

AUTUMN 2016-2017			
COURSE #	TITLE	TIME	FACULTY
407	<p>LANGUAGE AND STYLE FOR WRITERS</p> <p>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 IF NOT TAKEN FOR L&S REQUIREMENT; OPEN ELECTIVE</i></p>	T 6:00-9:15 PM	Robert Meyer
411	<p>CHAUCER</p> <p>This course is a graduate introduction to Chaucer and relevant primary and secondary materials on his works. After a few short poems, we will read two dream visions, House of Fame and Parliament of Fowls, and selections from Chaucer's masterful Trojan narrative, Troilus and Criseyde. We will then turn to his Canterbury Tales, working through the most famous of the verse stories. These texts will introduce the variety of Chaucer's style and tone, demonstrating the innovations that make him the "Father of English poetry."</p> <p>Although previous knowledge of Middle English is not required, you will be expected to catch up quickly with proficiency in reading the text. Translation quizzes will test your ability to handle the material.</p> <p><i>MAE: MEDIEVAL REQUIREMENT; ELECTIVE</i> <i>MAWP: LLPT ELECTIVE; OPEN ELECTIVE</i></p>	TH 6:00-9:15 PM	Lesley Kordecki
439	<p>TOPICS IN RESTORATION AND 18th CENTURY LITERATURE: English Literatures of the French Revolution</p> <p>The French Revolution has been associated with the emergence of English Romanticism since the publication of Wordsworth & Coleridge's Lyrical Ballads in 1798. With France located just across the Channel from England, and the English establishment still reeling from the loss of the American colonies, the French revolutionary assault on the traditional social order (and on the Church and State alliance which supported it) inspired many in England, and horrified others. This course will study the impact of the Revolution on British literary and intellectual culture in William Wordsworth's poetry; prose by Mary Wollstonecraft, Thomas Paine, Edmund Burke and Helen Maria Williams (among others); and novels by William Godwin, Charles Lucas and Mary Shelley. The mixture of canonical and relatively obscure authors and works in the course should help illuminate the range of British</p>	M 6:00-9:15 PM	Richard Squibbs

	<p>responses to the Revolution, from its moment of eruption to its decline into popular tyranny and Napoleon’s imperial campaign through Europe. And we will pay special attention to how the spectacle of the Revolution impacted formal literary expression, as well as the period’s popular visual culture.</p> <p><i>MAE: 18TH C. REQUIREMENT; ELECTIVE</i> <i>MAWP: LLPT ELECTIVE; OPEN ELECTIVE</i></p>		
452	<p>MODERN BRITISH POETRY</p> <p>In ENG 452, Modern British Poetry, we will focus on a handful of major poems by 20th-21st-century English and Irish poets ranging from Yeats and Eliot to Philip Larkin, Eavan Boland and Seamus Heaney. We will do a lot of close reading and also consider the poets and poems in their cultural and historical contexts.</p> <p><i>MAE: 20TH/21ST C. REQUIREMENT; ELECTIVE</i> <i>MAWP: LLPT ELECTIVE; OPEN ELECTIVE</i></p>	T 6:00-9:15 PM	James Fairhall
464	<p>STUDIES IN AMERICAN AUTHORS: Melville and Stowe</p> <p><i>Moby-Dick</i> (1851) has been called the greatest American novel, yet in the nineteenth century, it was a critical and commercial flop. <i>Uncle Tom’s Cabin</i> (1852) was the best selling book in nineteenth century America; in the twentieth century, it was neglected by literary historians until the 1980s. In surveying the opposite trajectories of these two major novels as we read them closely over the course of the semester, we also will read literary criticism/history that helps us to consider the development of a national literature and print culture in the nineteenth century; the relationship of politics and art in the antebellum period; such cultural keywords as <i>genius, originality, property, and copyright</i>; and the ongoing evolution of the American literary canon and continuing debates about “great” literature. To broaden our focus and mix up the reading a bit, we also will read selected source texts and works influenced by each novel.</p> <p><i>MAE: 19TH C. REQUIREMENT; ELECTIVE</i> <i>MAWP: LLPT ELECTIVE; OPEN ELECTIVE</i></p>	W 6:00-9:15 PM	Marcy Dinius
471	<p>BOOK AND MEDIA HISTORY</p> <p>In the 1980s, Jerome McGann’s <i>A Critique of Modern Textual Criticism</i> challenged the Gregg-Bowers-Tanselle approach to literary editing, focusing on the fact that single editions of works were no longer tenable or desirable. McGann’s <i>Radiant Textuality</i> discusses the implications of the world-wide web for editing. He notes how editing specific nineteenth century texts, such as the works of Dante Gabriel Rossetti, challenged him to think in new ways about the field of bibliography. We will consider how editors have struggled with the tasks assigned to them, by reading Alexander Pettit’s collection of essays which discusses editions of Faulkner, Conrad, Cather and other writers. We will also look at specific internet sites, such as the <i>Blake Archive, the Rossetti project, Romantic Web Circles</i>, and the Dickens website to conduct research. Students will learn to write abstracts in preparation for presentations at scholarly conferences.</p> <p><i>MAE: CORE REQUIREMENT</i> <i>MAWP: NOT ALLOWED</i></p>	W 6:00-9:15 PM	Jonathan Gross
474	<p>TEACHING LITERATURE</p>	TH 6:00-9:15 PM	Carolyn Goffman

