

2024 Autumn Quarter Course Schedule

<p>101</p>	<p>INTRODUCTION TO LITERATURE: SOCIAL JUSTICE</p> <p>Introduction to Literature: Social Justice 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>Fay</p>	<p>TTH 2:40-4:10</p>
<p>101</p>	<p>INTRODUCTION TO LITERATURE: TRUE STORIES: THE ART OF LITERARY NONFICTION</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 In Cold Blood. Other materials will be posted on D2L.</p>		<p>Sirles</p>	<p>MW 2:40-4:10</p>
<p>101</p>	<p>INTRODUCTION TO LITERATURE:</p>	<p>LOOP</p>	<p>Cameron</p>	<p>TTH 10:10-11:40</p>

<p>110</p>	<p>LITERARY CLASSICS: WILLIAM BLAKE: INNOCENCE & EXPERIENCE</p> <p>The Songs of Innocence and of Experience (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 Songs, 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 (Innocence and Experience) extends to his chosen medium for publishing the Songs, 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 Songs, with their dynamic text/image interactions. The course therefore encompasses both parts of the LSP Arts & 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>		<p>Squibbs</p>	<p>BYAR – ONLINE ASYNC</p>
<p>201</p>	<p>INTRO 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 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</p>		<p>Dumbleton</p>	<p>BYAR – ONLINE ASYNC</p>

	<p>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>			
201	<p>INTRO TO CREATIVE WRITING</p> <p>Creative Writing can be the most exciting course in a student’s academic career. Creative Writing requires presence of mind, attention to detail, and powers of keen observation. The goal of this course is to empower each student to write with clarity, power, and directness. Our class will explore poetry and short imaginative prose. Students need no prior creative writing experience, but should be prepared to write extensively. We will both write and also discuss the connections between the writing, the visual arts, 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>		Jones	M 6:00-9:15
201	<p>INTRO TO CREATIVE WRITING</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>		Fay	TH 6:00-9:15
201	<p>INTRO TO CREATIVE WRITING</p> <p>In this class the craft of imaginative writing will be explored through readings, lectures, guided exercises and workshops.</p>	LOOP	Arendt	MW 3:10-4:40

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>201</p>	<p>INTRO 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>Rooney</p>	<p>MW 11:20-12:50</p>
<p>205</p>	<p>LITERATURE TO 1700: MYTH AND ITS CONSEQUENCES</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 <i>Metamorphoses</i> 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 <i>Beowulf</i>, the Old English riddles and lyrics, <i>Sir Gawain and the Green Knight</i>, some of Geoffrey Chaucer's <i>Canterbury Tales</i> and Thomas Malory's romances, as well as a selection from Edmund Spenser's <i>Faerie Queene</i>, William Shakespeare's plays and poems, John Donne's poetry, and John Milton's <i>Paradise Lost</i>.</p>		<p>Kordecki</p>	<p>M 2:40-5:55</p>
<p>206</p>	<p>LITERATURE FROM 1700 TO 1900: MAKING OF THE MODERN SELF</p>		<p>Squibbs</p>	<p>MW 1:00-2:30</p>

	<p>We often take for granted the essential nature of the self; we have a sense of ourselves that seems given and self-ratifying, leading us to assume that how we conceive ourselves is how everyone has always conceived themselves. While our current notions of selfhood have their conceptual roots in the 18th century, there's been no straight line from then to now; and literary representations of the self across the two centuries covered in this course show many shadings and variations, which can prompt us to see anew aspects of our identities that we tend to take for granted. In exploring these representations we'll read fiction by Daniel Defoe (Robinson Crusoe), Eliza Haywood (Fantomina), Laurence Sterne (A Sentimental Journey), and Robert Louis Stevenson (Dr. Jeckyll & Mr. Hyde); autobiographies by Benjamin Franklin and Olaudah Equiano; and poetry by William Wordsworth, Walt Whitman, and Emily Dickinson.</p>			
<p>207</p>	<p>LITERATURE FROM 1900 TO PRESENT: AMERICA IN THE WORLD</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>		<p>Chung</p>	<p>TTH 11:20-12:50</p>
<p>211</p>	<p>GRAMMAR AND STYLE</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</p>		<p>Sirles</p>	<p>MW 9:40-11:10</p>

	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.		
219	READING AND WRITING POETRY 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. 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. Some would argue that the art of creation cannot be taught. But this class is based on the premise that elements of the craft of poetry—through observation, imitation, repetition and practice—can, in fact, be learned and internalized.	Rooney	MW 9:40-11:10
228	INTRODUCING SHAKESPEARE 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, M/W 1:00-2:30 In Person Williams 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 be 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.	Williams	MW 1:00-2:30
250	GREAT WRITERS: W.B. YEATS	Selinger	TTH 11:20-12:50

