



ENGLISH SPRING QUARTER CLASS CATALOG

FOR GRADUATE AND UNDERGRADUATE STUDENTS

Prepared by: The Department of English

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UNDERGRADUATE COURSES



ENG 120 READING LITERATURE

Professor M. Arendt

MW 1:00 - 2:30 PM

LPC

In this course you will learn to read, study and analyze works of fiction, poetry, and drama. Saul Bellow wrote “I feel that art has something to do with the achievement of stillness in the midst of chaos. A stillness which characterizes prayer, too, and the eye of the storm. I think that art has something to do with an arrest of attention in the midst of distraction.” As we live increasingly distracted lives, reading literature challenges us to be still and affords us the opportunity to engage the world around us with empathy and understanding.



ENG 130 THEMES IN LITERATURE: MODERN UTOPIAN & DYSTOPIAN LITERATURE

Professor N. Leahy

TuTH 11:50 AM - 1:20 PM

LOOP

From Plato’s Republic to Thomas More’s Utopia to Jonathan Swift’s Gulliver’s Travels to Samuel Butler’s Erewhon and, finally, to the numerous (mostly dystopian) books and films from the 20th century to the present day, there is a long tradition in western literature of deeply philosophical works of fiction that grapple with the question of what is (and is not) the ideal society. In this course, we will consider massively influential utopian and dystopian novels of the 20th century, and we will do so with the following questions in mind: What is the relationship of the individual to society? What are the possibilities for individuation, ethical behavior, and courage under totalitarian systems? To what extent does language control thought? What is the political power of language? Readings will include: Edward Bellamy, Looking Backward; Jack London, The Iron Heel; Aldous Huxley, Brave New World; George Orwell, Nineteen Eighty-Four; Margaret Atwood, The Handmaid’s Tale; Suzanne Collins, The Hunger Games.





ENG 201 CREATIVE WRITING

Professor S. Fay

MW 11:20 - 12:50 PM

LPC

Professor H. Pittard

MW 1:00 - 2:30 PM

LPC

Professor D. Stolar

TuTh 11:20 - 12:50 PM

HYBRID

Professor W. Ewell

TuTh 4:20 - 5:50 PM

LPC

This course is intended to introduce creative writing as a practice. Like any practice, the process of learning to write creatively is twofold: first, you learn by careful observation how creative writing works; second, you take a crack at doing it yourself.



ENG 218 READING AND WRITING FICTION

Professor H. Pittard

MW 4:20 - 5:50 PM

LPC

In this class we will read essays about fiction (by critics such as Charles Baxter, James Wood, John Gardner), as well as the majority of the stories collected in *The Vintage Book of Contemporary American Short Stories* (edited by Tobias Wolff). Students will also have a chance to try their hands at writing their own short fiction. But do please note that this is not a class in which student stories will be workshopped.



ENG 220 READING POETRY

Professor K. Rooney

MW 2:40 - 4:10 PM

LPC

In his 1922 book *The Sacred Wood*, poet and critic T.S. Eliot writes “It is part of the business of the critic [...] to see literature steadily and to see it whole; and this is eminently to see it not as consecrated by time, but to see it beyond time; to see the best work of our time and the best work of twenty-five hundred years ago with the same eyes.” We are going to proceed chronologically and historically because all poems, to an extent, are the product of the cultural moment in which they were produced. The better you understand the context of a poem’s production, the better you will understand that poem. You will learn how to read poems carefully, paying attention to all of the elements of a poem that work to communicate an idea. Overall, we will study poems as deliberately structured statements reflecting choices that authors make within their historical and social contexts. We will also consider the reader.





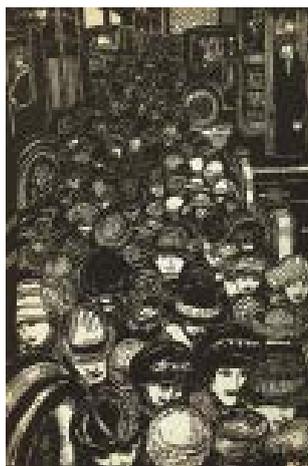
ENG 220 READING POETRY CONTINUED

Professor M. Heffernan
TuTH 11:20 AM - 12:50 PM
LPC

This course explores the power of poetry as a medium of expression. Our primary goal will be to deepen your ability to interpret poems from a variety of historical periods and traditions. A second, no less important aim is to teach you how to think carefully, collaboratively, and deeply about how the meaning of cultural objects—and then to communicate those meanings to a community of listeners. Across the term, you will be introduced to a range of poetic forms as well as to standard terminology of versification. You will then learn to use this technical knowledge to write nuanced arguments about how poetry produces meaning through the dynamic interplay between form and content.

Professor M. Arendt
M 6:00 - 9:15 PM
LPC

William Carlos Williams wrote “It is difficult/ to get the news from poems/ yet men die miserably every day/ for lack/ of what is found there.” In this course you will learn to read, study and analyze poems, share and articulate critical insights, and search for the elusive something that Williams writes about.



ENG 221 READING PROSE

Professor J. Murphy
MW 8:00 AM - 9:30 AM
LPC

The object of this course is for students to develop their skills in the close reading of prose; that is, being able to read in a thoughtful and deep way and being able to articulate what is happening in the text. As we do so we will build up a vocabulary of helpful concepts for understanding the text in terms of character, action, narrative, language, historical, cultural and theoretical perspective, and so on.

Professor J. Mulderig
MW 4:20 - 5:50 PM
LPC





ENG 221 READING PROSE CONTINUED

This course focuses on the close reading of literary prose texts and will attempt to answer questions such as these: How do literary texts differ from other texts? How do they engage us as readers? What behaviors do they require of us? As we answer these questions, we will develop a shared repertoire of critical approaches and a common vocabulary of useful concepts and terms.

Professor C. Goffman
TuTH 9:40 - 11:10 AM
LPC

ENG 221 Reading Prose is an introduction to the main prose genres that students will encounter in the English major: novels, short stories, literary non-fiction, literary criticism, and historical documents. The class emphasizes close analytical reading and identification of persona, plot, character, setting, diction, style, tone, and figurative language. The theme for this ENG 221 is "Spies and Exiles". Readings include Joseph Conrad's *The Secret Agent*, stories by Rudyard Kipling, Albert Camus, and Ruth Praver Jhabvala, and more.



ENG 228 INTRODUCING SHAKESPEARE

Professor M. Williams
TuTh 10:10 AM - 11:40 AM
Loop

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, 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. A 1000 word paper is due midway in the course and a second at the end. We have a take-home mid-term, which is all essay questions, and an in-class open-book final. We have a short objective quiz on every play.





ENG 235 READING SCIENCE FICTION

Professor R. Johns-Trissler

MW 1:00 - 2:30 PM

LPC

This course will provide an overview of science fiction in English, from Frankenstein to The Matrix. Students will study the historical development of the genre and its various subgenres both in writing and on film.



ENG 265 THE AMERICAN NOVEL

Professor K. Mikos

MW 4:20 - 5:50 PM

LPC

This course will examine the historical development, multicultural scope, and recurring thematic concerns of the American novel. Students will read longer novels, shorter novels, and graphic novels written by important American authors while studying relevant intertexts and theoretical debates on the novel form. Authors may include Herman Melville, Henry James, William Faulkner, Kate Chopin, Nella Larsen, Toni Morrison, Ralph Ellison, Bret Easton-Ellis, Art Spiegelman, Alison Bechdel, etc.



ENG 272 LITERATURE & IDENTITY - HARLEM RENAISSANCE & NEGRIITUDE

Professor A. Kohli

MW 2:40 - 4:10 PM

LPC

**Fulfills Diverse Traditions Requirement*

This course will examine the literary and cultural movements known as the Harlem (aka the “New Negro”) Renaissance and the Négritude Movement. The U.S.-based Harlem Renaissance was the foundation and inspiration for the African and West Indian Négritude movement developed in France in the 1930s.

