

AUTUMN QUARTER 2017-2018, DEPARTMENT OF ENGLISH, GRADUATE COURSES, AUGUST 31, 2017

Course and Title	Days and Time	Instructor
<p>ENG 401 HISTORY OF THE ENGLISH LANGUAGE Did you know that English has more words than any other natural language? Did you know that more people speak English as a second language (that is, besides speaking their native language) than any other language? In this class we will study how English reached this remarkable point in its evolution. Along the way, we'll learn about varieties of English (national, regional and social), the importance of the King James Bible (and Shakespeare) in the history of English, and the peculiar nature of the relationship between English spelling and pronunciation, as well as a host of other related historical and linguistic topics. <i>Language and Style Core Requirement in the MAE</i> <i>Lang/Lit/Teaching/Publishing Elective in the MAWP</i> <i>Elective in the MAE and MAWP</i></p>	<p>T 6:00-9:15 PM</p>	<p>Robert Meyer</p>
<p>ENG 411 CHAUCER: Master of Story 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." Discover why the medieval world of <i>Game of Thrones</i> has become so riveting. <i>MAE: Medieval Requirement; Elective</i> <i>MAWP: LLPT Elective; Open Elective</i></p>	<p>T 6:00-9:15 PM</p>	<p>Lesley Kordecki</p>
<p>ENG 439 TOPICS IN RESTORATION AND 18th CENTURY LITERATURE: Blake and the Counter-Enlightenment Prophet. Poet. Graphic artist. Madman. Londoner. William Blake was all of these and more. In his time (1780s-1820s) he was known as a professional engraver who composed some disturbingly eccentric illustrated poetic works on the side. Since the mid-20th century, he's been celebrated as a visionary artist whose radical political convictions and mythic explorations of human alienation have proven hauntingly insightful, even as their unorthodox views of existence retain their original power to shock. Inspired by the prophetic books of the bible, the esoteric mystical works of Emmanuel Swedenborg, and his own spiritual-anarchistic convictions, Blake produced numerous books in what he called "illuminated printing," a technique which places images and text in dynamic relation to each other on the page. We will study Blake's works in their "illuminated" form, for the poetry separated from the graphic art, and the art viewed in isolation from the poetry, only gives at best half the story. The course will focus on Blake's most productive decade, the 1790s, during which he began to work out a visionary-philosophical account of human existence opposed to that offered by the Enlightenment, which Blake regarded as merely a new manifestation of the old systems of thought-control enforced by the British Church-State establishment. <i>MAE: 18th Century Requirement; Elective</i></p>	<p>W 6:00-9:15 PM</p>	<p>Richard Squibbs</p>

