

<b>WINTER 2016-2017</b>			
<b>COURSE #</b>	<b>TITLE</b>	<b>TIME</b>	<b>FACULTY</b>
401	<b>HISTORY OF THE ENGLISH LANGUAGE</b> <i>LANGUAGE AND STYLE CORE REQUIREMENT IN THE MAE AND MAWP.</i> <i>LANG/LIT/TEACHING/PUBLISHING ELECTIVE IN THE MAWP (IF NOT USED TO FULFILL LANGUAGE AND STYLE CORE REQUIREMENT).</i> <i>ELECTIVE IN THE MAE AND MAWP</i>	M 6:00-9:15	Craig Sirles
<del>419</del>	<del>TOPICS IN MEDIEVAL LITERATURE: ARTHURIAN ROMANCE</del>  SCHEDULED FOR SPRING 2017	<del>TH 6:00-9:15</del> CANCELLED FOR WINTER 8/9/2016	Lesley Kordecki
<del>427</del>	<del>MILTON</del>  SCHEDULED FOR SPRING 2017	<del>TH 6:00-9:15</del> CANCELLED FOR WINTER 8/9/2016	<del>Paula McQuade</del>
429	<b>TOPICS IN RENAISSANCE LITERATURE: Women and Shakespeare</b> This course will focus on Shakespeare's representation of female characters in his plays and other writings, a topic which has been the subject of critical inquiry and debate for centuries. Critics often strongly disagree about Shakespeare's ability to project the subjectivity of women and his plays are often performed with widely differing interpretations of female characters. This term we will consider these critical issues in a number of his plays, a long narrative poem, and sonnets. <i>MAE: RENAISSANCE REQUIREMENT; ELECTIVE</i> <i>MAWP: LLPT ELECTIVE; OPEN ELECTIVE</i>	TH 6:00-9:15 ADDED 8/9/2016	Lesley Kordecki
439	<b>TOPICS IN RESTORATION AND 18<sup>TH</sup>-CENTURY LITERATURE: The Novel and the New World</b> England's adventures in colonizing the so-called New World territories of North America in the 17 <sup>th</sup> & 18 <sup>th</sup> centuries coincided with the emergence of the novel as a distinctive form of modern prose fiction. As this new genre morphed into lengthy, often inwardly-directed narratives of protagonists struggling through moral and experiential development in everyday life (or the novel as we know it), English writers in particular found in colonial encounters with native peoples and foreign environments, and the opportunities the colonies afforded for individuals to start anew, fertile ground for exploring the possibilities (formal, thematic, and ideological) of narrating fictional lives. By pairing novels by Aphra Behn, Daniel Defoe, Edward Kimber, Hannah Webster Foster, Charles Brockden Brown and Royall Tyler with critical/theoretical writings on the novel-as-genre by Georg Lukács, Ian Watt, Nancy Armstrong, Benedict Anderson and others, this course will pursue the myriad ways in which New World experiences shaped the novel in its moment of emergence, and vice versa. <i>MAE: 18<sup>th</sup> Century Requirement; Elective</i> <i>MAWP: LLTP Elective; Open Elective</i>	M 6:00-9:15 ADDED 8/29/2016	Richard Squibbs

451	<p><b>MODERN BRITISH NOVEL</b></p> <p>The Modern British Novel provides an introduction to 20th-century English novels. Most of the novels are modern rather than modernist; six of the authors and many of the main characters are female. Half a dozen of these works have London settings. Themes include the shifting socio-economic status of women, the construction of gender, the unequal relations between people caused by colonialism, patriarchy and social class, and the conflict between the heart's aspirations and reality's dictates. We will pay close attention to the construction of the novels and other factors that contribute to their beauty and human interest.</p> <p><i>MAE: 20<sup>TH</sup>/21<sup>ST</sup> C. REQUIREMENT; ELECTIVE</i>  <i>MAWP: LLPT ELECTIVE; OPEN ELECTIVE</i></p>	T 6:00-9:15	James Fairhall
472	<p><b>LITERARY THEORY</b></p> <p>This course will introduce students to the theoretical and philosophical texts that have most contributed to the formation of contemporary literary and cultural analysis. By tracing the history and transformations of literary study from the beginning of the 20th century to the present, we will explore the merits and limitations of various critical methodologies and reading practices. In our studies, we will raise fundamental questions about the nature of language, meaning, interpretation, and literary value, and explore the relations between literature, aesthetics, and history (and the relations between theory and history, too). We will read texts by Marx, Freud, Saussure, Bakhtin, Derrida, Foucault, Butler, Benjamin, and Fanon, among others.</p> <p><i>MAE: CORE REQUIREMENT</i>  <i>MAWP: LLPT ELECTIVE; OPEN ELECTIVE</i></p>	T 6:00-9:15	Bill Johnson Gonzales
475	<p><b>TOPICS IN LITERATURE: Transatlantic Romanticism</b></p> <p>Transatlantic Romanticism will explore connections between British and American literature. We will read Godwin's <i>St. Leon</i>, on longevity and immortality, Hawthorne's <i>The Marble Faun</i>, on Roman sculpture, Puritanism, and European decadence, <i>Edgar Huntly, or Memoirs of a Sleepwalker</i> (1799), one of the first detective novels, and Washington Irving's <i>Knickerbocker's History of New York, a satirical account of the founding of Manhattan</i>, as well as romantic poetry by Keats, Wordsworth, Byron, and others.</p> <p><i>MAE: 19<sup>TH</sup> C. REQUIREMENT; ELECTIVE</i>  <i>MAWP: LLPT ELECTIVE; OPEN ELECTIVE</i></p>	W 6:00-9:15 Please note: The description for this class was changed on 11/15/16	Jonathan Gross
477	<p><b>TOPICS IN PUBLISHING: American Literary Magazine</b>  <i>Hybrid</i></p> <p>“There will always be idealists and happy fools, so there will always be literary magazines.” Rob Spillman of Tin House</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</p>	W 6:00-9:15 <i>Meeting Face-to-Face: 1/4, 2/1, 2/22, 3/8</i>	Barrie Jean Borich