Both movements powerfully addressed the renovation of Blacks’ political, social, and psychological status through artistic creation. Through close attention to essays, novels, and poetry this course will encourage students to reflect on the connections between these two movements and their contributions to the development of a global Black political and cultural consciousness.

Some of the topics the course focuses on include: the debates surrounding constructions of Black identity; diasporic relationships with the African continent; the effects of racism, slavery and colonialism on identity and literary form; and questions of literary and cultural values.





ENG 272 LITERATURE & IDENTITY - LITERARY PERSPECTIVES IN MULTIETHNIC AMERICA

Professor G. Smith

TuTh 1:00 - 2:30 PM

LPC

*Fulfills Diverse Traditions Requirement

This class will offer a brief survey of several contemporary short novels by American writers of African, Asian, Native and European descent. The course will begin with St. John de Crevecoeur's all too familiar nineteenth century trope for American national identity--melting pot--and proceed further with an examination of whether this artful culinary construct meaningfully addresses the complexities of America's twenty-first century multiethnic society, in which the majority of Americas will ostensibly be from non-European ethnic backgrounds. Indeed, the literary works we will read and discuss engage the same question: How do the differing and competing concepts of American ethnicity correspond with and critique the dominant historical and socio-cultural assumptions about who and what we are as Americans? Our reading list will include short novels by Saul Bellow, Sandra Cisneros, Toni Morrison and James Welch.



ENG 272 LITERATURE & IDENTITY - LANGUAGE, LITERATURE, & IDENTITY

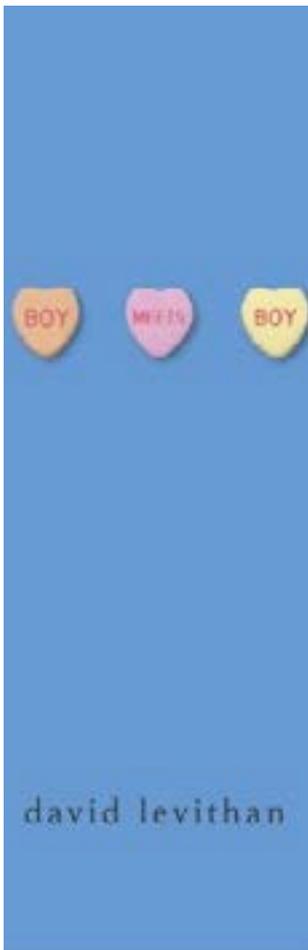
Professor W. Fahrenbach

TuTh 2:40 - 4:10 PM

LPC

This section of ENG 272 takes as its subtopic the idea that dialect, the kind of English we use, plays a crucial role in the way we create identities, in how we define other people and perceive ourselves. The course will start with an overview of factors that have shaped English dialects, especially immigration patterns, education and social status, and technologies of communication. To illustrate these factors, the main course readings will probably include Richard Rodriguez's *The Hunger for Memory*, Twain's *Huckleberry Finn*, and Lorraine Hansberry's *A Raisin in the Sun*, along with other readings. At the end of the course, provided we have time, we'll look at factors that have shaped the dialects of English as it's spoken in Chicago today.





ENG 272 INTRODUCTION TO LGBTQ LITERATURE

Professor G. Cestaro

TuTh 1:30 - 3:00 PM

LPC

*Fulfills Diverse Traditions Requirement

This course is an introduction to LGBTQ literature. It can count as an elective for the LGBTQ Studies minor at DePaul and is approved in the Arts and Literature domain of the Liberal Studies Program. We will use the word “queer” as it has been deployed in recent academic and activist discourse to talk about people whose sexual and/or gender identity does not conform to mainstream definitions. Most of the texts we will read this quarter are interested in various forms of same-sex desire, female-female and male-male, but at the same time we will consider the ways in which sexual identity always implicates gender identity. We will be interested in a number of closely inter-related questions: how can we define “queer literature” and is there a tradition, or history, of queer letters? what are its main characteristics and shared themes? Does a writer who identifies as queer automatically produce a queer text? can a straight woman or man write a queer book? How do our primary concerns (sexual/gender identity) intersect with other modes of personal identity such as race and social class?



ENG 275 LITERATURE AND FILM - PORTRAITS OF MADNESS AND POWER

Professor K. Mikos

MW 2:40 - 4:10 PM

LPC

This course will examine works of literature and their adaptations to film. It will focus on the different ways in which the tragedy has been artistically realized, how authors of tragedies follow or break conventions, and how the tragic reflects and confronts timely issues through constant updating. We will consider a wide range of literary genres (novels, novellas, short stories, plays, short films, feature-length films, experimental films, etc.) to address the many concerns of adaptation, and we will discuss the inventive definitions of tragedy from philosophers like Aristotle, Nietzsche, and Freud, among others. Authors may include Melville, James, Chopin, Faulkner, Williams, Baraka, Bierce, Miller.



ENG 275 LITERATURE AND FILM - AMERICAN CLASSICS

Professor M. Williams

TuTh 1:30 - 3:00 PM

LOOP



We study five of six noted American Literary works. We start with three dramas by Tennessee Williams which have been turned into movies. We then do the same with two or three works from the following list of short stories and novels: *The Great Gatsby*, *Of Mice and Men*, *The Color Purple*, *The Killers*, *Brokeback Mountain*. *Death of a Salesman* is a possibility for the spring quarter.

We examine the way themes and ideas are managed when the art form changes from literature to film. We study a variety of issues—some peculiarly American and some not—such as racial injustice, the American Dream, addiction and degeneration, the oppression of females, and the struggle for identity. We also focus on a wide range of problems involved in making serious movies from good literature.

A 900 word paper is due midway in the course and a second at the end. We have a take-home midterm (all essay questions) and an in-class final. We have a short objective quiz upon the completion of each work.

ENG 275 LITERATURE AND FILM - FROM PAGE TO SCREEN

Professor R. Meyer

ONLINE



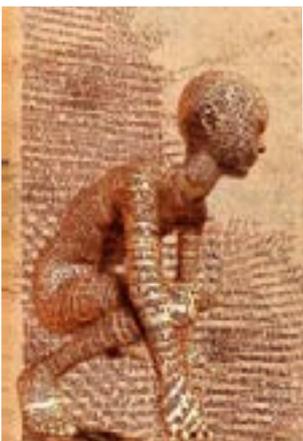
Literature and film have much in common, yet a wide gulf separates them, particularly with respect to how an artistic vision is realized. In this course, we will examine the relationship between literature and film by exploring concepts related to the topic of adaptation. Note: ENG 275 is an Arts & Literature Domain course.

ENG 284 THE BIBLE AS LITERATURE

Professor R. Jones

MW 11:20 - 12:50 PM

LPC



“The Bible as Literature: The Gospels” is devoted to the study of the four gospels of the New Testament—the books of Matthew, Mark, Luke, and John. The course will read the four gospels as books, with an emphasis on their literary design as stories. Also, we will examine a number of genres—the parable, the prayer, the sermon—as well as examining the authorial intentions, narrative choices, and writerly





ENG 284 THE BIBLE AS LITERATURE

methods unique to each of the four gospel writers.

The Gospels are born of a particular historical moment and of that period's distinctive literary fashions. The course will therefore examine original audience and original meanings. However, we will also look at the ways the Gospels are uniquely modern and utterly current in their dramatic use of and dependence upon the reader's imagination.



ENG 286 TOPICS IN POPULAR LITERATURE - GRAPHIC NOVELS & SOCIAL JUSTICE

Professor F. Royster

MW 2:40 - 4:10 PM

LPC

"It is my conviction that comix are a medium. They can be used to do something trivial or used to do something else. Same is true for novels that range from absolute pornography to James Joyce and William Faulkner. I believe it's true that commix haven't been used that way for the most part. But there are occasional, beautiful achievements in comic strips that aren't at all trivial. As a medium it has certain advantages and disadvantages. Among the advantages I would include a certain kind of accessibility, an immediacy, a certain kind of intimacy that has to do with the interplay of one's own handwriting, as expressed in writing out the balloons and the drawn signs that represent the characters. It's immediate in that it appears one step closer to . . . the way the mind works than pure language." (Art Spiegelman, quoted in the essay "From Mickey to Maus: Recalling Genocide through Cartoon.")

