 376 x-list ENG 484	<p>WRITING WORKSHOP: THE ART OF THE INTERVIEW</p> <p>In this course, students will document human interaction with the Calumet River system on Chicago's Southeast Side, focusing on issues of environmental justice and environmental racism. Participants in the class will help community members tell their own stories in their own words, interviewing stakeholders and shaping the raw transcripts into narratives for a book of oral-history narratives. The class is part of the Big Shoulders Books curriculum, which provides hands-on training creating in the art of publishing.</p>		Harvey	W 6:00-9:15
ENG 378 x-list	LIT & SOCIAL ENGAGEMENT: DO SAY GAY: BANNED BOOKS & LBGTQ+ FREEDOM	In Person	Borich	T/TH 4:20-5:50

WGS 352	<p>DO SAY GAY: Banned Books and LGBTQ+ Freedoms is an Experiential Learning course about contemporary book bans and their relationship to the democratic role of LGBTQ+ libraries and archives in the preservation, celebration, and continuation of intersectional queer lives. Queer books represent the possibilities, traumas, and beauties of LGBTQ+ lives, often in spite of forces attempting to remove these works from libraries and schools. Course participants will read banned books about LGBTQ+ lives, explore material collected in the Gerber/Hart Library and Archives, read about queer repression across time and place, and study theory about censorship, LGBTQ+ rights, and democracy. The late-afternoon class meets Tuesdays in Lincoln Park and Thursdays onsite at Gerber/Hart in the Rogers Park neighborhood. Students will work collaboratively to create a public exhibit on banned books and learn about the administration and maintenance of a nonprofit library that also functions as a community center and LGBTQ+ safe haven.</p>			
ENG 382 x-list WGS	<p style="text-align: center;">MAJOR AUTHORS: TONI MORRISON</p> <p>This class will explore several of Toni Morrison’s novels, including Sula, Song of Solomon, Beloved, Jazz, and A Mercy, as well as some of Morrison’s speeches and critical writings. We’ll explore Morrison’s approach to write "the unspeakable", including tensions of race, gender, sexuality, class, memory, and historic trauma. Among the questions we’ll ask are: how does literacy, its absence or presence help provide the means of connection? How do characters see themselves as citizens of a larger social world, as well as part of localized black communities? What role does family connection (blood and found) serve to mediate and/or complicate one’s role in community? What has been the impact of Toni Morrison as an artist and intellectual inside and outside of the academy?</p> <p>This class fulfills a RES (Race, Ethnicity & Sexuality) Requirement</p>	RES	Royster	M/W 9:40-11:10
ENG 390	SENIOR CAPSTONE SEMINAR: ONE BOOK, ONE QUARTER	In Person	Selinger	T/TH 11:20-12:50

<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.</p>			
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