



ENGLISH AUTUMN QUARTER CLASS CATALOG

FOR GRADUATE AND UNDERGRADUATE STUDENTS

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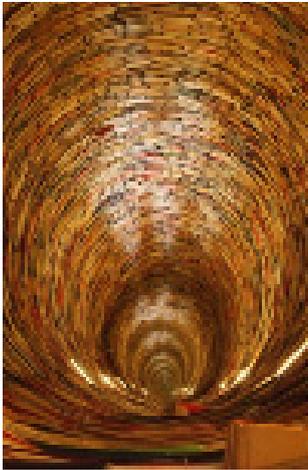


Prepared by: The Department of English

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UNDERGRADUATE COURSES



ENG 120 READING LITERATURE

Professor M. Arendt

TTH 4:20-5:50, 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 201 CREATIVE WRITING

Professor M. Arendt

TTH 2:40-4:10, LPC

In this course, we will study the craft of imaginative writing through readings, lecture, guided exercises and workshops. John Steinbeck said, "The craft or art of writing is the clumsy attempt to find symbols for the wordlessness. In utter loneliness a writer tries to explain the inexplicable." This class affords us the opportunity to be part of a community of writers practicing art, while exploring what Steinbeck means by the wordless and *inexplicable*.





ENG 201 CREATIVE WRITING

Professor K. Rooney
TTH 11:20-12:50, 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 201 CREATIVE WRITING

Professor M. Turcotte
MW 9:40-11:10, LPC

This course will be an introduction to the basic elements of the craft of Creative Writing, focusing on forms and techniques applied to contemporary poetry and short fiction. While not a formal workshop, students will create new writing to be shared and discussed in a Peer Review/Workshop setting. Students will become familiar, through readings and guided writing exercises, with a variety of forms, styles and techniques of Creative Writing, as well as with the literary and academic language associated with discussions of Creative Writing.

This course will provide students with a sound beginning knowledge and appreciation for poetry and short fiction as art forms, and as the means to express personal, cultural, social, political and historical ideas. In order to develop and broaden their ability to appreciate and comprehend the artistic expression of writers with perspectives that might be unlike their own, students will read and discuss the work of writers from a variety of cultural backgrounds and experiences.



ENG 209 TOPICS IN WRITING: CREATING CHARACTER IN FICTION AND NONFICTION

Professor M. Harvey
TTH 2:40-4:10, LPC

This course will introduce students to the tools writers use for making fictional characters and real people come alive on the page. In addition to studying the ways in which detail, setting, point of view and dialogue affect character, students will learn the art of the interview and the craft of writing nonfiction profiles. Participants will also gain basic skills in reading and responding to other students' stories in a workshop setting.





ENG 211 GRAMMAR AND STYLE

Professor R. Meyer
MW 1:00-2:30, LPC

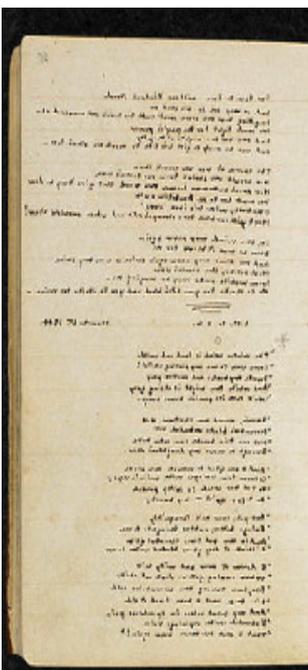
This course provides an examination of the elements of grammatical structure as they are employed to create stylistic effect in writing. The course begins with the structure of American English, including parts of speech, sentence constituents, sentence types, and phrases and phrase functions. Attention then turns to applications of the insights gained through the understanding of language structure.



ENG 218 READING AND WRITING FICTION

Professor S. Ramirez
TTH 2:40-4:10, LPC

ENG 218 is an introduction to reading and writing fiction. Students will not only become familiar with all the “usual suspects” found within fiction anthologies (Cheever, Oates, O’Connor, Carver, Saunders), but they will also analyze the work from those fresh and cutting edge voices lurking between the pages of today’s most dynamic literary journals. In this way, students will analyze the ever-evolving craft of story-telling. This course is also an introduction to the writing workshop. In addition to reading from the works of established and upcoming authors, students will be writing original, yet focused fiction and submitting work for peer discussion. The scope of student fiction will be determined by that week’s topic of discussion.



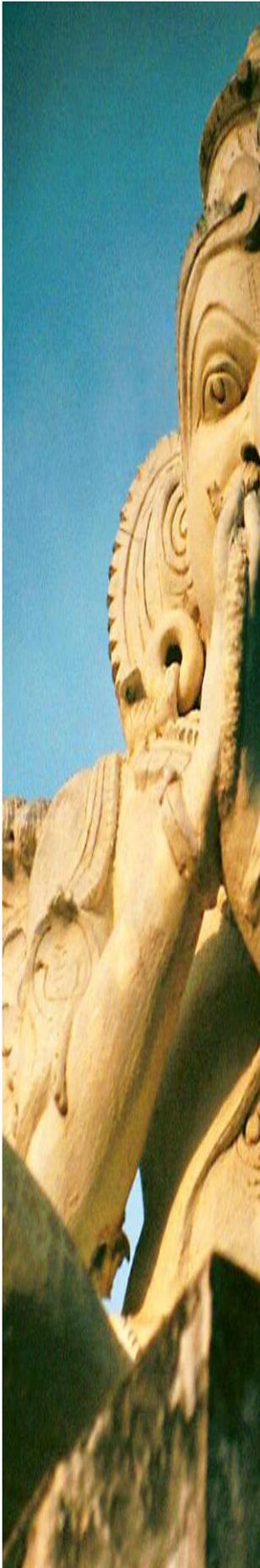
ENG 220 READING POETRY

Professor M. Heffernan
TTH 1:00-2:30, LPC

Reading Poetry: Lyric Power

This course explores the power of poetry as a form 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 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.





