

2024 Autumn Quarter Course Schedule

429	Studies in Renaissance Lit: Shakespeare and Rome	pre-1800	Heffernan	W 6:00-9:15
464	<p>American Authors: Mark Twain & Percival Everett</p> <p>This class will focus on Twain’s <i>The Adventures of Huckleberry Finn</i> and contemporary novelist Percival Everett’s 2024 novel <i>James</i>. In the twentieth century, <i>Huck Finn</i> went from being commonly taught in high school to banned from classrooms and libraries throughout the country. After decades of critical debate, and in the wake of a successful film adaptation of his 2001 novel <i>Erasure</i>, Everett has published <i>James</i>—a crucial revisitation and retelling of <i>Huck Finn</i> from the perspective of the enslaved Jim and, thereby, a response to both Twain and his critics. To help us understand both novels, we also will read Twain’s novella <i>The Tragedy of Pudd’nhead Wilson</i>, as well as criticism of Twain and Everett and/or relevant pedagogical theory that class members locate and present in seminar, and selections from critical race theory. Students will choose between a final research essay or a researched and fully developed classroom lesson plan. To do these writers and their work justice, all students in the course should be prepared to read these works sensitively and thoroughly, knowing that they necessarily will address painful topics, including the full spectrum of physical, psychological, and linguistic abuse that were central to the practices of slavery and racial discrimination in the nineteenth century, many of which continue through the present day.</p>	pre-1900	Dinius	T 6:00-9:15
473	<p>Teaching Creative Writing</p> <p>This on-campus hybrid course (meeting face-to-face 1/3, 2/7, 2/28, 3/7) will introduce students to several aspects of designing and implementing multi-genre creative writing workshops. To that end, the course will address two topics: • Subject matter (principles of effective fiction, poetry, and creative nonfiction writing) • Pedagogy (principles of good teaching) By the end of this course, students will synthesize two different pedagogical approaches for introductory creative writing courses (a 3-unit approach versus an 8-unit approach) by completing the course design of their own Introduction to Creative Writing course, including:</p> <ul style="list-style-type: none"> • Choosing textbooks • Designing units of instruction for each genre and across genres • Constructing a syllabus with course objectives, learning outcomes, units of instruction, reading and writing assignments, 		Johns-Trissler	TH 6:00-9:15 Meets On: 9/5, 10/10, 10/17, 11/7

	<p>grading policies, classroom policies, and a complete course schedule</p> <ul style="list-style-type: none"> • Planning specific lessons, including major (graded) and minor writing assignments • Developing rubrics for evaluating and grading student work and writing student responses • Organizing and running workshops • Writing a statement of teaching philosophy and a curriculum vitae 			
477	Topics in Publishing: Big Shoulders Publicity		Borcherts	TH 6:00-9:15
480	<p>Intro to Creative Writing: Telling Truths</p> <p>This course will introduce students to the genre of the creative nonfiction essay, which is to say pieces of writing that depict actual lived experience. We'll generate and identify good material; explore various narrative, lyric, and disjunctive forms; and navigate the definition and demands of telling the truth, all while pushing the bounds of what we can get away with on the page. Through workshop methodology and attention to revision, we'll embrace the full process of bringing a creative idea to life for readers. No previous creative writing experience required. This course is open to any student holding a bachelor's degree in any field.</p>		Morano	T 6:00-9:15
484	Writing Workshop Topics: Fiction		Ramirez	W 6:00-9:15
484	<p>Writing Workshop Topics: Time in Memoir</p> <p>All memoirs and narrative essays are in some way about time and all memoirists and narrative essayists wrangle with the difference between writing about the past and the present. This class focuses on the "now" and the "then" of the narrative arc—whether through compressing, extending, or fragmenting time, whether braiding, collaging or sticking with chronology, whether using hours, days, months, or years as scaffolding, or whether interrogating time itself as subject. Because memoirs and personal essays are both narrative and reflective, the writer must be at once an historian of place and space, a curator of memory, and an architect of sequence. How do memoirists and essayists encapsulate lifetimes and recreate spectacular hours, stretch time to create linkages between generations, pattern narration, and/or navigate the shifting citizenry of places? Students will try out various nonfiction</p>		Borich	TH 6:00-9:15

	narrative time management strategies and structures, participate in writing workshops, and submit a substantive revision.			
484	<p>Writing Workshop Topics: Poetry Sequence & Series</p> <p>This course will be an exploration of the craft of Creative Writing, focusing on the auto- and biographical poetry Sequence and Series. We will read, respond to and discuss the work of practitioners of the forms, and will create new work on a rotating workshop schedule.</p>		Turcotte	M 6:00-9:15
496	<p>Topics in Editing: Developmental Editing</p> <p>This class is designed to give students a theoretical and practical introduction to freelance developmental editing. Students in the course will perform a macro- and micro-edit on both a fiction manuscript and a nonfiction book proposal over the course of the term. The course will also cover the many facets of book creation, including factchecking, permissions, and editing as a field or career.</p>		Johns-Trissler	T 6:00-9:15
509 x-list ENG 392	<p>Internship</p> <p>“Internship in English” is a four-credit course designed to complement your English course of study along with your internship experience (100 hours of internship work). Using reading (Can I Wear My Nose Ring to the Interview: Finding, Landing, and Keeping Your First Real Job, The Defining Decade: Why your twenties matter and how to make the most of them now, and the novel Island), the class applies its lessons to your internship and your future career. You will also seek guidance from DePaul’s Career Center and do an Information Interview and a Mock Interview with people on your career path. Overall, you will explore what makes work meaningful and strategies for career success; as part of this larger mindfulness, I will ask you to download the Headspace meditation app and practice daily meditation as part of the course. Note: You must secure an internship and Prof. Solis Green’s approval before you can be registered for this class. Otherwise, there is no pre-requisite or prior knowledge needed to take this course.</p>		Green	BYAR - ONLINE ASYNC