(2007.)

Graphic novels, Manga and Comics/Comix have become more popular than ever before – combining visual and written word to transport us to fantastic worlds as well as to our own backyards. In this course, we'll consider graphic novels and comics as literary, visual and as social art. We'll look at graphic novels and comics that engage issues of social justice in some way, from the Holocaust to interpersonal violence to the aftermath of Hurricane Katrina. Some of the questions we'll explore are: How do comics and graphic novels effectively use unique storytelling tools to convey big issues in intimate and powerful ways? How might comics and graphic novels get us to think differently about the role of art in violence, suffering, social struggle, objectification, voice and self-expression? How might graphic novels help us to imagine reimagine history, create social change and envision new futures? While the phrase "graphic novels" implies fiction, you'll be reading examples of comics that use fiction, history, memoir, fantasy, journalism and several genres at once. You'll also be reading and thinking about how these graphic novels work effectively as both as narratives and as visual art. You'll be finding out something about the social contexts of these graphic novels and sharing them with the class in group presentations. And you'll be writing three short (3-5 page) essays as well as a final exam.





ENG 286 TOPICS IN POPULAR LITERATURE - GRAPHIC NOVELS & SOCIAL JUSTICE

Professor B. Niro

MW 9:40 - 11:10 PM

LPC

"Every discourse, even a poetic or oracular sentence, carries with it a system of rules for producing analogous things and thus an outline of methodology." Jacques Derrida

Generally, we approach literature (and popular literature in particular) with a few solid presumptions in hand. Heroes should win. Villains should be punished in proportion to their misbehavior. Goodness should triumph because it deserves to do so. We enjoy stories that reaffirm this basic understanding of the moral universe. We also presume that good guys are excused the most outrageous moral transgressions, provided the bad guy had it coming. Naturally.

And so, the modern "good guy" tends to resemble slightly the villain he or she purports to oppose. Even then, villains are often far more interesting than the knights in shining armor we knew from those old stories. How did we get from there to here? Why do happy-sappy-hollywood endings often leave us feeling cold and cheated? Why are most modern heroes anti-heroes, and what exactly is the difference between the two anyway? ...and why exactly should that matter?

If we look again at our popular literature, we might find that there is an uncomfortable ethical ambiguity in the most common stories that we tell. Literature is a fine place to investigate the difference between what we think we know about our popular literature, and what we genuinely understand; once we begin to observe with due diligence, we might find profound and dangerous wells of psychological and cultural information buried underneath all that popcorn.

This course is an examination into the elements of literary art - that is, writing that must be read on its own terms for what it is - art. While this may seem at first glance an easy task, it is not. We will work very hard this term to identify and familiarize ourselves with the structure, rules, conventions, terminology, concepts, and so on that will allow us to appreciate the substance of literature and the performative act of reading the same. For that reason, we are going to stretch beyond your "threshold interests" (ie: what happens) into an appreciation based upon the global and organic logic of literature, of literary genres, and of the art as such.





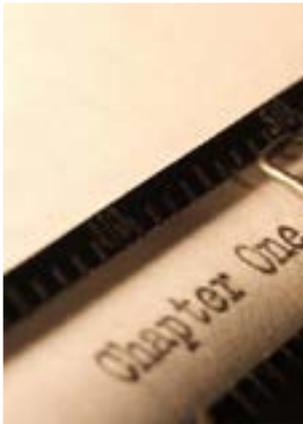
ENG 286 TOPICS IN POPULAR LIT - THE HERO & ANTI-HERO IN FICTION & FILM

Professor H. Ingracsi

TuTh 4:20 - 5:50 PM

LPC

This course explores 8 feature films, 7 short stories, and 3 novels via the Journey of the Hero's Quest posited by Joseph Campbell. We'll study the values Americans live by in these creative works via small-group discussions, film clips from movies (that students will screen on-line at home), and documentaries on our class works re American culture. One course paper and a final exam are required.



ENG 291 INTERMEDIATE FICTION WRITING

Professor W. Ewell

TuTh 11:20 - 12:50 PM

LPC

This course is a workshop for fiction writers with some prior workshop experience and prior understanding of the mechanics and terminology associated with the craft of writing fiction. In addition to the discussion of student writing, we'll also read a selection of published stories and several chapters from John Gardner's *The Art of Fiction* to help provide a foundation and working vocabulary for our discussions.



ENG 292 INTERMEDIATE POETRY WRITING

Professor K. Rooney

MW 11:20 - 12:50 PM

Contemporary poet Marvin Bell has remarked that "The plain truth is that, except for mistakes that can be checked in the dictionary, almost nothing is right or wrong. Writing poems out of the desire to find a way to be right or wrong is the garden path to dullness." Through close attention to form, detail, and constraint, this class will do its best to keep your poems from ever being dull. In order to achieve that end, this class will begin interfering early and often, over and over again, with your poetic intentions and drafts. This obstructionist approach—predicated on the idea that a poet can often find the greatest freedom of expression within the strictest of restraints—might make you want, at times, like Philip Larkin, to tell me to eff off. But if you enter this class with an open mind and if you strive to cultivate an attitude of flexibility and fun, your willingness to embrace these obstructions and interferences will lead you to discoveries—about structure, about content, and about your processes and preoccupations as a reader and writer of poetry.

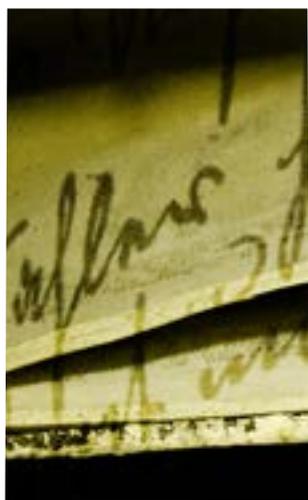




ENG/WRD 300 COMPOSITION AND STYLE

Professor J. Bokser
TuTh 11:20 - 12:50 PM
LPC

WRD 300 provides advanced instruction in invention, arrangement, and style. You will leave this class with a better sense of yourself as a writer and with your own goals and plans for maintaining and improving your prose style. We will be reading and writing short nonfiction prose pieces such as social commentary, reflections, descriptive and personal narratives, and informative journalistic essays. We will read creative nonfiction essays, texts about writing and style, one another's work, and of course, you'll be writing throughout all this activity.



ENG 307 ADVANCED FICTION WRITING

Professor D. Stolar
TuTh 2:40 - 4:10 PM
LPC

English 307, advanced fiction workshop, is a straightforward workshop in the short story. Students will write original short stories and workshop their stories in class with an eye toward revision. We will also read anthologized stories as writers read, looking to see what we can steal for our own work.

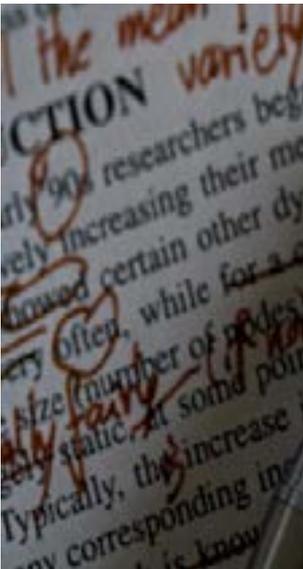


ENG 308 ADVANCED POETRY WRITING

Professor M. Turcotte
MW 11:20 - 12:50 PM
LPC

Advanced Poetry will be a course in reading and writing poetry, with a concentration on open and direct discussion of new student poems in a strict workshop setting. Students will write poems specifically for workshop sessions, as well as for Final Portfolios. In addition, students will write poems to meet assigned exercises, and will respond in writing to select Required Readings. Students should be open and willing to defy their own poetry habits and comfort zones.