ENG 220 READING POETRY

Professor E. Selinger

MW 9:40-11:10, LPC

This is a class on Reading Poetry, and secondarily a course on the history of poetry in English. In it, you will learn how to read poems very, very closely, attending to how they enact changes in mood and idea through their changes in language from section to section as the poem proceeds. You will learn how to pay attention to language, to appreciate the artistry and power of a variety of poems, and to integrate your ideas into a thoughtful and articulate piece of writing. We will read many more poems for every class day than we will be able to discuss. *This is a feature, not a bug; the more poems you read, the easier to enjoy they all become.* You will write three “close readings” in this class: 4-5 page essays on poems using techniques of attention that I will show you over the course of the quarter; the final exam, if we have one, will be short and objective, rather than an essay.

ENG 220 READING POETRY

Professor R. Squibbs

MW 2:40 - 4:10, LPC

The aims of this course are to familiarize you with the fundamentals of the study of poetry; to prepare you to engage in serious, informed reading of poetry in your future English courses; and to comprehend poems not merely as reflections, or expressions, of the world in which they're created, but as coherent articulations and projections of richly nuanced worlds of meaning in and of themselves. This requires paying very close attention to language, both in terms of the relations of one word to another, and in terms of the sedimental, historical meanings of words from very different time periods. In order best to prepare you for studying a range of poetry in the future, the readings for this course will span several centuries, and take in a variety of formal traditions. Literature – like society – has a history that informs each moment within it, and only by familiarizing yourself with this history can you begin to grasp the kinds of conversations in which poems engage across time. In most classes we will study one poem in-depth, usually a poem that is broadly taken to represent a significant poetic achievement in its particular form, and most often the poem will be accompanied by secondary reading either drawn from the *Glossary of Literary Terms*, or from a handout. As you'll see, preparation for discussion is very intense and rigorous, and you'll all be expected to contribute to our in-class work on each poem. In my view, I'm here to oversee the class – you're the ones responsible for conducting it.





ENG 221 READING PROSE (HYBRID)

Professor A. Clark Bartlett

MW 11:20-12:50, LPC

Face-to-Face Meeting Dates: Wednesdays, 11:20-12:50, from September 10 to November 12

ENG 221 “Reading Prose” is one of two core courses for all three of the concentrations in the English major: literary studies, creative writing, and secondary education. You must complete ENG 221 “Reading Prose” along with ENG 220 “Reading Poetry” in order to gain advanced standing in the major and begin taking 300-level courses. The following statements outline what you are expected to know and to be able to do upon completion of this course: Assemble and use accurately a vocabulary of critical terms for analyzing prose; assess how these elements of prose function together to create aesthetic, emotional, and intellectual responses in readers; apply this knowledge as you generate and defend your interpretations of course readings in D2L Discussion Forums, in-class discussions, writing assignments, and electronic mark-ups of selected texts; research and respond to current debates about reading technologies and techniques. *Note: Ready access to a computer and the internet and consistent, active participation in Discussion Forums is mandatory for passing this class.*

ENG 221 READING PROSE

Professor K. Mikos

TTH 9:40-11:10, LPC

An introduction to close analytical reading of the fundamental prose genres that students will encounter in the English major, for example, short stories, novels, folktales, literary nonfiction, and criticism. Students will study examples drawn from the history of prose as well as contemporary narrative.

ENG 221 READING PROSE

STAFF

MW 1:00-2:30, LPC

An introduction to close analytical reading of the fundamental prose genres that students will encounter in the English major, for example, short stories, novels, folktales, literary nonfiction, and criticism. Students will study examples drawn from the history of prose as well as contemporary narrative.





ENG 228 INTRODUCING SHAKESPEARE

Professor M. Williams
MW 10:10-11:40, LOOP

We study five major plays covering three genres: History, Tragedy, and 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 are 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 231 THE GOTHIC: VAMPIRES, ZOMBIES, FRANKENSTEIN (HYBRID)

Professor J. Gross
TuTh 1:00 - 2:30, LPC
Face-to-Face Meeting Dates: TBD

This course treats Mary Shelley's *Frankenstein*: both the works of art that influenced it as well as the Frankenstein complex Shelley's novel helped spawn. Towards this end, we will read works of art that Frankenstein's creature read (Goethe's *Sorrows of Young Werther*, a novel about suicide, and excerpts from Plutarch's *Lives* and Milton's *Paradise Lost*.), striving to understand his point of view. We will then turn to other outgrowths of that famous summer in 1816 at the Villa Diodati, when Byron, Percy Shelley, Mary Shelley, and John Polidori helped to create the literary legend of the vampire, taken up so interestingly by Bram Stoker in his novel. We will also read a novel from the steam-punk genre, Tim Powers' *The Stress of Her Regard*, which makes allusions to writers we will be reading in this course. How did steam-punk evolve out of gothic tendencies in literature, and what do modern film treatments of zombies and vampires in such works as *Twilight* and *Warm Bodies* owe to their literary predecessors? This class will focus on literature, but we will look at film clips for purposes of comparison and contrast.