	<p>consider 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 Slag Glass City, a nonfiction journal of the urban essay arts. This class will meet both online and face-to-face.</p> <p><i>MAWP: LLPT ELECTIVE; OPEN ELECTIVE</i> <i>MAE: ELECTIVE</i></p>		
478	<p><b>TOPICS IN TEACHING: Grammar for Teachers</b></p> <p>This course will provide an overview of traditional views of English grammar as well as insights provided by a more descriptive approach. We will then apply this knowledge to examples of published prose from various sources (i.e., both fiction and non-fiction). Students will thus develop a deeper understanding of the complexity of the English language and the inherent difficulties in explaining it.</p> <p><i>MAWP: LLPT ELECTIVE; OPEN ELECTIVE</i> <i>MAE: ELECTIVE</i></p>	TH 6:00-9:15	Robert Meyer
484	<p><b>WRITING WORKSHOP: Writing the Nonfiction Detective Story</b></p> <p>Writers and detectives often have much in common. Both begin by attempting to answer a question, solve a mystery or search for something lost—and both go about their work by assembling evidence, interviewing witnesses and discovering meaning where none previously existed. In this course, students will study various kinds of nonfiction detective stories, from true-crime narratives to scientific mysteries, written by top writers. Through the rigorous study of such texts, they'll learn how to craft detective stories of their own.</p> <p><i>MAWP: WRITING WORKSHOP REQUIREMENT; OPEN ELECTIVE</i> <i>MAE: ELECTIVE</i></p>	T 6:00-9:15	Miles Harvey
484	<p><b>WRITING WORKSHOP TOPICS: Novels II - Revision</b></p> <p>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.</p> <p>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.</p> <p><i>MAWP: WRITING WORKSHOP REQUIREMENT; OPEN ELECTIVE</i> <i>MAE: ELECTIVE</i></p>	W 6:00-9:16	Rebecca Johns Trissler

<p><b>484</b></p>	<p><b>WRITING WORKSHOP TOPICS: Short Story Cycle</b></p> <p>The short story cycle is an often overlooked genre that has arguably been around longer than a novel. Looser than a novel, more coherent than a mere collection of stories, the short story cycle includes such canonical works as <i>Winesburg, Ohio</i> and <i>In Our Time</i> and such recent prize winners as Olive Kittredge and <i>A Visit from the Good Squad</i>. For aspiring writers it also provides a unique opportunity to workshop individual pieces while starting to conceive of a book.</p> <p><i>MAWP: WRITING WORKSHOP REQUIREMENT; OPEN ELECTIVE</i>  <i>MAE: ELECTIVE</i></p>	<p><b>TH 6:00-9:15</b></p>	<p><b>Dan Stolar</b></p>
<p><b>493</b></p>	<p><b>WRITING POETRY</b></p> <p>“Writing Poetry” is a seminar in writing and reading poetry. The class will experiment with various types of poetic creation and critique. The course will be challenging, but playful; in general, we will explore poets and principles that make poetry feel alive and open. The poets I’m asking you to read are confessional yet universal—I’m hoping they will inspire you to write humanly meaningful poems. The class will balance lecture with workshopping of student work. You will submit a portfolio of poems at the midterm and end of the course.</p> <p><i>MAWP: WRITING WORKSHOP REQUIREMENT; OPEN ELECTIVE</i>  <i>MAE: ELECTIVE</i></p>	<p><b>M 6:00-9:15</b></p>	<p><b>Chris Green</b></p>
<p><b>496</b></p>	<p><b>EDITING: Copyediting</b></p> <p>The role of the copyeditor is often underestimated and misunderstood. In fact, good copyeditors play an indispensable part in the publishing process—they are the champions of the reader. In this course, you will gain an understanding of the job of the copyeditor in the context of the larger industry. You will apply principles from <i>The Chicago Manual of Style</i> to real-world manuscripts, as well as creating and using style sheets. You will also learn about best practices for author relationships and communication.</p> <p><i>MAWP: LLPT ELECTIVE; OPEN ELECTIVE</i>  <i>MAE: ELECTIVE</i></p>	<p><b>M 6:00-9:15</b></p>	<p><b>Rachel Hinton</b></p>
<p><b>509</b></p>	<p><b>INTERNSHIP</b>  <b>Online</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>MAWP: OPEN ELECTIVE</i></p>	<p><b>Online</b>  <b>By permission</b>  <b>Contact</b>  <a href="#">Chris Green</a></p>	<p><b>Chris Green</b></p>

	<i>MAE: ELECTIVE</i>		
<b>509</b>	<p><b>INTERNSHIP: Teaching English in the Two-Year College</b></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: <a href="mailto:cgoffman@depaul.edu">cgoffman@depaul.edu</a>.</p> <p><i>MAWP: OPEN ELECTIVE</i></p> <p><i>MAE: ELECTIVE</i></p>	<p><b>Online</b></p> <p><b><i>Admission to this class is by application to</i></b></p> <p><b><a href="#">Carolyn Goffman</a></b></p>	<b>Carolyn Goffman</b>