ENG 309 TOPICS IN WRITING: THE ART OF REVISION

Professor S. Fay

MW 9:40 - 11:10 PM

LPC



ENG 309 TOPICS IN WRITING: FIRST PERSON NARRATIVES

Professor H. Pittard

MW 11:20 - 12:50 PM

LPC

On the surface, the first-person narrative seems a straightforward affair. I did this. I did that. I think this. I think that. But the truly brilliant first-person narrative tells not only the intended story, but also several ostensibly unintended ones as well. In this class, we'll discuss the difference between author and narrator, and talk about the relationship each has with the reader; we'll read published first-person narratives and write our own; and we will attempt to put our finger on the often subtle -- yet undeniably magical -- difference between the successful first-person narrative and the unsuccessful one.



ENG 309 TOPICS IN WRITING: WRITING CHILDHOOD & ADOLESCENCE: YOUTH & MALICE

Professor K. Rooney

MW 4:20 - 5:50 PM

LPC

Bitter and rebellious, at times hilarious and frequently self-destructive, child and adolescent "acting out" is often dismissed by adults as merely a phase to be outgrown. Yet adolescents often provide clear-eyed critique of the hypocrisies and injustices of the adult world. Writers have long used this period of adolescence as fertile ground to interrogate the frustrations and disappointments of prevailing social circumstances. In this class, we will focus on youth not only as a stage of life but as an oppositional attitude expressible in a variety of forms. 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.





ENG 309 TOPICS IN WRITING: WRITING THE URBAN ESSAY

Professor M. Harvey

TuTh 1:00 - 2:30 PM

LPC

“Living in cities is an art,” wrote the noted essayist Jonathan Raban, “and we need the vocabulary of art, of style, to describe the peculiar relationship between man and material that exists in the continual creative play of urban living.” This workshop will focus on the city as both setting and subject of creative nonfiction, with an emphasis on developing a “vocabulary of art” for the urban experience. We will examine many forms of the urban essay, using works by professional writers as models for our own prose. Many of the essays will be about Chicago, but we’ll also be studying narratives set in other cities around the world—most notably Istanbul. This course will also feature a web-based creative exchange between undergraduates at DePaul and their counterparts at Koç University, a leading Turkish school at which classes are taught exclusively in English.



ENG 309 TOPICS IN WRITING: THE WORLD OUTSIDE THE STORY

Professor W. Ewell

TuTh 2:40 - 4:10 PM

LPC

Hemingway once likened a story to an iceberg. You might see the tip above water, he said, but the real matter is what’s left off the page. We’ll take Hemingway’s proposition as our theme and dive into the murky depths to discover how things like characterization, setting, dialogue, subtext, and time management contribute to a reader’s sense of the world outside the story.



ENG 309 TOPICS IN WRITING: THE AMERICAN LITERARY JOURNAL

Professor B. Borich

Th 6:00 - 9:15 PM

LPC

* This class is taught as a hybrid course. Registration is by permission only. Contact Professor Borich at bborich@depaul.edu

“There will always be idealists and happy fools, so there will always be literary magazines.” Rob Spillman of Tin House

continued





ENG 309 TOPICS IN WRITING: THE AMERICAN LITERARY JOURNAL - CONTINUED

Professor B. Borich

Th 6:00 - 9:15 PM

LPC

This course examines the American literary magazine, from inception to contemporary practice. We explore the missions, functions, styles, personalities, experiments and aesthetics of select little magazines and literary journals published from the early 20th century to the present day, particularly those representative of great moments of change in both political and literary culture. Class participants compare and contrast the ways literary journals develop in response to changing times, in keeping with innovations in literary form and in tandem with changes in publishing technologies, and analyze the literary journal's relationship to both book publishing and individual authors' careers. Work in this class includes close examination of a variety of literary magazines, reading of contemporary scholarship about the literary journal, blogging in response to both online class discussion and independent research, development of a prospectus for your own print, online or hybrid literary magazine that speaks to present-day literary forms and themes, and participation in manuscript deliberations for Slag Glass City, a new multimedia journal built around urban sustainability themes.

This class will meet primarily online, with three special topic face-to-face meetings on the following dates:

Thursday April 10, 6 p.m.

Thursday May 15, 6 p.m.

Thursday June 5, 6 p.m.

We will also have one or two OPTIONAL Friday afternoon field trips sometime between 18 April and 30 May [either one meeting from 11:00 am-5:00 p.m. or two from 1:00-4:00 p.m.] Students who cannot arrange to join us will be asked to visit the sites on their own, or complete alternate work.





ENG 310 ENGLISH LITERATURE TO 1500

Professor W. Fahrenbach

TuTh 11:20 - 12:50 PM

LPC

ENG 310 English Literature to 1500 looks at medieval English literature from its beginnings to the fifteenth century. In the first half of the course, we'll deal with the literature of Anglo-Saxon England, represented mainly by Beowulf, with particular attention to the formal and thematic character of literature in the oral, heroic tradition. Then we'll go on to the increasingly literate traditions of Middle English literature after the Norman Conquest (1066), represented mainly by Sir Gawain and the Green Knight and selections from Chaucer's Canterbury Tales and other texts. Throughout, we'll be interested in the literary forms of medieval literature, the thematic and stylistic implications of the shift from oral composition to written texts, and broad historical themes like the representation of the individual.



ENG 320 ENGLISH RENAISSANCE LITERATURE

Professor P. McQuade

MW 9:40 - 11:10 PM

LPC

English 320 aims to introduce students to early modern English literature (1550-1700). Various genres--including poetry, drama, and epic (including the first three books of Milton's Paradise Lost) are covered. Special attention is paid to the relation between literary form and history, as well as issues of gender, religion, and politics.



ENG 328 SHAKESPEARE

Professor M. Heffernan

TuTh 2:40 - 4:10 PM

LPC

This course studies Shakespeare's major works from the 1590s, considering them both within the contemporary context of London's lively theater scene and as literary writing that is peculiarly alive for modern audiences. Specifically, we will pursue these dual interpretations in order to rethink easy ideas of performance, character, authorship, and canon formation. Reading six plays and the erotic poem for which Shakespeare was most known during his life, our classes will explore dynasties torn by internal conflict, early modern stagings of the classical past, the disruptive effects of desire, and poetry that exploits its vernacular (or vulgar) origins.





ENG 330 RESTORATION & 18TH CENTURY LITERATURE

Professor R. Squibbs

MW 2:40 - 4:10 PM

LPC

A survey of English literature from 1660 - 1770.



ENG 339 TOPICS IN RESTORATION AND 18TH CENTURY ENGLISH LITERATURE: THE INVENTION OF THE NOVEL

Professor J. Shanahan

TuTh 11:20 - 12:50 PM

LPC

How did readers from the seventeenth- to the early-nineteenth centuries come to identify some types of prose narrative as “novels”? We will read some candidates for the “first English novel” alongside some precursor and rival forms (romance, allegory, scandal narrative, autobiography, etc.). Topics will include the changing strategies for representing psychology in prose; changing opinions of ‘realistic’ narration and truth; epistolary form; rival critical models for the “rise” (or not) of the novel as the dominant modern genre. Readings include Behn, Bunyan, Defoe, Haywood, Richardson, Fielding, Cleland, Sterne, Walpole, and Austen.

*This course fulfills the Research Intensive requirement for English majors. It integrates research instruction with the subject matter. Students should complete ENG 220 and ENG 221 before taking this course.



ENG 340 19TH CENTURY BRITISH LITERATURE

Professor J. Murphy

MW 11:20 - 12:50 PM

LPC

The 19th century in English literature is often seen in terms of two broad movements. Romanticism, in the first third of the century, emerged from new ideas in the 18th century and from the ferment of the French revolution as a movement that placed a primary emphasis on individual experience. For much of the rest of the period Victorianism sought to cope with a world rapidly changing under the influence of industrialism, urbanization, scientific discovery, religious doubt, middle-class mores and an altered view of women. This course will examine the theory and practice of Romantic poetry in writers such as Wordsworth, and Keats. It will focus a discussion on the changing forms of the novel through a reading of Jane Austen’s *Emma*, George Eliot’s *The Mill on the Floss* and RL Stevenson’s *Dr Jekyll and Mr Hyde*.





