

## Department of English, Undergraduate Program Course Descriptions

### Autumn Quarter 2015-2016 | | |

<u>Cr#</u>	<u>Sec</u>	<u>Title</u>	<u>Time</u>	<u>Instructor</u>
120	101	Reading Literature	TTH 2:40-4:10	Staff
130	101	Themes in Literature: Heroes and Anti-heroes	TTH 9:40-11:10	Brian Niro
201	101	Creative Writing	MW 11:20-12:50	Mark Turcotte
201	103	<p><b>Creative Writing</b></p> <p>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 <i>inexplicable</i>.</p>	TTH 9:40-11:10	Mark Arendt
201	104	<p><b>Creative Writing</b></p> <p>This course is intended to introduce creative writing as a practice, and includes lots of reading, writing, and revision with plenty of professorial and peer feedback. Like any practice, the process of learning to write creatively is twofold: first, you learn by careful observation how creative writing works; second, you take a crack at doing it yourself.</p>	TTH 4:20-5:50	Kathleen Rooney
211	101	Grammar and Style	TTH 2:40-4:10	Robert Meyer
218	101	Reading and Writing Fiction	TTH 1:00-2:30	Steve Ramirez
220	101	<p><b>Reading Poetry</b></p> <p>As its title indicates, this is a class on an activity, not a genre. In "Reading Poetry," 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. <i>This is a feature, not a bug; the more poems you read, the easier to enjoy they all become.</i> You will write several "close readings" in this class: essays on poems using techniques of attention that I will show you over the course of the quarter, modeled on samples of good writing about poetry by scholars and others.</p>	MW 4:20-5:50	Eric Selinger
220	102	<p><b>Reading Poetry</b></p> <p>Lyrical Power</p> <p>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</p>	TTH 9:40-11:10	Megan Heffernan

		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.		
220	103	<b>Reading Poetry</b> 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.	TTH 11:20-12:50	Mark Arendt
221	101	<b>Reading Prose</b>	TTH 11:20-12:50	Staff
221	102	<b>Reading Prose</b> ENG 221/Reading Prose is an intensive introduction to the main prose genres that students will encounter in the English major, including novels, short stories, literary non-fiction, and literary criticism. ENG 221 concentrates on how we use these texts as students of literature. You will discover and explore prose genres with which you may not be familiar and analyze these in terms of both content and form. ENG 221 emphasizes close analytical reading within larger narrative structures or patterns. By studying features such as narrative point of view, plot, character, setting, diction, style, tone, figurative language, and context, students will develop their understanding of the choices writers make and their effects on readers. The course also provides students with a basic introduction to literary research and criticism.	MW 4:20-5:50	David Gardiner
221	103	<b>Reading Prose</b>	TTH 1:00-2:30	Carolyn Goffman
231	101	<b>The Gothic: Monsters &amp; Villains</b> How do we define monstrosity and villainy, and how are those definitions historically and culturally dependent? This course will attempt to answer these questions through the study of some of the most influential and famous texts in the Gothic tradition. We will begin our exploration of the Gothic in the 18 <sup>th</sup> -century with Matthew Lewis’s scandalous and thoroughly bizarre novel <i>The Monk</i> . We will then move on to such Gothic classics as Mary Shelley’s <i>Frankenstein</i> , Bram Stoker’s <i>Dracula</i> , and Daphne du Maurier’s <i>Rebecca</i> , and we may end the quarter with more contemporary narratives, perhaps even drawn from film and television. Throughout the course, we will question what makes the monsters and villains in these stories so frightening, and what those fears say about the historical moments in which these texts were produced. We will also discuss why so many of these texts have had such lasting popularity and why monsters and villains have become among the most famous literary	MW 11:20-12:50	Jennifer Conary