ENG 245 THE BRITISH NOVEL: SEX AND POWER

Professor J. Conary

MW 2:40-4:10, LPC

What do sex and power have to do with the history of the supposedly tight-laced British novel? This course will investigate the relationship between sex, gender, class, and British national identity in major novels from the mid-18th century to the mid-20th century. We'll look at both the formal properties of the genre and the historical conditions that gave rise to particular types of narratives by tracing the evolution of one primary narrative: that of a lower-class young woman who is sexually pursued by an upper-class man. We'll talk about why this story occurs so frequently in the tradition of the British novel and how its various incarnations reflect changes in the genre and historical attitudes toward gender and class. Our primary texts will be Samuel Richardson's *Pamela*, Jane Austen's *Mansfield Park*, Charlotte Brontë's *Jane Eyre*, Thomas Hardy's *Tess of the d'Urbervilles*, and Jean Rhys's *Wide Sargasso Sea*.



ENG 265 THE AMERICAN NOVEL: RACE, CLASS AND GENDER IN THE AMERICAN NOVEL (DIVERSE TRADITIONS)

Professor M. J. Dinius

MW 1:00-2:30, LPC

This course starts from Toni Morrison's influential claim that American literature is permeated by an "Africanist presence," exploring the ways that race informs the development of the novel in the nineteenth- and twentieth-century United States. But as literary and cultural critic Walter Benn Michaels recently has argued, focusing exclusively on race risks obscuring the significant role that class difference has played, and continues to play, in American culture and literature. And as recent political debates remind us, gender remains a volatile issue, with strong ties to race and class. Our primary and secondary readings will examine the interplay of these complex issues and their role in shaping the development of the American novel from the eighteenth through the twentieth century. Be advised: the reading load for this class is significant; along with literary criticism and theory, we will read and discuss several novels.



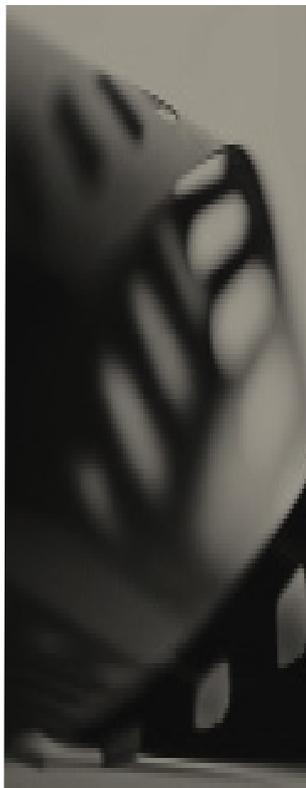


ENG 273 GLOBAL ASIAN LITERATURE (DIVERSE TRADITIONS)

Professor J. Chung

TTH 11:20-12:50, LPC

This course will serve as an overview of Asian American literature in a socio-historical context. Special emphasis will be placed on the ways in which writers have used various literary forms to represent the historical experiences of Asian Americans in the U.S. We will explore such diverse topics as: transnational migration and diaspora; cultural nationalism; stereotypes, racialization, and resistance to racism; language differences; the internment of Japanese Americans during WWII; the creation of the umbrella category “Asian American”; and gender and class differences within Asian America. Texts covered will include primarily fiction (novels and short stories), but also critical essays, plays, and movies.



ENG 275 LITERATURE AND FILM : AMERICAN CLASSICS

Professor M. Williams

MW 1:30-3:00, LOOP

We study five or six noted American literary works. We start with three dramas by Tennessee Williams which have been turned into movies. The three will be selected from this list: *A Streetcar Named Desire*, *Cat on a Hot Tin Roof*, *The Rose Tattoo*, *The Night of the Iguana*, *Sweet Bird of Youth*, *Orpheus Descending*. 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 also a possibility.)

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 women, 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.



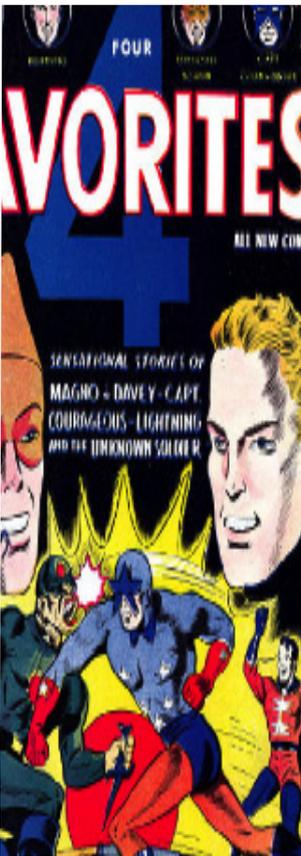


ENG 286 TOPICS IN POPULAR LITERATURE: SPY STORIES

Professor N. Leahy

MW 4:20-5:50, LPC

This course will survey the flourishing literary genre of the spy thriller, beginning with novels from the late Victorian period and continuing through the Cold War. We will be guided while reading these (incredibly fun) books by the following questions: How are nationalism, cosmopolitanism, orientalism, “the exotic,” and political dissent managed in these narratives? How do these stories comment on global politics and the restructuring of empires in the mid-20th century? How and why did the spy become such a romanticized—and subsequently parodied—character in popular 20th century culture? How does espionage challenge or reinforce national stereotypes, particularly with reference to race, gender, and class? In what ways do these narratives attempt to weigh in on political debates over foreign policy? How is political opposition embodied through the character of the spy, saboteur, or double-agent? Our focus is mainly on British spy thrillers, though for comparative purposes we will keep an eye on works (including films) featuring American, German, Israeli, and Russian agents (and double-agents).