ENG 350 MODERN BRITISH LITERATURE

Professor E. O'Halloran

TuTh 1:00 - 2:30 PM

LPC

Modern British Literature is a survey of twentieth-century British and Irish writers of fiction, poetry, drama and criticism. We will begin with the question of what constitutes "Modern British Literature" and will identify traits that seem to capture the essence of "British literature" or that defy any such categorization. In addition, we will interrogate what we mean by the terms, modern or modernist. We will read some "canonical" texts (James Joyce, Gertrude Stein, Mina Loy, Virginia Woolf, T. S. Eliot, Ezra Pound, W.B. Yeats, Samuel Beckett) as well as more contemporary works by J.M. Coetzee, Ngugi Wa Thiong'O, Seamus Heaney, Evan Boland, Paula Meehan, among others. Our class will culminate with a discussion of the Booker Prize and a winning Booker novel. This prize, which celebrates its 46th anniversary in 2014, was launched to reward "the best novel of the year written by a citizen of the United Kingdom, the Commonwealth or the Republic of Ireland." As we close out the quarter, we will examine ideas of citizenship, nationhood, and literary modernism. Requirements will include discussion postings, active involvement, short journal entries, a midterm paper and a final paper. Our required class texts will be *The Norton Anthology of English Literature: Volume F* (ed. Greenblatt, 2012) and a novel (TBD by class, a Booker winner).



ENG 361 AMERICAN LITERATURE 1830 TO 1865

Professor L. Rinehart

TuTh 9:40 - 11:10 PM

LPC

The second of four American literature surveys, ENG 361 will introduce you to the literary production of the period commonly known as the "American Renaissance." We will read works by Washington Irving, Herman Melville, Nathaniel Hawthorne, Ralph Waldo Emerson, Henry David Thoreau, Rebecca Harding Davis, Edgar Allan Poe, Frederick Douglass, Emily Dickinson, and Walt Whitman. Throughout our study of this literature, we will discuss the conditions of literary authorship, the expectations and experience of the literary reader, the emergence of new literary genres, and the developments in literary publishing in the period. As we do so, we will attend to the history of our own reading of this literature, examining the place of this period's changing canon in past and current curricula and the changing material conditions and mediation of our contemporary reading of the 19th-century American literary archive.

Prerequisites: ENG 220 Reading Poetry and ENG 221 Reading Prose.





ENG 362 AMERICAN LITERATURE FROM 1865 TO 1920

Professor J. Chung

TuTh 2:40 - 4:10 PM

LPC

This class covers American fiction written during the latter half of the nineteenth century and the first years of the twentieth century, roughly the period spanning from after the Civil War up through World War I. Scholars of this period have long noted a rapidly expanding yet increasingly diverse nation that arose from advances in industrialization, urbanization and immigration. This course examines the artistic strategies (realism, naturalism, the stirrings of modernism) by which writers of fiction represented a growing multiplicity of points of view among different communities as well as the tensions that arose from competing needs and desires. It also explores the social reform movements such as women's rights and workers' rights proposed as solutions to these problems. What conception of human beings and their relation to a larger social collectivity does the text depict? How does this understanding change with respect to the rise of modern cities and social reform tactics? How do the text's structure and the relations the text posits between characters, narrator, and the reader execute these ideas?



ENG 363 MULTIETHNIC LITERATURE OF THE US

Professor H. Ingrasci

MW 9:40 - 11:10 PM

LPC

This survey of 20th Century American literature explores the key authors and major cultural/artistic movements so as to familiarize students with probably the most creative period of great works in literary history. We'll study fiction, poems, plays, and the novel to explore epochs such as the Modernism of "The Lost Generation," Imagism, Regionalism (Faulkner), Post-Modernism in poetry and fiction, and the American Dream Become a Nightmare in a brand0new drama, titled American Home. Authors include Hemingway, Faulkner, O'Connor, Steinbeck, J.C. Oates, W.S. Merwin, Carver, Tillie Olsen, Roethke, Levine, Baraka, Cummings, Wm. C. Williams, Stevens, Porter, Wolff. Course will require a Norton Anthology and X.J. Kennedy's Introduction to Fiction. DePaul poet, Richard Jones, will visit us to discuss a poet's life re his collection, The Blessing. One course paper and a final exam are required.





ENG 367 TOPICS IN AMERICAN STUDIES: AMERICAN LITERATURE AND THE ENVIRONMENT

Professor J. Fairhall
MW 1:00 - 2:30 PM
LPC

American Literature and the Environment, examines American attitudes toward nature from pre-Columbian times to today. We'll discuss concepts such as nature, wilderness, ecology, and biodiversity. We will also look at the relationship between cities (especially Chicago) and nature, and we will touch on the toughest environmental issue of the 21st century—not just global warming but water. Readings are mainly literary fiction and nonfiction but also include socio-economic and environmental history. We will view a film, *Land of the Eagle*. We will also go on an urban nature walk, a visit to the Peggy Notabaert Nature Museum, and a field trip along the Chicago River.

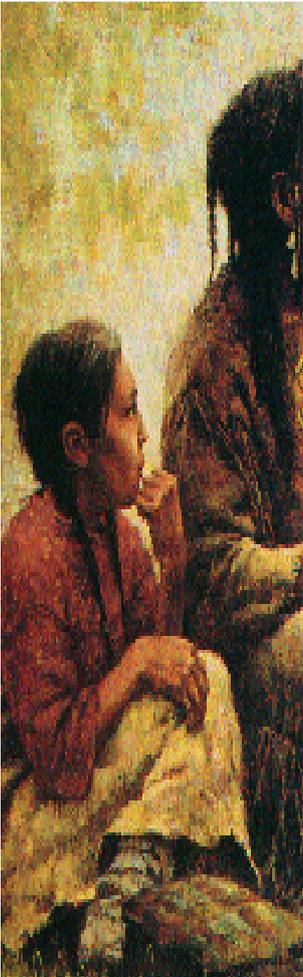


ENG 364 AMERICAN LITERATURE SINCE 1920

Professor G. Smith
TuTh 9:40 - 11:10 AM
LPC
**Fulfills Diverse Traditions Requirement*

English 373, Multiethnic Literature of the United States, will offer a brief survey of contemporary fiction by American writers of African, Asian, Jewish, Native and European descent. Indeed, the course, ideally, will build upon the precepts the Liberal Studies Program's Sophomore Multicultural Seminar, in that it will examine representative works of fiction by writers who represent five major American ethnic groups and who also engage certain questions of value, authenticity and meaning, as Americans, for their respective ethnic identities. For example, what makes a particular writer's work "Native American" or "African American"? How do the differing and often competing concepts of American ethnicity correspond with and critique prevalent sociohistorical and sociocultural assumptions about who and what are Americans? Moreover, how do the respective writers inscribe ethnicity within the aesthetics of their fictional works as middle class, western, literary art forms?





ENG 374 NATIVE AMERICAN LITERATURE

Professor M. Turcotte

W 6:00 - 9:15 PM

LPC

**Fulfills Diverse Traditions Requirement*

Prof. Turcotte's ENG 374 course will be an introductory survey of a wide range of Native American and First Nations literature. Students will read a selection of work, including early contact and expansion texts, but will focus on the prose 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 agendas and ideas such as 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 and within 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.



