

Department of English, Undergraduate Course Descriptions, Summer Sessions 2019, January 28, 2018

Summer Session 1 (June 17 – July 21)

| Course | Day/Time | Instructor |
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| <p>ENG 265 The American Novel: Hollywood in American Literature and Film Hollywood, where art and business converge on the stage of modern American culture, serves as a symbol for the American Dream’s pursuit of happiness, both spiritual and economic. This course explores representations of Hollywood in both literature and film at three very different historical moments during the 20th and 21st centuries. We begin with the early years of the entertainment industry and Nathaniel West’s satire <i>The Day of the Locust</i>. Paired with John Schlesinger’s 1975 film version of the novel, we will compare how each artist characterizes Hollywood in terms of differences in the periods that each artist represents the same story as well as in media platforms used for representation. Next, we will consider geographic influences of American cinema when movies are exported beyond our mainland’s boundaries. Written in the 1990s, Jessica Hagedorn’s experimental <i>Dogeaters</i> explores the effects of Hollywood’s cultural imperialism on the lives of young men and women in the Philippines. We will watch part of Douglas Sirk’s 1950s melodrama <i>All That Heaven Allows</i> to identify how Hollywood influenced political identity categories of race, class, gender, and sexual orientation in a postcolonial setting. Finally, we will end the course with Damien Chazelle’s musical <i>La La Land</i> (2016) as a way to identify thematic and aesthetic echoes from Hollywood’s past that overlap with and update contemporary expectations about professional ambition and personal love relationships.</p> | <p>Online</p> | <p>June Chung</p> |
| <p>ENG 275 Literature and Film: From Page to Screen From the earliest days, the cinematic arts—movies—have been connected to the literary arts. These two forms of expression have much in common, yet a wide gulf separates them, particularly with regard to the way in which an artistic vision is realized. In this course, we will examine the relationship between film and literature by exploring concepts and examples related to the topic adaptation. In so doing, we should strive to abandon mundane questions of the relative entertainment value of the two media, choosing instead to shed light on important questions of form and content in the interpretation of narrative art.</p> | <p>Online</p> | <p>Robert Meyer</p> |
| <p>ENG 309 Advanced Topics in Writing: Texts and Ideas: Reading and Writing In this creative-writing class, students will explore various ways of knowing, sharing, and expressing “big ideas” in poems and imaginative prose. We will employ analytic reasoning to share ideas in brief essays; more importantly, we will employ imagination, storytelling, and concrete (rather than abstract) language to dramatize these same ideas in creative works. This juxtaposition of abstract and concrete language will help us see how ideas may be most forcefully, clearly, and convincingly articulated by creative writers. Ultimately, the goal of the course is to empower students to communicate ideas clearly and effectively in written texts.</p> | <p>TTH 6:00-9:15</p> | <p>Richard Jones</p> |
| <p>ENG 349 Topics in Nineteenth-Century British Literature: Transatlantic Romanticism <i>Pre-1900</i> What were the elements that make up transatlantic romanticism and how might we define the term? This course will consider Washington Irving’s <i>The Sketch Book of Geoffrey Crayon</i>, Thomas Moore’s <i>Epistles, Odes, and other poems</i>, as well as poems by Peter Pindar, Anna</p> | <p>Online</p> | <p>Jonathan Gross</p> |

