

Winter Quarter 2025 – Graduate Course List

January 4 – March 21



"x-listed" indicates cross-listed course

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.

ENG
407

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6:00 – 9:15

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| <p>449 (x-listed 344)</p> | <p>TOPICS IN 19TH-C BRITISH LIT: THE VICTORIANS</p> <p>Victorian Gothic and Neogothic <i>Wuthering Heights, Dracula, Island of Doctor Moreau, Dr. Jekyll and Mr. Hyde</i></p> | <p>pre- 1900</p> | <p>Gross</p> | <p>M 4:20 – 7:35</p> |
| <p>469</p> | <p>THE AMERICAN NOVEL</p> <p>ENG 469, The American Novel, is an introduction to 20th-century and early 21st-century American fiction. We will discuss the novel as a genre, distinguish the American novel from the British novel, and summarize some of the changes in the modern American novel. Besides examining historical background and social issues, we will analyze esthetic and formal elements such as plot, point of view, climax, denouement, characterization, and so on. Assigned works will include Kate Chopin’s <i>The Awakening</i>, Philip Roth’s <i>Goodbye, Columbus</i>, Stuart Dybek’s <i>The Coast of Chicago</i>, Toni Morrison’s <i>Sula</i>, Rachel Ingalls’ <i>Mrs. Caliban</i> and Tim O’Brien’s <i>The Things They Carried</i>.</p> | | <p>Fairhall</p> | <p>Tu 6:00 – 9:15</p> |
| <p>477 (x-listed 377)</p> | <p>TOPICS IN PUBLISHING: COPYEDITING</p> <p>The role of the copyeditor is often underestimated and misunderstood. However, good copyeditors play an indispensable role in the publishing process—they are the champions of the reader. In this course, you will gain an understanding of the job of the copyeditor within the context of the larger book publishing industry. You will apply principles from <i>The Chicago Manual of Style</i> 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>sync</p> | <p>Easto</p> | <p>Tu 6:00 – 9:15</p> |

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| 484 | <p>WRITING WORKSHOP TOPICS: FICTION</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> | | Stolar | <p>Th 4:20 – 7:35</p> |
| 484 | <p>WRITING WORKSHOP TOPICS: WONDERLANDS & UNDERWORLDS</p> <p>Some writers try to replicate the world exactly as it is. Others look at the world and ask, “What if...?” In this combination seminar and writing workshop, we will examine the techniques of world-building in both realistic and speculative fiction (including the sub-genres of historical fiction, alternative history, horror, science fiction, dystopia, post-apocalypse, and fabulism). The class will analyze how successful authors incorporate real and fictional settings and supernatural rules into their storytelling, and will utilize those techniques to create new works of fiction that rely on worldbuilding as a central pillar of story.</p> | flex | Johns- Trissler | <p>Tu 6:00 – 9:15</p> |
| 484 | <p>WRITING WORKSHOP TOPICS: THE PERSONAL ESSAY</p> <p>This course will focus on writing, revising, pitching, and publishing the personal essay. Today, many published memoirs and books of personal non-fiction begin with the publication of a 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 discussed in workshop as students</p> | | Brooks | <p>Th 6:00 – 9:15</p> |

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| | <p>have the chance to receive constructive feedback on two completed essays. 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.</p> | | | |
| 489 | <p>SCREENWRITING</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. A centerpiece of the course is the “table read” (in which students “cast” their scenes with fellow students and hear them acted out). 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 in-person class is appropriate for a wide range of skill levels, including students who have a great deal of experience in prose writing.</p> | | Bonansinga | M 6:00 – 9:15 |
| 494 | <p>POETRY AND THE WORK OF SEEING</p> <p>“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</p> | | Green | W 6:00 – 9:15 |

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| | workshopping of student work. You will submit a portfolio of poems at the midterm and end of the course. Texts: <i>The Penguin Anthology of Twentieth-Century American Poetry</i> , edited by Rita Dove, <i>The Art of the Poetic Line</i> by James Longenbach, <i>Blizzard</i> by Henri Cole, <i>Weaving Sundown in a Scarlet Light: 50 Poems for 50 Years</i> by Joy Harjo, and <i>The Essential June Jordan</i> by June Jordan. Films: <i>Cristoph Niemann: Abstract</i> , <i>Bad Writing</i> , <i>Heart of a Dog</i> , <i>Samsara</i> , <i>The Dawn Wall</i> . | | | |
| 496 (x-listed JOUR 515) | <p>TOPICS IN EDITING</p> <p>This class will focus on "developmental editing"—helping to shape raw material into a publishable manuscript. Part of the Big Shoulders Books curriculum, which provides hands-on training in the art of publishing, the course will enable students to collaborate in the conception, creation and structuring of a book about the Southeast Side of Chicago, a fascinating but often overlooked area with huge environmental and economic challenges.</p> | | Harvey | Th 6:00 – 9:15 |
| 509 (x-listed 392) | <p>Internship</p> <p><i>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.</i></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</p> | BYAR – online async | Green | (async) |

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| | Interview with people on your career path. Overall, you will explore what makes work meaningful and strategies for career success. | | | |
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