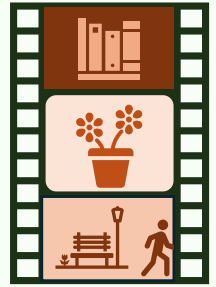


Spring Quarter 2025 – Graduate Course List

March 29 – June 13



“x-listed” indicates cross-listed course

ENG 475	<p>TOPICS IN LITERATURE: Ecofeminism, Genre, and Gender</p> <p>This graduate course investigates the strategies involved in applying ecofeminism to literary texts. As such, we will trace the parallels in culture’s domination of both women and the environment. Literature often grounds its stories in the relationship of humans to their environment, namely the land, sea, and animals who feature prominently in the narrative. We will trace those subtextual pressures on characters who also sensitively and even not so sensitively exert dominance over gender as well as nonhuman elements. Texts like <i>The Island of Missing Trees</i> by Elif Shafak and Mary Doria Russell’s planetary novel, <i>The Sparrow</i>, will be studied alongside William Shakespeare’s <i>Hamlet</i> and the medieval Arthurian romance, <i>Sir Gawain and the Green Knight</i>, to establish reading habits that help us expose larger, more revelatory worlds around us.</p>		Kordecki	M 6:00 – 9:15
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**TOPICS IN TEACHING:
Teaching African American Lit & Culture**

“[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.”

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– 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). 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

Royster

Tu
6:00 – 9:15

	<p>Studies, as well as methodologies and approaches using some key African American literary texts, including Harriet Jacob's <i>Life of a Slave Girl</i>, Zora Neal Hurston's <i>Their Eyes Were Watching God</i>, Toni Morrison's <i>Beloved</i> and Ishmael Reed's <i>Mumbo Jumbo</i>. Over the course of our quarter, we'll also explore the edges of the African 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.</p>			
484	<p>WRITING WORKSHOP: Writing Horror -</p>	flex	Bonansinga	M 6:00 – 9:15
484	<p>WRITING WORKSHOP: Narrative Strategies in Contemporary Novels</p> <p>This is a <i>craft</i> course using some contemporary novels as our guides. We'll look at these books as aspiring novelists ourselves, asking what we can learn from these books for our own writing. Questions of meaning are inevitable in a reading course, but perhaps more than the question <i>what</i> does this mean, we'll ask the question <i>how</i> does this mean. How does the writer accomplish what he or she accomplishes? Where, even, does the writer fail? We'll use the language of creative writing workshops—plot, conflict, resolution, character, action, point of view, story shape, showing vs telling, dialogue. We'll ask what the character(s) want and what keeps them from achieving it.</p>		Stolar	Th 6:00 – 9:15

484	<p>WRITING WORKSHOP: One (Unsung) Path to Publishing: Reviews and Interviews</p> <p>Many aspiring writers get their first byline by writing a book review or conducting an interview. Many successful writers write book reviews throughout their careers. As graduate students, you are probably in the process of building up your publication credits. Reviews, interviews, and the relatively new genre known as creative criticism are <i>the</i> way to do that.</p> <p>We'll discuss the history of the literary interview, the difference between an interview and a profile, and the different types of book reviews (straight review, trend piece, cultural critique, etc.). You'll learn how to pitch an interview or profile, prepare questions, read a book for the purposes of reviewing it, and write stylistic reviews. Course readings will include interviews and reviews from a range of publications—the <i>Paris Review</i>, the <i>New York Times</i>, the <i>New Yorker</i>, the <i>New Republic</i>, and the <i>London Review of Books</i>, among others—to show the different approaches to book reviewing.</p> <p>Ultimately, you'll learn the art of reviewing, interviewing, and writing creative criticism and get inspiration from reviewers, interviewers, and editors past and present. The goal of this course is to get you publishing (if you aren't already) or well on your way to doing so.</p>		Fay	W 6:00 – 9:15
487	<p>TRAVEL WRITING</p> <p>This course defines “travel” in the broadest possible way, so whether you’ve been around the globe or never left the state, you have material to work with. Travel writing is deeply connected to place and to an attitude of openness and willingness to learn. Through discussion of published literature, writing exercises, craft lessons, and workshop, this course will help you excavate your</p>		Morano	Tu 6:00 – 9:15

	experience for meaning and write about it in a way that both engages and affects readers.			
493	<p>WRITING POETRY</p> <p>-</p>		Jones	M 6:00 – 9:15
496	<p>TOPICS IN EDITING: Creating an International Anthology</p> <p>In this class, you’ll learn what it is to become an acquisition editor, recruiting poets from around the world for a communal poem on climate change. The poem’s poets will come from Chicago and its “sister cities”: 29 cities from across the globe spanning every inhabited continent. You will choose and contact poets from these various countries who will participate in a poetic form invented for this occasion. Addressing the urgency of our planet’s climate crisis, DePaul’s Big Shoulders Books will publish the poem for the occasion of the 2028 Los Angeles Olympic Games where the book will be distributed. The poem is tentatively titled, <i>Pentathlon of the Muses: A Worldwide Poem on Climate Change</i>. You will be credited as associate editors in the book. We will explore editing as a form of creation or curation, as well as a field or career (This will include hearing from professional editors as guest speakers).</p>		Green	Tu 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</p>	BYAR – online async	Green	(async)

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.