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<th>COURSE</th>
<th>SECT</th>
<th>CLASS #</th>
<th>TITLE</th>
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<tr>
<td>600</td>
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<td>Internship in College Tchng English</td>
<td>MF</td>
<td>2:00-2:50</td>
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<td>601</td>
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<td>Bibliography &amp; Methods of Research</td>
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<td>L. Crowley</td>
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<td>Survey of 19th and 20th C American Poetry</td>
<td>TU</td>
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<td>609</td>
<td>0001</td>
<td>6717</td>
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<td>6:00-8:40</td>
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<td>7263</td>
<td>Old English</td>
<td>TU TH</td>
<td>3:30-4:45</td>
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<td>615</td>
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<td>5217</td>
<td>Descriptive English Linguistics</td>
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<td>Aygen</td>
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<td>P001</td>
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<td>Schaeffer</td>
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<td>Teaching Lit in Middle &amp; High Schools</td>
<td>TH</td>
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<td>Victorian Poetry</td>
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<td>8980</td>
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<td>707</td>
<td>P003</td>
<td>8981</td>
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<td>6:00-8:40</td>
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Permission number required.

**Description:** English 600 supports the new graduate Teaching Interns (TIs) in the First-Year Composition Program by introducing them to the pedagogy of first-year composition—including theories of composition, classroom management, course preparation and lesson plans, writing assignments, guidance and evaluation of students, and the conduct of networked writing labs. The course proceeds through lecture, demonstration, readings, discussion, and practice teaching designed to develop professional confidence in graduate assistants as they teach the university's core requirement in written communication.

**Requirements:** In English 600 this fall, assignments will center on the course requirements for English 103 and the demands of teaching First-Year Composition. The requirements also include regular attendance, preparation of assigned readings, and participation in demonstration activities.

**Texts:** Andrew Burt, ed., *Y1Writes*, Volume V (2014); Jay Allison and Dan Gediman, eds., *This I Believe II*; Pearson Education, *Pearson Writer* (online), and other materials contained in the course pack.

**Description:** This course covers the goals and methods of literary research. We will consider which digital and print search tools are available for literary research and how to utilize them. We will discuss how to incorporate and cite primary and secondary sources appropriately using MLA style. We also will discuss bibliographic and textual study, including analytic, descriptive, and enumerative bibliography, the theory and practice of scholarly editing, and other topics in the fields of manuscript studies and book history. As we consider how to perform critical research effectively, we will discuss other professional activities of scholars in English literary studies, such as participation in academic conferences and publication of research.

Description: Even the first exponents of “American Poetry” as a literary and cultural project could not agree on what, exactly, that project should be. Ralph Waldo Emerson sought a public-spirited poet who would see “in the barbarism and materials of the times, another carnival of the same gods whose picture [is] so much admire[d] in Homer. . . .” His contemporary Edgar Allan Poe cared only for “the Poetry of words as the Rhythmical Creation of Beauty” and had “no concern whatever either with duty or with truth.”

Debates over the aims, aesthetics, and audiences of poetry have continued, unabated, among American poets and critics to this day. This section of English 607, “From Poe to Postmodernism,” follows the complex course of American poetry and poetics over nearly two hundred years, with attention to trends reflective of Romantic, Realist/Naturalistic, Modernist, and Postmodernist literary modes, while at the same time attending to the wide range of U.S. poets and poetries during that period. Hence we will read and discuss not only major figures such as Walt Whitman and Emily Dickinson, T.S. Eliot and W. C. Williams, Alan Ginsberg and Adrienne Rich, but also popular and subcultural figures including poets of the “New Negro” Renaissance, working-class and radical poets, and prison poets.

Requirements: Class attendance and active participation in discussion; one class presentation and one short essay; a research prospectus and research paper.

