

## Winter Quarter 2014-2015 : Department of English : Course Descriptions : October 23, 2014

Cr#	Course Description	Day/Time	Faculty
401-201	<p><b>History of the English Language</b>                      This course will use methods of historical linguistic theory along with analyses of written texts to trace the development of the English language from Proto-Indo-European up to its present-day forms. Much attention will be given to social and historical events that led to language change and to the role of literature in illustrating the form of the language at its various stages of development. Principal topics covered include historical and comparative linguistics, methods of reconstruction, theories of language change, the structures of Old, Middle, and Modern English, language standardization and issues of correctness, pidgin and creole languages, lexical change, and recent innovations in the language. In this course students will write three short papers (approx. 4 pp. ea.). There will be two short tests (90 mins.) and a comprehensive final exam.</p> <p><i>MAE: Core Requirement; Elective</i>  <i>MAWP: Studies in Language and Style; LLPT elective; open elective</i></p>	M 6:00-9:15 PM	Sirles, Craig
407-201	<p><b>Language and Style for Writers</b>                      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 an overview of the structures of American English, including types of words, types of simple sentences, verb phrases, compounding, transformations and other sources of complexity. Attention then turns to an application of this knowledge, in which students will both employ and analyze a variety of basic and increasingly sophisticated techniques. Throughout the course, students will do a number of written assignments (e.g., sentence combining, short syntactic analyses assignments). There will also be two tests and a culminating project in which students will analyze and critique the predominant stylistics features of their own prose.</p> <p><i>MAE: Core Requirement; Elective</i>  <i>MAWP: Studies in Language and Style; LLPT elective; open elective</i></p>	T 6:00-9:15 PM	Meyer, Robert
429-201	<p><b>Topics in Renaissance Literature: Renaissance Revenge Drama</b>                      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</p>	M 6:00-9:15 PM	Royster, Francesca

	<p>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 theater.</p> <p><i>MAE: Renaissance requirement; elective</i>  <i>MAWP: LLPT elective; open elective</i></p>		
<b>459-201</b>	<p><b>Topics in Modern British Literature: Joyce, Yeats &amp; the Irish Revival</b></p> <p>The Irish Revival was one of the most exciting periods in literary history, raising issues of national identity and cultural mobilization that resonate more broadly. It also produced some of the greatest writers in the English language, most notably the poet W.B. Yeats and the novelist 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 revitalise 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. It traces Yeats's later career as a great poet and the perennial but problematic presence in his poetry of his beloved Maud Gonne, the political radical.</p> <p>The course also explores the work of two fiction writers of the time, James Joyce and George Moore. Joyce stood apart from the revival and struggled with the legacy of the Dublin from which he had come and which he saw as a centre of paralysis in order to forge an artistic identity for himself. Moore had initially been part of the revival but then became a skeptic. Since the recent film, 'Albert Nobbs, with Glenn Close, there has been renewed interest in his fiction, much of which explores issue of gender and sexuality.</p> <p><i>MAE: 20th/21st Century requirement; elective</i>  <i>MAWP: LLPT elective; open elective</i></p>	<b>TH 6:00-9:15 PM</b>	<b>Murphy, James H.</b>
<b>466-201</b>	<p><b>Studies in American Poetry</b></p> <p>Personal and political, local and global, difficult and accessible, lyrical and experimental, polished and (ostensibly) improvised, sacred and secular, familiar and estranging: these are some of the axes with which we can plot the trajectories of modern and postmodern American poetry. This Winter Quarter, we will explore those trajectories through extensive readings in four contrasting African American poets: Robert Hayden, Lucille Clifton, Nathaniel Mackey, and Harryette Mullen. We will situate their work in a range of literary and cultural contexts, including Eliotic and popular modernism, the Black Arts Movement, the New American Poetry (especially the work of Robert Duncan and Charles Olson), Language poetry, and the French group Oulipo. We will read selections from the authors' prose</p>	<b>W 6:00-9:15 PM</b>	<b>Selinger, Eric</b>

