

## Department of English, Graduate Programs Course Descriptions

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

<u>Crs#</u>	<u>Title</u>	<u>Time</u>	<u>Instructor</u>
400	<p><b>Structure of Modern English</b></p> <p>Have you ever wondered what makes the English language tick? What structures underlie the almost limitless variety of sentences, clauses and phrases that make up our language? These questions form the foundation of this course, which examines the syntax of modern English from its most basic elements to the structures that enable us to express ourselves in complex ways. Along the way, we will discover both the predictable, orderly nature of English and the more irregular features that defy logical analysis but also give the language its unique character.</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</p>	TH 6:00-9:15	Lesley Kordecki

	<p>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> <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></p> <p>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).</p> <p><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></p> <p>This course provides an introduction to the history of Latino/a writing in the United States. We will examine texts by Mexican Americans/Chicano/as, Puerto Ricans, Dominicans, and Central Americans to trace both how these communities have constructed their individual identities, as well as how they have collectively interrogated the historical amnesia and exclusions of U.S. nationalist scripts. Special emphasis will be placed on acquiring the historical and cultural contexts necessary for teaching these texts. Topics to be discussed include: the trans-American origins of "American" writing, the literature of the civil rights movement, the use of bilingualism, gender and sexuality in Latinidad, and the literature of immigration.</p> <p><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></p> <p>This course is an introduction to book and media history, fundamental methods for graduate study in the humanities. Our primary means for investigating these topics will be</p>	M 6:00-9:15	Megan Heffernan

	<p>the long tradition of mediating Shakespeare’s writing. Although we now recognize this Elizabethan playwright as a literary genius, that vaunted status was still being negotiated in the initial printing of his narrative poetry in the early 1590s, the playbooks that capitalized on his success in the commercial theater, the belated (and perhaps unauthorized) edition of his Sonnets, and the consolidation of his dramatic canon in collected folios after his death. Considering both contemporary documents and the reproduction of those texts in printed, lithographed, microfilmed, and digital editions from the eighteenth to the twenty-first centuries will allow us to pursue questions about authorship, literary history, poetic form, dramatic character, textual fidelity, biographic authenticity, and the politics of editorial traditions. Assignments will include presentations on recent criticism, the biography of a book, and a research paper.</p> <p><i>MAE: core requirement</i></p>		
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></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 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>	<p><b>M 6:00-9:15</b> Face-to-Face Meeting Dates: 1/4, 2/8, 3/7; Two to three field trips TBA</p>	<p><b>Barrie Jean Borich</b></p>
478	<p><b>Topics in Teaching: Grammar for Teachers</b> <i>MAE: elective</i> <i>MAWP: LLPT elective; open elective</i></p>	<p><b>TH 6:00-9:15</b></p>	<p><b>Robert Meyer</b></p>
484	<p><b>Writing Workshop Topics: Autobiographical Poetry</b> <i>MAE: elective</i> <i>MAWP: Writing Workshop requirement; open elective</i></p>	<p><b>M 6:00-9:15</b></p>	<p><b>Mark Turcotte</b></p>
484	<p><b>Writing Workshop Topics: Review and Interview</b></p>	<p><b>T 6:00-9:15</b></p>	<p><b>Sarah Fay</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>		
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 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>	TH 6:00-9:15	Miles Harvey
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</p>	W 6:00-9:15	Michele Morano

	<p>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>		
<b>492</b>	<p><b>Writing Fiction</b>  ENG 492 is a graduate-level course in fiction, focusing on the literary short story. Each participant will complete two original short story drafts (between 11 to 17 pages, typed and double-spaced), as well as a comprehensive revision of one of the stories by the term's end. The course reading will incorporate: short contemporary novels or novel excerpts; published short stories; craft essays on topics such as point of view, character development, dialogue, and structure; and each other's stories in progress. Main elements of the course include: workshop discussion, story drafting and revising, and a substantive amount of challenging reading designed to build literary skills.</p> <p><i>MAE: elective</i>  <i>MAWP: Writing Workshop requirement; open elective</i></p>	<b>W 6:00-9:15</b>	<b>Emily Tedrowe</b>
<b>509</b>	<p><b>Internship</b>  “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>  <i>By permission</i>  <b>Contact Chris Green</b>  <a href="mailto:cgreen1@depaul.edu">cgreen1@depaul.edu</a></p>	<b>Chris Green</b>
<b>509</b>	<p><b>Two-Year College Teaching Internship and Online Course in Two-Year College Teaching</b>  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:cgoffman@depaul.edu">cgoffman@depaul.edu</a>.</p> <p><i>MAE: elective – admission by application</i>  <i>MAWP: elective – admission by application</i></p>	<p><b>Admission to this class is by application to Carolyn Goffman</b>  <b>Goffman</b>  <a href="mailto:cgoffman@depaul.edu">cgoffman@depaul.edu</a></p>	<b>Carolyn Goffman</b>