Possible Primary Texts Include:

- Nineteenth-Century American Poetry, ed. William Spengemann
- The Alliance and Labor Songster, ed. Leopold Vincent
- Anthology of Modern American Poetry, ed. Cary Nelson
- What’s the Use of Walking if there’s a Freight Train Going Your Way? Black Hoboes and Their Songs, ed. Paul Garon and Gene Tomko

Note: This section of English 607 may be counted toward the Ph.D. Distribution Requirement in either Pre-1900 American Literature or Post-1900 British, American, and Postcolonial Literature (but not both of those requirements).
**Description:** This is a class in the craft and discipline of writing poetry. The focus of the workshop: to study poetry and, though intensive poetic practice, to work toward developing poetic voice. You will read and respond to a number of books and essays, write poems, continually revise these outside of class toward the final project. The final project will be your work, revised as fully as possible, with a prefatory essay on poetics.

**Requirements:** Attentive and thoughtful reading and response papers to weekly assignments in reading and writing, regular attendance, thoughtful balanced critique, application of reading material to your own work and to others’ works, revision, portfolio.

**Texts:** poems and books of poetry TBA

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**Description:** The purpose of this course is to impart a reading knowledge of Old English. We will begin with an overview of OE grammar, then proceed to translating OE texts. Matters of interpretation and literary history will also be addressed. By the end of the semester, students will have translated and discussed 6-8 prose and poetic texts and will have the ability to read any OE text (with the help of a dictionary).

**Requirements:**
consistent preparation and attendance
several quizzes and translation exams

**Texts:**
Required: Peter S. Baker, *Introduction to Old English*, 3^rd^ edn
Recommended: Randolph Quirk & C. L. Wrenn, *An Old English Grammar*
**Description:** In this course we will take a descriptive approach to the study of structure and meaning in English, although illustrations and exercises will be drawn from other languages as well. We will cover phonetics, phonology, morphology, syntax, semantics and pragmatics, and will emphasize problem solving and analysis. The focus will be on understanding language in general and English in particular. There are no prerequisites, and no background in linguistics is necessary.

**Requirements:**
Weekly homework exercises
Three exams
Attendance and participation

**Text:** O’Grady et al., *Contemporary Linguistics*

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**Description:** English 625 focuses on the ways scholars and practitioners do research about professional writing. The course surveys various research methods, focusing mainly on qualitative methods such as interviewing, focus groups, case studies, ethnography, and usability testing. It has two main goals: first, to enable participants to better understand and critique published research; second, to enable participants to design and implement their own research projects. The course readings will include work about research methodology and examples of published research.

**Requirements:**
Weekly in-class research projects
Two medium-length papers

**Texts:**

Articles and book chapters on standard and electronic reserve.
**Course Description:** This version of ENGL 628 will introduce students to techniques in tutoring writers from different disciplines. Students will also gain a comprehensive overview of writing center theory, research, and administration.

**Objectives:** Become familiar with writing center theory and research. Identify best practices in tutoring writers. Recognize formats and conventions of writing in different academic disciplines. Understand challenges of effectively representing writing center work to students and faculty. Examine protocols of establishing, maintaining, and administrating a writing center.

**Requirements:**
- Analysis of a writing center’s layout and design
- Analysis of the website for the International Writing Centers Association [http://writingcenters.org/](http://writingcenters.org/)
- Two interviews with professors on teaching writing in their respective disciplines
- Commentaries that analyze two different samples of student writing in disciplines other than English
- A written observation of a tutoring session in the NIU Writing Center, combined with an evaluation of the tutor's oral comments, critiquing what went on in the session
- A written reflection on a tutoring session that the student does, supplemented with a summary of oral comments from a supervising Writing Center tutor
- Photocopies of five pages of sample notes from a reading log on weekly readings from the course texts
- An informal commentary analyzing a threaded discussion on WCENTER-L, the national writing center listserv at [http://writingcenters.org/resources/starting-a-writing-cente/#Mail](http://writingcenters.org/resources/starting-a-writing-cente/#Mail)
- A 7-8 page conference paper addressing some issue in writing center practice and theory that the student finds compelling, OR a feasibility study, examining what resources and support would be necessary for establishing a Writing Center at a local school/college

**Texts:**
Selected readings on history, theory, research, tutor training, WAC, administration, ESL writers, cultural difference and diversity, dialogue, conferences, technology, etc. from *Writing Center Journal* [http://casebuilder.rhet.ualr.edu/wcrp/wcjournal/bibliography.cfm](http://casebuilder.rhet.ualr.edu/wcrp/wcjournal/bibliography.cfm) and *Writing Lab Newsletter* [https://writinglabnewsletter.org/archives.php](https://writinglabnewsletter.org/archives.php)


