

Department of English Undergraduate Courses

Fall Quarter 2021

Course #	Course Name & Description	Day/Time	Instructor
ENG 101	<p style="text-align: center;">Introduction to Literature: Ladies' Night</p> <p>This course will provide you with an intensive introduction to the study of literature in a variety of genres, including poetry, novels, short stories, literary nonfiction, and literary criticism. It will do by looking at these subjects through a feminist lens. The word 'ladies' in this course's title is in quotes because this class will interrogate what it means to be a lady at all, both in terms of gender identity and sexuality, as well as in terms of what different cultures deem lady-like or not. The word night refers to hidden aspects of womanhood or woman-identified experience, either repressed (by society or the self) or simply private (things that people keep to themselves as a means of safeguarding their own subjectivity). We'll read and discuss the assigned texts with an emphasis on close analytical reading within larger narrative and stylistic structures or patterns. By studying such features as point of view, plot, character, setting, diction, style, tone, and figurative language, we'll develop our understanding of the choices that writers make and their effect on readers. All the books we read in this class will be by women or nonbinary authors.</p>	<p style="text-align: center;">Mon. & Wed. 9:40 – 11:10 AM</p>	<p style="text-align: center;">Kathleen Rooney</p>
ENG 101	<p style="text-align: center;">Introduction to Literature: Joy of Text</p> <p>Students often worry that analysis will spoil the fun or ruin the pleasures of reading. This class starts from the opposite assumption: rather than "murder to dissect," as Wordsworth complained, close reading gives you a passionate, delicate way to bring texts to life. Framed around three basic ways to look at any text—as a character study, as a contraption, and as part of a cultural conversation—this course offers you a gourmet guide to making any kind of literature more interesting, more meaningful, and more enjoyable, too.</p>	<p style="text-align: center;">Tues. & Thurs. 11:20 AM – 12:50 PM</p>	<p style="text-align: center;">Eric Selinger</p>

<p>ENG 101</p>	<p>Introduction to Literature: Social Justice</p> <p>This course is an introduction to literature and film that engages pressing social and political issues. With the social novel as your guide, you'll read short stories by Edith Wharton, Junot Diaz, Alice Walker, and Sherman Alexie and essays by Jonathan Swift, Joy Williams, and Roxane Gay. Using the elements of film theory, you'll examine two documentary films—"Abacus: Small Enough to Jail" and "Strong Island"—and one episode of "Black Mirror." Each class, you'll explore a social issue and a device or technique as it relates to a text or film. Your task will be to analyze both in terms of both content and form, i.e., what an author says and how she says it, via close reading. You'll write about the stylistic patterns and deeper structures present in a film or work of literature—or any work of art—and how those patterns and structures teach us to interpret and give meaning. This course will give you the opportunity to become a stronger, more consistent reader and complete essays of which you can be proud (i.e., that have been carefully considered, revised, edited, and proofread).</p>	<p>Tues. & Thurs. 2:40 – 4:10 PM</p>	<p>Sarah Fay</p>
<p>ENG 102</p>	<p>Introduction to Poetry</p> <p>In the Republic (380 BC), the Greek philosopher Plato notoriously advocated kicking poets out of his ideal community, in part because poetry stimulates the passions instead of serving the dictates of reason, which makes it inherently threatening to ideal rational order. Plato's emotional conception of poetry, however, overlooks the degree of deliberate craftsmanship practiced by every great poet. This course will explore how the emotional/irrational dimensions of poetry are functions of this linguistic craftsmanship, with a special emphasis on lyric poetry in English from the late 1500s up to the 21st century. You will also become familiar with the major forms and modes of lyric poetry (pastoral, odes, elegies), as well as the literary-critical vocabulary we use to understand and analyze lyric verse. At the end of the course you'll be a better</p>	<p>Mon. & Wed. 2:40 – 4:10 PM</p>	<p>Richard Squibbs</p>