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| Barbauld, and Helen Maria Williams collected in <i>Thomas Jefferson's Scrapbooks</i> . We will read Thomas Campbell's <i>Gertrude of Wyoming</i> , Nathaniel Hawthorne's <i>The Marble Faun</i> , and Willa Cather's <i>Lucy Gayheart</i> for its Wordsworthian and Byronic themes. | | |
| ENG 369 Topics in American Literature: Hollywood in American Literature and Film Hollywood, where art and business converge on the stage of modern American culture, serves as a symbol for the American Dream's pursuit of happiness, both spiritual and economic. This course explores representations of Hollywood in both literature and film at three very different historical moments during the 20th and 21st centuries. We begin with the early years of the entertainment industry and Nathaniel West's satire <i>The Day of the Locust</i> . Paired with John Schlesinger's 1975 film version of the novel, we will compare how each artist characterizes Hollywood in terms of differences in the periods that each artist represents the same story as well as in media platforms used for representation. Next, we will consider geographic influences of American cinema when movies are exported beyond our mainland's boundaries. Written in the 1990s, Jessica Hagedorn's experimental <i>Dogeaters</i> explores the effects of Hollywood's cultural imperialism on the lives of young men and women in the Philippines. We will watch part of Douglas Sirk's 1950s melodrama <i>All That Heaven Allows</i> to identify how Hollywood influenced political identity categories of race, class, gender, and sexual orientation in a postcolonial setting. Finally, we will end the course with Damien Chazelle's musical <i>La La Land</i> (2016) as a way to identify thematic and aesthetic echoes from Hollywood's past that overlap with and update contemporary expectations about professional ambition and personal love relationships. | Online | June Chung |
| ENG 388 Transatlantic Literature: Transatlantic Romanticism What were the elements that make up transatlantic romanticism and how might we define the term? This course will consider Washington Irving's <i>The Sketch Book of Geoffrey Crayon</i> , Thomas Moore's <i>Epistles, Odes, and other poems</i> , as well as poems by Peter Pindar, Anna Barbauld, and Helen Maria Williams collected in <i>Thomas Jefferson's Scrapbooks</i> . We will read Thomas Campbell's <i>Gertrude of Wyoming</i> , Nathaniel Hawthorne's <i>The Marble Faun</i> , and Willa Cather's <i>Lucy Gayheart</i> for its Wordsworthian and Byronic themes. | Online | Jonathan Gross |
| Summer Session 2 (July 22 – August 25) | | |
| Course | Day/Time | Instructor |
| ENG 235 Science Fiction This course will provide an overview of science fiction in English, from <i>Frankenstein</i> to <i>The Matrix</i> . Students will study the historical development of the genre, its various subgenres, and its major themes. By reading the works of major authors in the genre and studying the way SF has evolved in the popular imagination, students should have a strong knowledge of the history of science fiction as a genre, as well as an understanding of its influential place in literature and popular culture. | Online | Rebecca Johns Trissler |
| ENG 250 Great Authors: Walt Whitman "I lean and loaf at my ease," says Whitman, "observing a spear of summer grass." In this summer course, we will "lean and loaf" our way through major works and minor treasures by this iconic American poet. Using a range of free, online, annotated editions of <i>Leaves of Grass</i> we will explore Whitman's life, career, and evolving reputation of each poet, watching how each generation discovers or invents the Whitman it needs, from the "pig-headed father" chided by Ezra Pound to Allen | TTH 1:00-4:15 pm | Eric Selinger |