**Note:** 628 may be counted as an **applied rhetoric** course toward the doctoral requirement for “at least two courses required for the Ph.D. with a pedagogical or applied component from two of the fields of language, literature, and rhetoric.”
Course Description: Job-related experience involving primarily writing or editing and supervised cooperatively by the department's internship coordinator and by the sponsoring company or organization. Past sponsors have included:

- NIU School of Theatre and Dance
- NIU Football
- Teach Girls Global
- DanFoss Electric
- WNIJ
- Watt Publishing
- DuPage Habitat for Humanity
- College of Lake County
- Enterprise Rent-a-Car
- Drinker Biddle & Reath, LLP

May be repeated to a maximum of 12 semester hours; however, only 3 semester hours of credit may be applied toward a graduate degree in English. Open only to graduate students in English. Graded satisfactory or unsatisfactory.

Requirements: While the nature of the internship and the amount of credit awarded will be negotiated by the student, internship coordinator, and sponsoring company, the following requirements apply to most internships: a bibliography of readings related to the internship; an internship journal; a progress report; a final report, with examples of work completed; periodic conferences among the student, internship coordinator, and company mentor.

Note: 628 may be counted as an applied rhetoric course toward the doctoral requirement for “at least two courses required for the Ph.D. with a pedagogical or applied component from two of the fields of language, literature, and rhetoric.
**Topics in Professional Writing: Usability** will introduce you to usability testing for technical communicators. This course begins with an exploration of successful usability principles and practices in website writing and design. Students will then learn methods for usability research and testing and what they can contribute to the development of a communication product. Students will practice preparing for, conducting, and reporting the results of formal usability testing of a real-life website. Class time will be divided among discussion, group work, and lab activities.

**Required texts:**

Barnum, Carol M. *Usability Testing Essentials: Read, Set...Test!* Morgan Kaufmann, 2011.

**Description:** This course will introduce students to the theory, methods, and applications of linguistic pragmatics. We will discuss how communication occurs; the basics of semantics and pragmatics, including implicature, reference, presupposition, and speech acts; information structure; and inference and interpretation. Familiarity with formal linguistics (phonetics, phonology, morphology, syntax, and semantics, at roughly the level covered in English 615) is assumed. Vigorous and enthusiastic participation in class discussions is required.

**Requirements:** Attendance and participation, one exam, two abstracts of final paper, class presentation, final paper.

**Texts:** Birner, *Introduction to Pragmatics.* Additional readings available electronically.
Description: Edmund Spenser, "the prince of poets," has dominated English poetry for over four centuries. He invented the English pastoral, introduced the conventions of medieval romance into marriage through his sonnets and marriage hymns, and finally, wrote the English epic, *The Faerie Queene*, which has become the source of most 20th-century fantasy literature.

C. S. Lewis said that reading *The Faerie Queene* restructured one's unconscious, creating symbols and archetypes that permeated one's dreams. For this reason, students may want to keep a dream journal to test Lewis's hypothesis on their own.

The course will be divided into three parts: 1) *The Shepherd's Calendar*, Spenser's revolutionary adaptation of the classical pastoral to the English language and countryside; 2) *Amoretti, Epithalamion, Prothalamion*, Spenser's love poetry that brought romantic love into married love; 3) *The Faerie Queene*, the multi-leveled allegory about King Arthur and his knights that has enchanted readers (perhaps literally) ever since its publication.

Requirements: BlackBoard responses and discussion; book reports; 15-20 pp. research paper.

Texts: TBA

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**ENGL 646: Theory and Research in Literature for English Language Arts**

Description: This course equips prospective teachers with the procedures for the planning and delivery of instruction related to the reading and analysis of literature for students in middle school and high school. Participants will study the competing approaches to the study of literature and the diverse perspectives that influence critical judgment, and will plan experiences that will involve adolescent learners in joining the conversations about the interpretation and evaluation of texts. Course participants will work with a variety of literary genres and literary environments, and examine both the texts that are most commonly taught in middle schools and high schools and other texts of high literary merit that are under-represented in the schools.