		characters to capture the public imagination.		
265	101	<p><b>The American Novel</b></p> <p>This course provides an introduction to the historical development, multicultural scope, formal narrative techniques, and recurring thematic concerns of the American novel. Its underlying thesis is that the novel represents the nation’s primary philosophical and ideological dilemmas by dramatizing its key moral, political, and spiritual anxieties. Furthermore, such national dilemmas are inextricably linked with issues of individual identity. This course will thus attempt to understand how these two registers of identity, national and individual, have been conceived in the novel by studying works that portray the <i>existential crisis</i>, works that ask “where am I?,” “who am I?,” “what am I?,” and “how am I?” simultaneously. We will read stories of life-defining moments as characters struggle to create identities against social stereotypes, expectations, and pressures. We will address issues of identity and community—race, gender, class, ability—along with several concepts especially associated with America—Puritan morality, revolution, American exceptionalism, the American dream—and concepts of existential import—bad faith, alienation, subjectivity, temporality, mortality—to better understand the novel form’s capacity for sustaining extended speculation and commentary on crucial problems defining America and its citizens.</p> <p>Students will read longer novels, shorter novels, and graphic novels while reviewing relevant intertexts to verify the philosophical and aesthetic trends that inform these works. Works may be drawn from Herman Melville, Theodore Dreiser, William Faulkner, Saul Bellow, Toni Morrison, Bret Easton-Ellis, Alison Bechdel, Art Spiegelman, along with supplementary extracts from the fields of philosophy, psychology, art history, and literary criticism.</p>	MW 11:20-12:50	Keith Mikos
272	101	<p><b>Literature and Identity: Disability in Literature</b></p> <p><i>Diverse Traditions</i></p> <p>For roughly three decades now, Disability Studies (or Disability Theory) has made its impact felt across the Humanities by challenging prevailing notions of the normal or able body and focusing our attention on the lived experiences of disabled individuals. Our primary goal in this course will be to understand how insights from the history and theory of disability can be critically applied to works of literature and film. Some of the issues this will raise in our discussions include the following: questions of identity related to the disabled body, the relation of disability activism to other forms of identity politics (race, class, and gender), the socially-constructed status of the normal or able body, the difference between social and medical models of disability, and the role that cultural representations play in assigning meaning to disability, illness, and</p>	TTH 11:20-12:50	Christopher Eagle

		disease. We will apply these questions to fictional narratives, poetry, and films which portray a variety of different physical and mental disabilities including paralysis, deformity, disfiguration, locked-in syndrome, schizophrenia, mutism, blindness, and deafness.		
272	102	<p><b>Literature and Identity: Contemporary Women’s Memoir</b>  <i>Diverse Traditions</i></p> <p>In recent years, the memoir has become a tremendously popular literary form for women writers and readers. This course will explore why that is by foregrounding issues of truth, storytelling, and self-construction. We’ll read memoirs by women with a wide range of backgrounds and experience, all of whom explore, challenge, and complicate cultural constructions of gender. Their work will lead us into discussions of race, class, sexuality, friendship, motherhood, beauty, aging, violence, and empowerment. Students will have opportunities to write both analytically and creatively, drawing on their responses to the readings and on material from their own lives.</p>	MW 2:40-4:10	Michele Morano
275	101	<p><b>Literature and Film: Youth Culture in Lit &amp; Film</b></p> <p>ENG 275 introduces students to the comparative study of literature and film. All sections of ENG 275 analyze how stories change when adapted by new authors into different media for fresh audiences. Students in this section will study poems, short stories, novels, and movies that focus specifically on protagonists in their teens, twenties, and early thirties. We will not read “young adult literature” in this class. Rather we will focus on literary fiction that features young adults, as we build an understanding of how writers and directors fix the lives and experiences of young people to the page and the screen. Students may expect to read writers like Douglas Coupland, Jeffery Eugenides, and Joyce Carol Oates, as well as filmmakers like Peter Bogdanovich, Sophia Coppola, and Terry Zwigoff.</p>	TTH 4:20-5:50	James Phelps
275	401	<p><b>Literature and Film: Zombie Apocalypse</b></p> <p>This course looks at post-apocalyptic fiction and films, most of which feature zombies or zombie-like figures, to discover what the Zombie Apocalypse represents at different historical moments, including our own. Although there are several prototypical zombie novels in the nineteenth century, the zombie is a creature of late capitalism, representing twentieth and twenty-first century anxieties about labor, immigration, disease, class, sexuality, gender, technology, race, and national identity. We will trace the evolution of the zombie from accounts of Haitian voodoo in the 1930s to the zombie as a figure of displacement in the Cold War and Civil Rights era, and look at recent apocalyptic fiction, films, and games to analyze how zombies interrogate U.S. consumer culture from the 1970s onwards.</p>	MW 11:50-1:20 LOOP	Jaime Hovey