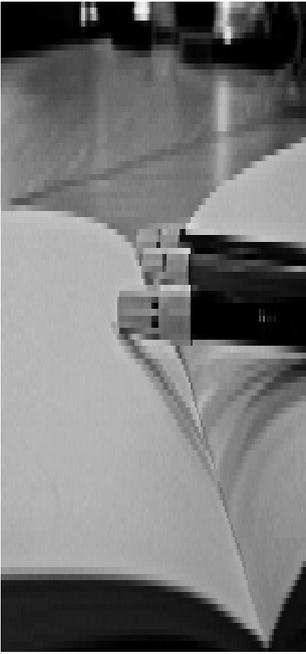
ENG 286 TOPICS IN POPULAR LITERATURE: GRAPHIC NOVELS AND SOCIAL JUSTICE (DIVERSE TRADITIONS)

Professor F. Royster

MW 2:40-4:10, LPC

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 social art. We'll look at graphic novels and comics that engage issues of social justice in some way, from the Holocaust to the Civil Rights Movement to the experience of folks incarcerated in the U.S. Prison System. 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 and 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 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 292 INTERMEDIATE POETRY WRITING

Professor K. Rooney
TTH 1:00 - 2:30, LPC

Contemporary poet Marvin Bell has remarked, “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.” This class will do its best to keep your poems from ever being dull by means of an obstructionist approach, predicated on the idea that a poet can often find the greatest freedom of expression within the strictest of restraints. If you enter this class with an open mind and 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 306 ADVANCED CREATIVE NONFICTION WRITING

Professor M. Harvey
TH 6:00 - 9:15, LPC

Perhaps the most difficult--and important--decision a writer must make in crafting a work of creative nonfiction is to find the right structure. This course will focus on form, moving beyond the traditional memoir and personal essay to explore an array of other available narrative structures. Each week we will examine a different form (profile, group portrait, journey, quest, detective story, etc.), studying various works by masters of the craft. While paying particularly close attention to the architecture of these pieces, we will also examine voice, tone, diction, syntax and imagery. The goal is to help participants discover new frameworks on which to shape their ideas, and to complete two publishable pieces by the end of the quarter.



ENG 307 ADVANCED FICTION WRITING

Professor D. Stolar
TTH 11:20 - 12:50, 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 309 ADVANCED TOPICS IN WRITING: WRITING THE BODY

Professor K. Rooney

TTH 4:20-5:50, LPC

ENG 201 is a pre-requisite for this course.

A common intellectual fantasy is to be able to encounter pure ideas in a featureless imaginary space. But tough luck: ideas come from people, and people come with bodies. In this class, we will consider the implications of our embodiment on writing, and look at how the body informs the mind and the art it creates. Sports, sickness, dieting, beauty, pregnancy, disability, sex—when we write on these topics, what forms are best suited to say what we want to say? This cross-/mixed-genre class is designed to familiarize you 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 ADVANCED TOPICS IN WRITING: WRITING THE WONDROUS WORLD OF EVERYDAY

Professor C. Sneed

MW 2:40-4:10, LPC

ENG 201 is a pre-requisite for this course.

In this fiction workshop, students will be expected to write short stories that should in some way examine and/or celebrate the extraordinary world of the quotidian. We will also read and discuss work by published fiction writers, conduct workshops of your own original work, and discuss some of the practical aspects of the writing life, which will include maintaining a writing schedule, reading with curiosity and commitment: enjoying, in sum, our wondrous (and literary) world of the everyday.



ENG 309 ADVANCED TOPICS IN WRITING: URBAN ESSAY

Professor M. Turcotte

MW 11:20 - 12:50, LPC

ENG 201 is a pre-requisite for this course.

This course will be an exploration of the craft of Creative Writing focusing on the use of prose to create very short essays rooted in urban experience, environments, and perspectives. For our purposes we'll think of our form as structured memoir-like ruminations, as creative essays forged from our encounters in and with the urban body, mind and soul. The class will be a formal writing workshop. Students will also read, discuss and respond in writing to a selection of work by a diverse group of established writers. Students will be asked to complete brief writing exercises, and to write original pieces for workshop and revision.





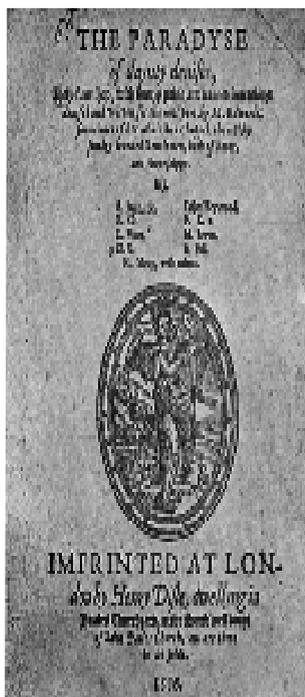
ENG 310 ENGLISH LITERATURE TO 1500

Professor L. Kordecki

TTH 2:40-4:10, LPC

This course considers the very beginnings of English literature in its historical settings. We will read many authors in an attempt to understand the aesthetic and ideological bases for texts in our language. Included in our readings are some of the most influential writers of the English literary tradition. Both Old English and Middle English works will be studied, mostly in translation. The course introduces the major medieval genres including epic, romance, and allegory, as well as the various modes (heroic, satiric, didactic) that remain in literature today.