Requirements: The course requires regular attendance, the completion of assigned readings, and preparation for active participation in class discussions and demonstrations. The series of short papers require responses to the readings and case studies and the synthesis of thought about the instructional issues explored in class. Each class participant will prepare instructional plans that will support clinical experiences and student teaching.

**Description:** In VP we will be reading and writing about tons of Victorian poetry with the aim of answering some the following questions: what does it mean to be a Victorian poet as opposed to, for example, a romantic poet? What is the status of the poet and of poetry in this age of prose? What are the major Victorian poetic responses to empire? to class? to "the Woman question"? to "the past"? to the "crisis of faith"? to the cult of utility? To the cult of privacy? What effect did Victorian scientific theory and discovery have on Victorian poetry? What are the major Victorian innovations in poetic form? What is the "cultural logic" of the dramatic monologue? What is the nature of Victorian epic? Who were the Spasmodics? What is the *fleshly school* of English poetry? Why doesn't anybody seem to read Swinburne anymore? Why does anybody still read Arnold? What, are we reading *Jabberwocky*?

**Requirements:**
1. Two papers (one shorter: 20%; one longer: 40%).
2. Two later-term essay-examinations (20%).
3. Two oral reports (20%).

**Texts:**
   [n.b. *Poetic theory readings in this text will be announced weekly.]

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**Description:** Celebrated as an iconic era of U.S. cultural formation, the “American Renaissance” was also a period defined by transatlantic exchange and influence from abroad. Paying particular attention to the role played by Middle Eastern texts and traditions, ENGL 677 maps the cross-cultural, multi-lingual, and inter-religious contours of the early national canon, reading expected classics (e.g. Thoreau’s *Walden*), together with pivotal works recently recovered (e.g. American slave writings in Arabic).

**Requirements:**
Term Paper (50%)
Final Exam (25%)
Participation; Weekly Position Papers; Colloquium Presentation (25%)

**Texts:** Selected writings of authors including Washington Irving, R.W. Emerson, H.D. Thoreau, Edgar Allan Poe, ‘Umar ibn Sayyid, Emily Dickinson, Lydia Maria Child, Walt Whitman and Herman Melville.
Description:
So what is theatre in modern America, anyway? Just what have playwrights in the 20th- and 21st-century United States found to write about, and what influence does the genre of drama itself have upon their treatment of their works? In this course, we will be engaged in an intensive exploration of plays by some of the most important (if also unusual) playwrights of the past century in this country. We will consider questions such as how social issues and historical developments influenced their works, how transformations in theatre affected their plays, and how plays as a whole act as agents in constructing culture as well as reflections of the culture they inhabit. We will also examine some of the many ways in which dramaturgical questions can inform interpretations of these complex texts.

Assignments:
Weekly two-page response papers, one oral presentation, one formal response to a classmate’s oral presentation, and a final research paper will be required for the course. Class attendance and participation will not only be expected but mandatory.

Texts: TBA

Prerequisite: 15 hours of course work

This course allows graduate students in English to receive credit for specialized, independent study not fitting neatly within other course offerings. A student wishing to engage in such study must prepare a written proposal describing what he or she wants to do, how it will be done, what the significance of the project is for the student's program of study, and what products (reports, papers, or whatever) will come out of the project. The student must find a faculty member who will accept the proposal and who will agree to direct the student and evaluate his or her work. After it is approved (and signed) by the faculty member, the proposal must be submitted to the Director of Graduate Studies for final approval before the student is issued a permit to register for the course.

NOTE: Approval must be granted by the end of the semester prior to the proposed independent reading.
This course may be taken upon selection of a thesis director, appointment of a committee of two additional readers, and approval of a prospectus. Selection of a thesis director is made by the thesis writer, based upon the faculty member’s expert knowledge in the thesis field. The other two readers, typically a subject specialist and a general reader, are selected by the Director of Graduate Studies in consultation with the thesis writer and thesis director.

Approval of the thesis prospectus by all committee members should be obtained at least one semester in advance of enrollment in 699. A student writing a thesis must register in 699 in the semester in which he or she plans to defend the thesis, and must register in any subsequent term until the thesis is submitted to and formally approved by the Graduate School. A permit for registration will be given to approved students by the Director of Graduate Studies.

