

Department of English Undergraduate Courses
Autumn Quarter 2023

Course #	Course Name & Description	Day/Time	Modality	Instructor
ENG 434	<p>Studies in Restoration & 18th Century Authors: William Blake</p> <p>Prophet. Poet. Graphic artist. Madman. Londoner. William Blake was all of these and more. In his time (1780s-1820s) he was known as a professional engraver who composed some disturbingly eccentric illustrated poetic works on the side. Since the mid-20th century, he's been celebrated as a visionary artist whose radical political convictions and mythic explorations of human alienation have proven hauntingly insightful, even as their unorthodox views of existence retain their original power to shock. Inspired by the prophetic books of the bible, the esoteric mystical works of Emmanuel Swedenborg, and his own spiritual-anarchistic convictions, Blake produced numerous books in what he called "illuminated printing," a technique that he developed which places images and text in dynamic relation to each other on the page. We will study Blake's works in their "illuminated" form, for the poetry separated from the graphic art, and the art viewed in isolation from the poetry, only gives at best half the story. The course will focus on Blake's most productive decade, the 1790s. In addition to Blake's works from this period (the most well-known being <i>Songs of Innocence and of Experience</i>), we will also read key texts that inspired Blake's sense of his prophetic vocation (the Books of Genesis and Revelation, and the writings of Swedenborg); examples of the Enlightenment philosophy with which Blake engaged in "mental fight" (John Locke, Mary Wollstonecraft, Thomas Paine); and explore some of the popular visual art from the period that inspired and provoked Blake's art.</p>	W 6:00-9:15 PM	In Person	Squibbs

ENG 472	<p>Introduction to Literary Theory</p> <p>This course will trace the various historical ways in which reading, analyzing, and interpreting something called literature have been understood and constructed. We will explore fundamental questions about the nature of language, meaning, interpretation, and literary value, and explore the relations between literature, aesthetics, and history.</p> <p>Topics include: What is literature? Is it different from other forms of discourse? What is the point of studying literature (or any other form of art)? What is literary criticism? On what basis do we judge the value of texts? How do the concepts of author, text, and reader function? Do texts have stable meanings that can be objectively and fully known? How are literary texts (or theoretical ideas) affected by the cultural and historical circumstances in which they are produced? What can literature tell us about sexuality, political economy, race, the environment, coloniality, or humanness? Potential authors covered may include Saussure, Barthes, Foucault, Derrida, Melville, Felski, Fanon, Althusser, Guillory, hooks, Mignolo, Borges, Morrison.</p>	T 6:00-9:15 PM	In Person	Johnson Gonzales
ENG 478	<p>Topics in Teaching: Reading and Writing Memoir</p> <p>This course will cover the basics of teaching creative writing by focusing on the genre of memoir. We will read and analyze memoirs from a diverse range of authors and grapple with the constraints of the genre. What is literary truth? How do we know when an author has overstepped the bounds of memoir and leaned into fiction? Do we care?</p> <p>Discussions and written assignments will explore memoir from the perspective of both writers and readers. Students will produce written analysis and creative writing and will explore workshop pedagogy in preparation for developing teaching materials. The end goal is a portfolio that will help you apply for teaching positions.</p>	T 6:00-9:15 PM	In Person	Morano
ENG 480	<p>Intro to Creative Writing</p> <p>Writing The Short Story: This course is an introduction to a graduate level fiction workshop focusing on the short story. We will begin with studying some basic craft elements, which we will practice in writing exercises, while reading a range of short stories. Then each student will turn in an original draft of a short story, which we will workshop as a class, and the student will revise for the final portfolio.</p>	W 6:00-9:15 PM	In Person	Stolar