You are not expected to have previous knowledge of medieval literature, but you will be expected during the term to learn the historical and linguistic forces that helped shape this literature. Although your grade will be determined mostly by your papers and exams, you will be quizzed on Middle English pronunciation later in the term. The course D2L site has a link that can help you practice.



ENG 320 ENGLISH RENAISSANCE LITERATURE

Professor M. Heffernan

TTH 9:40-11:10, LPC

English Renaissance Literature: Inventing Poesy

This course surveys British literature from 1500 to 1660, a period stretching from the early humanist culture of the Tudor court through the flourishing literary scene in 1590s London to the political unrest before the Civil War. Our goal is to understand how imaginative literature has responded both to changing social and cultural contexts and to the history of its own genres and forms. What were the period strategies for writing about themes including love, travel, self, society, otherness, and religious devotion? How did a distinctly national literary tradition begin to emerge in England? How did writers reflexively incorporate earlier styles into their work? Reading foundational texts, our collaborative discussions will trace several related histories of style, authorship, sexuality, and the material technology of the book.





ENG 328 SHAKESPEARE

Professor P. McQuade

MW 1:00-2:30, LPC

English 328 studies the tragedies and comedies of William Shakespeare. Special attention is paid to issues of gender and culture.



ENG 330 RESTORATION AND 18TH CENTURY LITERATURE

Professor R. Squibbs

MW 11:20-12:50, LPC

The aim of this course is to familiarize you with some of the main currents of thought and major literary achievements in England between 1660 and, roughly, 1750. The literary, philosophical, and political issues during these years are extraordinarily complex, and I'll do my best to make them accessible to you while, at the same time, trying to maintain their historical integrity by focusing on the strangeness and uniqueness of this period in British history. There are certain elements in, for example, the ways social relations were understood in this period, or in the ways authors understood their relationship to their culture that seem logical and comprehensible to us as 21st-century readers. But the thought-world of people living during the Restoration and eighteenth century was very different from ours, and demands to be understood as much as possible on its own terms. Therefore, we will have to engage in some potentially radical alterations of our own, habitual thought-worlds, but the effort that entails will, I'm sure, be amply rewarded.



ENG 340 NINETEENTH CENTURY BRITISH LITERATURE

Professor J. H. Murphy

TTH 9:40-11:10, LPC

The nineteenth 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 eighteenth 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 (especially the theory of evolution), 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*. Finally, it will explore the dilemmas of the Victorians through the poetry of Tennyson, Arnold, Robert Browning, Christina Rossetti, and Hopkins.





ENG 350 MODERN BRITISH LITERATURE

Professor J. Fairhall

TTH 1:00-2:30, LPC

Modern British Literature is a survey of canonical early 20th-century British writers of fiction, poetry, and drama. By “British” I mean residents of the British Isles including Ireland, even though Ireland has been a nation-state since 1922. By “modern” I mean artists who were in their prime between 1900 and 2000. By “canonical” I mean authors with established reputations as outstanding writers. The canon is always changing, if slowly, and these are far from being the only significant authors of their day. The main reason I’ve chosen them—apart from liking their work—is that English majors should be familiar with these canonical figures so as to understand the movement called “Modernism” in a British context.



ENG 354 THE IRISH REVIVAL: W.B. YEATS AND JAMES JOYCE AND THEIR TIMES-

Professor J. H. Murphy

TTH 11:20-12:50, LPC

The Irish Revival is one of the most exciting periods in literary history, and produced some of the greatest writers in the English language, most notably W.B. Yeats and James Joyce.

In the three decades before Irish independence in 1922 Ireland underwent an enormous cultural revival. Attempts were made to turn the dying Irish language into a living vernacular, to revive the Irish countryside through the co-operative movement and to revitalize nationalist politics in a variety of ways. It was an era of polemic over what it meant to be Irish and how a ‘Celtic’ or Gaelic element might fit into that identity, as urban intellectuals turned their imaginations to the impoverished and hitherto neglected west of Ireland as a source for cultural energy. A group of Anglo-Irish writers including W.B. Yeats, J.M Synge and Lady Gregory attempted to create a new Irish poetry and drama in the English language, particularly through the Abbey Theatre in Dublin. They encountered opposition from those who suspected their motives and provenance in the former ruling class, the Protestant Ascendancy. This course examines the Irish Revival and pays particular attention to the work of Synge and of Yeats (some of whose best work was written after it was over). It also explores the fiction of James Joyce who stood apart from the revival and who struggled with the legacy of the Dublin from which he had come and which he saw as a center of paralysis in order to forge an artistic identity for himself.





ENG 360 AMERICAN LITERATURE TO 1830 (RESEARCH-INTENSIVE AND HYBRID)

Professor L. Rinehart

TTH 1:00-2:30, LPC

Face-to-Face Meeting Dates: 9/11, 9/18, 9/25, 10/2, 10/9, 10/16, 10/23, 10/30, 11/6, 11/13, 11/18

This course is a survey of the English literatures of and about the territory we now call the United States from the colonial period through the early national period. The significant differences between the shorthand course title—"early American literature"—and the preceding descriptions mark our interest in the invention and development of the field of "early American literature" in the post-World War II college curriculum. Beginning with exploration narratives and John Winthrop's vision of the "city upon a hill" and ending with the fiction and drama of the post-Revolutionary period, we will focus on the emergence of the literary ideal/idea of "America" (then and now), examine the thematic concerns and aesthetic principles that unite the selections of poetry, prose, and drama and make them identifiably "American," and consider some of the principal literary representations of the character and culture of the colonial and early-national periods. This section will be "research intensive," requiring a 10-12 page "guided research" paper-- and will be taught as a "hybrid" course, alternating weekly face-to-face class meetings with online instruction (which will require at least 5 hours a week).