<p><i>MAWP: LLPT Elective; Open Elective</i></p>		
<p>ENG 442 STUDIES IN ENGLISH ROMANTIC POETRY: Ballads and Romantic and Contemporary Music: from Walter Scott to Bob Dylan Romantic Ballads treats Wordsworth and Coleridge’s Lyrical Ballads, as well as Keats's "La Belle Dame sans Merci," Coleridge's "The Rime of the Ancient Mariner," and Oscar Wilde's "The Ballad of Reading Gaol. We will discuss Walter Scott’s “Lay of the Last Minstrel,” considering how the ballad form came to predominant Scottish, English, and Irish verse, starting with the German ballad Burger’s “Leonora”, comparing it to Poe’s “Annabel Lee”, Moore’s “Lake of the Dismal Swamp” and minstrel works by Hogg, Landon, and Hemans will also be discussed. We close by considering modern forms of murder ballads such as Bessie Smith’s 1927 “Send me to the ‘Lectric Chair” and Bob Dylan’s “Hurricane”; jazz adaptations of the ballads “Loch Lomond”, “Barbara Allen,” and ballads by Gordon Lightfoot and Joan Baez. <i>MAE: 19th Century Requirement; Elective</i> <i>MAWP: LLPT Elective; Open Elective</i></p>	<p>TH 6:00-9:15 PM</p>	<p>Jonathan Gross</p>
<p>ENG 451 STUDIES IN THE MODERN BRITISH NOVEL: EM Forster and Woolf Woolf’s and Forster’s writing styles differ markedly from one another, but their novels address many of the same concerns, including the impact of rapid urbanization, changing gender roles, non-conformist sexualities, class relations, and the relationship between Britain and its colonies, especially India. Both also wrote influential essays on the art of fiction, including Forster’s <i>Aspects of the Novel</i> (in which he famously distinguishes between plot and story and between round and flat characters) and Woolf’s essays “Modern Fiction” and “Mr. Bennet and Mrs. Brown” (in which she defends modernist experiments with such elements as plot and character). This course will examine the transition from Edwardian to Georgian and modernist writing through the study of major novels by E. M. Forster (<i>Howard’s End</i>, <i>Passage to India</i>, and <i>Maurice</i>) and Virginia Woolf (<i>Mrs Dalloway</i>, <i>To the Lighthouse</i>, <i>Orlando</i>, and <i>The Waves</i>) alongside the social and cultural conditions in early-twentieth-century Britain that helped to shape their work. <i>MAE: 20th/21st Century Requirement; Elective</i> <i>MAWP: LLPT Elective; Open Elective</i></p>	<p>M 6:00-9:15 PM</p>	<p>Rebecca Cameron</p>
<p>ENG 472 LITERARY THEORY 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. <i>MAE: Core Requirement</i> <i>MAWP: LLPT Elective; Open Elective</i></p>	<p>T 6:00-9:15 PM</p>	<p>Bill Johnson Gonzalez</p>
<p>ENG 474 TEACHING LITERATURE</p>	<p>TH 6:00-9:15 PM</p>	<p>Carolyn Goffman</p>

<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>		
<p>ENG 477 TOPICS IN PUBLISHING: Book Promotion</p> <p>Writing and editing the book is only the first step in the publishing process. Once a book hits the shelves, how do readers learn about it? This course will examine the various aspects of book promotion, incorporating traditional publicity (print and broadcast) with new and emerging publicity tactics (blogs and social media).</p> <p>Using DePaul's Big Shoulders project as a guide, students will learn the process of publicizing and marketing a book, explore how that process differs depending on the genre and target audience, and gain a deeper understanding of why some books hit bestseller lists and others remain unknown.</p> <p><i>MAWP: LLPT Elective; Open Elective</i> <i>MAE: Elective</i></p>	M 6:00-9:15 PM	Dana Kaye
<p>ENG 480 INTRODUCTION TO CREATIVE WRITING: Creative Nonfiction Writing</p> <p>This is a course in writing creative nonfiction essays and short memoir. We will develop narrative skills, explore a variety of structures and techniques, and discuss the ethics of telling stories from real life. This course is open-enrollment, which means anyone with a bachelor's degree in any field is welcome. No previous creative writing experience is required. This is also a workshop course, which means you'll share your writing with the class and will become adept at both receiving and providing feedback on works in progress.</p> <p><i>MAWP: With permission of Program Director</i> <i>MAE: Elective</i></p>	TH 6:00-9:15 PM	Francesca Royster
<p>ENG 484 WRITING WORKSHOP TOPICS: Speculative Fiction Hybrid</p> <p>Some writers see the world as it is and try to replicate it. Others look at the world and ask, "What if...?" In this combination seminar and writing workshop, we will read and write works of speculative fiction—fiction that uses elements of speculation, or "unreality," to tell an underlying truth about the real world. We will study how the author's choice of a fictional <i>novum</i> becomes the metaphor by which the rest of the work may be understood in successful works of speculative fiction (including the sub-genres of alternative history, horror, science fiction, dystopia, post-apocalypse, and slipstream).</p> <p>Keeping in mind the demands of speculative fiction in terms of setting and characterization, we will explore the elements that define strong fiction writing across genres (point of view, plot, theme, and metaphor, to name a few) and learn how to incorporate them into our own writing as we create new, original speculative fiction stories.</p> <p><i>MAWP: Writing Workshop Requirement; Open Elective</i> <i>MAE: Elective</i></p>	M 6:00-9:15 PM Hybrid Face-to-Face Meeting Dates: 9/18, 10/2, 10/16, 10/30, 11/13	Rebecca Johns Trissler