	reader and appreciator of poetry than you were at the beginning – and that’s a guarantee!		
ENG 201	<p style="text-align: center;">Intro to Creative Writing (Online)</p> <p>This 10-week course is designed to give you a whirlwind introduction to short creative nonfiction, short fiction, and poetry. Each week, you will be required to do five things: (1) Read and reflect on a selection of themed, mostly contemporary creative short works; (2) Write a short, original creative work of your own, in response to a targeted prompt related to the week’s theme; (3) Be an active participant and responsible co-builder of our online workshop community by responding thoughtfully and in detail to the creative work of your peers; (4) Engage with analytical works that pose broader questions related to creativity and art, genre and structure, the formation of an artistic practice, and the role of the writer in society; and (5) Deploy those works, and your own opinions, to contribute in an informed way to the Question of the Week. We will spend 3 weeks on Creative Nonfiction, 3 weeks on Fiction, 3 weeks on Poetry, and 1 week on Final Revision/Analysis. This is a fast-moving, highly generative, asynchronous online course that does not require any prior creative writing experience, but does require curiosity, creativity, and frequent, high-level engagement.</p>	TBA	Molia Dumbleton
ENG 201	<p style="text-align: center;">Intro to Creative Writing</p> <p>In this introductory course in creative writing, you’ll learn the basics of three literary genres—fiction, creative nonfiction, and poetry—and become acquainted with the seminal authors who write in them. You’ll explore literary devices—e.g., plot, character, setting, voice, dialogue, rhythm, repetition—and experiment with those devices in your own work via in-class prompts and other writing assignments. The importance of the writing process will become clear to you: brainstorming (coming up with ideas), drafting (getting the worst of it down on paper), revising (the true act of writing), editing (focusing on structure), and proofreading (for errors). You will also</p>	Thurs. 6:00 – 9:15 PM	Sarah Fay

	<p>have the opportunity to (re)learn grammar, punctuation, and style, the knowledge of which will give you confidence as a writer. For creative writing majors and minors, this course is the gateway to more advanced classes.</p>		
ENG 201	<p style="text-align: center;">Intro to Creative Writing</p> <p>This course will be an Introduction to basic elements of the craft of Creative Writing, focusing on forms and techniques applied to contemporary poetry, short-short fiction and short-short creative nonfiction. While not a formal workshop, students will create new writing to be shared and discussed in smaller Peer Review groups. Students will become familiar, through readings and guided writing exercises, with a variety of forms, styles and techniques of these 3 genres, as well as with the literary and academic language used to describe and discuss the same. This course will provide students with a sound beginning knowledge and appreciation for Creative Writing as a means to express personal, cultural, social, political and historical ideas. Finally, students will encounter a wide range of voices expressing a diverse range of points-of-view.</p>	<p>Mon. & Wed. 10:10 – 11:40 AM</p>	Steven Ramirez
ENG 201	<p style="text-align: center;">Intro to Creative Writing</p> <p>This course is intended to introduce creative writing as a practice, and includes lots of reading, writing, and revision with plenty of professorial and peer feedback. Like any practice, the process of learning to write creatively is twofold: first, you learn by careful observation how creative writing works; second, you take a crack at doing it yourself.</p>	<p>Mon. & Wed. 2:40 – 4:10 PM</p>	Kathleen Rooney
ENG 205	<p style="text-align: center;">Literature to 1700: Inventing Poesy</p> <p>This course surveys medieval and early modern British literature, from early experiments with vernacular poetry through the flourishing literary scene in 1590s London to the political unrest around the English Civil War. Our goal is to understand how</p>	<p>Mon. & Wed. 11:20 AM – 12:50 PM</p>	Megan Heffernan

	<p>imaginative literature has responded both to changing social and cultural contexts and to the history of its own genres and forms. What were period strategies for writing about themes including love, travel, self, society, otherness, and religious devotion? How did a distinctly national literary tradition begin to emerge in England? How did writers respond to and adapt earlier styles? Reading foundational texts, our collaborative discussions will introduce you to several related histories of poetry, authorship, sexuality, and the technology of the book, including current innovations in digital textuality. At the end of this class you will be able to identify characteristic features of early modern poetry, think closely and write smartly about literary form, recognize how the history of English literature has been conditioned by centuries of editorial interventions, and understand how habits of making and using books have changed across time.</p>		
ENG 206	<p style="text-align: center;">Literature from 1700 to 1900</p> <p>This course focuses on American and British literature published during an age of technological, and political, revolutions. We will read poetry and prose by major authors who used literature as a kind of technology itself for making sense of all kinds of innovations during a time of rapid social change. Working with broad definitions of both literature and technology, and reading a wide range of prose and poetry, we will consider a range of literary genres including autobiography, science fiction, gothic fiction, and poetry and social issues including race, gender, class, politics, and religion. Assignments will include regular reading quizzes, a midterm and final exam, and two shorter essays.</p>	Tues. & Thurs. 4:20 – 5:50 PM	Marcy Dinius
ENG 207	<p style="text-align: center;">Literature from 1900 to Present: America in the World</p>	Tues. 1:00 – 2:30 PM	Junehee Chung