ENG 361 AMERICAN LITERATURE 1830-1865

Staff

M 6:00-9:15, LPC

Survey of American Literature from 1830-1865.



ENG 362 AMERICAN LITERATURE 1865-1920

Professor J. Chung

TTh 2:40-4:10, 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 AMERICAN LITERATURE SINCE 1920

Staff

TTH 11:20-12:50, LPC

This survey focuses on twentieth- and twenty-first century American literary works, authors, and movements. Coverage will explore several genres, and expose students to the diversity of some major American literary movements and authors since high modernism.



ENG 371 AFRICAN AMERICAN FICTION (DIVERSE TRADITIONS)

Professor F. Royster

MW 11:20-12:50, LPC

Strangers Inside: Outsider Voices in African American Fiction
This course will focus on the figure of the outsider within African American Fiction, including queers, blues women, prophets, nerds and vampires. How have African American writers explored the limits of community and identity through their characters and prose, and used the historical past to explore new futures? We'll be reading novels and short fiction by Zora Neal Hurston, Richard Bruce Nugent, Alice Dunbar, James Baldwin, Toni Morrison, Danzy Senna, Octavia Butler, Jewel Gomez, and others. Assignments will include weekly reading response papers, a group presentation, two 4-6 page analytical essays and a final 8-10 page research essay.



ENG 376 CREATIVE WRITING AND SOCIAL ENGAGEMENT (HYBRID)

Professor M. Morano

MW 9:40-11:10, LPC

Face-to-Face Meeting Dates: Each Monday, 9:40-11:10 a.m.

This Junior Year Experiential Learning course pairs extensive practice in creative nonfiction writing with inspiring community service work. In class, students will study the art of writing from personal experience; in their service placements, they will assist urban youths with storytelling and with a variety of academic projects. All JYEL courses carry a requirement of 25 hours of community service.

This *hybrid* course includes a required weekly meeting on campus as well as a *substantial* online component. Students must have regular access to the internet to participate in this course.





ENG 378 LITERATURE AND SOCIAL ENGAGEMENT: HEROES AND ANTI-HEROES

Professor D. Welch

MW 2:40-4:10, LPC

America's heroes and anti-heroes, especially those in our fiction and film, reveal to us our cultural aspirations—what we see ourselves striving to be, what we feel would fulfill us and overcome our culture's problems. This course will examine heroes from several vantage points, including both the traditional Hero and Anti-Hero figures. Our discussions will reveal the special value that heroic deeds and attitudes convey to us as an audience about the American Dream and the conflicts it has created for us over the last century of our history. The central text for the course will be the 2014-2015 One Book One Chicago selection, Michael Chabon's novel *The Amazing Adventures of Kavalier and Clay*, which we'll supplement with film clips and additional, shorter prose works. As it is a Junior Year Experiential Learning course, students enrolled in ENG 378 will work on a project outside of class in coordination with 826CHI and the Chicago Public Library as a supplement to the traditional academic coursework. All JYEL courses carry a requirement of 25 hours of community service.



ENG 382 MAJOR AUTHORS: JANE AUSTEN (RESEARCH-INTENSIVE)

Professor J. Conary

MW 11:20-12:50, 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 several of the major novels. We will discuss 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. This course will also serve as an introduction to literary research in which students will learn how to interpret, evaluate, and locate scholarly criticism. In addition to learning how to work with literary criticism, students will learn strategies for formulating research questions, honing arguments, and structuring analytical essays. Students will work closely with the instructor to develop their own research projects, which they will complete in steps over the second half of the quarter.





ENG 387 TOPICS IN CONTEMPORARY LITERATURE: NARRATIVE STRATEGIES IN CONTEMPORARY NOVELS (GENRE STUDIES)

Professor D. Stolar
TTH 1:00-2:30, LPC

This is a *craft* course on contemporary novels. We'll look at these books as aspiring novelists ourselves, asking what we can learn from these books for our own writing. We will look at novels like an apprentice car mechanic might look at a Porsche's engine--how is this thing put together? *How* does it work? Questions of meaning are inevitable in a reading course, but perhaps more than the question *what* does this mean, we'll ask the question, How does this mean? How does the writer accomplish what he or she accomplishes? We'll use the language of creative writing workshops—plot, conflict, resolution, character, action, point of view, story shape, showing vs telling, dialogue. We'll ask what the character(s) want and what keeps them from achieving it. And we'll respond to this contemporary fiction with fiction of our own.



ENG 390 SENIOR CAPSTONE SEMINAR: ONE QUARTER, ONE POEM

Professor E. Selinger
MW 1:00-2:30, LPC

Although English majors learn to do research in many courses at DePaul, few have the chance to act as true investigative scholars: the sort that trust their curiosity, follow every clue, and track down what they need to know to make a text as interesting as possible. In this senior capstone, you will have that opportunity. On the first day of class, I will give you a poem to read and to work on: a project that will lead you both backwards through your learning in the English department and laterally, across the various domains of DePaul's liberal studies program. Your goal will be to educate yourself and each other, to reflect on the process of this capstone education, and to produce a robust set of annotations of and arguments about the poem, considered on its own and in a variety of contexts.





ENG 392 INTERNSHIP

Professor C. Green

Online*

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

“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 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.



