

## Department of English, Graduate Programs Course Descriptions

Spring Quarter 2015-2016 | | | | | | | | |

Crs#	Title	Time	Instructor
408	<p><b>Stylistics</b></p> <p>This course examines different approaches to literary and nonliterary style, using the descriptive and analytical tools of structural linguistics, sociolinguistics, and semantics. During the quarter we will explore traditional and nontraditional investigations of style in an effort to construct a comprehensive definition of the term as well as an enumeration of its components. Principal topics covered include language structure, levels of diction, spoken and written registers, authorial stance and voice, and episodic control. Students will write short response papers that put concepts covered in class into practice. Throughout the quarter students will also do short commentaries on style passages from the <i>Exercises in Style</i> text and from other sources. There will also be one exam covering major areas and thrusts of stylistic theory and one longer paper on Joan Didion's memoir <i>The Year of Magical Thinking</i>.</p> <p><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></p>	M 6:00-9:15	Craig Sirles
411	<p><del>Chaucer</del> <b>CANCELLED 2/16/16</b></p>	M 6:00-9:15	Anne Clark Bartlett
419	<p><b>Topics in Medieval Literature: Reading the Early Modern Body</b></p> <p>Much recent scholarship has focused on the representation of "the body" in the Middle Ages. This seminar will explore that category as it resonates in medieval literature and modern scholarship. We'll compare (to take a few examples) instructional texts for midwives, inquisitors, and aspirants to the religious life; and we'll consider representations of the body and spirit, the body and society, and emergent discourses of the body politic. We will also address the categories of the "queer," the miraculous, and the heretical. We'll see how medieval discourses mark human flesh as sexed, gendered, political, and pathological--and perhaps even post-human.</p> <p><i>MAE: Medieval Requirement; Elective</i>  <i>MAWP: LLTP Elective; Open Elective</i></p>	M 6:00-9:15	Anne Clark Bartlett
429	<p><b>Topics in Renaissance Literature: Shakespeare and Rome</b></p> <p>A study of Shakespeare's career-long engagement with Roman literature, mythology, and history. We will use both primary archives and recent criticism to consider Rome as, not only a source for Shakespeare's poetic and dramatic writing, but also a unique experiment in defining English literary success at the turn of the seventeenth century.</p> <p><i>MAE: Renaissance Requirement; Elective</i>  <i>MAWP: LLTP Elective; Open Elective</i></p>	TH 6:00-9:15	Megan Heffernan
439	<p><b>Topics in Restoration and 18th-Century Literature: The Novel and the New World</b></p>	T 6:00-9:15	Richard Squibbs

	<p>England's adventures in colonizing the so-called New World territories of North America in the 17<sup>th</sup> &amp; 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.</p> <p><i>MAE: 18<sup>th</sup> Century Requirement; Elective</i>  <i>MAWP: LLTP Elective; Open Elective</i></p>		
469	<p><b>Topics in American Literature: American Literature and the Environment</b>  American Literature and the Environment examines American attitudes toward nature from pre-Columbian times to today. We'll discuss concepts such as nature, wilderness, ecology, and biodiversity. We will also look at the relationship between cities (especially Chicago) and nature, and we will touch on the toughest environmental issue of the 21st century—not just climate change, but water. Readings are mainly literary fiction and nonfiction but also include socio-economic and environmental history. We will view a film, Land of the Eagle. We will also go on an urban nature walk, a visit to the Peggy Notabaert Nature Museum, and a field trip along the Chicago River.</p> <p><i>MAE: 20<sup>th</sup>/21<sup>st</sup> Century Requirement; elective</i>  <i>MAWP: LLTP elective; Open Elective</i></p>	W 6:00-9:15	James Fairhall
472	<p><b>Literary Theory</b>  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>	TH 6:00-9:15	Bill Johnson Gonzalez
477	<p><b>Topics in Publishing: Digital Publishing</b>  The publishing industry once dominated by print is now mostly digital. This shift represents more than a format change but also a change in the way writers and publishing professionals think, create, and engage with their audiences. This course aims to better equip students for digitally-</p>	TH 6:00-9:15	Paul Thomas

