Department of English Graduate Courses
Winter Quarter 2024

Course #	Course Name & Description	Day/Time	Modality	Instructor
ENG 407	**Language and Style for Writers** This course is a comprehensive examination of structural elements and stylistic devices that experienced writers and editors use across a range 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.	**W 6:00-9:15 PM**	**In Person**	**Sirles**
ENG 449	**Studies in 19th Century Literature:** **Literature of the Romantic Era** This course treats the theme of gothic patriarchies by examining key texts in the Romantic period. We will read Blake's *Book of Urizen* to gain purchase on the topic and then *Mysteries of Udolpho*, (first 100 pages) *Frankenstein*, and *Northanger Abbey* as novels that interrogate man's relationship to nature, the usurpation of feminine power, the inauguration of the gothic romance, the cultivation of the picturesque and the sublime in order to develop a "wise passiveness" towards nature. Wordsworth's *Lyrical Ballads*, particularly "Tintern Abbey" and Coleridge's "Rime of the Ancient Mariner", teach the value of letting "Nature be your teacher" and blessing all things great and small, as the Mariner does to the water-snakes at the end of Coleridge's poem. We will also consider Slavic responses to Byron's *Don Juan*, especially Pushkin's *Eugene Onegin* and Adam Mickiewicz's *Forefather's Eve, Part Three, section 2*, considering the role of improvisation during the	**T 6:00-9:15 PM**	**In Person**	**Gross**

	Romantic period. Odes by Keats and Shelley, and an attention to metrics will form a two-week discussion. We will close by exploring Philhellenism in Anna Barbauld in "Modern Greece".			
ENG 451	**The Modern British Novel: Virginia Woolf** This course will focus primarily on the work of Virginia Woolf. We'll approach Woolf as a consciously experimental writer who sought new ways to capture in writing the depths and flux of thought, the interconnectedness of human beings and their environments, and the passage of time. We will also consider the ways in which her work offers an imaginative critique of various aspects of early-twentieth-century British society, including gender and sexuality, nationalism, and imperialism. We'll read four of Woolf's experimental novels—*Mrs Dalloway*, *To the Lighthouse*, *Orlando*, and *The Waves*—as well as some of her memoirs, short stories, and essays. We'll end the quarter by looking at two contemporary British novels influenced by Virginia Woolf: Michael Cunningham's *The Hours* (1998) and Natasha Brown's *Assembly* (2021).	**W 4:20-7:35**	**In Person**	**Cameron**
ENG 477	**Digital Publishing: Digital Publishing Models, Issues, & Ethics** This course provides a practical and theoretical introduction to the evolving field of digital publishing. Students will learn the core elements and strategies of digital publishing and examine current and emerging publishing models. We will discuss critical issues such as the blurring between editorial and advertising and privacy questions around user tracking. This class will help equip students with skills and frameworks to enter this growing field and adapt as its methods and debates continue to evolve.	**T 6:00-9:15**	**Online**	**Sheehan**

ENG 484	**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.	**Th 6:00-9:15**	**In Person**	**Stolar**
ENG 484	**Writing Workshop Topics: The Personal Essay** This course will focus on writing, revising, pitching, and publishing the personal essay. Today, many published memoir and books of personal non-fiction begin with the publication of personal essay. Students will explore how successful essayists blend narrative structure, voice, point of view, research, and journalism to tell a story that includes both lived experience and critical analysis. These elements of essay-writing will be be discussed in workshop as students have the chance to receive constructive feedback on a completed essay. We will also look at a number of published essays across a variety of platforms to analyze the various components that make a piece "go viral," learning how we might employ some of them without sacrificing the authenticity of our own work and voice. In addition, we'll also discuss the delicate art of pitching essays and features to editors and developing relationships with editors over time. Finally, students will meet with me in individual conferences to discuss goals for revision.	**M 6:00-9:15**	**Hybrid**	**Kim Brooks**
ENG 489	**Screenwriting**	**M 6:00-9:15**		**Bonansinga**

ENG 493	**Writing Poetry** "Writing Poetry" is a seminar in writing and reading poetry. The class will experiment with various types of poetic creation and critique. The course will be challenging, but playful; in general, we will explore poets and principles that make poetry feel alive and open. The poets I'm asking you to read are confessional yet universal—I'm hoping they will inspire you to write humanly meaningful poems. The class will balance lecture with workshopping of student work. You will submit a portfolio of poems at the midterm and end of the course.	**W** **6:00-9:15**	**In Person**	**Green**
ENG 495	**Writing Workshop Topics: Novels II** This course will focus on editing and revising the novel form, using essays and student work to demonstrate how fictional elements work together to create an organic whole. Students will discover how successful novelists shape their stories using point of view, form, tone, characterization, plot, narrative time, significant detail, and precise language, along with higher- form issues like counterpointed characterization, narrative structure, and pacing. These craft elements we will use as guidelines, not limitations, in the revising of our own novels. We will discuss student manuscripts in a space that encourages honest criticism, always balanced by respect for the writer. In class and during individual conferences, we will explore strategies for revision of each student's work. This is the second course of a two-course sequence. Any student who has a completed manuscript of at least 60,000 words can take Novels II without having first taken Novels I.	**T** **6:00-9:15**	**Flex** **(by Permission)**	**Johns-Trissler**
ENG 496 x-list 377	**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 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.	**Th** **6:00-9:15**	**Sync**	**Easto**

ENG 509	Internship: "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 *(Can I Wear My Nose Ring to the Interview: Finding, Landing, and Keeping Your First Real Job, The Defining Decade: Why your twenties matter and how to make the most of them now*, and the novel *Island*), the class applies its lessons to your internship and your future career. You will also seek guidance from DePaul's Career Center and do an Information Interview and a Mock Interview with people on your career path. Overall, you will explore what makes work meaningful and strategies for career success. 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.		BYAR- Online Async	Green