

**Department of English Graduate Courses
Winter Quarter 2021**

Course #	Course Name & Description	Day/Time	Modality	Instructor
ENG 407	<p>Language & Style for Writers</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>	Wed. 7:00 – 9:00 PM	Online: Synchronous	Craig Sirles
ENG 434	<p>Studies in Restoration & 18th Century Authors: William Blake and the Counter-Enlightenment</p> <p>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</p>	Mon. 6:00 – 7:30 PM	Online: Hybrid	Richard Squibbs

	<p>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 that he developed 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. In addition to Blake's works from this period (the most well-known being Songs of Innocence and of Experience), we will also read key texts that inspired Blake's sense of his prophetic vocation (the Books of Genesis and Revelation, and the writings of Swedenborg); examples of the Enlightenment philosophy with which Blake engaged in "mental fight" (John Locke, Alexander Pope, Mary Wollstonecraft, Thomas Paine); and explore some of the popular visual art from the period that inspired and provoked Blake's art.</p>			
ENG 469	<p>Topics in American Literature: Contemporary African American Literature</p> <p>In this course, we will explore the work of Black women writers, exploring in particular intergenerational literary conversations around race, gender, sexuality, history, activism and aesthetics. How do these works reflect the changing stakes of women's writing in the African Diaspora? How are black women writers writing to one another as well as to a larger readership? We'll use black feminist theory to help us explore these questions. We'll open with the black feminist manifesto "The Combahee River Collective" (1973) as a generative moment for black feminist organizing and black women's literary production. We'll then think about our current</p>	Tues. 6:00 – 9:15 PM	Online: Synchronous	Francesca Royster

	<p>political moment and the role of the writer, through the work of Claudia Rankine and Black Lives Matter activist and thinker Alicia Garza. Next, Harriet Jacobs (<i>Incidents in the Life of a Slave Girl</i>) and Toni Morrison's <i>Beloved</i> will be paired with Yaa Gyasi (<i>Homegoing</i>) to consider changing conversations about the impact of the transatlantic slave trade, trauma, identity and cultural memory. Poet Gwendolyn Brooks will be paired with hip-hop poet Eve Ewing's <i>Electric Arches</i> to consider the changing poetry scene of Chicago in particular, and the role of the poet as activism. Afrofuturist founding mother Octavia Butler (<i>The Fledgling</i>) will be paired with Walidah Imarisha and other Afrofuturist writer/activists who collectively call themselves "Octavia's Brood" to think how science fiction and speculative fiction can be sites of social critique as well as places to imagine new possibilities. Lesbian activist, poet and biomythographer Audre Lorde (<i>Zami: A New Spelling of My Name</i>) will be paired with feminist and trans femme activist Janet Mock (<i>Redefining Realness</i>) to consider the changing stakes of lesbian, trans, queer and other categories for black women writing about their lives in memoir.</p>			
ENG 477	<p>Topics in Publishing: Big Shoulder Books</p> <p>In this class, students will serve as associate editors for the next DePaul English Department's book project: <i>Outside In</i>, a collection of writings by incarcerated people and their families. To prepare students for this role, the class is designed to give you both a theoretical and practical introduction to editing an anthology. It will encompass soliciting submissions, macro-and micro-editing, self-editing, and editing as a field or career.</p>	Wed. 6:00 – 9:15 PM	Online: Synchronous	Rebecca Johns-Trissler
ENG 478	<p>Topics in Teaching: Grammar for Teachers</p> <p>This course will provide an overview of traditional views of English grammar as well as insights provided by a more descriptive approach. We will then apply this knowledge to examples of</p>		Online: Asynchronous	Robert Meyer