	<p>This course prepares students to teach introductory literature courses at the post-secondary (primarily community college) level. The course includes examination of the profession of teaching literature, its history, and changing practices and philosophy. The course is practical and collaborative: we will address pedagogical approaches to different genres and consider diverse, sometimes contradictory, ways to teach literary works. Students will design and practice assignments in a workshop environment. The final project is a Course Plan that includes syllabus and assignments.</p> <p><i>MAE: ELECTIVE</i> <i>MAWP: LLPT ELECTIVE; OPEN ELECTIVE</i></p>		
477	<p>TOPICS IN PUBLISHING: The Independent Press (a seminar) In part, by comparing trade publishing with independent publishing, we will examine the current, important phenomenon of the developing small-press movement in America. Topically, we will be comprehensive in our approach, covering such issues as the polarization of the publishing field, the digital revolution, and the struggle for visibility in the marketplace. Furthermore, you will read <i>Independent Voices: A Small Press Sampler</i>, which is an anthology created by a previous Independent Publishing class; in it, students interviewed over 100 independent presses and magazines. In the end, our class will study what is most useful to local and national presses, magazines, bookstores, and writers.</p> <p><i>MAWP: LLPT ELECTIVE; OPEN ELECTIVE</i> <i>MAE: ELECTIVE</i></p>	T 6:00-9:15 PM	Chris Green
477	<p>TOPICS IN PUBLISHING: Editing Big Shoulders Books Students in this course will gain experience with book editing by helping to transform the raw materials for Big Shoulders Books volume 4 into an effective literary anthology. We will balance the practical work of editing narratives for coherence, idea development, and graceful writing with larger conceptual and structural issues inherent to developing -- and publishing -- engaging books.</p> <p><i>MAWP: LLPT ELECTIVE; OPEN ELECTIVE</i> <i>MAE: ELECTIVE</i></p>	TH 6:00-9:15 PM	Michele Morano
480	<p>INTRODUCTION TO CREATIVE WRITING: Fiction This is an introductory course in creative writing designed for college graduates that focuses on fiction. We will study the craft of writing by closely examining short stories, and through intensive daily writing and revision. Good writing and good reading go hand in hand. In this course, we will try to read as writers, studying the tricks of the trade, the techniques that writers use, so we can put them to use in our own stories.</p> <p><i>MAWP: WITH PERMISSION OF PROGRAM DIRECTOR MICHELE MORANO</i> <i>MAE: ELECTIVE</i></p>	T 6:00-9:15 PM	Dan Stolar
484	<p>WRITING WORKSHOP TOPICS: Time in Memoir All memoir is about time. What's the difference between writing about the past and the present? What is the "now" and the "then" of our nonfiction stories? Do our memories, and therefore our memoirs, change over time? How do we both summarize lifetimes and recreate spectacular hours? This course will examine how memoirists manage time, manipulate time, and use time as a formal device in their memoirs and narrative essays. Why are so many memoirs nonlinear, what is the impact of compressing, extending, or fragmenting time on the page, and why do memoirists summarize years</p>	M 6:00-9:15 PM	Barrie Jean Borich

