

Department of English Graduate Courses Winter Quarter 2022



Course #	Course Name & Description	Day/Time	Modality	Instructor
ENG 475-501 Cross-listed with ENG 386-501	DECEMBER INTERCESSION Topics in Literature: Monsters in Pop Culture In this course, students will examine monsters, spooks, scares, and—above all—fear. Through informed viewing of television, film, radio, literature, and graphic novels, we will explore the evolution of some of the most well-known monsters, including vampires, zombies, and aliens, as well as less-known varieties, like the Golem, the cyborg, and even the human being. Screenings will be paired with discussion, class facilitation, and class activities. The concept of the monster itself will be interrogated, and we will explore how the monster reflects humanity's fears as well as its desires. This is the one class that proves college is scary as hell. This course would count toward your Literature requirement or as an open elective	M & TH 5:45-7:45 PM	Online Hybrid	Paul Booth
ENG 477-501	DECEMBER INTERCESSION Topics in Publishing: Journalism Law & Ethics This course examines legal and ethical issues in journalism with a focus on the First Amendment and the rights and responsibilities of the news media. Students will learn the constitutional rights of all citizens regarding censorship, defamation, privacy, intellectual		Online Asynchronous	Jason Martin

	<p>property, and commercial speech, and will study how technological developments are challenging the courts with how to apply the law to digital media. Those legal aspects are considered in relation to case studies that chronicle journalists' ethical responsibilities, including protecting sources, balancing professional duties and personal values, sharing and using social media content, and avoiding deceptive reporting practices.</p> <p>This course would count toward one of your open electives.</p>			
Course #	Course Name & Description	Day/Time	Modality	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>	<p>W 7:00-9:00 PM</p>	Online Hybrid	Craig Sirles

ENG 428	<p>Studies in Shakespeare: Rome & English Nationhood: Race, Power, Empire</p> <p>A study of Shakespeare's career-long engagement with Roman literature, mythology, and history. As a graduate course, we will use both primary archives and recent criticism to explore the form and content of Shakespeare's Roman imaginary. We will consider Rome not only a source for Shakespeare's poetic and dramatic writing but also a unique experiment in conceptualizing English politics, origins, and nationhood at the turn of the seventeenth century.</p> <p>Across the term, you will gain familiarity with some of Shakespeare's most enduring plays and learn to conceptualize the at times surprising origins of his cultural prominence. Our particular focus will be the legacies of state power and individual personhood that Shakespeare gleaned from his engagement with the classical past.</p>	M 6:00-9:15 PM		Megan Heffernan
ENG 451	<p>Studies in the Modern British Novel: Woolf & Forster</p> <p>Woolf's and Forster's writing styles differ markedly from one another, but their novels address many of the same concerns, including the impact of rapid urbanization and new technologies, changing gender roles, non-conformist sexualities, class relations, and Britain's relationship to its colonies, especially India. Both also wrote influential essays on the art of fiction: Forster's <i>Aspects of the Novel</i> famously distinguishes between plot and story and between round and flat characters, while Woolf's essays, "Modern Fiction" and "Mr. Bennet and Mrs. Brown," describe and defend early-twentieth-century modernist experiments with elements of fiction such as plot and character.</p> <p>This course will examine the transition from Edwardian to modernist writing through the study of major novels by E.M. Forster (<i>Howard's End</i>, <i>Passage to India</i>, and <i>Maurice</i>) and Virginia Woolf (<i>Mrs. Dalloway</i>, <i>To the Lighthouse</i>, <i>Orlando</i>, and <i>The Waves</i>)</p>	W 6:00-9:15 PM (Zoom 6:00-8:00)	Online Hybrid	Rebecca Cameron