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| <p>Ginsberg's "lonely old courage-teacher" to Lucille Clifton's and Sharon Olds' sparring partner in self-celebration, the art of the brag. The web is full of lesson plans and pre-fab explications of Whitman's work, and the course will help current and future teachers navigate those resources; that said, our primary focus will be on the individual, even intimate encounter that Whitman offers to the reader out of school and to the aspiring poet. ("Have you practis'd so long to learn to read? / Have you felt so proud to get at the meaning of poems? // Stop this day and night with me and you shall possess the origin of all poems...") A flexible array of assignments will make this course useful for creative writers, literary studies students, and future K-12 teachers, as well as general readers ready to bring one of the world's greatest poets into their hearts, minds, and lives.</p> | | |
| <p>ENG 309 Advanced Topics in Writing: Building to Battle In this class we will work on conflict in short stories, rising tension, crisis. How can we put the characters into the fight early? How can we raise the stakes and create a resolution that seems worthy of intense conflict? We'll look to some of the conventions of various genres to see how they answer these questions in their stories and we'll try to apply the answers to our own.</p> | <p>MW 6:00-9:15 pm</p> | <p>Dan Stolar</p> |
| <p>ENG 342 Major Authors 1800-1900: Walt Whitman <i>Pre-1900</i> "I lean and loaf at my ease," says Whitman, "observing a spear of summer grass." In this summer course, we will "lean and loaf" our way through major works and minor treasures by this iconic American poet. Using a range of free, online, annotated editions of <i>Leaves of Grass</i> we will explore Whitman's life, career, and evolving reputation of each poet, watching how each generation discovers or invents the Whitman it needs, from the "pig-headed father" chided by Ezra Pound to Allen Ginsberg's "lonely old courage-teacher" to Lucille Clifton's and Sharon Olds' sparring partner in self-celebration, the art of the brag. The web is full of lesson plans and pre-fab explications of Whitman's work, and the course will help current and future teachers navigate those resources; that said, our primary focus will be on the individual, even intimate encounter that Whitman offers to the reader out of school and to the aspiring poet. ("Have you practis'd so long to learn to read? / Have you felt so proud to get at the meaning of poems? // Stop this day and night with me and you shall possess the origin of all poems...") A flexible array of assignments will make this course useful for creative writers, literary studies students, and future K-12 teachers, as well as general readers ready to bring one of the world's greatest poets into their hearts, minds, and lives.</p> | <p>TTH 1:00-4:15 pm</p> | <p>Eric Selinger</p> |
| <p>ENG 367 Topics in American Studies: American Literature and the Environment This is an interdisciplinary course that examines American attitudes toward nature from pre-Columbian times to the present, with a special look at Chicago.</p> <p>There will be three field trips: a hike through the LaBagh Woods forest preserve along the Chicago River, a visit to the Notebaert Nature Museum, and an urban nature walk through the LPC neighborhood. Besides novels, stories and literary nonfiction, we will read part of an environmental history of Chicago.</p> <p>Works include: Edward Abbey, <i>Desert Solitaire</i>; William Cronon, <i>Nature's Metropolis: Chicago & the Great West</i>; William Faulkner, "The Bear"; Ernest Hemingway, "Big Two-Hearted River"; Terry Tempest Williams, <i>Refuge</i>; and Leslie Marmon Silko, <i>Ceremony</i>.</p> | <p>TTH 6:00-9:15 pm</p> | <p>James Fairhall</p> |

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| <p>ENG 382 Major Authors: Walt Whitman</p> <p>“I lean and loaf at my ease,” says Whitman, “observing a spear of summer grass.” In this summer course, we will “lean and loaf” our way through major works and minor treasures by this iconic American poet. Using a range of free, online, annotated editions of <i>Leaves of Grass</i> we will explore Whitman’s life, career, and evolving reputation of each poet, watching how each generation discovers or invents the Whitman it needs, from the “pig-headed father” chided by Ezra Pound to Allen Ginsberg’s “lonely old courage-teacher” to Lucille Clifton’s and Sharon Olds’ sparring partner in self-celebration, the art of the brag. The web is full of lesson plans and pre-fab explications of Whitman’s work, and the course will help current and future teachers navigate those resources; that said, our primary focus will be on the individual, even intimate encounter that Whitman offers to the reader out of school and to the aspiring poet. (“Have you practis’d so long to learn to read? / Have you felt so proud to get at the meaning of poems? // Stop this day and night with me and you shall possess the origin of all poems...”) A flexible array of assignments will make this course useful for creative writers, literary studies students, and future K-12 teachers, as well as general readers ready to bring one of the world’s greatest poets into their hearts, minds, and lives.</p> | <p>TTH 1:00-4:15 pm</p> | <p>Eric Selinger</p> |
| <p>Summer Session Ten-Week Session (June 17 – August 25)</p> | | |
| <p>Course</p> | <p>Day/Time</p> | <p>Instructor</p> |
| <p>ENG 392 Internship <i>Registration is by permission of C. Green, cgreen1@depaul.edu</i> “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 both readings and film (Startup.com, Smart Moves for Liberal Arts Grads: Finding a Path to Your Perfect Career, and The Defining Decade: Why your twenties matter and how to make the most of them now), the class applies its lessons to your internship and your future career. You will also seek guidance from DePaul’s Career Center, an English alum, and do an interview with someone on your career path. Overall, you will to explore what makes work meaningful and strategies for career success. <i>Note: You must secure an internship and Prof. Chris 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>Online</p> | <p>Chris Green</p> |