275	701	<b>Literature and Film: The Vietnam War</b> This course introduces different modes—fiction, memoir, history, film—in which Americans (including a Vietnamese American) have grappled imaginatively with a traumatic historical event. Our main critical tools will be the new historicism and gender theory. Major themes revolve around the issues of patriarchy--for instance, the question of how women's experience of war differs from men's--and the fine line between truth and fiction in war narratives.	W 6:00-9:15 PM	James Fairhall
284	101	<b>The Bible as Literature</b>	MW 2:40-4:10	Richard Jones
286	401	<b>Topics in Popular Literature: Detective Fiction</b> Moving from Edgar Allan Poe's investigators and Sir Arthur Conan Doyle's Sherlock Holmes to traditional hardboiled sleuths such as Chandler's Philip Marlowe and genre-bending experiments like Pynchon's <i>The Crying of Lot 49</i> , this course will explore detective fiction's place in literature and popular culture as well as representations of the genre in contemporary television and film. Course texts will include brief novels and short fiction by Jorge Louis Borges, Raymond Chandler, Agatha Christie, Tana French, and Thomas Pynchon. Visual media will include the BBC's Sherlock series and the Coen Brothers' <i>The Big Lebowski</i> .	TTH 1:30-3:00 LOOP	David Welch
290	101	<b>Intermediate Creative Nonfiction Writing</b> The digital age has ushered in a renaissance for the genre we call "creative nonfiction." Once relegated to the stuffy confines of obscure literary journals, creative nonfiction has never been more ubiquitous or lucrative. In this course, you'll explore its tried and true subgenres—memoir, essays, reviews, interviews/profiles, food writing—and new and new-ish subgenres—blogs, literary journalism, and multi-media homepages. You'll read and respond to various examples, choose three that interest you, and write your own. There will also be opportunities to revise and develop pieces you have already written and are working on.	TTH 2:40-4:10	Sarah Fay
291	101	<b>Intermediate Fiction Writing</b>	TTH 9:40-11:10	Emily Tedrowe
292	101	<b>Intermediate Poetry Writing</b> 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,	TTH 11:20-12:50	Kathleen Rooney

		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.		
300	101	<p><b>Composition and Style</b></p> <p>English 300 is an advanced writing course that introduces students to the elements of nonfiction prose style. This will involve the thoughtful reading and careful analysis of short nonfiction prose pieces, such as personal essays, memoirs, interviews/profiles, food writing and arts criticism, from both the current and previous century. These essays will not only vary in topic, but in purpose and audience as well. We will examine the stylistic choices made by the authors to accomplish their purpose and to meet the expectations of their audiences with the hope that students will be able to model these strategies in their own writing. The assignments will offer instruction in invention, arrangement, language play, imitation, and experimentation at the word, sentence, and paragraph level. Another component of the course is peer review. This workshop format will emphasize revision and the examination of multiple points of view about each essay.</p>	MW 1:00-2:30	Janet Hickey
307	101	<b>Advanced Fiction Writing</b>	TTH 2:40-4:10	Dan Stolar
308	101	<b>Advanced Poetry Writing</b>	MW 2:40-4:10	Mark Turcotte
309	101	<p><b>Advanced Topics in Writing: Humor Writing</b></p> <p>This course will take a serious look at how humor works on the page. To develop their own comic styles, students will be asked to closely examine comedic works in various genres. Studying work by masters of the craft, we will learn about comedic dynamics and about the elements of humor (irony, pun, parody, satire, hyperbole, bombast, malapropism, etc.). The goal is to give students new tools to make use of humor in their own writing.</p>	MW 11:20-12:50	Miles Harvey
309	102	<p><b>Advanced Topics in Writing: RI: Historical Fiction</b></p> <p><i>Research-Intensive</i></p> <p>In this combination <b>research-intensive</b> seminar and writing workshop, we will be reading fiction that highlights the intersection of history and fiction, memory and imagination, fact and invention, including such books as Alice Hoffmann’s <i>The Dovekeepers</i>, Frances de Pontes Peebles’s <i>The Seamstress</i>, A.S. Byatt’s “Morpho Eugenia,” and Edward P. Jones’s <i>The Known World</i>, among others. In our craft discussions and workshops, we will consider how each author retrieves, recreates, and then reinvents the past, a past that inevitably weaves itself into the present.</p>	MW 2:40-4:10	Rebecca Johns Trissler