<p>ENG 484 WRITING WORKSHOP TOPICS: The Art of Description</p> <p>This is a course in writing vivid and striking poetry and very short prose/fiction. We will study the craft of writing by closely examining selected texts and through daily in-class writing. We will study poetry, prose poems, and “flash” fiction. In this class we will learn the art of description by writing scenes and vignettes. Scenes and vignettes are brief narratives and sketches characterized by great precision, economy of language, and accuracy of composition. A vignette—a short impressionistic scene that focuses on one moment or a fleeting slice of life—is composed like a photograph or painting to give a trenchant impression about a character, an idea, a setting, or an object. The writing of vignettes requires utmost attention to detail, and requires a presence of mind and powers of keen observation that would be of help in any kind of creative writing. Our goal will be to write with clarity, power, and directness. “The Art of Description” will also examine “the art of revision,” suggesting new and powerful ways to revise and perfect a text. Class lectures and discussions will explore the direct relationship between the clarity of a writer’s text and the vividness of the reader’s imagination. After all, the art of description is, ultimately, mastered for the sake of the reader.</p> <p><i>MAWP: Writing Workshop Requirement; Open Elective</i> <i>MAE: Elective</i></p>	<p>W 6:00-9:15 PM</p>	<p>Richard Jones</p>
<p>ENG 490 WRITING FOR MAGAZINES</p> <p>This course offers a lively introduction to the traditions and skills of magazine writing. Students will read some great 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 compelling magazine pieces, culminating in each student producing a publishable 1,500-word story. Industry pros -- magazine editors, writers and publishers working in Chicago -- will visit our class on occasion to share their insights and experiences.</p> <p><i>MAWP: Writing Workshop Requirement; Open Elective</i> <i>MAE: Elective</i></p>	<p>M 6:00-9:15 PM</p>	<p>Gioia Diliberto</p>
<p>ENG 492 WRITING FICTION</p> <p>There is a long tradition of writers exchanging their stories with their peers in order to help each other with revision. At its best a fiction workshop develops its own unique creative energy and supportive culture, where the whole is truly greater than the sum of its parts. As we read each other’s drafts we will navigate the balance between taking each story on its own terms and illustrating common craft elements or principles, acknowledging always that in art “rules” are really only guidelines and the ultimate measure is often intensely personal. We will also read very recent award winning contemporary fiction.</p> <p><i>MAWP: Writing Workshop Requirement; Open Elective</i> <i>MAE: Elective</i></p>	<p>T 6:00-9:15 PM</p>	<p>Dan Stolar</p>
<p>ENG 496 EDITING</p> <p>The class is designed to give you both a theoretical and practical introduction to editing. It will encompass three aspects of editing: 1) Macro-editing, which involves broadly imagining and re-imagining a written work; 2) self-editing of a group of poems, short story, or essay; and 3) learning about editing as a field or career. Ultimately, we will learn systematic methods for editing, but also, and perhaps more importantly, we will develop an appreciation for and enjoyment of editing that will make our writing better and more fun to do.</p>	<p>W 6:00-9:15 PM</p>	<p>Chris Green</p>

<p><i>MAWP: LLPT Elective; Open Elective</i> <i>MAE: Elective</i></p>		
<p>ENG 509 INTERNSHIP <i>Online</i> <i>By permission only. Registration is by permission of C. Green cgreen1@depaul.edu</i> “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, and ask you to create job-finding strategies. 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. <i>MAWP: Open Elective</i> <i>MAE: Elective</i></p>	<p>Online</p>	<p>Chris Green</p>
<p>ENG 509 INTERNSHIP <i>Online</i> 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. <i>MAWP: Open Elective</i> <i>MAE: Elective</i></p>	<p>Online Admission to this class is by application to Carolyn Goffman</p>	<p>Carolyn Goffman</p>