

Department of English, Graduate Programs Course Descriptions				
Autumn Quarter 2015-2016				
Cr#	Sec	Title	Time	Instructor
DHS 500		<p><b>Introduction to Digital Humanities</b></p> <p>Digital Humanities, or just simply “DH,” is the name for a set of software-based tools and methods used in humanities research. Digital Humanities work is all around us, from databases to interactive storytelling apps; from innovative mapping and visualization methods for literary history to new collaborative platforms for research and teaching. In DHS 500 we will examine and evaluate some of the innovative work being done in DH, develop hands-on experience with a variety of powerful tools and methods, and participate in ongoing DH projects employing text analysis, mapping and visualization of cultural objects and datasets, and the publication of results across several media.</p> <p><i>If you're interested in this course and would like further information on how to register, contact Professor John Shanahan, <a href="mailto:jshanaha1@depaul.edu">jshanaha1@depaul.edu</a></i></p> <p><i>Elective in the MAE and MAWP programs. The course is required for the Graduate Certificate in Digital Humanities.</i></p>	M 6:00-9:15 PM	John Shanahan
407	101	<p><b>Language and Style for Writers</b></p> <p><i>MAE: Core Requirement; Elective</i></p> <p><i>MAWP: Studies in Language and Style; LLPT elective if not taken for L&amp;S requirement; open elective</i></p>	T 6:00-9:15 PM	Robert Meyer
429	101	<p><b>Topics in Renaissance Literature: Revenge Tragedies—Shakespeare and Friends</b></p> <p>Elizabethan and Jacobean revenge tragedies share a yearning for justice, and with it, an implicit critique that there's something amiss in society's usual hierarchies and means of taking care of social inequities. An avenger- usually an everyman (or woman) inherits a problem not of their own making, and their own moral strength is tested in this search for justice. Revenge tragedies often involve an examination of the place of the spiritual world in rectifying everyday wrongs, and along with a glance at unequal political structures and corrupt leaders, they often feature family structures that are corrupt, upside down. Incest, violence, bloodiness, cannibalism—in these plays, we often see humans stretched to their limit. And we also see some innovative theatrical tactics at work, including innovative ways of depicting killing, torture and other suffering on stages that had limited means of doing so. Spectacle remains very important to revenge tragedies as well. Among the questions that we will think about: what is virtue and justice? How might gender be involved in the study of revenge? What are the theatrical as well as ethical uses of graphic as well as suggested violence? Might we think of these as fantasies, or reflecting basic social realities? Are they dangerous? Pleasurable? Both? How do these tragedies make use of the past and how do they continue to be reinvented in the future? As we'll find, a study of revenge tragedies helps us to think about the continuous relationship between gender, class, nationality, power and</p>	TH 6:00-9:15 PM	Francesca Royster

		theater. <i>MAE: Renaissance Requirement; Elective</i> <i>MAWP: LLPT elective; open elective</i>		
432	101	<b>Studies in Restoration and 18th Century Drama</b> This course will explore issues of genre, performance, and sexuality in some dazzling plays of the period 1660-1780. Authors will include Wycherley, Behn, Etherege, Cavendish, Dryden, Racine, Congreve, Gay, Fielding, Lillo, Townley, Goldsmith, and Sheridan. Topics we'll cover include the first actresses and the performance of gender; illusion, disguise, and epistemology; generic instability and innovation; the comedy of manners; adaptations of Shakespeare. <i>MAE: 18<sup>th</sup> Century Requirement; elective</i> <i>MAWP: LLPT elective; open elective</i>	W 6:00-9:15 PM	John Shanahan
449	101	<b>Topics in 19th Century British Literature: Romantic Balladry, Then/Now</b> This class explores the evolution of the ballad form from works by Gottfried Burger, to Walter Scott's translations of Burger, and the influence on British ballads as well as the famous Lyrical Ballads (1798) of Wordsworth and Coleridge. We will discuss Wordsworth's Lyrical Ballads, Mary Robinson's Lyrical Tales, Walter Scott's "Minstresly of the Scottish Border", "Lady of the Lake", "Lay of the Last Minstrel", Bride of Lammermoor, Burger's Leonora, Byron's "The Corsair", Thomas Moore's Irish Melodies, with a brief nod towards Bob Dylan's "Joey", "Hurricane" and Gordon Lightfoot's "Wreck of the Edmund Fitzgerald" and other modern balladeers (some chosen by students in the class). Creative writers working on long poems and ballads are encouraged to attend. <i>MAE: 19<sup>th</sup> Century Requirement; elective</i> <i>MAWP: LLPT elective; open elective</i>	M 6:00-9:15 PM	Jonathan Gross
451	101	<b>Topics in Modern British Literature: EM Forster &amp; Virginia Woolf</b> Woolf's and Forster's writing styles differ markedly from one another, but their novels address many of the same concerns, including the impact of rapid urbanization, changing gender roles, non-conformist sexualities, class relations, and the relationship between Britain and its colonies, especially India. Both also wrote influential essays on the art of fiction, including Forster's <i>Aspects of the Novel</i> (in which he famously distinguishes between plot and story and between round and flat characters) and Woolf's essays "Modern Fiction" and "Mr. Bennet and Mrs. Brown" (in which she defends modernist experiments with such elements as plot and character). This course will examine the transition from Edwardian to Georgian and modernist writing through the study of major novels by E. M. Forster ( <i>Howard's End</i> , <i>Passage to India</i> , and <i>Maurice</i> ) and Virginia Woolf ( <i>Mrs Dalloway</i> , <i>To the Lighthouse</i> , <i>Orlando</i> , and <i>The Waves</i> ) alongside the social and cultural conditions in early-twentieth-century Britain that helped to shape their work.	W 6:00-9:15 PM	Rebecca Cameron