ENG 379 TOPICS IN LITERATURE: CREATIVE NON-FICTION CLASSICS

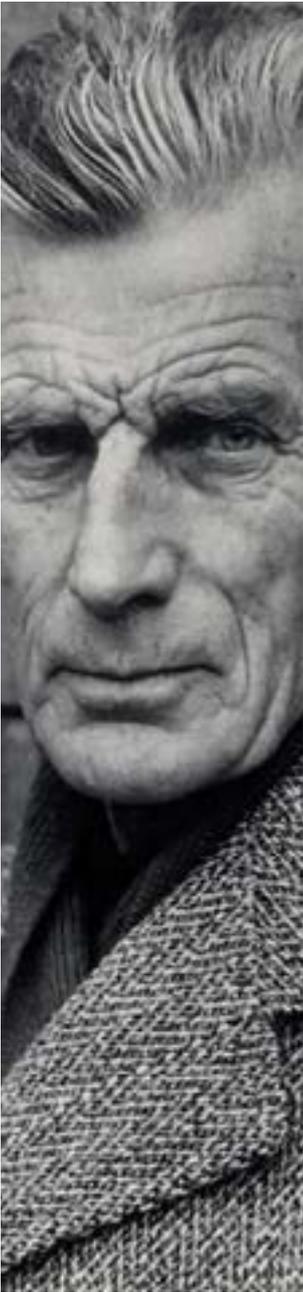
Professor B. Borich

Tu 6:00 - 9:15 AM

LPC

Contemporary writers frequently talk about Creative Nonfiction as a new, evolving, genre-defying form, but the origins of this literature are quite old and extraordinarily diverse. The roots of today's creative nonfiction include a myriad of time-honored writings of witness, testimony, and lyric musing that critique, confront, and comment on circumstances of the actual world. In this class we read literary nonfiction works published before the contemporary use of the term "creative nonfiction," books we may deem "classic" because of the unforgettable ways they merge individual sensibility with attention to community and culture. Our focus includes: captivity and immigration narrative; personal rumination on race, identity, atrocity, justice and feminism; literary documentary and the nonfiction novel; nostalgic recollection; and meditation on the political necessity of memory. Students discuss and respond critically and creatively to class readings and complete a final project.





ENG 382 MAJOR AUTHORS: BECKETT

Professor E. O'Halloran

TuTh 11:20 - 12:50 PM

LPC

In a recent NYT review (Jan 2014), a critic described Samuel Beckett's plays as "late works by a master, [which] feel more like a powerful narcotic, the kind that sends you into a twilight of semiconsciousness." What is it about Beckett's works that produce such controversy, conflict and semi-consciousness? Whether the actors remain buried in heaps of sand, are trapped in urns, or glide across the ghostly stage, Beckett's plays and novels do not shy from presenting the "unspeakable" or the unnameable. In this class, we will uncover the context, methodologies and ideologies within the works of this Nobel Prize winning author. Writing in English and French, living in Dublin and Paris, cosmopolitan Beckett has "given a voice to the decrepit and maimed and inarticulate, men and women at the end of their tether, past pose or pretense, past claim of meaningful existence." Yet his finely tuned writing does deliver meaning and illumination. His work is both profoundly dense and comically light hearted. A hundred years after his birth, Beckett continues to enthral audiences and readers. In this course, we will read a collection of Beckett's short plays (Not I, Footfalls, Rockaby, Ohio Impromptu, Catastrophe, among others) as well as *Waiting for Godot*. In addition to his plays, this course examines a selection of his prose, from his first novel *Murphy*, to the short novellas, *Company* and *Ill Seen Ill Said*, to the opening of his trilogy, *Molloy*. From the War of Irish Independence to World War II and Paris in the 1940s, we will situate his works in dialogue with his times. Beckett's words and images promise to surprise, shock and stay with you for years. Requirements will include discussion, active involvement, short journal entries, a mid-term paper and a final paper.



ENG 389 TOPICS IN COMPARATIVE LITERATURE: JAPANESE CULTURE

Staff

MW 2:40 - 4:10 AM

LPC





ENG 389 TOPICS IN COMPARATIVE LITERATURE: NABOKOV

Professor E. Ginzburg

Tu 6:00 - 9:15 PM * Taught in English

Th 6:00 - 9:15 PM * Taught in Russian

LPC

Topics in Literature is a renewable course ENG389, as well as CPL319. The description of this course is given under MOL368, the course cross listed with the ones mentioned above. This course is, as I said, renewable, and this time it is the great Russian Novel: Vladimir Nabokov's works from short stories to novels. Lolita and two films based on the novel are to be included.



ENG 390 SENIOR CAPSTONE SEMINAR: THE NATURE AND CULTURE OF LOVE

Professor E. Selinger

MW 2:40 - 4:10 PM

LPC

We hear the discourse of romantic love in songs, stories, and advertisements; in political debates; in advice columns and self-help books; in Disney movies and young adult fiction; in celebrity culture and fandom; and in the semiotic codes and lived decorum of real-life relationships, from hook-ups to break-ups. We understand our own affective lives in terms derived from the culture industry of romantic love, where even singleness is framed in terms of love or its absence. Academic investigations of romantic love and its attendant topics—gender, sex, relationships, sentiment, and intimacy—are equally pervasive, but they are remarkably various, often framing the concept of “love” quite differently from discipline to discipline. This course will focus a handful of recent historical, philosophical, sociological, and other inquiries into love and related matters, some cool-eyed, some celebratory, some sharply critical. Our goals will be to understand the ideas in these studies, to put them to use (primarily by looking at ads, songs, and other material from popular culture), and to think about the rhetorical and stylistic issues that shape contemporary texts about love written from contrasting perspectives, for contrasting readerships.





ENG 390 SENIOR CAPSTONE SEMINAR: WRITING SCIENCE AND NATURE

Professor T. Anton

TuTh 2:40 - 4:10 PM

LPC

The growing field of science and nature writing offers a lucrative career opportunity for creative writers and English majors. This well-paying, wide-open field is as creative as fiction and poetry, and easier to pursue than many think. This course introduces students to opportunities for breaking into an exciting field. From family psychology to deep space to the wonders of the cell, we will explore the need and techniques for women, men, and diverse writers to cover cutting-edge research. Many English graduates have gotten good jobs writing about medicine, fitness, science and nature. Absolutely no prior science background



ENG 392 INTERNSHIP

Professor C. Green

Online

** Registration is by permission of Professor Green. Contact cgreen1@depaul.edu*

"Internship in English" is a four-credit course designed to compliment your English course of study along with your internship experience (100 hours of internship work). Using literature, film, and career guides, the class explores both academic and pragmatic aspects of work. We will analyze definitions of and strategies for career success, what makes work meaningful, the positive and negative power of technology in the workplace, and issues of ethics and social justice for employers and employees. Most practically, we will explore current career opportunities for English graduates and reflect on your ideal career paths, ask you to create job-finding strategies, and improve your resume and cover letter writing along with your interviewing skills. Ultimately, we will relate our readings and discussions to your internship and apply what we learn to your future career. There is no pre-requisite or prior knowledge needed to take this course.





Graduate Level Courses



ENG 408 STYLISTICS

Professor C. Sirles

M 6:00 - 9:15 PM

LPC

Theory and practice in examining features of style, including linguistic, rhetorical and literary perspectives on style.

Language and style core requirement in the MAE and MAWP. Lang/Lit/Teaching/Publishing requirement in the MAWP (if not used to fulfill language and style core requirement). Elective in the MAE and MAWP.



ENG 419 WRITING WOMEN, WRITING ABOUT WOMEN IN THE MIDDLE AGES

Professor A. Bartlett

Tu 6:00 - 9:15 PM

LPC

Exploring medieval women as readers and writers is a relatively new academic development. Until the mid-1980's, it was assumed—to use the famous phrase—that medieval women were “chaste, silent, and obedient”—not to mention illiterate.

Prompted by the women's and civil rights movements, scholars began to search the medieval archives for evidence of women's activities and to reevaluate the “chaste, silent, and obedient” proposition. As a result of this still-unfolding process, the traditional picture of the Middle Ages as an overwhelmingly oppressive society for female readers and writers started to change. We now know, for example, that Margery Kempe wrote the first surviving autobiography in English in the 1420s, which recorded her travels throughout England, Europe and the Middle East; and that Christine de Pisan compiled the most widely-read treatise on warfare through the eighteenth century, usually rendered in English as *The Book of the Deeds of Arms and Of Chivalry*.