		Keeping in mind the demands of historical fiction in terms of setting and characterization, we will explore the elements that define strong fiction writing across genres (point of view, plot, theme, and metaphor, to name a few) and learn how to incorporate them into our own writing as we create new, original historical-fiction stories.		
309	103	<p><b>Advanced Topics in Writing: Youth and Malice</b></p> <p>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.</p>	TTH 2:40-4:10	Kathleen Rooney
309	701	<p><b>Advanced Topics in Writing: Tension, Conflict, Risk</b></p> <p>Writers thrive on conflict, tension, and risk (on the page, hopefully, not in life). In this multi-genre course, you’ll discover how this blessed triumvirate (conflict, tension, risk) produces writing that makes readers feel as if the tops of their heads were taken off (as Dickinson put it). You’ll take a closer look at your poems, fiction, or nonfiction (or all three) and find ways to create friction, cultivate discord, and incite risk on the macro and micro levels. In other words, you’ll learn how to raise the stakes and create textual tension (no pun). Some of the questions addressed will include, <i>Why is conflict among characters and between the protagonist and his or her world necessary in a work of fiction? Do great poems need tension and if so how is that achieved without a narrative? How does nonfiction (memoir, essays) take risks while still abiding by “the truth” and the facts?</i> This course is open to writers of all genres.</p>	T 6:00-9:15 PM	Sarah Fay
310	101	<p><b>English Literature to 1500</b></p> <p>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.</p> <p>You are not expected to have previous knowledge of medieval literature, but</p>	TTH 2:40-4:10	Lesley Kordecki

		<p>you will be expected during the term to learn the historical and linguistic forces that helped shape this literature.</p> <p>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.</p>		
<b>320</b>	<b>101</b>	<p><b>English Renaissance Literature</b></p> <p>Inventing Poesy</p> <p>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.</p>	<b>TTH 1:00-2:30</b>	<b>Megan Heffernan</b>
<b>328</b>	<b>101</b>	<p><b>Shakespeare</b></p> <p>Studies the comedies and tragedies of William Shakespeare. Special attention will be given to issues of gender and religion. We will also look at questions of genre and study Shakespeare's relation to early modern English culture. A final goal is, quite simply, appreciation: I hope that students who complete the course will learn to value Shakespeare's literary artistry and, most particularly, the brilliance of his plays.</p>	<b>MW 9:40-11:10</b>	<b>Paula McQuade</b>
<b>330</b>	<b>101</b>	<p><b>Restoration and 18th Century Literature</b></p> <p>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.</p>	<b>MW 11:20-12:50</b>	<b>Richard Squibbs</b>



355	101	<b>Modern Irish Literature RI: Modern Irish Literature</b> <i>Research-Intensive</i> Modern Irish Literature introduces Irish literature written in English from the Literary Revival of the late 19th and early 20th centuries to the present. Besides Joyce and Yeats, three dramatists—Synge, O'Casey and Ireland's most distinguished living playwright, Brian Friel—will be covered. Additional authors include Ireland's best-known contemporary novelist, Roddy Doyle, as well as Edna O'Brien, Seamus Heaney and Eavan Boland.	TTH 1:00-2:30	James Fairhall
361	101	<b>American Literature 1830-1865</b> ENG 361 covers what is commonly called the “American Renaissance,” a period from roughly 1830-1865. Considered the seedbed of American literary culture, this period saw the emergence of the first truly American authors of classic stature as they addressed the key moral, aesthetic, philosophical, and social issues that gave rise to the American imagination. This course will familiarize students with the principle writers of this important era, as well as the primary historical and cultural concepts manifested in their works. We will study the period’s transcendentalist essays, murky short stories, rule-changing poetry, and timely novels, along with contemporary reviews, thought-provoking intertexts, and informative letters/criticism written by and exchanged amongst our authors. We will examine questions of nationalism, existentialism, and identity, the formal techniques of romanticism, nature as an aesthetic object, the representation of gender and race, and the institution and abolition of slavery, to better comprehend the time and place of this “renaissance” and it’s continuities in the history of ideas. Authors may include Edgar Allan Poe, Ralph Waldo Emerson, Margaret Fuller, Nathaniel Hawthorne, Emily Dickinson, Frederick Douglass, Herman Melville and others.	MW 9:40-11:10	Keith Mikos
362	101	<b>American Literature 1865-1920</b>	TTH 11:20-12:50	June Chung
363	101	<b>American Literature Since 1920</b>	MW 9:40-11:10	Billy Johnson Gonzalez
369	101	<b>Topics in American Literature: RI: Modernist Women Writers</b> <i>Diverse Traditions</i>	TTH 1:00-2:30	June Chung
377	701	<b>Topics in Editing and Publishing: Editing</b> The class is designed to give you both a theoretical and practical introduction to editing. It will encompass three aspects of editing: 1) Macro-editing, which involves broadly imagining and re-imagining a written work; 2) self-editing of a publishable piece of poetry (3-5 poems), short story, or an essay; and 3) learning about editing as a field or career. Ultimately, we will learn systematic methods for editing, but also, and perhaps more importantly, we will develop an appreciation for and enjoyment of editing that will make our writing better and more fun to do.	M 6:00-9:15	Chris Green