Description:
Aimed to provide an opportunity for conversation about, and investigation into, the history and theory of the most important, (today) most familiar, and yet also most protean of literary genres.

Requirements:
Two essays, research paper, leading one class

Texts:

Note: This course may be used to fulfill the Ph.D. Core Requirement in *Issues in Criticism*. 
Course Description: For those students who are considering these courses, please come and speak to the Director of Graduate Studies. The Newberry Library is a private research library in downtown Chicago (60 W. Walton St.). Because NIU is a part of the Newberry Consortium, these courses do not cost you any extra, and in addition, you can be reimbursed for your mileage and parking (check with Professor John Schaeffer for the details). A permit for registration will be given to students by the Director of Graduate Studies.

This section of ENGL 707 is a workshop concerned with academic professionalization in the field of literary studies.

Each seminar member will produce:
-- A professional article on a literary topic for submission to a scholarly journal.
-- A polished conference paper on a literary topic for presentation at an academic conference.
-- A review of a recent scholarly book about literature for submission to a professional journal.

Each assignment will go through several drafts and at least one in-class workshop. Every member of the seminar will provide thoughtful feedback in response to other people’s work and will receive comprehensive feedback on their own writing. Seminar members will present their conference papers in class.

The class will also cover other issues relating to academic professionalization, such as crafting a scholarly profile, networking, textual editing, interdisciplinarity, and negotiating the peer-review process.

Prerequisite: at least one pre-existing critical paper of ten pages or more (presumably written for a previous graduate course) that you can use as the basis for your conference paper and article in the seminar.

Anyone enrolling in this course should be prepared to submit complete and fully-developed drafts of assignments on a regular basis and in accordance with strict deadlines.

Note: This section of 707 may be counted as an applied literature course toward the doctoral requirement for “at least two courses required for the Ph.D. with a pedagogical or applied component from two of the fields of language, literature, and rhetoric.”
Description:
This class will examine the works of LIVING white American male writers in an attempt to place these writers within the context of a contemporary American tradition. Students in this class will also pay close attention to contemporary theories of “white masculinity,” but theories of white masculinity are not the topic of this class. The topic, which is very flexible, is an attempt to define what contemporary American literature is, and then, given that definition, place the works of white male writers, men who have often felt ignored or pushed aside by the works of minority writers, within that tradition. In other words, students in this class will figure out if there is such a thing as a literary tradition that is entirely white and masculine.

Texts:
Russell Banks’ Affliction (1989)
T. C. Boyle’s World’s End (1987)
Wiley Cash’s A Land More Kind Than Home (2012)
Michael Chabon’s Wonder Boys (1995)
Michael Cunningham’s The Hours (2002)
R. S. Gwynn & April Lindner’s Contemporary American Poetry
Tony Kushner’s Angels in America (1992)
David Leavitt’s The Lost Language of Cranes (1986)
Robert Pirsig’s Zen and the Art of Motorcycle Maintenance (1974)
Thomas Pynchon’s The Crying of Lot 49 (1966)
Ron Rash’s One Foot in Eden (2002)
David Rhodes’s Driftless (2008)
Philip Roth’s Portnoy’s Complaint (1969) & Goodbye, Columbus (1959)
Richard Russo’s That Old Cape Magic (2009)
Neil Simon’s The Prisoner of Second Avenue (1972)
Suggested:
Susan Faladi’s *Stiffed*
Sally Robinson’s *Marked Men*
David Savran’s “The Sadomasochist in the Closet” (PDF)

Requirements:
An analytical essay (15+ pages) typed using the MLA style.
Or
A research paper (15+ pages) typed using the MLA Style.

799  P001  8982  Doctoral Dissertation  TBD  Van Wienen  NA

[Permission from Director of Graduate Studies Required]

Dissertators will be enrolled in ENGL 799 when they have entered into candidacy: after their director has been selected, their committee approved, and dissertation proposal defended. Please meet with the Director of Graduate Studies regarding these important steps. Once enrolled in 799, **continuous enrollment is required, including summers, until the dissertation is submitted to and formally approved by the Graduate School.**