<p>ENG 228</p>	<p style="text-align: center;">Introduction to Shakespeare</p> <p>We study five major plays covering three genres; History, Tragedy, Comedy. The five will be selected from the following list: Richard II, Richard III, Henry IV Part 1, Julius Caesar, Hamlet, Othello, Macbeth, King Lear, Much Ado About Nothing, As You Like It, Twelfth Night. We generally study the plays in the order they were believed to have been written. The first half of the course emphasizes Shakespeare's growing ability to create complex characters, and the second half focuses on the great tragic heroes. Classroom activities include lecture, video study, and discussion. We emphasize how the wisdom inherent in Shakespeare, can help us to live more satisfactory lives. A 1,000 word paper is due midway in the course and a second at the end. We have a take-home midterm, which is all essay questions, and an in-class open-book final. We have a short objective quiz on each play.</p>	<p>Tues. & Thurs. 1:00 – 2:30 PM</p>	<p>Michael Williams</p>
<p>ENG 231</p>	<p style="text-align: center;">Gothic Monsters & Villains (Online)</p> <p>This course explores how monsters and villains are constructed by society. We examine the creation of Mary Shelley's Frankenstein by considering the works to which she alludes: Goethe's Sorrows of Young Werther, Plutarch's Lives, and Milton's Paradise Lost. How did Mary Shelley draw on the detective novel of William Godwin and the feminism of Mary Wollstonecraft to question social constructions of monstrosity? We explore how Mary Shelley's creation of a monster and villain differed from Dracula, Island of Doctor Moreau, and even Goethe's sentimental novella, The Sorrows of Young Werther, which treats the self-indicting rhetoric of a suicide. Finally, we close with film adaptations of these novels, noting the difference of emphasis.</p>	<p>TBA</p>	<p>Jonathan Gross</p>

ENG 232	<p style="text-align: center;">The Romance</p> <p>The global popularity of <i>Bridgerton</i> on Netflix has brought new readers to the enduringly popular genre of historical romance—and, in the process, has drawn attention to the issues of gender, race, sexuality, class, historiography, and nationalism that have always shaped these novels. This course will explore a range of 20th and 21st century historical romance novels, with a particular focus on how American and British romance novelists rewrite our sense of the past and rework the tropes and conventions of the form in response to the evolving relationship-structures, sexual dynamics, and political issues that mark our contemporary moment. In keeping with the multiplicities of the genre—and of the past and present worlds it represents—this course will include a mix of heterosexual and LGBTQIA romances by racially and religiously diverse authors. Our texts are often sexually and / or theologically explicit, and students uncomfortable with such material should keep this in mind when deciding whether to take the class.</p>	Tues. & Thurs. 2:40 – 4:10 PM	Eric Selinger
ENG 271	<p>African American Lit : Intro to the Slave Narrative (RES)</p> <p>This course focuses on life writing by self-liberated formerly enslaved people in the nineteenth century United States, taking a close look at the defining characteristics of the popular and influential literary genre that came to be know as the "slave narrative." Writers to be considered include Frederick Douglass, Solomon Northup, Harriet Jacobs, William Wells Brown, and Harriet Wilson. To do these writers and their work justice, students should be prepared to read these works sensitively and thoroughly, knowing that they 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. This course meets the English Department's Race, Ethnicity, and Sexuality requirement.</p>	Tues. & Thurs. 2:40 – 4:10 PM	Marcy Dinius