	<p>alongside the social and cultural conditions in early-twentieth-century Britain that helped to shape their work.</p> <p>The class format is online hybrid, with class meetings on Zoom every Wednesday, 6:00 to 8:00 pm. The third hour of class will take place asynchronously. If students are interested, we will plan an optional, in-person meeting at some point in the quarter.</p>			
ENG 473	<p>Teaching Creative Writing</p> <p>Course Objectives</p> <p>This on-campus hybrid course (meeting face-to-face 1/3, 2/7, 2/28, 3/7) will introduce students to several aspects of designing and implementing multi-genre creative writing workshops. To that end, the course will address two topics:</p> <ul style="list-style-type: none"> • Subject matter (principles of effective fiction, poetry, and creative nonfiction writing) • Pedagogy (principles of good teaching) <p>By the end of this course, students will synthesize two different pedagogical approaches for introductory creative writing courses (a 3-unit approach versus an 8-unit approach) by completing the course design of their own Introduction to Creative Writing course, including:</p> <ul style="list-style-type: none"> • Choosing textbooks • Designing units of instruction for each genre and across genres • Constructing a syllabus with course objectives, learning outcomes, units of instruction, reading and writing assignments, grading policies, classroom policies, and a complete course schedule • Planning specific lessons, including major (graded) and minor writing assignments 	<p>M 6:00-9:15 PM (Face to Face: 1/3, 2/7, 2/28, 3/7)</p>	Hybrid	Rebecca Johns-Trissler

	<ul style="list-style-type: none"> • Developing rubrics for evaluating and grading student work and writing student responses • Organizing and running workshops • Writing a statement of teaching philosophy and a <i>curriculum vitae</i> 			
ENG 484	<p>Writing Workshop Topics: Creative Nonfiction Forms</p> <p>In this course we read, write, workshop, and discuss across the diverse sub-genres of contemporary creative nonfiction, including the lyric essay, the personal essay, literary reportage, literary memoir, and hybrids. Students will try out various nonfiction varieties and structures, participate in writing workshops, and turn in a substantive revision in the nonfiction form of their choosing.</p>	<p>Th 6:00-9:15 PM</p>	<p>Flex (meaning in-person or by zoom)</p>	<p>Barrie Jean Borich</p>
ENG 484	<p>Writing Workshop Topics: Speculative Fiction</p> <p>Some writers see the world as it is and try to replicate it. Others look at the world and ask, “What if...?” In this course, we will read and write works of speculative fiction, fiction that asks what the world would be, could be, under different circumstances. We will study the narrative design of successful works of speculative fiction (including the sub-genres of magic realism, alternative history, post-apocalyptic, horror, dystopia, science fiction, and heroic fantasy), dissecting it in an attempt to understand what defines the genre. Is the hallmark of good science fiction an emphasis on setting, technology, or the future, or is it on the human relationship with all three? Does fantasy rely exclusively on elves and wizards, or can it have something to say about the world we live in?</p> <p>Keeping in mind the demands of speculative fiction in terms of setting and characterization, we will explore of setting and characterization, we will explore the elements that define strong</p>	<p>W 6:00-9:15 PM</p>	<p>Flex (meaning in-person or by zoom)</p>	<p>Rebecca Johns- Trissler</p>

	<p>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 a new, original speculative fiction story. We will take risks in the writing of our stories, and move past pre-conceived notions of speculative fiction as a limited genre.</p>			
ENG 484	<p>Writing Workshop Topics: The Poetry Sequence & Series This course will be an exploration of the craft of Creative Writing, focusing on the auto- and biographical poetry Sequence and Series. We will read, respond to and discuss the work of practitioners of the <i>forms</i>, and will create new work on a rotating workshop schedule.</p>	<p>M 6:00-9:15 PM</p>	<p>Online Synchronous</p>	<p>Mark Turcotte</p>
ENG 492	<p>Writing Workshop Topics: Fiction 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>	<p>Tu 6:00-9:15 PM</p>		<p>Dan Stolar</p>
<p>ENG 496 Cross-listed ENG 377</p>	<p>Copyediting 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.</p>	<p>M 6:00-9:15 PM</p>		<p>Jessica Easto</p>

ENG 509 Cross-listed ENG 392	<p style="text-align: center;">Internship</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 reading (<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. Overall, you will explore what makes work meaningful and strategies for career success.</p> <p><u>Note: You must secure an internship and Prof. Solis 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.</u></p>		Online	Chris Green
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