

## Department of English Graduate Courses Spring Quarter 2022



Course #	Course Name & Description	Day/Time	Modality	Instructor
<b>ENG 411</b>	<p style="text-align: center;"><b>Chaucer</b></p> <p>This course is a graduate introduction to Chaucer and relevant primary and secondary materials on his works. After a few short poems, we will read two dream visions, House of Fame and Parliament of Fowls, and selections from Chaucer's masterful Trojan narrative, Troilus and Criseyde. We will then turn to his Canterbury Tales, working through the most famous of the verse stories. These texts will introduce the variety of Chaucer's style and tone, demonstrating the innovations that make him the "Father of English poetry." Discover why the medieval world of Game of Thrones has become so riveting. MAE: Medieval Requirement; Elective MAWP: LLPT Elective; Open Elective</p>	<p style="text-align: center;"><b>M</b> <b>6:00 – 9:15 PM</b></p>		<b>Leslie Kordecki</b>
<b>ENG 469</b>	<p style="text-align: center;"><b>Topics in American Literature: The Sixties</b></p> <p>ENG 469, The Sixties, is a discussion-based course on fiction, nonfiction, drama, poetry, and music from this decade of cultural ferment. Writers include: James Baldwin, Toni Cade Bambara, Joan Didion, Rita Dove, Allen Ginsberg, Nikki Giovanni, Lorraine Hansberry, Toni Morrison, Tim O'Brien, Philip Roth, Patti Smith, and August Wilson. Singers/groups include Nina Simone, Aretha Franklin, Joni Mitchell, Bob Dylan, Patti Smith, The Temptations and Buffalo Springfield. We will also discuss one film, a documentary: <i>Dear America: Letters Home from Vietnam</i></p>	<p style="text-align: center;"><b>W</b> <b>6:00 – 9:15 PM</b></p>		<b>Jim Fairhall</b>

ENG 477	<p><b>Topics in Publishing: American Literary Magazine: Idealists and Happy Fools</b></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 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>	<p><b>Tu</b> <b>6:00 – 9:15 PM</b></p> <p><b><u>03/29/22:</u></b> <b>Meet on Zoom</b> <b>6:00 – 9:15 PM</b></p> <p><b><u>05/10/22:</u></b> <b>Meet on Zoom</b> <b>6:00 – 9:15 PM</b></p> <p><b><u>05/17/22:</u></b> <b>OPTIONAL</b> <b>On-Campus</b> <b>Meeting in</b> <b>Richardson</b> <b>Library</b> <b>6:00 – 9:15 PM</b></p> <p><b><u>05/31/22:</u></b> <b>Meet on Zoom</b> <b>6:00-9:15 PM</b></p>	Online: Hybrid	Barrie Jean Borich
ENG 477	<p><b>Topics in Publishing: BSB Publicity</b></p> <p>Why do some books attract a wide audience while other, equally deserving books languish on the shelves? A carefully crafted and well-executed publicity and marketing plan is an essential part of that book’s success. Using DePaul's Big Shoulders project as a guide—along with research into recent, bestselling book campaigns and insights from prominent guest speakers from across Chicago’s publishing community--students in this course will learn the process</p>	<p><b>W</b> <b>6:00 – 9:15 PM</b></p>	Online: Hybrid	Julia Borcherts

	of publicizing and marketing a book, discover what makes a book “newsworthy” to various target audiences, acquire experience creating promotional materials and pitching media outlets, produce a launch event, and develop a deeper understanding of why some books hit bestseller lists and others remain unknown.			
<b>ENG 484-301</b>	<p><b>Writing Workshop: Revision</b></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 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.</p> <p>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.</p> <p>Over the quarter, you'll deeply revise two short pieces or one longer work through all stages of the revision process.</p>	<b>Tu 6:00 – 9:15 PM</b>	<b>Online: Synchronous</b>	<b>Sarah Fay</b>

<b>ENG 484-302</b>	<b>Writing Workshop: Setting in Fiction</b>	<b>Th 6:00 – 9:15 PM</b>		<b>Miles Harvey</b>
<b>ENG 484-303</b>	<b>Writing the Fantastic, the Uncanny, and the Marvelous</b> “The Fantastic,” writes Tzvetan Todorov, “is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event.” In this class, we’ll explore how such paths of uncertainty, along with the complimentary concepts of the Uncanny and the Marvelous, inform the worlds we create through both our lived experience and imagination. We’ll read a broad array of fiction and poetry and students will be encouraged to write and workshop without worrying about genre. Assigned readings will include Nana Kwame Adjei-Brenyah, Franz Kafka, Carmen Maria Machado, James Tate, and Deb Olin Unferth, among others.	<b>M 6:00 – 9:15 PM</b>	<b>Online: Hybrid</b>	<b>David Welch</b>
<b>ENG 491</b>	<b>Science Writing</b> 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.	<b>W 6:00 – 9:15 PM</b>	<b>Flex</b>	<b>Ted Anton</b>

ENG 493	<p style="text-align: center;"><b>Writing Poetry</b></p> <p>Poetry is the greatest and most universal art form. The reading and writing of poetry has been enjoyed for millennia, and this course begins with the premise that poetry should be enjoyed as a natural part of one's life. Thus, this course will combine the close reading of poetry with the opportunity to write our own poems. The course will introduce students to some of the fundamentals of poetry through selected readings and students will have the opportunity to explore their own creativity in a variety of in-class writing exercises. As poets we will focus our attention on essentials: narrative structure, line length and rhythm, and concrete detail. Our goal: clarity of expression.</p>	<p style="text-align: center;"><b>M</b> <b>6:00 – 9:15 PM</b></p>		<p style="text-align: center;"><b>Richard Jones</b></p>
ENG 496	<p style="text-align: center;"><b>Proofreading</b></p> <p>Good proofreaders play an indispensable role in the publishing process—they catch everyone else's mistakes without adding any of their own, often under significant time pressure. Unlike copyediting, true proofreading happens <i>after</i> text is in its final format, such as the designed pages of a book. This means that proofreading goes beyond simply scrutinizing for typos. In this course, you will gain a practical understanding of the role of the proofreader within the context of the larger book publishing industry. You will learn, identify, and scrutinize the anatomy of a book page, the basic elements of typography, and the common errors and inconsistencies that either fall through the cracks of the editorial process or are the result of the typesetting process. By practicing on real-world book pages, you will also learn the basics of hand markup as well as the best practices of digital markup. To complete this course, you must have access to either the <b>latest version of Adobe Acrobat DC</b> (free) or <b>Adobe Acrobat Pro</b>. It is recommended that you have either taken the copyediting course and/or have a solid familiarity with <i>The Chicago Manual of Style</i>.</p>	<p style="text-align: center;"><b>M</b> <b>6:00 – 9:15 PM</b></p>	<p style="text-align: center;"><b>Online: Synchronous</b></p>	<p style="text-align: center;"><b>Jessica Easto</b></p>

<b>ENG 509</b>  <b>Cross-listed</b> <b>ENG 392</b>	<p style="text-align: center;"><b>Internship</b></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>		<b>Online</b>	<b>Chris Green</b>
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