377	702	<p><b>Topics in Editing and Publishing: Book Launching/Publicity</b></p> <p>Writing and editing the book is only the first step in the publishing process. Once a book hits the shelves, how do readers learn about it? This course will examine the various aspects of book promotion, incorporating traditional publicity (print and broadcast) with new and emerging publicity tactics (blogs and social media). Using DePaul's Big Shoulders project as a guide, students will learn the process of publicizing and marketing a book, explore how that process differs depending on the genre and target audience, and gain a deeper understanding of why some books hit bestseller lists and others remain unknown.</p>	M 6:00-9:15	Dana Kaye
378	101	<p><b>Literature and Social Engagement: One Book One Chicago</b></p> <p>The central text for this course will be Chicago Public Library's 2015 One Book, One Chicago selection (TBA). The course will explore literary representations of citizenship while asking students to consider the role of citizenship and community service within their lives. Other course texts will include Eduardo C. Corral's <i>Slow Lightning</i>, Claudia Rankine's <i>Citizen: An American Lyric</i>; and George Saunder's <i>The Brief and Frightening Reign of Phil</i>. 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.</p>	TTH 4:20-5:50	David Welch
382	101	<p><b>Major Authors: William Faulkner</b></p>	MW 1:00-2:30	Bill Johnson Gonzalez
386	101	<p><b>Popular Literature: Popular Romance</b> <i>Diverse Traditions</i></p> <p>English 386 will introduce you to the "popular romance novel," the most popular of popular literatures (in the United States, at least) in the 20<sup>th</sup> and 21<sup>st</sup> centuries, and to the critical debates that have swirled for decades about the aesthetic worth, commercial appeal, and socio-political implications of popular romance fiction. Particular attention will be paid to the new wave of popular romance criticism that began in the mid-2000s, and our focus will be on novels from the past two decades, including some very recently published work. Emerging trends in publishing and authorship, including self-publishing and self-promotion through social media, will be discussed. Our course will include both heterosexual and LGBTQ romances; please note that several of the texts are sexually explicit, and at least one may be explicitly religious. Students uncomfortable with such material should keep this in mind when deciding whether or not to take the class.</p>	MW 1:00-2:30	Eric Selinger
389	102	<p><b>Topics in Comparative Literature: Modern European Novel</b></p> <p>This course offers a survey of masterpieces of the European novel from the 19<sup>th</sup> and early 20<sup>th</sup> centuries. It will also be an introduction to the major literary</p>	TTH 2:40-4:10	Christopher Eagle

		<p>'schools' of that period (Realism, Naturalism, Aestheticism, and Modernism), and so we will pay particular attention to how different novelists react to and compete with one another, rejecting each other's approaches to the Novel and asserting the superiority of their own. We will begin with an intensive study of the masterpiece of French realism, Flaubert's <i>Madame Bovary</i>. We will then turn to Zola's <i>Therese Raquin</i>, in order to see the greater emphasis Naturalism places on the city and the body. Then we will turn to Oscar Wilde's <i>The Picture of Dorian Gray</i>, once described as "the first French novel ever written in English." We will explore the French influences of Wilde's aestheticism, along with how Wilde's obsession with beauty and sensual pleasure came as a direct reaction against Zola's Naturalism. Finally, if time permits, we will read Kafka's <i>The Trial</i> as an example of the Modernist novel, focusing on its surreal portrayal of interiority and alienation in modern urban life.</p>		
390	101	<p><b>Senior Capstone: Theories of Literature &amp; Literary Change</b></p> <p>By the time you're a senior English major you've undoubtedly spent lots of time reading literature in relation to history. It's become commonplace to regard novels, poems and plays as primarily reflecting, or otherwise engaging with, the social and political currents of their time. It's far less common, however, for students to have extensively studied the histories of literature itself: histories of the very idea of literature as a distinctive realm of human endeavor; histories of various literary forms as they've developed and changed across time; and histories of the ways in which literary works have been read and interpreted in different historical moments. In this Capstone, we will focus on literature and literary history as phenomena worthy of study in their own right. We will begin at the beginning, reading foundational writings on the nature of literature by Plato, Aristotle and Horace. We will then follow the history of writings in English concerning literary creation, and the literary experience, up through the early twentieth century. The course will conclude with an exploration of a range of modern theoretical works that present the writing of literary history as a uniquely fascinating, if problematic, enterprise.</p>	MW 2:40-4:10	Richard Squibbs
392	701	<p><b>Internship</b></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 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</p>	<p>Online  By permission  Contact  <a href="mailto:cgreen1@depaul.edu">cgreen1@depaul.edu</a></p>	Chris Green

		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.		
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