		MAE: 20 <sup>th</sup> /21 <sup>st</sup> Century Requirement; elective MAWP: LLPT elective; open elective		
472	101	<b>Literary Theory</b> Study of the theoretical foundations of literary criticism, exemplified by major texts from ancient Greece to the present.  MAE: Core Requirement MAWP: LLPT elective; open elective	T 6:00-9:15 PM	Lesley Kordecki
474	101	<b>Teaching Literature</b>  <b>MAE: elective</b>  <b>MAWP: LLPT elective; open elective</b>	M 6:00-9:15 PM	Anne Clark Bartlett
477	101	<b>Topics in Publishing: Book Launching/Publicity</b> 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.  <i>MAE: elective</i>  <i>MAWP: LLPT elective; open elective</i>	M 6:00-9:15 PM	Dana Kaye
480	101	<b>Introduction to Creative Writing</b> This course will introduce graduate students to creative writing techniques, practices, and vocabulary, as well as to the workshop method of learning. Genres will include fiction, creative nonfiction, and poetry. Note: this course is appropriate for students with little or no background in creative writing and is open to all DePaul graduate and non-degree-seeking students with a bachelor's degree in any field.  <i>MAE: Elective</i>  <i>MAWP: With permission of Program Director, Michele Morano</i>	<b>M 6:00-9:15 PM</b>  <i>By permission</i> Contact Michele Morano <a href="mailto:mmorano@depaul.edu">mmorano@depaul.edu</a>	Michele Morano
484	101	<b>Writing Workshop Topics: Creative Nonfiction Forms: Lyric, Essay, Memoir, Reportage</b> In this course we read, write, workshop, and discuss across the diverse sub-genres of contemporary creative nonfiction, including the lyric essay, the personal essay, literary reportage, the nonfiction short, literary memoir, graphic memoir, hybrids, and even (at the end, for anyone interested) the video/film essay. Students will try out various nonfiction varieties and structures, participate in writing workshops, and turn in a substantive revision in the nonfiction form of their choosing.  <i>MAE: elective</i>  <i>MAWP: Writing Workshop requirement; open elective</i>	T 6:00-9:15 PM	Barrie Jean Borich
484	102	<b>Writing Workshop Topics: Speculative Fiction</b>	W 6:00-9:15 PM	Rebecca Johns Trissler

		<p><b>Hybrid</b></p> <p>Some writers see the world as it is and try to replicate it. Others look at the world and ask, "What if...?" In this course, we will read and write works of speculative fiction, fiction that asks what the world would be, could be, under different circumstances. We will study the narrative design of successful works of speculative fiction (including the sub-genres of magic realism, alternative history, post-apocalyptic, horror, dystopia, science fiction, and heroic fantasy), dissecting it in an attempt to understand what defines the genre. Is the hallmark of good science fiction an emphasis on setting, technology, or the future, or is it on the human relationship with all three? Does fantasy rely exclusively on elves and wizards, or can it have something to say about the world we live in?</p> <p>Keeping in mind the demands of speculative 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 a new, original speculative fiction story. We will take risks in the writing of our stories, and move past pre-conceived notions of speculative fiction as a limited genre.</p> <p><i>MAE: elective</i>  <i>MAWP: Writing Workshop requirement; open elective</i></p>	<p><b>Hybrid</b></p> <p>Face-to-Face Meeting            Dates:            9/16, 9/30, 10/14,            10/28, 11/11. Final will            be due 11/18</p>	
490	101	<p><b>Writing for Magazines</b></p> <p>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.</p> <p><i>MAE: elective</i>  <i>MAWP: Writing Workshop requirement; open elective</i></p>	TH 6:00-9:15 PM	Ted Anton
492	101	<p><b>Writing Fiction</b></p> <p><i>MAE: elective</i>  <i>MAWP: Writing Workshop requirement; open elective</i></p>	TH 6:00-9:15 PM	Dan Stolar
493	101	<p><b>Writing Poetry</b></p> <p><i>MAE: elective</i>  <i>MAWP: Writing Workshop requirement; open elective</i></p>	W 6:00-9:15 PM	Richard Jones
496	701	<p><b>Editing</b></p> <p>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</p>	M 6:00-9:15 PM	Chris Green

		<p>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.</p> <p><i>MAE: elective</i> <i>MAWP: LLPT elective; open elective</i></p>		
509	101	<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 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.</p> <p><i>MAE: elective – registration by permission</i> <i>MAWP: elective – registration by permission</i></p>	<p><b>Online</b> <b>By permission</b> Contact Chris Green <a href="mailto:cgreen1@depaul.edu">cgreen1@depaul.edu</a></p>	<b>Chris Green</b>
509		<p><b>Two-Year College Teaching Internship and Online Course in Two-Year College Teaching</b></p> <p>In this ENG 509 (Independent Study), students are assigned an internship at an area two-year college where they work alongside an experienced instructor for one semester (16 weeks). This class also requires completion of an on-line course that accompanies and supports the internship. Students register for ENG 509 for one quarter; on-line course and on-site work are completed during the 16-week semester; a final Portfolio and Reflective Essay are due within one month after completion of the internship. Admission to this class is by application to Dr. Goffman: <a href="mailto:cgoftman@depaul.edu">cgoftman@depaul.edu</a>.</p> <p><i>MAE: elective – Admission by application</i> <i>MAWP: elective – Admission by application</i></p>	<p>Admission to this class is by application to Carolyn Goffman <a href="mailto:cgoftman@depaul.edu">cgoftman@depaul.edu</a></p>	<b>Carolyn Goffman</b>