	<p>This class will focus on the life and work of William Butler Yeats. Born in 1865, Yeats was the last great English-language poet of the 19th century, and through a series of wrenching changes in style (“It is myself that I remake”) he became the first great English-language poet of the 20th century, too. Biographically structured, this course will include poems from across Yeats’s career, situating his work in a range of literary, cultural, and political contexts, including 1890s occultism, the Irish Revival, international modernism, and the struggles both preceding and following Irish independence. Answer-poems, musical settings, and other echoes of Yeats in popular culture will also draw some attention. Our core focus, however, will be Yeats’s artistry: the “stitching and unstitching” that makes his poetry so poignant, trenchant, and beautiful, not just to scholars and poetry-lovers, but to readers for pleasure as well.</p>			
265	THE AMERICAN NOVEL: MODERN AMERICAN NOVELS		Fairhall	MW 11:20-12:50
268	LITERATURE ACROSS CULTURES:	RES	Shanahan	TTH 9:40-11:10
272 x-list LGQ 280	LITERATURE & IDENTITY: LGBTQ LITERATURE FROM THE ANCIENT WORLD TO THE RENAISSANCE		Cestaro	TTH 11:20-12:50
275	LITERATURE AND FILM: LATINX & LATIN AMERICAN FILM		Johnson Gonzalez	TTH 1:00-2:30
280	THE EPIC: THE ODYSSEY, THE AENEID, ORLANDO FURIOSO, DON JUAN		Gross	TTH 4:20-5:50
284	BIBLE AS LITERATURE 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.		Jones	MW 2:40-4:10
286	TOPICS IN POPULAR LITERATURE: SPORTS IN FICTION & CREATIVE NONFICTION		Stolar	TTH 1:00-2:30
292	CRAFT OF POETRY This is a course in writing poetry, with an emphasis on open and direct discussion of NEW student writing in a workshop setting.		Turcotte	MW 11:20-12:50

	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.			
306	<p>ADVANCED CREATIVE NONFICTION</p> <p><i>Creative Nonfiction is: STORIES. MEMORIES. PEOPLE. PLACES. TIMES. FORMS.</i> How do writers shape the nonfiction idea, image, fact, time, or story into a compelling work of literary art? In this advanced workshop we write, read, and discuss across the diverse sub-genres of contemporary creative nonfiction, including flash nonfiction, the literary memoir, the lyric essay, the personal essay, literary reportage, the nonfiction short, and hybrid forms. Participants read a wide array of nonfiction by writers at work today, try out a variety of forms and structures, go deeper into nonfiction craft elements, participate in writing workshops, create a nonfiction chapbook, and submit a substantive revision in the nonfiction form of their choosing</p>		Borich	W 4:20-7:35
307	<p>ADVANCED FICTION</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>		Dumbleton	TTH 1:00-2:30
308	<p>ADVANCED POETRY WRITING</p> <p>The word “poet” comes from the Greek poiein, meaning “to make, create, or compose,” originating from the shared ProtoIndo-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>		Rooney	MW 2:40-4:10
309	<p>ADVANCED TOPICS IN WRITING: Writing the City</p>		Harvey	TTH 11:20-12:50

	<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>			
328	<p>STUDIES IN SHAKESPEARE:</p> <p>This course looks at four Shakespearean plays--Richard III, Henry 5, Macbeth, King Lear--and their film adaptations. We will look at film adaptations by Laurence Olivier, Roman Polanski and Orson Welles, as well as cross-cultural adaptations by Akira Kurowsawa and Vishal Bhardwaj.</p>	pre-1800	McQuade	MW 11:20-12:50
342	<p>MAJOR AUTHORS BEFORE 1900: HESTER PULTER & MARGARET CAVENDISH</p>	pre-1800	Heffernan	MW 2:40-4:10
367	<p>TOPICS IN AMERICAN STUDIES: THE SIXTIES</p> <p>The Sixties, is a new course in which we will discuss fiction, nonfiction, drama and poetry from this decade of cultural ferment. Writers will be selected from among the following: James Baldwin, Toni Cade Bambara, Amiri Baraka, Joan Didion, Rita Dove, Allen Ginsberg, Nikki Giovanni, Lorraine Hansberry, Michael Herr, Norman Mailer, Toni Morrison, Tim O'Brien, Patty Smith, and August Wilson.</p>	RI	Fairhall	TTH 11:20-12:50
369	<p>TOPICS IN AMERICAN LIT: THE PROGRESSIVE ERA: LATE 19TH-C AMERICAN FICTION</p>	pre-1900	Chung	TTH 1:00-2:30
371	<p>TOPICS IN AFRICAN AMERICAN LIT: BLACK WOMEN WRITERS</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 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.</p>	RI/RES	Royster	MW 1:00-2:30

<p>390</p>	<p>Senior Capstone Seminar: Telling Truth(s)</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?” What, then, does truth mean, both on the page and in real life?</p> <p>This course invites readers and writers to explore the meaning of truth, its relationship with genre, and the role literary truth plays in our lives and in society at large, especially when it comes via voices and stories that haven’t always been heard.</p> <p>Students will have opportunities to write creatively if they wish.</p>		<p>Morano</p>	<p>TTH 2:40-4:10</p>
<p>392 x-list ENG 509</p>	<p>Internship</p> <p>“Internship in English” is a four-credit course designed to complement your English course of study along with your internship experience (100 hours of internship work). Using reading (Can I Wear My Nose Ring to the Interview: Finding, Landing, and Keeping Your First Real Job, The Defining Decade: Why your twenties matter and how to make the most of them now, and the novel Island), the class applies its lessons to your internship and your future career. You will also seek guidance from DePaul’s Career Center and do an Information Interview and a Mock Interview with people on your career path. Overall, you will explore what makes work meaningful and strategies for career success; as part of this larger mindfulness, I will ask you to download the Headspace meditation app and practice daily meditation as part of the course. Note: You must secure an internship and Prof. Solis 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.</p>		<p>Green</p>	<p>BYAR - ONLINE ASYNC</p>