

**Department of English Graduate Course**  
**Winter**  
**Quarter 2023**



<b>Course #</b>	<b>Course Name &amp; Description</b>	<b>Day/Time</b>	<b>Modality</b>	<b>Instructor</b>
<b>ENG 477</b> Cross-listed <b>JOUR 509</b>	<p style="text-align: center;"><b>Topics in Publishing: DECEMBER INTERCESSION</b></p> <p>Journalism Law &amp; Ethics examines the constitutional freedoms of speech, press, and expression, and the ethical considerations that surround and sometimes permeate that legal framework. Among the core legal topics covered are the constitutional rights of all citizens regarding censorship, defamation, privacy, intellectual property, and commercial speech. Those issues are considered in relation to the ethical responsibilities and potential actions of journalists and other mass communicators, including protecting sources, minimizing harm, protecting privacy, and avoiding deceptive practices.</p>		<b>Online: Async, OnLine</b>	<b>Jason Martin</b>
<b>ENG 401</b> Cross-listed <b>ENG 370</b>	<p style="text-align: center;"><b>History of the English Language</b></p> <p>History of the English Language: This course will use methods of historical linguistic theory along with analyses of written texts to trace the development of the English language from Proto-Indo-European up to its present-day forms. Much attention will be given to social and historical events that led to language change and to the role of</p>	<b>W 6:00–9:15 PM</b>	<b>In Person</b>	<b>Craig Sirles</b>

	<p>literature in illustrating the form of the language at its various stages of development. Principal topics covered include historical and comparative linguistics, methods of reconstruction, theories of language change, the structures of Old, Middle, and Modern English, language standardization and issues of correctness, pidgin and creole languages, lexical change, and recent innovations in the language. In this course students will write three short papers (approx. 3 pp. ea.). There will be a midterm exam and a comprehensive final exam.</p>			
<b>ENG 439</b>	<p><b>Topics in Restoration &amp; 18<sup>th</sup>-Century Lit: The Novel &amp; The New World</b></p> <p>England's adventures in colonizing the so-called New World territories of North America in the 17th &amp; 18th centuries coincided with the emergence of the novel as a distinctive form of modern prose fiction. As this new genre morphed into lengthy, often inwardly-directed narratives of protagonists struggling through moral and experiential development in everyday life (or the novel as we know it), English writers in particular found in colonial encounters with native peoples and foreign environments, and the opportunities the colonies afforded for individuals to start anew, fertile ground for exploring the possibilities (formal, thematic, and ideological) of narrating fictional lives. By pairing novels by Aphra Behn, Daniel Defoe, Edward Kimber, "Unka Eliza Winkfield," and Charles Brockden Brown with critical/theoretical writings on the novel as-genre by Georg Lukas, Ian Watt, Nancy Armstrong, Northrop Frye and others, this course will pursue the myriad ways in which New World experiences shaped the novel in its moment of emergence, and vice versa.</p>	<p><b>W 6:00–9:15 PM</b></p>	<p><b>In Person</b></p>	<p><b>Squibbs</b></p>

<b>ENG 449</b>	<p style="text-align: center;"><b>Topics in 19<sup>th</sup> Century Literature: The Victorians, Medieval Contexts and Art Historical Inspirations</b></p> <p>This course will treat the Victorian writers: Dickens's <i>Hard Times</i>, Eliot's <i>Middlemarch</i>, Tennyson's "Lady of Shalott", Browning's <i>Men and Women</i>, Matthew Arnold's "Dover Beach", <i>Culture and Anarchy</i>, Ruskin's <i>Unto this Last</i>, <i>Seven Lamps of Architecture</i>, and the Pre-Raphaelites (William Morris, Christina Rossetti, Algernon Swinburne, and Dante Gabriel Rossetti).</p>	<p style="text-align: center;"><b>Tues. 6-9:15 pm</b></p>	<p style="text-align: center;"><b>Hybrid</b></p>	<p style="text-align: center;"><b>Gross</b></p>
<b>ENG 477</b>	<p style="text-align: center;"><b>Topics in Publishing: Digital Publishing</b></p> <p>This course provides a practical and theoretical introduction to digital publishing. Students will learn the core elements and strategies of digital publishing, examine current and emerging publishing models, and explore critical issues such as privacy issues and the blurring between editorial and advertising. Students will be equipped with the foundational skills and frameworks to enter this growing field and adapt as its methods evolve.</p>	<p style="text-align: center;"><b>Tuesday 6:00-9:15</b></p>	<p style="text-align: center;"><b>Online, Synchronous</b></p>	<p style="text-align: center;"><b>Nuria Sheehan</b></p>
<b>ENG 484</b>	<p style="text-align: center;"><b>Poetry &amp; The Work of Seeing</b></p> <p>The best descriptions describe consciousness, the mind playing over the world of matter, finding something various and complex enough to reflect back the complexities of the self-doing the looking. We will study the following texts and films: <i>Steal Like an Artist</i> by Austin Kleon (nonfiction), <i>The Discovery of Slowness</i> by Sten Nadolny (novel), <i>The Penguin Anthology of Twentieth Century American Poetry</i> edited by Rita Dove, <i>Everywhere West</i> by Chris Solis Green, and <i>American Gun: A Poem by 100 Chicagoans</i>, edited</p>	<p style="text-align: center;"><b>Tu 6:00–9:15 PM</b></p>	<p style="text-align: center;"><b>In Person</b></p>	<p style="text-align: center;"><b>Green</b></p>