ENG 275	<p style="text-align: center;">Literature & Film: This is the Modern World (Online)</p> <p>The “modern era” is characterized as a period of rapid social change and political unrest that gave rise to experimental movements like surrealism, futurism, and cubism, among others. Modernist authors and artists often thought of themselves as an avant-garde disengaged from mainstream values, adopting complex forms to convey radical social attitudes and anxieties. Later, post-war writers conveyed similar feelings of existential confusion and alienation. All throughout modernity, authors and artists shared a fascination with film, a form that has steadily progressed in the twentieth century. This course will explore the innovative film and writing defining this era as we examine the rise of industrial society, existentialist philosophy, dada and surrealist productions, hard-boiled film noir, the Southern gothic, modern realism, and postmodern sci-fi. Ultimately, this class will help you sharpen your reading and viewing skills; it will give you a taste for assessing brilliant and complex works of fiction and film while broadening your understanding of one of humanity’s most fruitful periods of artistic expression. Authors may include Faulkner, Hemingway, Williams, and Hansberry, with selections from avant-garde artists and directors.</p>	<p style="text-align: center;">TBA</p>	<p style="text-align: center;">Keith Mikos</p>
ENG 280	<p style="text-align: center;">The Epic: Tradition and Adaptation</p> <p>Love. Domination. Selfhood. Abjection. Grace. Art. This course addresses these topics by studying the genre of epic. We begin by looking at Virgil's complex portrait of the demands of empire upon the individual in <i>The Aeneid</i>. We then consider Augustine's sharp critique of the <i>Aeneid</i> in the <i>Confessions</i>, where we learn that Augustine suggests that Romans were driven to establish their empire because of what he terms their excessive <i>libido dominandi</i>, or lust for domination. Writing as a Roman citizen of North African origin, Augustine dwells powerfully upon the costs of this Roman</p>	<p style="text-align: center;">Tues. & Thurs. 9:40 –11:10 AM</p>	<p style="text-align: center;">Paula McQuade</p>

	<p>lust for domination upon individual selfhood. We conclude by exploring the twentieth century African American poet Gwendolyn Brook's engagement with Virgil's text in her epic poem, <i>The Anniad</i>.</p>		
ENG 284	<p style="text-align: center;">The Bible As Literature</p> <p>The Bible, along with Shakespeare and Greek mythology, is one of the great and central sources for much Western art, literature, and thought. Yet many remain woefully ignorant of The Bible's great riches, the marvelous stories and beautiful poetry. This course will combat "Biblical illiteracy" and develop the ability to read The Bible with skill, care, discernment, and joy. Reading widely for context in both the Old and New Testaments, this class will find its focus in the study of the four gospels of the New Testament—the books of Matthew, Mark, Luke, and John.</p>	<p>Mon. & Wed. 2:40 – 4:10 PM</p>	Richard Jones
ENG 291	<p style="text-align: center;">Craft of Fiction Writing</p>	<p>Mon. & Wed. 2:40 – 4:10 PM</p>	Mark Arendt
ENG 292	<p style="text-align: center;">Craft of Poetry Writing</p> <p>This is a course in writing poetry, with an emphasis on open and direct discussion of NEW student writing in a workshop setting. Students will write poems specifically for workshop as well as for a Final Portfolio. In addition, students will write poems in response to assigned prompts and exercises and will respond in writing to select and diverse Required Readings. Students in this course are expected to be experienced and committed to writing and revising poetry.</p>	<p>Mon. & Wed. 9:40 – 11:10 AM</p>	Mark Turcotte
ENG 308	<p style="text-align: center;">Advanced Poetry Writing</p> <p>Poetry is the greatest and most universal art form. The reading and writing of poetry has been enjoyed for millennia, and this course begins with the premise that poetry should be enjoyed as a natural part of one's life. Thus, this course will combine the close reading</p>	<p>Mon. & Wed. 1:00 – 2:30 PM</p>	Mark Turcotte

	<p>of poetry with the opportunity to write our own poems. The course will introduce students to some of the fundamentals of poetry through selected readings and students will have the opportunity to explore their own creativity in a variety of in-class writing exercises. As poets we will focus our attention on essentials: narrative structure, line length and rhythm, and concrete detail. Our goal: clarity of expression.</p>		
ENG 309	<p>Advanced Topics in Writing: Memoir Workshop (Online Synchronous + Classroom Link w/Flex Scheduling) In this course we break down the narrative fundamentals of the literary memoir by reading, writing, workshoping, and discussing first-person nonfiction narratives that merge memoir and reflections through use of evocative description, engaging reflection, and all kinds of prose structures. We look closely at an array of narrative tools and focal points, such as scene, summary, reflection, portraiture, point of view, narrative distance, setting, space, place, structure, and deep subject. We also discuss issues all memoir writers must consider, such as writing about family, embracing vulnerability, and fact vs. invention. Students will engage in close reading, discuss texts from a craft-based point of view, try out various formal strategies and structures, participate in writing workshops, and submit a substantive revision.</p>	Tues. 6:00 – 9:15 PM	Barrie J. Borich
ENG 309	<p>Advanced Topics in Writing: Youth & Malice Bitter and rebellious, at times hilarious and frequently self-destructive, child and adolescent “acting out” is often dismissed by adults as merely a phase to be outgrown. Yet adolescents often provide clear-eyed critique of the hypocrisies and injustices of the adult world. Writers have long used this period of adolescence as fertile ground to interrogate the frustrations and disappointments of prevailing social circumstances. In this class, we will focus on youth not only as a stage of life but as an oppositional attitude</p>	Mon. & Wed. 11:20 AM – 12:50 PM	Kathleen Rooney

