

**Department of English, Graduate Programs Course Descriptions**

**Winter Quarter 2015-2016 | | |**

***This schedule is tentative. Courses, times, and instructors may change before Winter Quarter registration.***

<b>Crs#</b>	<b>Title</b>	<b>Time</b>	<b>Instructor</b>
400	<p><b>Structure of Modern English</b></p> <p><i>MAE: Core Requirement; Elective</i>  <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	Robert Meyer
401	<p><b>History of the English Language</b></p> <p>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 if not taken for L&amp;S requirement; open elective</i></p>	M 6:00-9:15	Craig Sirles
412	<p><b>Studies in Arthurian Literature</b></p> <p>This graduate course examines the main stories of King Arthur and the accompanying legends of his reign in the Middle Ages, mostly in English. We also consider the genre of medieval romance, its attributes and limitations, and its historical position in western discourse, from its precursor, the epic, to its successor, the novel. Medieval romances constitute a formidable collection of texts. Our broad categories of study include Arthur himself, his rise, reign, and demise, and the phenomenon of his story's popularity in medieval discourse. We then turn to the legends surrounding the infamous and star-crossed lovers: Lancelot and Guinevere, and Tristan and Isolde. Romance's supernatural qualities are then traced in the tales of the magician Merlin. The English favorite, Gawain, will be studied, followed by the Grail knights whose stories integrate romance and mysticism. The downfall of the idealized Arthur will be seen in its political and cultural context. In addition, throughout the quarter we will be reading and carefully analyzing the 13th-century French romance, <i>Silence</i>, a text that opens up larger considerations of gender, humor, and language in the genre.</p>	TH 6:00-9:15	Lesley Kordecki

	<p><i>MAE: Medieval Requirement; Elective</i>  <i>MAWP: LLPT elective; open elective</i></p>		
449	<p><b>Topics in 19th Century British Literature: Gender, Gothic, Society, Power</b>  It was in the nineteenth century that the novel in Britain was at its most energetic and innovative. This course does not attempt to trace a history of the development of the novel during that period. What it does seek to do is to examine the novel from three particular perspectives. The first is that of gender. Edgeworth's <i>Belinda</i> (1801) is an intervention, at the level of intelligentsia debate, in a discourse on feminism which went back to the Enlightenment and which had recently been energized by the French revolution. By contrast Hardy's <i>The Mayor of Casterbridge</i> (1886) is an almost visceral exploration of a fraught masculinity. Gothic as a mode of exploration of the deeply troubling in human society is examined through three classic texts, Shelley's <i>Frankenstein</i> (1818), Stevenson's <i>Dr. Jekyll and Mr. Hyde</i> (1886) and Stoker's <i>Dracula</i> (1897). The course finally tackles three high Victorian novels of society and power: Dickens's indictment of industrial society in <i>Hard Times</i> (1854), Trollope's canny appraisal of clerical power struggles in <i>Barchester Towers</i> (1857) and Collins's dissection of the investigative forces inherent in society in the first important detective novel, <i>The Moonstone</i> (1868).  <i>MAE: 19<sup>th</sup> Century Requirement; Elective</i>  <i>MAWP: LLPT elective; open elective</i></p>	W 6:00-9:15	James H. Murphy
469	<p><b>Topics in American Literature: Latino/a Literature</b>  <i>MAE: 20<sup>th</sup>/21<sup>st</sup> Century Requirement; Elective</i>  <i>MAWP: LLPT elective; open elective</i></p>	T 6:00-9:15	Bill Johnson Gonzalez
471	<p><b>Book and Media History</b>  <i>MAE: core requirement</i></p>	M 6:00-9:15	Megan Heffernan
477	<p><b>Topics in Publishing: American Literary Magazine—Idealists and Happy Fools</b>  <i>Hybrid</i>  <i>There will always be idealists and happy fools, so there will always be literary magazines.</i> Rob Spillman of <i>Tin House</i>  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</p>	<p>M 6:00-9:15  Face-to-Face Meeting Dates:  1/4, 2/8, 3/7; Two to three  field trips TBA</p>	Barrie Jean Borich