	(essays, memoirs, fiction, criticism) as well as their verse, and when possible we will explore their on-line audio and video presences through PennSound, the Poetry Foundation, and other archives. <i>MAE: 20th/21st c. Requirement; elective</i> <i>MAWP: LLPT elective; open elective</i>		
<b>471-201</b>	<b>Bibliography and Literary Criticism</b> <i>Hybrid Course</i> ENG 471 is an introduction to bibliography and literary research methods. Our means for investigating these fundamental topics for graduate study in the humanities is via three units: critical bibliography, old and new media interfaces, and interactivity. Early modern print culture will be our starting point, but we will cover theoretical topics in media history from the first decades of printing to the present. MAE: Core requirement	<b>TH 6:00-9:15 PM</b> (Hybrid) Class meets face-to-face: 1/8, 1/22, 2/5, 2/26, and 3/12.	<b>Shanahan, John</b>
<b>472-201</b>	<b>Studies in Literary Criticism</b> Study of the theoretical foundations of literary criticism, exemplified by major texts from ancient Greece to the present. <i>MAE: Core requirement</i> <i>MAWP: LLPT elective; open elective</i>	<b>T 6:00-9:15 PM</b>	<b>Kordecki, Lesley</b>
<b>475-201</b>	<b>Topics in Literature: Digital Humanities</b> This course introduces students to selected digital humanities projects focused on nineteenth-century American literature, to a range of critical and theoretical readings on digital humanities as an emerging field, and to some tools for undertaking humanities research in new ways. As DH is a huge and emerging discipline, and as a vast and expanding canon constitutes American literature, we will only scratch the surface of both in this quarter-long course. What we accomplish will be significant, though, including the following course goals: <ul style="list-style-type: none"> <li>• Students will become familiar with examples of current digital humanities research in nineteenth-century American literature, and with current theories of digital humanities as an emerging field</li> <li>• Students will speak and write fluently about both American literature and the digital humanities, broadly conceived, including current research, ongoing debates, challenges, and their own participation in and contributions to the field of American literature and the discipline of DH.</li> <li>• Students will learn to evaluate digital humanities research critically.</li> <li>• Students will carefully develop a scholarly voice in their course presentations and papers as well as a public presence as respectful and engaged scholars through blog posts.</li> </ul> <i>MAE: 20th/21st century requirement; elective</i> <i>MAWP: LLPT elective; open elective</i>	<b>M 6:00-9:15 PM</b> <b>(Updated 10/23/14)</b>	<b>Dinius, Marcy</b>
<b>476-201</b>	<b>Topics in Genre and Form: Narrative Strategies</b> English 476 is a course is a <i>craft</i> course on contemporary novels. When I say <i>craft</i> , I mean that we'll look at these books as aspiring novelists ourselves, asking what we can learn from these books for our own writing, and for the most part we'll respond with our own creative writing. We will look at novels	<b>TH 6:00-9:15 PM</b>	<b>Stolar, Dan</b>

	<p>like an apprentice car mechanic might look at a Porsche’s engine, like an apprentice craftsmen might approach a well-made home--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 <i>what</i> does this mean, we’ll ask the question <i>how</i> does this mean. How does the writer accomplish what he or she accomplishes? Where, even, does the writer fail? 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.</p> <p><i>MAE: elective</i>  <i>MAWP: LLPT elective; open elective</i></p>		
477-201	<p><b>Topics in Publishing: American Literary Magazine—Idealists and Happy Fools</b>  <b>Hybrid Course</b></p> <p>“There will always be idealists and happy fools, so there will always be literary magazines.”  Rob Spillman of <i>Tin House</i></p> <p>This course examines the American literary magazine, from inception to contemporary practice. We explore the missions, functions, styles, personalities, experiments and aesthetics of select little magazines and literary journals published from the early 20th century to the present day, particularly those representative of great moments of change in both political and literary culture. Class participants compare and contrast the ways literary journals develop in response to changing times, in keeping with innovations in literary form and in tandem with changes in publishing technologies, and analyze the literary journal’s relationship to both book publishing and individual authors’ careers. Work in this class includes close examination of a variety of literary magazines, reading of contemporary scholarship about the literary journal, online class discussion and independent research, development of a prospectus for your own print, online or hybrid literary magazine that speaks to present-day literary forms and themes, and participation in manuscript deliberations for <i>Slag Glass City</i>, a new nonfiction journal built around urban sustainability themes.</p> <p>This class will meet primarily online, with three special topic face-to-face meetings, 1/13, 2/17, 3/10. We will also have one or two OPTIONAL Friday or Saturday field trips sometime between 23 January and 27 February, times TBA. Students who cannot arrange to join us will be asked to visit the sites on their own, or complete alternate work.</p> <p><i>MAE: elective</i>  <i>MAWP: LLPT elective; open elective</i></p>	<p><b>T 6:00-9:15 PM</b>  (Hybrid)  Class meets face-to face:  1/13, 2/17, 3/10</p>	<p><b>Borich, Barrie Jean</b></p>
484-201	<p><b>Writing Workshop Topics: Poetry and The Work of Seeing</b></p> <p>The best descriptions describe consciousness, the mind playing over the world of matter, finding something various and complex enough to reflect back the complexities of the self that’s doing the looking. We will study and practice poetic techniques that allow us to capture the unsayability of what being is. In particular, we will study poets such as Elizabeth Bishop, Robert Lowell, and Ted Hughes to learn how they achieve a sense of liberating uncertainty.</p> <p><i>MAE: elective</i>  <i>MAWP: Writing Workshop requirement; open elective</i></p>	<p><b>M 6:00-9:15 PM</b></p>	<p><b>Green, Chris</b></p>