	<p>while lingering for pages over just a few moments of experience? Students will try out various narrative time management strategies and structures, participate in writing workshops, and submit a substantive revision.</p> <p><i>MAWP: WRITING WORKSHOP REQUIREMENT; OPEN ELECTIVE</i> <i>MAE: ELECTIVE</i></p>		
484	<p>WRITING WORKSHOP TOPICS: Novels I</p> <p>We can outline all we want—we can plan the smallest details—but the truth is that the shape and form of a novel isn’t entirely clear, even to the author, until after she’s completed an entire draft. It’s only when a writer gets through what Anne Lamott calls the “shitty first draft” that he can begin to step back and begin the process of editing and revision.</p> <p>Think of this course like National Novel Writing Month (NaNoWriMo), only with a bit more structure and a grade at the end. The purpose of the course is to get you through the process of writing a first draft. Therefore, we will do our best to silence our inner (and outer!) critic and complete an initial draft of a novel, flaws and all, from page one to The End, considering the particular challenges of the novel form in terms of plot, structure, and character development. Students should come prepared with an idea for a project they would like to draft, along with a list of 5-10 novels they plan to turn to as inspiration and guidance. By the end of the term, writing around 20 pages a week, students should have a first draft of approximately 60,000-70,000 words, depending on the scope of their project.</p> <p>This course is the first of a two-course sequence. The second course, ENG 484: Novels II: Revision, will include a more traditional workshop focusing on editing and revising the novel once the student has a completed first draft. Any student who has a completed prose fiction manuscript of at least 60,000 words can apply to take the second course without completing the first.</p> <p><i>MAWP: WRITING WORKSHOP REQUIREMENT; OPEN ELECTIVE</i> <i>MAE: ELECTIVE</i></p>	M 6:00-9:15 PM	Rebecca Johns Trissler
484	<p>WRITING WORKSHOP TOPICS: The Portrait in Poetry and Prose</p> <p>In this course we will focus on writing—in both poetry and brief prose—clear and vivid portraits of people. Literature is filled with “portraits”—countless scenes that focus on a single individual at a moment of stasis or crisis. Our emphasis will be on writing with clarity and detail for the sake of narrative purpose and psychological depth. We will read models of portraits in both poetry and short prose, and we will explore both genres in our writing. The course will be conducted in a workshop format, with an emphasis on student work.</p> <p><i>MAWP: WRITING WORKSHOP REQUIREMENT; OPEN ELECTIVE</i> <i>MAE: ELECTIVE</i></p>	W 6:00-9:15 PM	Richard Jones
490	<p>WRITING FOR MAGAZINES</p> <p>This course offers a lively introduction to the traditions and skills of free-lance writing. Students will read some great magazine articles – in print and on the web – and then learn how to produce great articles themselves. We will start by considering a basic and all-important concept: What makes a good story? From there, we’ll explore (and practice) how to research, report, organize and write stellar magazine pieces, culminating in each student producing a publishable 1,500-word article.</p>	TH 6:00-9:15 PM	Gioia Diliberto

	<i>MAWP: WRITING WORKSHOP REQUIREMENT; OPEN ELECTIVE</i> <i>MAE: ELECTIVE</i>		
509	<p>INTERNSHIP <i>Online</i></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>MAWP: OPEN ELECTIVE</i> <i>MAE: ELECTIVE</i></p>	<p>Online <i>By permission</i> Contact Chris Green</p>	Chris Green
509	<p>INTERNSHIP: Teaching English in the Two-Year College <i>Online</i></p> <p>In this ENG 509 (Independent Study), students are assigned an internship at a two-year college where they work alongside an experienced instructor for one semester (16 weeks). This class includes an on-line course that accompanies and supports the internship and prepares the intern prepare to navigate the job application process. Students register for ENG 509 for one quarter; on-line course and on-site work are completed during the 16-week semester; a final Reflective Essay and portfolio of teaching materials are due about one month after completion of the internship. Admission to this class is by application to Dr. Goffman: cgoffman@depaul.edu.</p> <p><i>MAWP: OPEN ELECTIVE</i> <i>MAE: ELECTIVE</i></p>	<p>Online <i>Admission to this class is by application to</i> Carolyn Goffman</p>	Carolyn Goffman