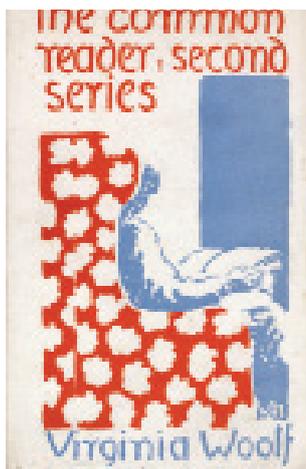


Graduate Level Courses

ENG 407 LANGUAGE & STYLE FOR WRITERS

Professor R. Meyer

W 6:00-9:15 PM, LPC



A comprehensive examination of structural and stylistic devices that accomplished writers use in creative and literary nonfiction contexts. An application of the insights gained by this examination, in which students will both employ and analyze increasingly sophisticated techniques.

MAE: Language and Style core requirement; elective
MAWP: Language and Style core requirement; LLPT elective; open elective

ENG 411 CHAUCER

Professor L. Kordecki

T 6:00 - 9:15 PM, LPC



This course is a graduate introduction to Chaucer and relevant primary and secondary materials on his works. After a few short poems, we will read two dream visions, House of Fame and Parliament of Fowls, and selections from Chaucer's masterful Trojan narrative, Troilus and Criseyde. We will then turn to his Canterbury Tales, working through the most famous of the verse stories. These texts will introduce the variety of Chaucer's style and tone, demonstrating the innovations that make him the "Father of English poetry."

Although previous knowledge of Middle English is not required, you will be expected to catch up quickly with proficiency in reading the text. Translation quizzes will test your ability to handle the material.

Auxiliary materials will be found posted on D2L. Some will be required reading (see schedule) for the classes and presentations.

The presentations are ten-minute discussions connecting a Middle English passage from the reading to the primary or secondary material assigned for that class. For example, if your presentation is due on Oct. 1, you would connect something from the readings from Macrobius, Boethius, and Alain de Lille to the Parliament of Fowls. You would first translate a number of pertinent lines from the poem, and then explain the connection. You may go back to the texts from the previous class if those lines seem more applicable. Please hand in your two-page, double-spaced presentation with proper Works Cited that day. Ask for questions and try to engage the class in your points.

MAE: Medieval requirement; elective
MAWP: LLPT elective; open elective





ENG 431 STUDIES IN THE 19TH CENTURY NOVEL: INVENTION OF THE NOVEL

Professor J. Shanahan

M 6:00-9:15 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 title of “first English novel” alongside some precursor and rival narrative forms (romance, allegory, scandal narrative, autobiography, etc.). Topics will include 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, Congreve, Bunyan, Manley, Defoe, Haywood, Richardson, Fielding, Cleland, Sterne, Walpole, and Austen.

MAE: 19th C. requirement; elective

MAWP: LLPT elective; open elective



ENG 451 THE MODERN BRITISH NOVEL

Professor J. Fairhall

TH 6:00-9:15, PM LPC

The Modern British Novel provides an introduction to 20th-century English novels. Most of the novels are modern rather than modernist; six of the authors and many of the main characters are female. Half a dozen of these works have London settings. Themes include the shifting socio-economic status of women, the construction of gender, the unequal relations between people caused by colonialism, patriarchy and social class, and the conflict between the heart’s aspirations and reality’s dictates. We will pay close attention to the construction of the novels and other factors that contribute to their beauty and human interest.

MAE: 20th/21st C. requirement; elective

MAWP: LLPT elective; open elective

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



ENG 464 STUDIES IN AMERICAN AUTHORS: HAWTHORNE AND POE

Professor M. J. Dinius

W 6:00 - 9:15 PM, LPC

Hawthorne’s and Poe’s short stories often bear an uncanny resemblance to each other that exceeds their creators’ contemporaneity. This course will focus on pairings of such stories, situating their shared themes of beauty, identity, creation, oppression, and destruction (among others) in the context of contemporary conversations about aesthetics, science and technology, religion, and politics (among others). Secondary readings will include literary criticism and theory. These are challenging writers, to whom many of the most challenging critics and theorists have responded, so come prepared for some heavy reading, thinking, and writing.

MAE: 19th C. requirement; elective

MAWP: LLPT elective; open elective





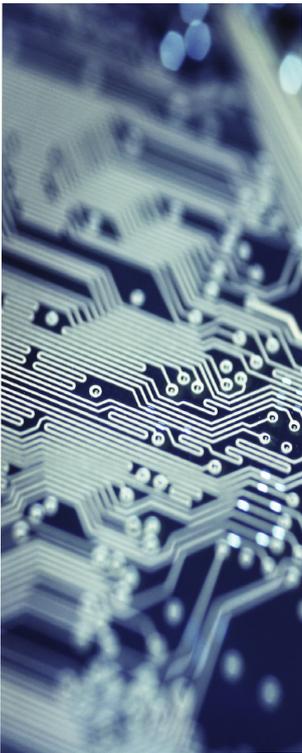
ENG 471 BIBLIOGRAPHY AND LITERARY RESEARCH

Professor J. Gross

T 6:00 - 9:15 PM, LPC

In the 1980s, Jerome McGann's *A Critique of Modern Textual Criticism* challenged the Gregg-Bowers-Tanselle approach to literary editing, focusing on the fact that single editions of works were no longer tenable or desirable. McGann's *Radiant Textuality* discusses the implications of the world-wide web for editing. He notes how editing specific nineteenth century texts, such as the works of Dante Gabriel Rossetti, challenged him to think in new ways about the field of bibliography. We will consider how editors have struggled with the tasks assigned to them, by reading Alexander Pettit's collection of essays which discusses editions of Faulkner, Conrad, Cather and other writers. We will also look at specific internet sites, such as the *Blake Archive*, the *Rossetti project*, *Romantic Web Circles*, and the Dickens website to conduct research. Students will learn to write abstracts in preparation for presentations at scholarly conferences.