	<p>literary magazine that speaks to present-day literary forms and themes, and participation in manuscript deliberations for <i>Slag Glass City</i>, a nonfiction journal built around urban sustainability themes. <a href="#">This class will meet both online and face-to-face.</a></p> <p><i>MAE: elective</i> <i>MAWP: LLPT elective; open elective</i></p>		
478	<p><b>Topics in Teaching: Grammar for Teachers</b></p> <p><i>MAE: elective</i> <i>MAWP: LLPT elective; open elective</i></p>	TH 6:00-9:15	Robert Meyer
484	<p><b>Writing Workshop Topics: Autobiographical Poetry</b></p> <p><i>MAE: elective</i> <i>MAWP: Writing Workshop requirement; open elective</i></p>	M 6:00-9:15	Mark Turcotte
484	<p><b>Writing Workshop Topics: Review and Interview</b></p> <p>The Internet has become host to a spate of reviews, interviews, and criticism. The abundance of blogs and customer ratings would have us believe that everyone's a critic while the profusion of online interviews makes it seem as if any conversation—once transcribed—is worthy of publication.</p> <p>In this course, you'll explore how reviewing and interviewing can function as journalism <i>and</i> art. You'll find inspiration in reviewers past and present, such as Michiko Kakutani and (perhaps) Dale Peck (books), M.F.K. Fisher (food), Hilton Als (theater), Joan Acocella (dance—reviewing, I promise, “Dancing with the Stars”), and Francois Truffaut and Pauline Kael (film). You'll learn the tricks and techniques of interviewing by reading profiles (think <i>The New Yorker</i>, not Match.com) by Truman Capote and Lillian Ross (among others) and the legendary long-form literary interviews published in the <i>Paris Review</i> and <i>Playboy</i>.</p> <p>Finally, you'll gain exposure to a relatively new genre: creative criticism, which is a combination of a review and a personal essay, i.e., a review of a text, a film, or a performance viewed through the lens of the self.</p> <p>As you get a sense for each genre, you'll try your hand at each one: write reviews, conduct interviews, and pen at least one piece of creative criticism. Assignments and critiques will focus on experimentation, engagement, fieldwork, drafting, and revising with an eye to publication.</p> <p><i>MAE: elective</i> <i>MAWP: Writing Workshop requirement; open elective</i></p>	T 6:00-9:15	Sarah Fay
484	<p><b>Writing Workshop Topics: Authors as Editors</b></p> <p>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</p>	TH 6:00-9:15	Miles Harvey

	<p>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.</p> <p><i>MAE: elective</i> <i>MAWP: Writing Workshop requirement; open elective</i></p>		
487	<p><b>Travel Writing</b></p> <p>This is a creative writing workshop in the “travel essay,” a course in which you’ll craft the raw materials of experience, memory, and research into literary nonfiction. In our writing and reading we’ll wrestle with concepts of truth, accuracy, and authority, as well as with questions about the very nature of travel. What does it mean to travel? Why do we do it? What do we gain in the process of uprooting ourselves, and what do we lose? By turning away from the simple answers to these and other questions, and by excavating your material for its depth and richness, you will begin to shape your preliminary writings into pieces of literature that both engage and enlighten the reader.</p> <p><i>MAE: elective</i> <i>MAWP: Writing Workshop requirement; open elective</i></p>	W 6:00-9:15	Michele Morano
492	<p><b>Writing Fiction</b></p> <p><i>MAE: elective</i> <i>MAWP: Writing Workshop requirement; open elective</i></p>	W 6:00-9:15	Emily Tedrowe
509	<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>Online <i>By permission</i> Contact Chris Green <a href="mailto:cgreen1@depaul.edu">cgreen1@depaul.edu</a></p>	Chris Green
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</p>	<p>Admission to this class is by application to Carolyn Goffman <a href="mailto:cgoffman@depaul.edu">cgoffman@depaul.edu</a></p>	Carolyn Goffman

<p>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:cgoffman@depaul.edu">cgoffman@depaul.edu</a>.</p> <p><i>MAE: elective – admission by application</i></p> <p><i>MAWP: elective – admission by application</i></p>		
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