

## Department of English, Graduate Courses, Autumn Quarter 2019-2020

**More course descriptions coming! Check back later.**

**April 23, 2019**

Course		Day/Time	Instructor
ENG 400	<b>Structure of Modern English</b> This course offers a systematic outline of the structure of English from contemporary linguistic perspectives. The course focuses first on the two principal classes of English words. We then turn our attention to phrase structures, the basic constituent units of sentences. We next investigate the five basic sentence types and transformations of these sentence types, and we conclude with coverage of clauses non-finite verbal phrases. NOTE: This is not a remedial or beginning course in English grammar; students entering the course must be fully competent in the rules of Standard Edited English. <i>MAE: Core Requirement; Elective</i> <i>MAWP: Studies in Language and Style; LLPT Elective if not taken for L&amp;S Requirement, Open Requirement</i>	Th 6:00-9:15	Robert Meyer
ENG 428	<b>Studies in Shakespeare: Shakespeare and Women</b>	T 6:00-9:15	Lesley Kordecki
ENG 442	<b>Studies in English Romantic Poetry: Romantic Satire</b> This class will explore twin impulses in British romanticism: the sentimental and the ironic. We will begin with Wordsworth's "Hart-Leap Well," Keats' "La Belle Dame Sans Merci", Thomas Moore's <i>Irish Melodies</i> and other noteworthy ballads by Byron, Scott, and Hemans. We will consider the career of Lady Morgan and Glorvina, in her novel, <i>The Wild Irish Girl</i> . Then we will turn to Romantic Satire, reading Jane Austen's satire of gothic fiction, <i>Northanger Abbey</i> ; Thomas Love Peacock's <i>Nightmare Abbey</i> and <i>Headlong Hall</i> ; Byron's <i>Don Juan</i> , Shelley's "Swellfoot the Tyrant"; Thomas Moore's "Two Penny Post Bag" and "Fudge Family of Paris"; we will also look at visual forms of satire including William Hone's "The Political House that Jack Built" (illustrated by George Cruikshank), George Cruikshank's "The Prince of Whales", and William Combe's "The Tour of Doctor Syntax in Search of the Picturesque".	M 6:00- 9:15	Jonathan Gross
ENG 451	<b>Studies in the Modern British Novel</b> ENG 451, Studies in the Modern British Novel, provides an introduction to 20th-century English novels. Most of the novels are modern rather than	W 6:00-9:15	James Fairhall

	<p>modernist; six of the authors and many of the main characters are female. 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>		
ENG 472	<p><b>Literary Theory</b>  This course will introduce you to some of the most important interpretative methods that have influenced literary study throughout the 20th and 21st centuries. Together we will read about queer theory, deconstruction, psychoanalysis, and Marxism, and develop a vocabulary for asking questions about the nature of literary study, reading, and interpretation. We will examine concepts of authorship &amp; textuality, what it means to relate a text to a historical context, the slipperiness of language, and the ideological and aesthetic effects of works of art.  <i>MAE: Core Requirement</i>  <i>MAWP: LLPT Elective; Open Elective</i></p>	T 6:00-9:15	Bill Johnson Gonzales
ENG 474	<p><b>Teaching Literature</b>  How does the teaching of literature serve, reflect, or challenge society? How has the profession of literary scholarship and teaching transformed over the last century to reflect our changing social values? What is the history of our literary canon(s)? What are the best practices in teaching literature? This course digs into the history, theory, and process of what we do in the classroom, and provides hands-on experience in planning lessons and assignments, teaching literary works, and constructing a syllabus. Students will create a course syllabus for an introductory literature class; for students who are high school teachers, the syllabus can be adapted to meet specific classroom situations.  This course fulfills part of the requirement for the Certificate in Teaching English in the Two-Year College.</p>	Th 6:00-9:15	Carolyn Goffman
ENG 477	<p><b>Topics in Publishing: Editing Big Shoulders Books</b>  In this class, students will serve as associate editors for two of the DePaul English Department's book projects: 1) <i>Semi-Automatic Pantoum: A Chicago Anthem Against Gun Violence</i>(This is a book-length</p>	T 6:00-9:15	Chris Green

	poem, a pantoum, written by 100 Chicago poets and is the next book to be published by Big Shoulders Books), and 2) <i>DePaul's Blue Book: Best Illinois High School Writing 2018-2019</i> (This is the inaugural anthology that will feature the best writing each year from high school literary magazines across Illinois). To prepare students for this role, the class is designed to give you both a theoretical and practical introduction to editing. It will encompass macro- and micro-editing, self-editing, and editing as a field or career.		
ENG 480	<p><b>Introduction to Creative Writing: Historical Fiction</b> In this combination seminar and writing workshop, we will be reading and writing fiction that highlights the intersection of history and fiction, memory and imagination, fact and invention, including works by authors such as Alice Hoffmann, Frances de Pontes Peebles, A.S. Byatt, and Colson Whitehead, among others. In our craft discussions and workshops, we will consider how each author retrieves, recreates and then reinvents the past, a past that inevitably weaves itself into the present.</p> <p>Keeping in mind the demands of historical 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 historical-fiction stories.</p>	M 6:00-9:15	Rebecca Johns Trissler
ENG 492	<p><b>Writing Fiction</b> There is a long and rich tradition of the literary salon where writers read each other's work and discuss the craft. This course is the graduate school version of the literary salon. The class assumes a solid understanding of the craft of fiction and we will spend the majority of the time in workshop with the goal of improving our own short stories. We will also read a contemporary anthology of short fiction.</p>	W 6:00-9:15	Dan Stolar
ENG 484	<b>Writing Workshop Topics: Nonfiction Detective Story</b>	Th 6:00-9:15	Miles Harvey

ENG 484	<b>Writing Workshop Topics: Art of Description</b> This is a course in writing vivid and striking poetry and short but effective prose/fiction. We will study the craft of writing by closely examining selected texts and through in-class writing. 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. Class 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. Our goal: to write with clarity, power, and directness.	M 6:00-9:15	Richard Jones
ENG 484	<b>Writing Workshop Topics: Reviewing Chicago</b> Cross-listed with JOUR 515: Reviewing Chicago	TH 1:30-4:30 LOOP	TBA
ENG 490	<b>Writing for Magazines</b> Cross-listed with JOUR 543: Long Form Reporting	T/TH 1:30-3:00 LOOP	Christopher Bury