This course will introduce you to a wide range of writing by and for medieval women and to the body of recent and ongoing scholarship that seeks to integrate the diverse voices of medieval people into a richer and more dynamic conversation than we have previously recognized.

Medieval period requirement in the MAE. Elective in the MAE and MAWP





ENG 427 MILTON

Professor P. McQuade

Sat 10:00 - 1:15 PM

LPC

English 427 aims to explore the life and work of John Milton. Students will read a variety of Milton's writings, including *Comus*, *Paradise Lost*, 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*.



ENG 439 TOPICS IN RESTORATION & 18TH CENTURY LITERATURE: THE COUNTRY & THE CITY

Professor R. Squibbs

M 6:00 - 9:15 PM

LPC

This course takes its name from Raymond Williams's landmark 1973 study of how the social and cultural changes wrought by modern capitalism in England were registered, and understood, in terms of contrasting notions of rural and urban life. The ideal of the country as a place of simple communal harmony and relative innocence was generated in part, Williams argues, in response to the alienation and personal isolation associated with urban experience. In this analysis, "the country" as a way of life is an imaginative product of urban modernity that gets mistaken for a real set of conditions which were being consigned to the past as English society became modernized and urbanized. In this course we will examine the insights, and limitations, of Williams's account of how literature in the 18th century mediated the country and city as places, and as collections of attitudes and experiences. Following a crash course in Marxist cultural analysis that will help us to better understand Williams's *The Country and the City*, we will read examples of poetic idealizations of rural life from ancient Rome (Horace, Virgil) and 18th-C England (John Pomfret, Thomas Gray, Oliver Goldsmith); complications of those ideal visions in poems by John Gay and John Clare; and morally vexed representations of urban life in prose fiction by Eliza Haywood and Frances Burney, and in James Boswell's *London Journal*. We will also draw upon theoretical considerations of urban life in the work of Michel De Certeau, Henri Lefebvre, Georg Simmel and Louis Wirth to supplement our readings from Williams's book, and to enrich our discussions of the country/city dynamics we find in the period's literature.





ENG 449 TOPICS IN 19TH CENTURY BRITISH LITERATURE: JANE AUSTEN (HYBRID)

Professor J. Conary
Thu 6:00 - 9:15 PM
LPC

This course will examine the works of Jane Austen from a variety of critical perspectives, with particular attention given to historical context, stylistic analysis, and feminist readings of the major novels. We will discuss how Austen positioned herself as a woman writer writing at the turn of the nineteenth century. Using *The Romance of the Forest*, a novel by Austen's popular contemporary Ann Radcliffe, as a basis for comparison, we will discuss how Austen uses elements drawn from novels of sensibility, sentimental fiction, and Gothic fiction in her novels of manners. We will read Austen's six published novels and selections from the juvenilia in the order that they were written; this will allow us to see how Austen developed as a writer over the course of her relatively short career, as well as how the volatile social and political scene of the late 18th century and the Regency influenced the content and form of her works.

Please note that this is a hybrid course with a significant number of online components. We will meet in person on 4/10, 4/24, 5/8, 5/29, and 6/5.



ENG 469 TOPICS IN AMERICAN LIT: MEDIA AND TECHNOLOGY, AND AMERICAN LITERATURE

Professor J. Chung
Thu 6:00 - 9:15 PM
LPC

Here is a brief description of the course: "By the end of the nineteenth century, writing began to lose its monopoly over media forms of reproduction, storage, and transmission to rival communicative media. This course will explore how innovations in emerging technologies such as photography, telegraphy, phonographic sound recording and reproduction, the cinema, and the internet influenced literary aesthetic movements (realism, naturalism, modernism, postmodernism) as well as genre forms during the late-nineteenth through twenty-first centuries. Combining theoretical positions with literary examples and scholarly criticism, we will explore such questions as: what is the novel's status in a new media world? What are the effects on genre fictions and aesthetic theories? How do new media forms influence contemporary representations of race, class, and gender?"





ENG 469 TOPICS IN AMERICAN LIT: AMERICAN WRITERS- TONI MORRISON'S IMPERFECT COMMUNITIES

Professor F. Royster

M 6:00 - 9:15 PM

LPC

This graduate level course will trace Toni Morrison's treatment of the ideals and realities of community in her novels, speeches and critical essays, from *The Bluest Eye*, to *Home*, her most recent novel. We'll explore Morrison's development and return to the ideals of community and social engagement in the context of racial history, personal violence, desire, spirituality and economic struggle. 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? How do we see the effects of reading and writing to create social change?

Assignments for the quarter will include 3 shorter critical response papers, a longer research project, daily discussion questions and a group presentation.



ENG 472 LITERARY THEORY AND CRITICISM

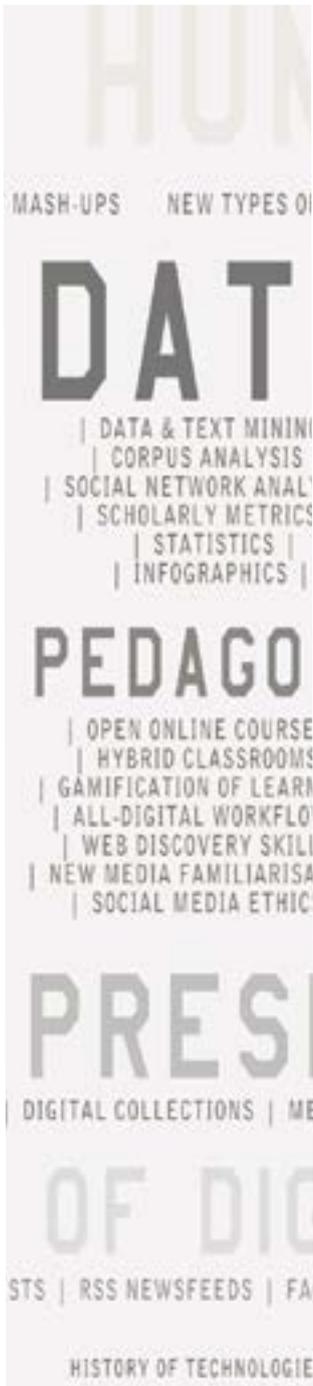
Professor B. Johnson Gonzalez

Tues 6:00 - 9:15 PM

LPC

This course provides an introduction to literary theory and criticism, as these fields have changed and developed from the beginning of the 20th century until the present. More broadly, however, this is a course that will strive to raise fundamental questions about the objects, methods, and institutions of literary and cultural study. What do we understand by "language," "literature," "text," "culture," and "interpretation"? What are we doing when we read? How do we judge the value of literary texts, criticism, or theory?





ENG 475 TOPICS IN LITERATURE: INTRO TO DIGITAL HUMANITIES

Professor M. Dinius

Wed 6:00 - 9:15 PM

LPC

This course introduces students to selected digital humanities projects focused on nineteenth-century American literature, to a range of critical and theoretical readings on digital humanities as an emerging field, and to some tools for undertaking humanities research in new ways. As DH is a huge and emerging discipline, and as a vast and expanding canon constitutes American literature, we will only scratch the surface of both in this quarter-long course. What we accomplish will be significant, though, including the following:

Course goals:

- Students will become familiar with examples of current digital humanities research in nineteenth-century American literature, and with current theories of digital humanities as an emerging field

- Students will speak and write fluently about both American literature and the digital humanities, broadly conceived, including current research, ongoing debates, challenges, and their own participation in and contributions to the field of American literature and the discipline of DH.

- Students will learn to evaluate digital humanities research critically.

- Students will carefully develop a scholarly voice in their course presentations and papers as well as a public presence as respectful and engaged scholars through blog posts.

- Elective in the MAE and MAWP.