<p><b>484-202</b></p>	<p><b>Writing Workshop Topics: Writing the Personal Essay</b>  The best definition of a personal essay is perhaps the simplest one: an essay with personality. In this course we'll study a variety of personality-infused essays, drawn from subgenres such as short memoir, travel writing, lyric meditation, profile, and cultural commentary. Throughout all stages of the writing process, from generating ideas through revision and workshop, we'll practice the art of crafting insightful, seductive, true essays that leave readers both satisfied and wanting more.  <i>MAE: elective</i>  <i>MAWP: Writing Workshop requirement; open elective</i></p>	<p><b>T 6:00-9:15 PM</b></p>	<p><b>Morano, Michele</b></p>
<p><b>484-203</b></p>	<p><b>Writing Workshop Topics: Novel II - Revision</b>  This course will focus on editing and revising the novel form, using published novels and student work to demonstrate how fictional elements work together to create an organic whole. Students will discover how successful novelists shape their stories using point of view, form, tone, characterization, plot, narrative time, significant detail, and precise language, along with higher-form issues like counterpointed characterization, narrative structure, and pacing. These craft elements we will use as guidelines, not limitations, in the revising of our own novels. We will discuss student manuscripts in a space that encourages honest criticism, always balanced by respect for the writer. In class and during individual conferences, we will explore strategies for revision of each student's work.   This is the second course of a two-course sequence. Any student who has a completed manuscript of at least 60,000 words can take Novels II without having first taken Novels .  <i>MAE: restricted to students who took 484 The Novel in Autumn Quarter</i>  <i>MAWP: WW requirement; elective, but see restrictions</i></p>	<p><b>TH 6:00-9:15 PM</b></p>	<p><b>Johns Trissler, Rebecca</b></p>
<p><b>484-204</b></p>	<p><b>Writing Workshop Topics: Authors as Editors</b>  In this class—a unique collaboration between DePaul and the graduate creative-writing program at the University of Birmingham in England—students will act as both authors and editors to practice the art of revision. Throughout the quarter, students will engage in on-line exchanges with their colleagues in England, sharing work, doing peer mentoring and executing close edits of each other's prose. This course is open to all writers of fiction and narrative nonfiction (i.e., essays that tell a story). On the first day of class, participants will be required to submit two short works of fiction or nonfiction, which they will then revise as part of an editorial collaboration with English colleagues. The course will also involve at least two mandatory joint sessions with University of Birmingham students on Saturday mornings.  <i>MAE: elective</i>  <i>MAWP: WW requirement; open elective</i></p>	<p><b>W 6:00-9:15</b></p>	<p><b>Harvey, Miles</b></p>
<p><b>491-201</b></p>	<p><b>Science Writing</b>  A fun introduction to a fast-growing field every bit as creative as poetry and fiction, this workshop introduces students to writing about health, nature, science and recreation. Includes visits from professional guest speakers and field trips. Absolutely no prior science background is necessary.  <i>MAE: elective</i>  <i>MAWP: WW requirement; open elective</i></p>	<p><b>W 6:00-9:15 PM</b></p>	<p><b>Anton, Theodore</b></p>

<b>509-201</b>	<p><b>Internship Online Course</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.</p> <p><i>MAE: elective - registration by permission</i></p> <p><i>MAWP: elective - registration by permission</i></p>	<p><b>Registration By Permission</b></p> <p>Contact <a href="#">Chris Green</a></p>	<p><b>Green, Chris</b></p>
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