

Department of English Graduate Courses Spring Quarter 2023



Course #	Course Name & Description	Day/Time	Modality	Instructor
ENG 428	<p>Studies in Shakespeare: Women & Shakespeare</p> <p>This course studies Shakespeare's treatment of women in his plays and poems, a topic of critical inquiry for centuries. Critics often debate about his ability to project the subjectivity of women, and one result is that his plays are often performed with widely differing interpretations. We will explore the gendering of a selection of works, including Two Gentlemen of Verona, As You Like It, Hamlet, Macbeth, and Venus and Adonis, assessing how the distinctions of characterizations relate to the environments created in the texts. Ideological and aesthetic stances thus will be examined with an ecocritical as well as feminist lens.</p>	<p>M 6:00—9:15 PM</p>	In Person	Lesley Kordecki
ENG 475	<p>Topics in Literature: The Contemporary Global Anglophone Novel</p> <p>This seminar will read a number of recent novels that complicate the English language and Anglophone identities in a highly unequal world. Novels will include Tao Lin's Taipei (2013), Catherine Lacey's The Answers (2017), Paul Beatty's The Sellout (2015), Nadeem Aslam's The Golden Legend (2017), and Jeet Thayil's The Book of Chocolate Saints (2017). We will also interrogate the "contemporary," the "global," the "Anglophone," and "the novel."</p>	<p>T 6:00—9:15 PM</p>	In Person	Shanahan

ENG 477	<p>Topics in Publishing: American Literary Magazine The American Literary Magazine: Idealists and Happy Fools</p> <p>“There will always be idealists and happy fools, so there will always be literary magazines.” Rob Spillman of <i>Tin House</i>.</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, <i>SLAG GLASS CITY</i>. 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>This course meets on both Zoom and asynch on D2L, with one opportunity to view a special collections archive on-campus or via Zoom.</p> <p>Required meeting dates:</p> <p>Tuesday, March 28th — Zoom Tuesday, May 2nd — Zoom or On-Campus in Richardson Library Tuesday, May 16th — Zoom Tuesday May 30th — Zoom</p>	Tu 6:00—9:15 PM	Remote Hybrid	Barrie Jean Borich
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ENG 478	<p>Topics in Teaching: “Talking Books”: Teaching African American Literature</p> <p>“[My master] used to read prayers in public to the ship’s crew every Sabbath day; and then I saw him read. I was never so surprised in my life, as when I saw the book talk to my master, for I thought it did as I observed him to look upon it, and move his lips. I wished it would do so with me. As soon as my master had done reading, I followed him to the place where he put the book, being mightily delighted with it, and when nobody saw me, I opened it, and put my ear down close upon it, in great hopes that it would say something to me; but I was sorry, and greatly disappointed, when I found that it would not speak. This thought immediately presented itself to me, that every body and everything despised me because I was black.” – James Albert Ukawsaw Gronniosaw, author of the first full-length black autobiography, a narrative of the most remarkable particulars in the life of James Albert Ukawsaw Gronniosaw, an African Prince (1770).</p> <p>James Gronniosaw’s encounter with the “Talking Book,” here The Bible, is a powerful formative moment in African American Literature—an articulation of an encounter with literature in English that is resistant- that fails to see, understand and value blackness . As we look at African American literature over time, we see a return to the talking book as a site of the problems around the Literary. How can the text “speak” to all of the dimensions of African American emotional, spiritual and intellectual life? How have African American writers used the literature to talk back and to talk “black” to past traditions, participating in American letters and expanding its fundamental definitions to create new forms? And in turn, how might we as teachers introduce some of the same questions, making them come alive for our students right now? This course will explore historic and recent debates in teaching African American Literary Studies, as well as methodologies and approaches using some key African American literary texts, including Harriet Jacob’s Life of a Slave Girl, Zora Neal Hurston’s Their Eyes Were Watching God, Toni Morrison’s Beloved and Ishmael Reed’s Mumbo Jumbo. Over the course of our quarter, we’ll also explore the edges of the African</p>	Th 6:00 - 9:15 PM	In Person	Royster
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	American Literary canon, including jazz and hip-hop, and other forms of popular culture and to think about new directions and definitions shaping in the field in the future. Class will also integrate presentations from guest speakers. Assignments will include three 3-6 page reading response papers, a teaching demonstration and a final project, which might include a research paper, creative project or syllabus.			
ENG 484	<p>Writing Workshop: Socially Aware Storytelling</p> <p>When writing narrative nonfiction and fiction, we tend to focus on the private lives and interior thoughts of ourselves and/or our characters. The idea is that by telling an individual person's/character's story, we tap into the universal experiences of every human being—a la Michel de Montaigne and just about every character-driven fiction writer ever to graduate from the Iowa Writer's Workshop.</p> <p>This course teaches you to take the opposite approach. Instead of starting with the self or a self, we start with a social reality or a pressing social and political issue and weave in the self/protagonist and characters. In nonfiction, this is sometimes called first-person journalism. In fiction, it's part of a tradition that includes the social novel (Charles Dickens, Leo Tolstoy), the protest novel (Upton Sinclair), the Proletariat novel (Richard Wright), and what John Gardner called moral fiction (although Gardner's take on it was icky and pedantic).</p> <p>In this course, you'll learn to look outside yourself and the lives of your characters and focus on a larger contextualizing topic. In doing so, you'll examine how to write riveting plots and stir debate (though not to moralize or present an ideal). Nonfiction writers will discover how to interview, conduct research, fact-check, and cite sources, while still having the captivating voice required of memoir and narrative nonfiction. Fiction writers will sketch rich characters that embody different sides of an issue, employ double (and sometimes triple) plots, and use setting to create tension rather than merely set the stage. This class is for socially aware writers—fiction, nonfiction, or both—who want to think big.</p>	Th 6:00 – 9:15 PM	Online: Synchronous	Fay

