

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

July 23, 2019

Course		Day/Time	Instructor
ENG 407	Language and Style for Writers This course is a comprehensive examination of structural elements and stylistic devices that experienced writers use across a number of creative and professional genres. The course begins with the categories and conventions of Standard Edited English, including sentence constituents, sentence types, and phrases and phrase functions. Attention then turns to definitions and components of style, which include stress and intonation patterns of sentences, syntactic transformations that enhance emphasis and focus, diction choices, rhetorical punctuation, and the development of one's personal writing voice. By analyzing and mastering these structural dimensions of style in texts from a wide array of authors, students will acquire an understanding of how stylistic choices affect readers' perceptions and responses as they, at the same time, come to a deeper understanding of their own writing styles. Assignments will include written analyses of style in fiction and nonfiction texts and problem sets involving editing and amending texts to improve, among other things, clarity, economy, coherence, and balance. The culminating project is a study detailing and critiquing the predominant stylistic features of a piece of literature nonfiction.	T 6:00-9:15	Craig Sirles
ENG 442	Studies in English Romantic Poetry: Romantic Satire 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	M 6:00- 9:15 Class has been canceled	Jonathan Gross

	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".		
ENG 451	Studies in the Modern British Novel ENG 451, Studies in 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. 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.	W 6:00-9:15	James Fairhall
ENG 472	Literary Theory 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 & 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>	T 6:00-9:15	Bill Johnson Gonzales
ENG 474	Teaching Literature 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	Th 6:00-9:15	Carolyn Goffman

	<p>situations.</p> <p>This course fulfills part of the requirement for the Certificate in Teaching English in the Two-Year College.</p>		
ENG 477	<p>Topics in Publishing: Editing Big Shoulders Books</p> <p>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 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.</p>	T 6:00-9:15	Chris Green
ENG 480	<p>Introduction to Creative Writing: Historical Fiction</p> <p>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 490	<p>Writing for Magazines</p> <p>Cross-listed with JOUR 543: Long Form Reporting</p>	T/TH 1:30-3:00 LOOP	Christopher Bury
ENG 482	<p>Writing Fiction</p> <p>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</p>	W 6:00-9:15	Dan Stolar

	goal of improving our own short stories. We will also read a contemporary anthology of short fiction.		
ENG 484	Writing Workshop Topics: Nonfiction Detective Story	Th 6:00-9:15	Miles Harvey
ENG 484	Writing Workshop Topics: Art of Description 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	Writing Workshop Topics: Reviewing Chicago Cross-listed with JOUR 515: Reviewing Chicago	TH 1:30-4:30 LOOP	TBA