	<p>oriented careers. Readings will focus on the changing mindset and habits that publishing professionals exhibit today and on what it really means <i>to publish</i>. Classes will be discussion-based and hands-on, designed for individuals to share their skills and to support each other's learning. While a highly technical understanding of web publishing tools is not required, students will have the opportunity to conceptualize and publish their own blog as the main course project. The instructor brings his professional publishing and communications experience into discussions and encourages students to do the same.</p> <p><i>MAE: elective</i>  <i>MAWP: LLPT elective; open elective</i></p>		
<p><b>478</b></p>	<p><b>Topics in Teaching: Teaching Creative Writing</b>  <i>Hybrid</i></p> <p>This course will familiarize students with many aspects of designing and implementing multi-genre creative writing workshops at the college and community-education levels. To that end, the course will address two topics:</p> <ul style="list-style-type: none"> <li>· Subject matter (principles of effective fiction, poetry, and creative nonfiction writing)</li> <li>· Pedagogy (principles of good teaching)</li> </ul> <p>By the end of this course, students should have completed the course design of their own Introduction to Creative Writing course at the two-year college level, including:</p> <ul style="list-style-type: none"> <li>· Planning specific lessons, including major and minor writing assignments</li> <li>· Organizing workshops</li> <li>· Developing rubrics for evaluating and grading student work and writing student responses</li> <li>· Designing units of instruction for each genre and across genres</li> <li>· Constructing a syllabus with course objectives, units of instruction, reading and writing assignments, grading policies, course schedules, and classroom policies</li> <li>· Writing a statement of teaching philosophy and a <i>curriculum vitae</i></li> <li>· Evaluating and choosing textbooks</li> </ul> <p><i>MAWP: LLTP Requirement; Open Elective</i>  <i>MAE: Elective</i></p>	<p><b>TH 6:00-9:15</b>  <b>Hybrid</b>  <b>Face-to-Face</b>  <b>Meeting Times:</b>  <b>3/31, 5/12, 5/19, and</b>  <b>6/2</b></p>	<p><b>Rebecca Johns Trissler</b></p>
<p><b>484</b></p>	<p><b>Writing Workshop Topics: Prose and Pictures</b></p> <p>This cross-genre course will examine how writers can combine prose and images in their work. The touchstone work for the course will be James Lord's <i>A Giacometti Portrait</i>, a wonderful examination of the creative process in which the author composed a prose portrait of the great artist Alberto Giacometti while Giacometti painted a portrait of Lord. In addition to studying the works of authors such as W.G. Sebald, Leanne Shapton, Rebecca Solnit and others who combine images and text, we will look at new storytelling platforms on web, which give writers unprecedented abilities to combine pictures and prose.</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>Miles Harvey</b></p>

<p><b>484</b></p>	<p><b>Writing Workshop Topics: Engaged Storytelling</b></p> <p>When writing fiction, we tend to focus on the private lives and interior thoughts of our characters. The idea is that by telling an individual character’s story we tap into the universal experiences of every human being. Engaged storytelling takes the opposite approach. It addresses pressing social and political issues and even embraces what, in creative writing classes, is typically thought of as a dirty word: theme. It is part of a tradition that includes the social novel (Charles Dickens, Leo Tolstoy), the protest novel (Upton Sinclair), the Proletariat novel (Richard Wright), and what John Gardner called moral fiction (although Gardner’s take on it was icky and pedantic). Engaged storytelling also takes its cues from double storytelling, a technique developed by the Danish television production company DR, the masterminds behind Borgen (Stephen King’s favorite TV series) and Forbrydelsen (the original—superior—version of The Killing). It combines 1) a strong narrative with 2) a larger contextualizing premise other than what is obvious in that narrative. It does so in order to deepen the dramatic action and stir debate, not to moralize or present an ideal. Even if you don’t want to use double storytelling for the rest of your career, this course will teach you to write rich characters that embody different sides of an issue, employ double (and sometimes triple) plots, and use setting to create tension (unmet desire rooted in social and political struggle) rather than merely set the stage. This class is for socially aware writers (large or small) who want to think big.</p> <p><i>MAWP: Writing Workshop Requirement; Open Elective</i>  <i>MAE: Elective</i></p>	<p><b>T 6:00-9:15</b></p>	<p><b>Sarah Fay</b></p>
<p><b>484</b></p>	<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. Indeed, we will study many modern and contemporary poets to learn how they achieve a sense of liberating uncertainty.</p> <p><i>MAWP: Writing Workshop Requirement; Open Elective</i>  <i>MAE: Elective</i></p>	<p><b>W 6:00-9:15</b></p>	<p><b>Chris Green</b></p>
<p><b>484</b></p>	<p><b>Writing Workshop Topics: Art of Revision</b></p> <p>English 484 is a prose workshop focusing on revision, what Michael Ondaatje calls “that seemingly uncrossable gulf between an early draft...and a finished product.” Do you have work, fiction or creative nonfiction, that you’ve written for other classes but want to keep revising, maybe even with the hope of submitting it for publication? We’ll read about and think hard about the process of revising, of "seeing again" the draft and pushing it to that next level. You should have taken at least two graduate workshops before this class.</p> <p><i>MAWP: Writing Workshop Requirement; Open Elective</i>  <i>MAE: Elective</i></p>	<p><b>W 6:00-9:15</b></p>	<p><b>Dan Stolar</b></p>
<p><b>491</b></p>	<p><b>Science Writing: Nature and Science Writing</b></p> <p>Science and Nature writing is an immersion in the fun of writing about the natural world with the art of the novelist. We meet scientists and hear from guest professionals, reading works</p>	<p><b>T 6:00-9:15</b></p>	<p><b>Ted Anton</b></p>

	<p>covering the inner and outer realms of the mind and body. It's a great course for well-paying jobs with travel, every bit as creative as fiction and poetry. Absolutely no prior science background is necessary. If you liked <i>Cosmos</i>, <i>The Jinx</i> or <i>Serial</i>, this is a little-known writing field looking for you.</p> <p><i>MAE: elective</i>  <i>MAWP: Writing Workshop requirement; open elective</i></p>		
<b>509</b>	<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>MAWP: Open Elective – registration by permission</i>  <i>MAE: Elective – registration by permission</i></p>	<p><b>Online</b>  <b>By permission</b>  <b>Contact</b>  <a href="mailto:cgreen1@depaul.edu">cgreen1@depaul.edu</a></p>	<p><b>Chris Green</b></p>
<b>509</b>	<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 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 – registration by application</i>  <i>MAWP: Elective – registration by application</i></p>	<p><b>Admission to this class is by application to</b>  <a href="mailto:cgoffman@depaul.edu">Carolyn Goffman</a></p>	<p><b>Carolyn Goffman</b></p>