

Department of English, Graduate Courses, Winter Quarter 2020

More descriptions coming soon!

October 16, 2019

| Course | | Day/Time | Instructor |
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| 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 literature nonfiction.</p> | M 6:00-9:15 | Craig Sirles |
| ENG 431 | <p>Studies in the 18th Century Novel: Picaresque</p> <p>Picaresque fiction – first-person tales of wandering rogues who recount their criminal exploits in retrospect – was a key forerunner of the modern novel. Scholars often credit these tales for pulling the idealistic fantasies of European heroic romance down into the muck of ordinary (low) life, which helped pave the way for the novel genre's characteristic formal realism. But there's much more to these engaging, wicked, and crudely hilarious tales than that. This course will introduce you to the first, quite radical, Spanish picaresque works <i>Lazarillo de Tormes</i> (1554) and <i>El Buscón</i> (1626) (in translation) before moving to Daniel Defoe's <i>Moll Flanders</i> (1722) and the major Spanish female picaresque, <i>La Picara Justina</i></p> | W 6:00-9:15 | Richard Squibbs |

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| | (1605), tracing how the native English tradition of women's criminal biography emerged from, and then reciprocally influenced, the writing of picaresque fiction in England. We'll then turn to 18th-century Britain's greatest picaresque novel, Tobias Smollett's <i>Roderick Random</i> (1748), and conclude by examining how picaresque narrative informed Voltaire's satiric-philosophical novella <i>Candide</i> (1759). | | |
| ENG 469 | <p>Topics in American Lit: The Slave Narrative and Beyond</p> <p>Frederick Douglass's 1845 <i>A Narrative of the Life of Frederick Douglass, An American Slave</i> has become one of the most widely read and taught M 6:00-9:15 Marcy Dinius pieces of nineteenth-century American literature. With the further expansion of the literary canon, Harriet Jacobs's 1863 <i>Incidents In the Life of A Slave Girl</i> has complemented Douglass's autobiography by providing a much-needed female perspective on the experience of slavery. As important and impressive as these works are, scholars recently have started to argue that our narrow focus on the so-called "slave narrative" has led to the neglect of many other important and impressive examples of writing that were being produced in the nineteenth century by both free and enslaved African Americans across the full range of literary genres, and against all odds. In this course, we will read slave narratives as well as a range of examples of fiction, non-fiction, poetry, and other literary writings by African Americans in the nineteenth century. Students should be prepared for a heavy reading load, and be aware that most of the readings will address painful topics, including the full spectrum of physical and psychological abuse that were central to the practices of slavery and racial discrimination in the nineteenth century. Assignments for the course include a presentation on one of the assigned literary critical readings during the quarter, a research paper proposal and annotated bibliography, and a culminating 12-15 page research-based essay and final presentation of the project to the class.</p> | M 6:00-9:15 | Marcy Dinius |
| ENG 471 | <p>Book and Media History</p> <p>ENG 471 is an introduction to theoretical and practical topics in print and media history from the</p> | T 6:00-9:15 | John Shanahan |

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| | first decades of hand-press printing in Europe to the present. | | |
| ENG 477 | Topics in Publishing: Art and Tech of Book Design This course will introduce students to the fundamentals of book design, print processes, and publishing software. Special emphasis will be placed on InDesign, Photoshop, and exploration of text-based graphics. MAWP: LLPT Elective; Open Elective MAE: Elective | M 6:00-9:15 | John Resh |
| ENG 477 | The American Literary Magazine: Idealists and Happy Fools Hybrid Course We will complete work on D2L and meet face-to-face on these dates: TBD. We will also have two Saturday morning off-campus field trips on these dates: TBD. “There will always be idealists and happy fools, so there will always be literary magazines.” Rob Spillman of Tin House. This hybrid online and face-to-face 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, DePaul Special Collections, and field trips to the Newberry Library and the Read/Write library 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. | T 6:00-9:15 Meeting Dates: 1/07/19, 1/28/19, 2/04/19, 2/25/19, 3/03/19 Off-Campus Field Trips (Optional, but strongly recommended): 02/08/19 and 02/22/19 | Barrie Jean Borich |
| ENG 478 | Topics in Teaching: Grammar for Teachers | Th 6:00-9:15 | Robert Meyer |

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| 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 the elements that define strong 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> | <p>Th 6:00-9:15</p> <p>Meeting Dates: 1/16/19, 1/30/19, 2/13/19, 2/27/19, 3/12/19</p> | Rebecca Johns Trissler |
| ENG 484 | <p>Writing Workshop Topics: Young Adult Lit</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> | T 6:00-9:15 | Erika Sanchez |
| ENG 484 | <p>Writing Workshop Topics: Micro Prose</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</p> | M 6:00-9:15 | Mark Turcotte |

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| | <p>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 reimagining and revising it as Micro Prose. Additionally, students will revise with the aim to create submission-worthy pieces.</p> | | |
| ENG 491 | <p>Science and Nature Writing</p> <p>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.</p> | W 6:00-9:15 | Ted Anton |
| ENG 509 | <p>ENG 509 (Independent Study) Internship: Teaching English in Two-Year Colleges <i>Online and On Site; All quarters</i></p> <p>In this ENG 509 (Independent Study), students are assigned an internship at a two-year college where they work alongside an experienced instructor for one semester (16 weeks). Fall internships run from August to December; Spring internships extend from January to May (you may register in Winter or Spring quarter). This class includes an on-line course that accompanies and supports the on-site internship and prepares the intern prepare to navigate the job application process. Students register for ENG 509 for one quarter; on-line course and on-site work are completed during the 16-week semester; a final Reflective Essay and portfolio of teaching materials are due about one month after completion of the internship. Admission to this class is by application to Dr. Goffman: cgoffman@depaul.edu. MAWP: Open Elective MAE: Elective</p> | Online | Carolyn Goffman |