	published prose from various sources (i.e., both fiction and non-fiction). Students will thus develop a deeper understanding of the complexity of the English language and the inherent difficulties in explaining it. MAWP: LLPT Elective; Open Elective MAE: Elective			
ENG 484	<p>Writing Workshop Topics: Micro Prose</p> <p>In this Grad workshop we will pursue the how and why of Micro Prose, often called Micro Fiction, Flash, and simply, Short-Short Story. Students will read and respond to the work of past and contemporary practitioners, as well as the increasing number of works by those who blur these lines with prose poetry. Students will create new work for a weekly rotating workshop schedule, and in response to prompts and exercises. Students will also have the opportunity to bring their own previously created prose and poetry work to the class with the idea of re-imagining and revising it as Micro Prose. Additionally, students will revise with the aim to create submission-worthy pieces.</p>	Mon. 6:00 – 9:15 PM	Online: Synchronous	Mark Turcotte
ENG 484	<p>Writing Workshop Topics: Short Story Cycle</p> <p>The short story cycle is an often-overlooked genre that has arguably been around longer than a novel. Looser than a novel, more coherent than a mere collection of stories, the short story cycle includes such canonical works as Winesburg, Ohio and In Our Time and such recent prize winners as Olive Kittredge and A Visit from the Good Squad. For aspiring writers, it also provides a unique opportunity to workshop individual pieces while starting to conceive of a book.</p>	Tues. 6:00 – 9:15 PM	Online: Synchronous	Daniel Stolar
ENG 484	<p>Writing Workshop Topics: Novels II</p> <p>This course will focus on editing and revising the novel form, using essays and student work to demonstrate how fictional elements work together to create an organic whole. Students will discover how successful novelists shape their stories using point of view, form, tone, characterization, plot, narrative time, significant detail, and precise language, along with higher- form issues like counterpointed characterization, narrative structure,</p>	Mon. 6:00 – 9:15 PM	Online: Synchronous	Rebecca Johns-Trissler

	<p>and pacing. These craft elements we will use as guidelines, not limitations, in the revising of our own novels.</p> <p>We will discuss student manuscripts in a space that encourages honest criticism, always balanced by respect for the writer. In class and during individual conferences, we will explore strategies for revision of each student's work.</p> <p>This is the second course of a two-course sequence. Any student who has a completed manuscript of at least 60,000 words can take Novels II without having first taken Novels I.</p>			
ENG 484	<p>Writing Workshop Topics: Review & Interview</p> <p>As graduate students, you're probably in the process of building up your publication credits. Reviews, interviews, and the genre referred to as creative criticism are a way to do that. In this course, you'll learn the art of reviewing, interviewing, and writing creative criticism. (In creative criticism, the writer uses a text or film as a prism through which to write the personal essay, e.g., Salman Rushdie on "The Wizard of Oz" and Susan Sontag on Dostoyevsky). You'll find inspiration in interviewers, reviewers, and essayists past and present and guest speakers who will share how they became staff writers, editors, or made a living (or at least established a serious web presence) as a freelancer.</p>	Thurs. 7:00 – 8:30 PM	Online: Hybrid	Sarah Fay
ENG 490	<p>Writing for Magazines</p> <p>This course is an advanced immersion and writing workshop into the many forms of magazine writing. Students will analyze past and contemporary classics, generate ideas and learn how to research and write press releases, features, and creative articles for a fast-changing medium with good opportunities. We also hear from guest professionals and alumni in the field. We treat magazine writing as an art form, every bit as creative as fiction and poetry.</p>	Wed. 6:00 – 9:15	Online: Synchronous	Theodore Anton

ENG 496	Topics in Editing The role of the copy editor is often underestimated and misunderstood. However, good copy editors play an indispensable role in the publishing process—they are the champions of the reader. In this course, you will gain a practical understanding of the job of the copy editor within the context of the larger book publishing industry. You will apply principles from <i>The Chicago Manual of Style</i> to real-world manuscripts, as well as create and use style sheets. You will also learn about best practices for author relationships and communication.	Thurs. 6:00 – 7:30 PM	Online: Hybrid	Jessica Easto
ENG 502	Candidacy Continuation	TBA	Online: Synchronous	
ENG 503	Candidacy Maintenance	TBA	Online: Synchronous	
ENG 509	Internship: Teaching in Two-Year Colleges 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). Fall internships run from August to December; Spring internships extend from January to May (you may register in Winter or Spring quarter). This class includes an on-line course that accompanies and supports the on-site 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. MAWP: Open Elective MAE: Elective		Online: Asynchronous	Carolyn Goffman
ENG 509	English Dept. Internship in Writing & Publishing “Internship in English” is a four-credit course designed to complement your English course of study along with your internship		Online: Asynchronous	Chris Green

	<p>experience (100 hours of internship work). Using both readings and film (<i>Startup.com</i>, <i>Smart Moves for Liberal Arts Grads: Finding a Path to Your Perfect Career</i>, and <i>The Defining Decade: Why your twenties matter and how to make the most of them now</i>), the class applies its lessons to your internship and your future career. You will also seek guidance from DePaul's Career Center, an English alum, and do an interview with someone on your career path.</p> <p>Overall, you will explore what makes work meaningful and strategies for career success. <i>Note: You must secure an internship and Prof. Chris Green's approval before you can be registered for this class. Otherwise, there is no pre-requisite or prior knowledge needed to take this course</i></p>			
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