ENG 484	<p>Writing Workshop Topics: Curious Poses: Hybrid & Experimental Creative Nonfiction</p> <p>What are the possibilities of hybrid and experimental prose forms and how do these curious poses, fragmented accumulations, and non-standard structures render what we can't get to in linear narratives? In this class we will explore segmented and collage-form memoir, braided essays, intersectional forms, nonfiction-fiction hybrids, borrowed-form "hermit crab" essays, speculative nonfiction, and lyric micro-prose works. Our goal is to attempt nonfictional positions we may not have previously thought to consider and surprise ourselves into genre-bending configurations that refresh the ways we approach our memory-and/or-research-based essay, memoir, and/or documentary source materials. Students will engage in close reading, discuss texts from a craft-based point of view, try out various formal strategies and structures, participate in writing workshops, and submit a substantive revision.</p>	Th 6:00-9:15 PM	In Person/ Flex	Borich
ENG 484	<p>Writing Workshop Topics: Writing the Fantastic, the Uncanny, and the Marvelous</p> <p>"The Fantastic," writes Tzvetan Todorov, "is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event." In this class, we'll explore how such paths of uncertainty, along with the complimentary concepts of the Uncanny and the Marvelous, inform the worlds we create by engaging both our lived experience and imagination.</p> <p>We'll read a broad array of fiction and poetry and students will be encouraged to write and workshop without worrying about genre. Assigned readings will include writers such as Nana Kwame Adjei-Brenyah, Carmen Maria Machado, James Tate, and Deb Olin Unferth, among others.</p> <p>So, what does that mean in practice? We'll focus on writing weekly drafts of short-shorts, scenes, and poems (think: 750-words max) to practice economizing language and refining images while delighting in sentences. Each participant will workshop at least twice. We'll do some in-class (in-Zoom, I suppose) writing. Students will also research and present in groups on the particular</p>	M 6:00-9:15 PM	Hybrid	Dave Welch

	ways in which a selection of readings engages the concepts we're discussing.			
ENG 484	<p style="text-align: center;">Writing Workshop Topics: Prose Poetry</p> <p>For this section of ENG 484 our topic is the Prose Poem. Students will read, interact with and respond to the work of past and contemporary practitioners, as well as those writers who blur the lines with short-short prose. Students will create new poems for a weekly rotating workshop schedule and will explore the ways in which the territory of the prose poem might enhance their poetry work.</p>	M 6:00-9:15 PM	In Person	Turcotte
ENG 494	<p style="text-align: center;">Novel Workshop I</p> <p>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 isn't clear, even to the author, until after she's completed an entire draft. In this course, we will do very little traditional workshoping and no revision. Instead we will do our best to muffle our inner critic 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. By the end of the term, writing 20 pages a week, students should have a complete first draft of approximately 200 pages.</p> <p>This is the first of a two-course sequence. The second course, ENG 495: Novels II: Revision, will run in Winter 2024 and include a more traditional workshop focusing on editing and revising the first 50-60 pages of the novel. Any student who has a completed manuscript of at least 200 pages can apply to take 495 without taking 494 first.</p> <p>Students who apply to ENG 494 should submit to Professor Johns-Trissler at rebecca.johns@depaul.edu a 2-3 sentence pitch and a short outline. It doesn't need to be a formally structured outline; a bullet list of main plot points will also do, as long as it gives me a good sense of the overall direction for the story. If you want some direction about which ideas to pitch, I'm happy to answer your questions over email.</p> <p>Once I have all the submissions I'll choose the students for the course. I'm hoping to have a final list before the end of Spring quarter.</p>	T 6:00-9:15 PM	In Person/ Flex	Johns- Trissler

ENG 509	<p align="center">Internship Course</p> <p>“Internship in English” is a four-credit course designed to complement your English course of study along with your internship experience (100 hours of internship work). Using reading (Can I Wear My Nose Ring to the Interview: Finding, Landing, and Keeping Your First Real Job, The Defining Decade: Why your twenties matter and how to make the most of them now, and the novel Island), the class applies its lessons to your internship and your future career. You will also seek guidance from DePaul’s Career Center and do an Information Interview and a Mock Interview with people on your career path. Overall, you will explore what makes work meaningful and strategies for career success. Note: You must secure an internship and Prof. Solis Green’s approval before you can be registered for this class. Otherwise, there is no pre-requisite or prior knowledge needed to take this course.</p>		BYAR Online	Green