MAE: Core requirement



ENG 474 TEACHING LITERATURE

Professor C. Goffman

M 6:00-9:15 PM, LPC

This course prepares students to teach introductory literature courses at the post-secondary (primarily community college) level. The course includes examination of the profession of teaching literature, its history, and changing practices and philosophy. The course is practical and collaborative: we will address pedagogical approaches to different genres and consider diverse, sometimes contradictory, ways to teach literary works. Students will design and practice assignments in a workshop environment. The final project is a Course Plan that includes syllabus and assignments.

MAE: elective

MAWP: LLPT elective; open elective





ENG 477 TOPICS IN PUBLISHING: BIG SHOULDERS BOOKS (IDEA DEVELOPMENT)

*Professor C. Green,
TH 6:00 - 9:15 PM, LPC*

This course is part of an innovative book-publishing sequence that gives students hands-on experience in editing, publishing, and promoting a real book published by the English Department's new press, Big Shoulders Books. Students will gain hands-on experience in the creation of *I Remember: A Poem* by Chicago veterans of war, which will be compiled with the help of students who will lead poetry workshops with veterans and gather their memories into poetry. The idea is to weave together voices of veterans of Afghanistan, Iraq, Vietnam, Korea, and WWII—to portray both the similarities of any war and also the uniqueness of each war. The class will also help students develop their own book ideas and will introduce the basics of the publishing world and of finding a publisher.





ENG 484 WRITING WORKSHOP: NONFICTION PLACES AND SPACES

Professor B. J. Borich

T 6:00 - 9:15 PM, LPC

The most compelling nonfiction subjects are located somewhere, beholden to places and spaces it takes all our senses to describe. How do memoirists, personal and lyric essayists and literary reporters use location to: ponder the relationships between memory, landscape, politics and identity; explore issues of immigration and exile; scrutinize loyalty to home and places of origin; embrace or reject some ground they can't forget? In this workshop we write, critique and revise new writing as we consider the work of a few creative nonfiction writers whose stories, immersions and inquiries are bound to public and private landscapes and whose works attempt to describe, explore, question, and honor the hard-to-pin-down aspects of place and space. Students read example texts, write and revise essay-length nonfiction prose drafts, and participate in writing workshops.

MAE: elective

MAWP: Writing Workshop requirement; open elective



ENG 484 WRITING WORKSHOP: NOVELS I: WRITING (HYBRID)

Professor R. J. Trissler

M 6:00-9:15, LPC

Face-to-Face Meeting Dates: Sept. 15, Sept. 29, Oct. 13, Oct. 27, Nov. 10

Joyce Carol Oates often says that a writer can't compose the first line of a novel until she's written the last line—meaning that the shape and form of a novel aren't clear, even to the author, until after she's completed an entire draft. In this course, then, we will do very little editing and revision. Instead we will do our best to silence our inner (and outer!) critics and complete an initial draft of a novel, flaws and all, from page 1 to The End, considering the particular challenges of the novel form in terms of plot and structure. Students should come prepared with an outline for a project they would like to draft, along with a list of 5-10 novels they plan to turn to as inspiration and guidance. By the end of the term, writing 20 pages a week, students should have a complete first draft of approximately 200 pages.

This course (an online hybrid meeting in person every other week) is the first of a two-course sequence. The second course, ENG 484: Novels II: Workshop (Winter 2015), will include a more traditional workshop focusing on editing and revising the novel. Any student who has a completed manuscript of at least 200 pages can apply to take the second course without the first.

MAE: elective

MAWP: Writing Workshop requirement; open elective





ENG 490 WRITING FOR MAGAZINES

Professor T. Anton

TH 6:00 - 9:15 PM, LPC

This course examines the American literary magazine, from inception to Ted Anton.

This course offers a cutting edge introduction to the tradition and skills of free lance writing. In a fun and supportive atmosphere, students will learn to come up with ideas, to research and write stories, to sell them and revise for publication in print or on the web. Helpful guest professionals will read student work. Written work in this class will be publishable. No previous experience required, just a willingness to speak to strangers and see the world anew.

MAE: elective

MAWP: Writing Workshop requirement; open elective



ENG 492 WRITING FICTION

Professor C. Sneed

W 6:00 - 9:15 PM, LPC

In English 492, you will write original short stories, complete a number of writing exercises, and at the start of the term, we will review fiction-writing terminology. We will also read and discuss published short-story writers in order to make a close study of contemporary writing, i.e. we will identify and evaluate the elements of craft employed in these stories, such as point of view, character development, dialogue, setting, tone, voice, imagery, figurative language, pacing, effective beginnings and endings, narrative structure.

MAE: elective

MAWP: Writing Workshop requirement; open elective



ENG 493 WRITING WORKSHOP: WRITING POETRY

Professor C. Green

W 6:00 - 9:15 PM, LPC

"Writing Poetry" is a seminar in writing and reading poetry. The class will experiment with various types of poetic creation and critique. The course will be challenging, but playful; in general, we will explore poets and principles that make poetry feel alive and open. Much time will be spent on workshopping of student work. At the midterm and end of the course, students will turn in a portfolio of poems.

MAE: elective

MAWP: Writing Workshop requirement; open elective





ENG 509 INTERNSHIP

Professor C. Green

Online

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MAE: elective

MAWP: open elective