	by Chris Solis Green. Films: <i>Paterson</i> , <i>Heart of A Dog</i> , <i>Bad Writing</i> , <i>We Are Not Done Yet</i> , <i>Samsara</i> , <i>Leviathan</i> (excerpt), and <i>Sound City</i> (excerpt).			
<b>ENG 484</b>	<p><b>Writing Workshop Topics: Micro Prose</b></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>	<b>M 6:00–9:15 PM</b>	<b>Online, Synchronous</b>	<b>Turcotte</b>
<b>ENG 484</b>	<p><b>Writing Workshop Topics: Setting in Fiction</b></p> <p>Every story would be another story...if it took up its characters and plot and happened somewhere else,” the novelist Eudora Welty wrote, thus recognizing setting as neither frill nor cosmetic but a major thread in the narrative fabric. In this workshop we explore setting as place, historical time, and social milieu, examining the ways in which these three components provide more than mere backdrop but interact with, and even influence, other story elements. This course places a heavy emphasis on reading as well as writing. In addition to reading contemporary works of published fiction,</p>	<b>Th 6:00–9:15 PM</b>	<b>In Person</b>	<b>Ramirez</b>

	students will regularly submit their original work for class discussion.			
<b>ENG 489</b>	<p style="text-align: center;"><b>Introduction to Screenwriting</b></p> <p>Introduction to Screenwriting is an immersive, interactive, workshop-style course that enables students to learn the foundations of screenwriting from a film and television veteran. Students master the art and craft of writing visually for the screen through experimentation, through giving and receiving feedback, and through telling their original stories with sound and image. Subjects to be explored include format, dramatic structure, creating great dialogue, character building, and the nuts and bolts of the Screenwriting Life. This ten-week flex-style class is appropriate for a wide range of skill levels, including students who have a great deal of experience in prose writing.</p>	<b>M 6:00-9:15</b>	<b>Flex</b>	<b>Jay Bonansinga</b>
<b>ENG 490</b>	<p style="text-align: center;"><b>Writing for Magazines</b></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>	<b>W 6:00–9:15 PM</b>	<b>Flex</b>	<b>Anton</b>

<b>ENG 496</b> Cross-listed <b>ENG 377</b>	<p style="text-align: center;"><b>Copyediting</b></p> <p>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 The Chicago Manual of Style 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 style="text-align: center;"><b>Thur</b>  <b>6:00–9:15 PM</b></p>	<p style="text-align: center;"><b>Online</b>  <b>Synchronous</b></p>	<p style="text-align: center;"><b>Jessica Easto</b></p>
<b>ENG 502</b>	<p style="text-align: center;"><b>Candidacy Continuation</b></p> <p>This 0-credit hour course is available to master’s degree candidates who are actively working toward the completion of a thesis, project, or portfolio. Enrollment in this course is limited to three quarters and requires thesis/project advisor and graduate director approval and demonstration to them of work each quarter. Enrollment in this course allows access to the library and other campus facilities. This course carries the equivalent of half-time enrollment status. The student may be eligible for loan deferment and student loans. This course is graded as pass/fail. (0 credit hours)</p>			
<b>ENG 503</b>	<p style="text-align: center;"><b>Candidacy Maintenance</b></p> <p>This 0-credit hour course is available to graduate students who are not registered for a course in a given quarter but need to maintain</p>			

	<p>active university status. Enrollment in this course is limited to three quarters and requires permission of the graduate director. Enrollment in this course allows access to the library and other campus facilities. This course does not carry an equivalent enrollment status and students in it are not eligible for loan deferment or student loans. This course is not graded. (0 credit hours).</p>			
<p><b>ENG 509</b></p> <p>Cross-listed ENG 392</p>	<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>		<p><b>Online</b></p>	<p><b>Chris Green</b></p>