

Department of English Graduate Courses

Fall Quarter 2021

Course #	Course Name & Description	Day/Time	Instructor
ENG 407	<p>Language and 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. 6:00 – 9:15 PM	Craig Sirles
ENG 431	<p>Studies in the 18th-C. Novel: Invention of the Novel</p> <p>How did readers and writers in the 17th and 18th centuries come to identify some types of narrative as “novels”? We will read some candidates for “the first English novel” alongside precursor and rival forms (e.g. romance, allegory, scandal narrative, autobiography) and some influential scholarship on the theory of the novel as such. Topics will include: strategies for representing psychology in prose; changing opinions of ‘realistic’ narration; epistolary form; rival critical models for the “rise” (or not) of the novel as a distinctly “modern” genre. Authors include Behn, Bunyan, Defoe, Haywood,</p>	Mon. 6:00 – 9:15 PM	John Shanahan

	Richardson, Lennox, Fielding, Cleland, Sterne, Walpole, Burney, and Austen.		
ENG 469	<p>Topics in American Literature: Lit and the Environment</p> <p>This course is an interdisciplinary course that examines American attitudes toward nature from pre-Columbian times to the present, with a special look at Chicago. Besides novels, stories, poems, and literary nonfiction, we will read an environmental history of Chicago and discuss some aspects of environmental science. There will be three field trips, including a hike through a forest preserve along the Chicago River and an urban nature walk.</p>	Thurs. 6:00 – 9:15 PM	James Fairhall
ENG 472	<p>Literary Theory</p> <p>This graduate course introduces the major critical stances of literary theory in Western culture and the debates surrounding them. Although we cannot cover the complexity and depth of the subject, the course will provide an overview of the issues that concern theorists in the past and in the present. The “schools” studied include historical (both “old” and “new”), feminist, deconstructive, structuralist, Marxist, reader response, mimetic, postcolonialist, and of course formalist. We will discuss cultural studies, gender theory, queer theory, ecocriticism, ecofeminism, and film theory.</p>	Tues. 6:00 – 9:15 PM	Lesley Kordecki
ENG 480	<p>Intro to Creative Fiction Writing: Writing the Senses (Online Synchronous + Classroom Link)</p> <p>Good writing, the famous novelist Flannery O’Connor once wrote, “operates through the senses, and I think one reason that people find it so difficult to write stories is that they forget how much time and patience is required to convince through the senses.” This cross-genre course is devoted to the all-import craft of telling stories through sensory detail. Using Diane Ackerman’s bestseller <i>A Natural History of the Senses</i> as our touchstone text, we’ll look at</p>	Tuesday 6:00 – 9:15 PM	Miles Harvey

	how fiction and nonfiction writers explore, employ, and evoke the concrete world of sight, sound, smell, taste, and touch.		
ENG 484	<p>Writing Workshop Topics: Creative Nonfiction: The Self in Context</p> <p>The “I” in creative nonfiction is a grammatically singular pronoun that is also multiple. The narrator is no longer exactly the self (or selves) who went through an experience, and in the space between the person who lived an event and the person who tells about it lies tremendous potential. This course will explore that potential in terms of how nonfiction writers use research, reflection, history, and cultural criticism to explore not only their lived experience but the larger contexts in which it occurred. We’ll analyze written and visual essays, poetry, audio, and multi-media texts in order to understand relationships between form and content and to find inspiration for creative, multi-layered storytelling.</p>	Wed. 6:00 – 9:15 PM	Michele Morano
ENG 484	<p>Writing Workshop Topics: The Art of Description</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,</p>	Mon. 6:00 – 9:15 PM	Richard Jones

	ultimately, mastered for the sake of the reader. Our goal: to write with clarity, power, and directness.		
ENG 484	<p>Writing Workshop Topics: Narrative Strategies in Contemporary Novels</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 goal of improving our own short stories. We will also read a contemporary anthology of short fiction.</p>	Thurs. 6:00 – 9:15 PM	Daniel Stolar
ENG 484	<p>Writing Workshop Topics: Memoir (Online: Synchronous + Classroom Link w/Flex Scheduling)</p> <p>In this course we break down the narrative fundamentals of the literary memoir by reading, writing, workshopping, and discussing first-person nonfiction narratives that merge memoir and reflections through use of evocative description, engaging reflection, and all kinds of prose structures. We look closely at an array of narrative tools and focal points, such as scene, summary, reflection, portraiture, point of view, narrative distance, setting,</p>	Thurs. 6:00 – 9:15 PM	Barrie J Borich

	space, place, structure, and deep subject. We also discuss issues all memoir writers must consider, such as writing about family, embracing vulnerability, and fact vs. invention. Students will engage in close reading, discuss texts from a craft-based point of view, try out various formal strategies and structures, participate in writing workshops, and submit a substantive revision.		
ENG 484	<p>Writing Workshop Topics: Young Adult Latinx Literature</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>	Wed. 6:00 – 9:15 PM	Erika Sanchez
ENG 496	<p>Topics in Editing: Big Shoulders Books (Online: Hybrid)</p> <p>In this class, students will serve as assistant editors for the next Big Shoulders Books anthology on the upheavals and movements of the year 2020. The mission of Big Shoulders Books is to produce volumes that engage intimately with the Chicago community and, in the process, give students in DePaul University's MFA, MAWP, MALP, and English undergraduate programs hands-on, practical experience in book publishing.</p> <p>The goal of Big Shoulders Books is to disseminate, free of charge, quality works of writing by and about Chicagoans whose voices might not otherwise be shared. Each year, we aim to make small but meaningful contributions to discussions of injustice and inequality</p>	Mon. 6:00 – 9:15 PM 09/20 10/04 10/18 11/01 11/15	Rebecca Johns-Trissler

	<p>in Chicago. Big Shoulders Books celebrates the tremendous resilience and creativity found in all areas of the city.</p> <p>To prepare students for their roles in the creation of this volume, the class is designed to give you a theoretical and practical introduction to literary editing. Students in the course will perform a macro- and micro-edit on two narratives over the course of the term. The course will also cover the many facets of book creation, including fact-checking, permissions, and editing as a field or career.</p> <p>Learning Objectives:</p> <ul style="list-style-type: none"> • Master the skills involved in editing first-person narratives suitable for use in print or online, including fact-checking, macro-and micro-editing, and copyright permissions • Categorize the different roles and skills involved in creating, editing, and publishing an anthology of nonfiction narratives based on other people's oral histories 		
ENG 509	<p>Internship (Online)</p> <p>Using both film and readings (Startup.com, Smart Moves for Liberal Arts Grads: Finding a Path to Your Perfect Career, and The Defining Decade: Why your twenties matter and how to make the most of them now), 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 an interview with someone on your career path to explore what makes work meaningful and strategies for career success. Note: You must secure an internship and Prof. Chris Green's approval before you can be registered for this class.</p>	TBA	Chris Green