

## Department of English, Graduate Courses, Autumn Quarter 2020-2021

July 1, 2020

Course		Day/Time	Instructor
ENG 407	<p><b>Language and Style for Writers</b></p> <p>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 literary nonfiction.</p>	<p>Online Hybrid M 7:00-9:00 9/14; 9/21; 9/28; 10/5 10/12; 10/19; 10/26; 11/2; 11/9; 11/16</p>	Craig Sirles
ENG 427	<p><b>Milton</b></p>	<p>Online Hybrid W 7:00-8:00 9/9; 9/16; 9/23; 9/30; 10/7; 10/14; 10/21; 10/28; 11/4; 11/11</p>	Paula McQuade
ENG 469	<p><b>Topics in Twentieth Century Literature: Early-Twentieth Century Women Writers and the Visual Arts of Their Time</b></p>	<p>Online Asynchronous</p>	June Chung

	<p>This course examines the works of a range of women writers between the two world wars to explore the intersection of issues of gender, sexuality, and race on aesthetics and form during the era of modernism and modernity. How do these writers negotiate and represent the impact of war? Of cosmopolitanism? Of urbanization? Of media and technology? How are these political and topical themes linked to the artists' aesthetic ideals within the context of the development of the visual arts during this period? Students will also learn about the theoretical frameworks by which past and present generations of feminist scholars approached these artists and their formal innovations. Alongside paintings, sculptures, and decorative art trends that were popular during this period, the literary texts most likely covered are: Djuna Barnes's <i>Nightwood</i>, Willa Cather's <i>One Of Ours</i>, Nella Larsen's <i>Quicksand</i>, sundry poems and selections from <i>The Autobiography of Alice B. Toklas</i> by Gertrude Stein, short stories by Sui Sin Far, and Edith Wharton's <i>The Age of Innocence</i>.</p>		
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>	<p>Online Hybrid  T 6:00-8:00  9/15; 9/22;  9/29; 10/6  10/13; 10/20; 10/27;  11/3; 11/10; 11/17</p>	Carolyn Goffman

ENG 480	<p><b>Introduction to Creative Writing: Setting in Fiction &amp; Nonfiction</b></p> <p>"Every story would be another story, and unrecognizable as art, if it took up its characters and plot and happened somewhere else," the novelist Eudora Welty once wrote. In this workshop, we will focus on the role of place and time in fiction and nonfiction, examining the ways in which they give rise to character and interact with other story elements. The course will place a heavy emphasis on reading as well as writing.</p>	Online Synchronous T 6:00-9:15	Miles Harvey
ENG 484	<p><b>Writing Workshop Topics: Time in Memoir</b></p> <p>All memoir is about time. What's the difference between writing about the past and the present? What is the "now" and the "then" of our nonfiction stories? Do our memories, and therefore our memoirs, change over time? How do we both summarize lifetimes and recreate spectacular hours? This course will examine how memoirists manage time, manipulate time, and use time as a formal device in their memoirs and narrative essays. Why are so many memoirs nonlinear, what is the impact of compressing, extending, or fragmenting time on the page, and why do memoirists summarize years while lingering for pages over just a few moments of experience? Students will try out various narrative time management strategies and structures, participate in writing workshops, and submit a substantive revision.</p> <p>This workshop will use the online: hybrid modality that meets for partial class periods on six or seven dates on Zoom, and does the rest of the work asynchronously. Face-to-face Zoom times are 7-9PM (some sessions will be shorter). Zoom dates are: Week ONE-Wed Sept 9; Week TWO-Wed Sept 16; Week SIX-Oct 14; Week SEVEN-Oct 21; Week EIGHT-Wed Oct 28; Week NINE-Nov 4 IF NEEDED: and Week TEN-Wed Nov 11. The rest of the course will be asynchronous, using a variety of online tools.</p>	<p>Online Hybrid W 6:00-9:15</p> <p>9/9; 9/16; 10/14; 10/28; 11/4; 11/11;</p>	Barrie Borich

ENG 484	<p><b>Writing Workshop Topics: Novels I</b></p> <p>We can outline all we want—we can plan the smallest details—but the truth is that the shape and form of a novel isn't entirely clear, even to the author, until after she's completed an entire draft. It's only when a writer gets through what Anne Lamott calls the "shitty first draft" that she can begin to step back and begin the process of editing and revision.</p> <p>Think of this course like National Novel Writing Month (NaNoWriMo), only with a bit more structure and a grade at the end. The purpose of the course is to get you through the process of writing a first draft. Therefore, we will do our best to silence our inner (and outer!) critic and complete an initial draft of a novel, flaws and all, from page one to The End, considering the particular challenges of the novel form in terms of plot, structure, and character development. Students should come prepared with an idea for a project they would like to draft, along with a list of 5-10 novels they plan to turn to as inspiration and guidance. By the end of the term, writing around 20 pages a week, students should have a first draft of approximately 200 pages (60,000 words), depending on the scope of their project.</p> <p>This course is the first of a two-course sequence. The second course, ENG 484: Novels II: Revision, will include a more traditional workshop focusing on editing and revising the novel once the student has a completed first draft. Any student who has a completed prose fiction manuscript of at least 60,000 words can apply to take the second course without completing the first.</p>	Online Synchronous M 6:00-9:15	Rebecca Johns-Trissler
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ENG 484	<p><b>Writing Workshop Topics: The Art of Description</b></p> <p>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.</p>	Online Synchronous M 6:00-9:15	Richard Jones
ENG 484	<p><b>Writing Workshop Topics: Young Adult Fiction</b></p> <p>In this writing workshop, students will focus on developing the main elements of fiction: plot, characterization, setting, conflict, dialogue, and point of view. There has been a recent boom in novels that address pressing social issues through the perspective of young people. Students will analyze how authors use coming of age stories to tackle issues of race, class, sexuality, gender while paying close attention to craft. We will consider why the lens of teen protagonists is so powerful in engaging in discourse regarding inequality and resistance. Students will read diverse YA novels and submit manuscripts that explore what it means to be a young person in contemporary American culture.</p>	Online Hybrid W 6:00-7:30 9/9; 9/16; 9/23; 9/30; 10/7; 10/14; 10/21; 10/28; 11/4; 11/11;	Erika Sanchez
ENG 492	<p><b>Writing Fiction</b></p>	Online Synchronous TH 6:00-9:15	Dan Stolar

ENG 496	<p><b>Editing</b></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>As part of the class, you will also all become Associate Editors for <i>DePaul's Blue Book: Best Illinois High School Writing 2019-2020</i>. You will be selecting and editing poetry, fiction, and nonfiction chosen from high schools across the state. You can read last year's anthology at <a href="https://www.depaulsbluebook.com/">https://www.depaulsbluebook.com/</a></p>	Online Synchronous T 6:00-9:15	Chris Green
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