

Department of English Graduate Courses Spring Quarter 2021



Course #	Course Name & Description	Day/Time	Modality	Instructor
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.	n/a	Online: Asynchronous	Robert Meyer
ENG 419	Topics in Medieval Literature: Arthurian Romances We will examine the main stories of King Arthur and the accompanying legends of his reign in the Middle Ages. We also consider the genre of medieval romance, its attributes and limitations, and its historical position in western discourse, from its precursor, the epic, to its successor, the novel. Our broad categories of study include Arthur himself, his rise, reign, and demise, and the phenomenon of his story's popularity in medieval discourse. We then turn to the legends surrounding the infamous and star-crossed lovers: Lancelot and Guinevere, and Tristan and Isolde, and	Monday, 6:00 – 7:30	Online: Hybrid	Lesley Kordecki

	<p>also the tales of the magician Merlin, Gawain and the Grail knights. In addition, we will study the 13th-century French romance, <i>Silence</i>, a text that opens up larger considerations of gender, humor, and language in the genre. Our work will consider recent scholarship on the structure of the romance, the problematic motifs of chivalry and courtly love, empire building, and the inclusion of the exotic ‘other’ in the genre.</p>			
ENG 475	<p>Topics in Literature: Colonialism/Postcolonialism</p> <p>This course examines colonialism in its late phase, during the 19th and 20th centuries, and our current postcolonial period. This is a research-intensive course in which the instructor coaches students through the stages of researching and writing a scholarly research paper.</p> <p>We will examine colonialism and postcolonialism through the lenses of 20th-century British and Anglophone literature: novels, two plays, a movie, and four poems. “British” is broadly defined. Thus, we will read works by:</p> <ul style="list-style-type: none"> • two Caribbean novelists and a poet/playwright (Rhys, Kincaid, Walcott) • a South African playwright (Fugard) • a Nigerian novelist (Achebe) • an Anglo-Pakistani writer (Kureishi) • three cosmopolitan English writers (Conrad, Kipling, Forster)—one a Polish exile, the other two residents in their youth in British India <p>Zoom classes, 6-9 p.m.: 3/31, 4/7, 4/14, 4/21 & 5/19/ 5/26, 6/2</p>	<p>Wednesday, 6:00 – 9:00</p>	<p>Online: Hybrid</p>	<p>Jim Fairhall</p>

ENG 477	<p>Topics in Publishing: American Literary Idealists and Happy Fools</p> <p>“There will always be idealists and happy fools, so there will always be literary magazines.” Rob Spillman of Tin House.</p> <p>This course [asynchronous in Spring 2021] makes use of digital media, archival collections, and experiential editorial practice, to examine the American literary magazine, from inception to contemporary practice. We explore the missions, functions, styles, personalities, experiments, and aesthetics of select little magazines and literary journals published from the early 20th century to the present day, particularly those representative of great moments of change in both political and literary culture. Using digital archives, class participants compare and contrast the ways literary journals develop in response to changing times, in keeping with innovations in literary form and in tandem with changes in publishing technologies. Students also deliberate over submissions and choose at least one creative work to publish in the national literary journal of the urban essay arts, SLAG GLASS CITY. The outcome is an in-depth understanding of the literary journal’s relationship to editorial vision, book publishing, and individual author’s careers.</p>	n/a	Online: Asynchronous	Barrie Jean Borich
ENG 484	<p>Writing Workshop Topics: Revision</p> <p>This course takes a practical approach to the art of revision. It takes as its premise that writing is revising, as Papa Hemingway said, and that revision is “the best part,” as the great Toni Morrison said. It also presumes that revision distinguishes a writer from an author. As Collette wrote: “Put down everything that comes into your head and then you're a writer. But an author is one who can judge his own</p>	Thursday, 6:00 – 9:15	Online: Synchronous	Sarah Fay

	<p>stuff's worth, without pity, and destroy most of it." You won't necessarily set out to destroy but to distinguish what's serving your story, essay, or poem and what's not. In this course, you'll also learn to discern between revising and editing. (Spoiler: we revise for content and edit for style.) Proofreading will be discussed, and we'll explore topics such as the differences between developmental and line editing, the purpose of style guides, why real authors never "rewrite," and the rampant abuse of exclamation points. All of our conversations will examine the nuances of working in hard copy versus digital environments and the demands of each. Over the quarter, you'll develop one story, chapter, essay, or group of poems through all stages of the revision process ultimately producing one (we hope) perfect piece or group of poems ready for publication.</p>			
ENG 484	<p>Writing Workshop Topics: Writing Childhood</p> <p>In this cross-genre course, students will study works of fiction and nonfiction about youth and adolescence as a means to 1) explore childhood in their own prose, 2) understand what made them writers, and 3) focus on what sort of writers they want to become. Among the authors we may discuss will be George Saunders, Charles Baxter, Toni Morrison, Lucy Grealy, George Orwell, James Baldwin and Tobias Wolff.</p>	<p>Tuesday, 6:00 – 9:15</p>	<p>Online, Synchronous</p>	<p>Miles Harvey</p>
ENG 484	<p>Writing Workshop Topics: The Limit is Not the Limit</p> <p>We often consider creativity, if not the Muse, as a font of limitless expression. Similarly, an "anxiety of influence" can impact the writer's mind as they search for and look to refine their unique Voice. But what if constraint and restraint offer worlds we didn't know were available to us? What if voice, after all, isn't something we need to <i>find</i>? This multi-genre workshop explores these possibly paradoxical ideas in order to offer a studio and workshop based on games, experimentation, and a tip of the hat toward what flummoxes us as well as what we love. We'll read weirdly, write wildly,</p>	<p>Monday, 6:00 – 8:00</p>	<p>Online: Hybrid</p>	<p>David Welch</p>

	and infuse our work with what we hadn't yet realized was there all along.			
ENG 484	<p>Writing Workshop Topics: Young Adult Lit</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>	Wednesday, 6:00 – 9:15	Online: Hybrid	Erika Sanchez
ENG 491	<p>Science and Nature Writing</p> <p>This course introduces students to the fun and well-paying field of science and nature writing. No prior science background is needed, only a love of learning. In a supportive workshop atmosphere, we meet guest professionals, alumni and scientists, and learn the skills of a fast-growing field. We treat science writing as an art and prepare you to contribute to its tradition.</p>	Wednesday, 6:00 – 9:15	Online: Synchronous	Ted Anton
ENG 493	Writing Poetry	Monday, 6:00 – 9:15	Online: Synchronous	Richard Jones
ENG 509	<p>English Dept. Internship in Writing & Publishing</p> <p>“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 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</i></p>	n/a	Online	Chris Green

	<p><i>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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