ENG 484	<p>Writing Workshop: Writing Horror</p> <p>-is an immersive, interactive, workshop-style course taught by the <i>New York Times</i> bestselling author of the <i>Walking Dead</i> novels. Students will learn the art and craft of literary terror by experimenting, by sharing their work, and by building a repertoire of skills. Facets of horror fiction to be examined will include a survey of sub-genres, techniques of terror, and the ever-evolving marketplace. This ten-week flex-style class is appropriate for a wide range of skill levels and writing experience.</p>	M 6:00—9:15 PM	Flex	Jay Bonansinga
ENG 484 Cross Listed- ENG 309 ART328 ART 395 ENG 376	<p>Advanced Topics in Writing: Rivers of Life: Chicago's South Side Waterways in Words and Images</p> <p>This Experiential Learning course explores and documents human interaction with the Calumet River system on Chicago's South Side, focusing on issues of environmental justice and environmental racism. In conjunction with the DePaul Publishing Institute, Big Shoulders Books, and our course partner, Friends of the Chicago River, students in the course will begin work on a book of oral-history narratives and photographs that document the Calumet River system and its surrounding communities at this pivotal moment for the environment. Student-interviewer/editors will be tasked with helping community members tell their own stories in their own words, interviewing stakeholders and shaping the raw transcripts into narratives for this book. Additional layers of meaning will be brought to these narratives through documentary photography. In addition to photographing the people whose stories will appear in the book, student-photographers will be charged with documenting the waterways of the Calumet system, as well as the surrounding communities and industrial areas. The project aims to provide Friends of the Chicago River with a readily accessible narrative that allows activists and teachers to examine the human dimensions of an otherwise abstract issue.</p>	M/W 1:00-2:30 (+2 or 3 site visits outside of the scheduled class time)	In Person	Prof. Miles Harvey, English Prof. Steve Harp, Art

ENG 484	<p>Writing Workshop: Narrative Strategies in Contemporary Novels</p> <p>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>	T 6:00–9:15 PM	In Person	Stolar
ENG 484	<p>Writing Workshop: The Spoken Word</p> <p>When we hear the term spoken word, people often think of poetry slams, open mics, images of the Black Arts Movement, Beat Poets, and coffee houses. Now, that image has expanded to include television shows like “Def Poetry Jam,” “Verses & Flow,” BET’s “Lyric Café,” YouTube videos, Instagram poets, TED talks, and storytelling events like The Moth. In this course, students would engage with spoken word and performance poetry in various venues, including the page and stage. We will read, listen to, and watch poems emerging from these traditions, study the history of this work, and relate that to contemporary finished print works of poetry, fiction, nonfiction, and perhaps movies and TV shows. As a class, we will engage in the regular, consistent practice of writing our own poems, prose poems, prose, and monologues. Students will also be asked to memorize at least 1-2 poems and encouraged to share in a class reading or at a venue in 1-2 field trips. The class may also include guest visiting poets. Due to the variety of activity and our brief time together, consistent attendance is mandatory.</p>	W 6:00–9:15 PM	In Person	Betts
ENG 493	<p>Writing Poetry</p> <p>This hybrid online workshop will most often meet synchronously via Zoom on Wednesdays evenings throughout Spring Quarter. The first class and final's week meeting (on 3/29/23 and 6/7/23, respectively) will be completed asynchronously. Class meetings will focus on discussing contemporary poems, with about 1/3 of the time dedicated to discussing assigned readings and 2/3 dedicated to workshop. Assigned readings will include books by Eduardo C. Corral, Morgan</p>	W 6:00—9:15 PM	Online Hybrid	Welch

	Parker, Kiki Petrosino, and Richard Siken, among a variety of others. Generative writing prompts will be offered each week, though students will be encouraged to follow their interests and write new poems with or without the weekly prompts.			
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>Can I Wear My Nose Ring to the Interview: Finding, Landing, and Keeping Your First Real Job</i>, <i>The Defining Decade: Why your twenties matter and how to make the most of them now</i>, and the novel <i>Island</i>), 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. <u>Note: You must secure an internship and Prof. Solis Green’s approval before you can be registered for this class.</u> Otherwise, there is no pre-requisite or prior knowledge needed to take this course.</p>		Online	Chris Green