	expressible in a variety of forms. This cross-/mixed-genre class is designed to familiarize you with the techniques of reading like a writer, as well as to furnish you with the vocabulary and practices of the creative writing workshop.		
ENG 309	<p style="text-align: center;">Advanced Topics in Writing: 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>	Tues. & Thurs. 2:40 – 4:10 PM	Daniel Stolar
ENG 328	<p style="text-align: center;">Studies in Shakespeare: Tradition & Adaption</p> <p>This course looks at four Shakespearean plays--Richard III, Henry 5, Macbeth, King Lear--and their film adaptations. We will look at film adaptations by Laurence Olivier, Roman Polanski and Orson Welles, as well as cross-cultural adaptations by Akira Kurowsawa and Vishal Bhardwaj.</p>	Tues. & Thurs. 1:00 – 2:30 PM	Paula McQuade
ENG 339	<p style="text-align: center;">Topics in Restoration and 18th Centruy British Literature: William Blake & Counter-Enlightenment (RI)</p> <p>Prophet. Poet. Graphic artist. Madman. Londoner. William Blake was all of these and more. In his time (1780s-1820s) he was known as a professional engraver who composed some disturbingly eccentric illustrated poetic works on the side. Since the mid-20th century, he's been celebrated as a visionary artist whose radical political convictions and mythic explorations of human alienation have proven hauntingly insightful, even as their unorthodox views of existence retain their original power to shock. Inspired by the prophetic books of the bible, the esoteric mystical works of</p>	Mon. & Wed. – 11:20 AM – 12:50 PM	Richard Squibbs

	<p>Emmanuel Swedenborg, and his own spiritual-anarchistic convictions, Blake produced numerous books in what he called “illuminated printing,” a technique that he developed which places images and text in dynamic relation to each other on the page. We will study Blake’s works in their “illuminated” form, for the poetry separated from the graphic art, and the art viewed in isolation from the poetry, only gives at best half the story. The course will focus on Blake’s most productive decade, the 1790s. In addition to Blake’s works from this period (the most well-known being Songs of Innocence and of Experience), we will also read key texts that inspired Blake’s sense of his prophetic vocation (the Books of Genesis and Revelation, and the writings of Swedenborg); examples of the Enlightenment philosophy with which Blake engaged in “mental fight” (John Locke, Alexander Pope, Mary Wollstonecraft, Thomas Paine); and explore some of the popular visual art from the period that inspired and provoked Blake’s art. This course meets the English Department's Research Intensive requirement.</p>		
<p>ENG 369</p>	<p>Topics in American Lit: Early 20th-C American Women Writers (RI)</p> <p>This course examines fiction written by American women during the early-twentieth century from a variety of critical perspectives. We will examine the works of a range of women writers between the two world wars to explore the intersection of issues of gender, sexuality, and race on aesthetics and form during the era of modernism and modernity. How do these writers negotiate and represent the impact of war? Of cosmopolitanism? Of urbanization? Of media and technology? The course fulfills the research-intensive requirement for students. Texts covered: Edith Wharton, <i>The Age of Innocence</i>; Willa Cather, <i>One of Ours</i>; Djuna Barnes, <i>Nightwood</i>; and poetry by H.D. and Gertrude Stein. This course meets the English Department's Research Intensive requirement.</p>	<p>TBA</p>	<p>Junehee Chung</p>