ENG 477 TOPICS IN WRITING: THE AMERICAN LITERARY JOURNAL

Professor B. Borich

Thur 6:00 - 9:15 PM

HYBRID

"There will always be idealists and happy fools, so there will always be literary magazines."
-Rob Spillman of Tin House

This course examines the American literary magazine, from inception to contemporary practice. We explore the missions, functions, styles, personalities, experiments and aesthetics of select little magazines and literary journals published from the early 20th century to the present day, particularly those representative of great moments of change in both political and literary culture. Class participants compare and contrast the ways literary journals develop in response to changing times, in keeping with innovations in literary form and in tandem with changes in publishing technologies, and analyze the literary journal's relationship to both book publishing and individual authors' careers. Work in this class includes close examination of a variety of literary magazines, reading of contemporary scholarship about the literary journal, blogging in response to both online class discussion and independent research, development of a prospectus for your own print, online or hybrid literary magazine that speaks to present-day literary forms and themes, and participation in manuscript deliberations for Slag Glass City, a new multimedia journal built around urban sustainability themes.

This class will meet primarily online, with three special topic face-to-face meetings on the following dates:

Thursday April 10, 6 p.m.

Thursday May 15, 6 p.m.

Thursday June 5, 6 p.m.

We will also have one or two OPTIONAL Friday afternoon field trips sometime between 18 April and 30 May [either one meeting from 11:00 am-5:00 p.m. or two from 1:00-4:00 p.m.] Students who cannot arrange to join us will be asked to visit the sites on their own, or complete alternate work.





ENG 477 TOPICS IN PUBLISHING: LITERARY EDITING

Professor G. Diliberto

Mon 6:00 - 9:15 PM

LPC

In this course, students will practice and hone the skills necessary to write and edit magazine articles. One of the most alluring aspects of an editor's job is the range of activities involved: searching out story ideas, making assignments, working with writers, editing final copy, conferring with designers about the presentation of material, writing headlines and captions – and making deadlines! Whether working for a magazine that is print or web-based, national or regional, general interest or specialty, or just a neighborhood newsletter, an editor also has to spend time thinking about the publication's audience and keeping it engaged.



ENG 477 TOPICS IN PUBLISHING: BIG SHOULDER BOOKS

Professor C. Green

Tue 6:00 - 9:15 PM

LPC

This course—part an innovative book-publishing sequence that gives students hands-on experience in editing, publishing, and promoting a real book—will focus on distribution and development. Students will gain hands-on experience in the distribution of The 826CHI Compendium Vol. 4, a book created by DePaul students in 2013-2014. They will also begin the planning and development of a new book.



ENG 478 TOPICS IN TEACHING: TEACHING POETRY

Professor E. Selinger

Wed 6:00 - 9:15 PM

LPC

This course is a graduate seminar on poetry pedagogy, with an dual emphasis on improving students' own confidence and fluency in talking about poetry and on the practical issues (including those raised by the Common Core) which are involved in teaching poetry in grades K-12 and the junior / community college level. The course will be framed around questions like these: What is a poem, how should we read one, and why should we read one, in or out of school? How was poetry taught in the past, and what might we learn from older strategies, from before the advent of "close reading"? What are the pleasures of poetry, and how do we teach them?





ENG 484 WRITING THE URBAN ESSAY

Professor M. Harvey

Thu 6:00 - 9:15 PM

LPC

“Living in cities is an art,” wrote the noted essayist Jonathan Raban, “and we need the vocabulary of art, of style, to describe the peculiar relationship between man and material that exists in the continual creative play of urban living.” This workshop will focus on the city as both setting and subject of creative nonfiction, with an emphasis on developing a “vocabulary of art” for the urban experience. We will examine many forms of the urban essay as models for our own prose. Many will be about Chicago, but we’ll also be studying narratives set in New York, New Orleans, London, Paris, Istanbul, Jerusalem and Beijing.



ENG 484 CONTEMPORARY FICTION WRITING

Professor R. Johns Trissler

Mon 6:00 - 9:15 PM

LPC

When we’re learning to write, it’s important to study what past writers have accomplished, of course, but those of us working in the 21st century want to know what kinds of short fiction are appearing right now, today, even this moment. In this course, students will study current literary journals for short stories and essays on the contemporary fictional moment. Students will discuss how fictional elements work together to create an organic whole, discovering how accomplished writers shape their stories using point of view, form, tone, characterization, plot, narrative time, significant detail, theme, metaphor, and precise language. These craft elements we will use as guides, not limitations, in the creation of our own fiction, focusing on the short story.

We will discuss student manuscripts in an environment that encourages honest criticism, always balanced by respect for the writer. In class and during individual conferences, we will explore strategies for revision of each student’s work.

Writing Workshop requirement in the MAWP. Elective in the MAE and MAWP.





ENG 484 TOPICS IN GENRE AND FORM: CONVERSATION PIECES IN POETRY

Professor D. Welch

Wed 6:00 - 9:15 PM

LPC

Though often discussed as the product of a solitary pursuit, a writer's craft depends not only on an historical awareness and understanding of literature, but on her engagement with her contemporaries as well. With this notion in mind, this poetry-focused special topics workshop will examine the ways in which writers collaborate and converse via their published works. By reading, discussing, and writing a number of established structural and thematic forms—including epistolary poems, erasures, homages, translations, and variations—and engaging in a full-class, quarter-long collaborative poetic project, participants will explore how directly engaging the work they read infuses and invigorates what they write. We'll read a number of poets, including (but definitely not limited to) Emily Dickinson, Richard Hugo, Kenneth Koch, Mary Ruefle, and Cesar Vallejo.



ENG 484 TOPICS IN GENRE AND FORM: CONVERSATION PIECES IN POETRY

Professor D. Welch

Wed 6:00 - 9:15 PM

LPC

Young adults are recognized as beings in evolution, in search of self and identity, transitioning to adulthood while facing a specific set of physical, intellectual, emotional, and societal challenges. Young adult (YA) literature addresses the circumstances of this unique audience, providing a literary experience that a reader in this target age group would find relevant.

This course provides opportunities to analyze your own work, as well as that of published writers and your peers, while you practice a variety of prose forms intended for an audience of young adult readers. Throughout the term, you will discover the array of stylistic and structural possibilities available to you as a writer, and you will gain experience in applying those principles to your own work. The workshop format of the course emphasizes revision, self-examination, peer critique, and literary analysis. These tools are intended to help you gain confidence in yourself as a writer while you develop your own distinctive writing voice and discover how to tailor the elements of fiction – plot, conflict, structure, voice, characterization, dialogue, and point-of-view – to a young adult audience. You will complete a series of short writing assignments focused on your chosen character, setting, and plot, that will lead you to a final project: a substantial piece of fully developed YA prose..





ENG 491 SCIENCE AND NATURE WRITING

Professor T. Anton

Tue 6:00 - 9:15 PM

LPC

The growing field of science and nature writing offers a lucrative career opportunity for creative writers. This well-paying, wide-open field is as creative as fiction and poetry, and easier to pursue than many think. This course introduces students to opportunities for breaking into an exciting field. From deep space to the wonders of the cell, we will explore the need and techniques for women, men, and diverse writers to cover cutting-edge research. Many MAWP alumni have gotten good jobs writing about science and nature. No prior science background needed. We will hear from guest professionals, visit a lab, and learn how to write and sell fun and important stories.

Writing Workshop requirement in the MAWP. Elective in the MAE and MAWP.



ENG 509 INTERNSHIP

Professor C. Green

Online

** By Permission Only*

“Internship in English” is a four-credit course designed to compliment your English course of study along with your internship experience (100 hours of internship work). Using literature, film, and career guides, the class explores both academic and pragmatic aspects of work. We will analyze definitions of and strategies for career success, what makes work meaningful, the positive and negative power of technology in the workplace, and issues of ethics and social justice for employers and employees. Most practically, we will explore current career opportunities for English graduates and reflect on your ideal career paths, ask you to create job-finding strategies, and improve your resume and cover letter writing along with your interviewing skills. Ultimately, we will relate our readings and discussions to your internship and apply what we learn to your future career.