<p>ENG 376</p>	<p style="text-align: center;">Creative Writing & Social Engagement: Big Shoulders Books/Oral History</p> <p>In this class, students will contribute to the next Big Shoulders Books anthology on the upheavals and movements of the year 2020. The mission of Big Shoulders Books is to produce volumes that engage intimately with the Chicago community and, in the process, give students in DePaul University’s MFA, MAWP, MALP, and English undergraduate programs hands-on, practical experience in book publishing.</p> <p>The goal of Big Shoulders Books is to disseminate, free of charge, quality works of writing by and about Chicagoans whose voices might not otherwise be shared. Each year, we aim to make small but meaningful contributions to discussions of injustice and inequality in Chicago. Big Shoulders Books celebrates the tremendous resilience and creativity found in all areas of the city.</p> <p>To prepare students for their roles in the creation of this volume, the class is designed to give you a theoretical and practical introduction to both the journalistic interview, which will form the basis of the pieces that will run in the anthology. The course will focus on how to conduct a great interview, which will lead to the creation of nonfiction narratives for an anthology.</p> <p style="text-align: center;">Learning Objectives:</p> <ul style="list-style-type: none"> • Evaluate the elements of a successful journalistic interview and apply them to a real-world subject • Create a nonfiction narrative using the elements of good storytelling and the close study of other people’s oral histories 	<p>Mon. & Wed. 2:40 – 4:10 PM</p>	<p style="text-align: center;">Rebecca Johns Trissler</p>
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	<ul style="list-style-type: none"> Master the skills involved in editing raw interview transcripts into a finished narrative, suitable for use in print or online 		
ENG 381 (cross-listed with ENG 472)	<p style="text-align: center;">Literary Theory</p> <p>Contemporary literary theory consists of many of the most complex and provocative intellectual debates of our time. This course introduces the major theoretical stances that literary critics have taken in Western culture, including historical (both “old” and “new”), feminist, deconstructive, structuralist, Marxist, reader response, mimetic, postcolonialist, queer, ecocritical, and of course formalist. In an effort to achieve understanding of our own critical practices and to enhance (or perhaps abandon) them, we will experience the differing methodologies on sample texts.</p>	Tues. 6:00 – 9:15 PM	Lesley Kordecki
ENG 382	Major Authors: John Donne: Sex & Reformation	Mon. & Wed. 1:00 – 2:30 PM	Megan Heffernan
ENG 384	<p>Topics in: Latin American & LatinX Literature (RES)</p> <p>This course will examine texts by and about Mexican Americans/Chicanxs, Puerto Ricans, and Dominican and Central Americans to trace the ways in which these culturally different groups have used literature to develop, within varying historical contexts, a sense both of individual group identity and of collective consciousness as Latin@s in the U.S. We will study the formation of Latinx identities and literatures in connection with issues such as the history of U.S. imperialism, racism, nativism and immigration, and the U.S. demand for labor. Other topics include: interrogations of the historical amnesia and exclusions of U.S. nationalism, the literary flourishing during the civil rights movement, the use of multilingualism in literature, and gender and sexuality within Latinidad. This course meets the English Department's Race, Ethnicity, and Sexuality requirement.</p>	Mon. & Wed. 2:40 – 4:10 PM	Billy Johnson Gonzalez

ENG 389	Topics in Comparative Literature: Russian Short Story	Mon. & Wed. 2:40 – 4:10 PM	Liza Ginzburg
ENG 390	<p style="text-align: center;">Senior Capstone Seminar: The Sixties</p> <p>The Sixties, is a new course in which we will discuss fiction, nonfiction, drama and poetry from this decade of cultural ferment. Writers will be selected from among the following: James Baldwin, Toni Cade Bambara, Amiri Baraka, Joan Didion, Rita Dove, Allen Ginsberg, Nikki Giovanni, Lorraine Hansberry, Michael Herr, Norman Mailer, Toni Morrison, Tim O’Brien, Patty Smith, and August Wilson.</p>	Mon. & Wed. 1:00 – 2:30 PM	James Fairhall
ENG 392	<p>English Dept. Internship in Writing & Publishing (Online)</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 both readings and film (<i>Startup.com</i>, <i>Smart Moves for Liberal Arts Grads: Finding a Path to Your Perfect Career</i>, and <i>The Defining Decade: Why your twenties matter and how to make the most of them now</i>), 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 explore what makes work meaningful and strategies for career success. <u>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.</u></p>	TBA	Chris Green