“Education is not the filling of a pail, but the lighting of a fire.”
— W.B. Yeats
**GRADUATE COURSES**

**Spring 2014**

P = Permission Required - Please contact the Graduate Secretary for a permission number prior to registration.

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English 600 supports the new graduate Teaching Interns (TIs) and Teaching Assistants (TAs) in the First-Year Composition program by introducing them to the pedagogy of freshman composition—including theories of composition, classroom management, course preparation and lesson plans, writing assignment design, evaluation of students, and digital technologies for writing. The course proceeds through lecture, demonstration, readings, discussions, and practice teaching designed to develop professional confidence in graduate teaching assistants as they teach the university's core requirement in written communication. In the spring semester of English 600, our assignments will center on the course requirements for ENGL 104 and the demands of teaching First-Year Composition.

Requirements:
1. Attend the pre-semester meeting January 10 and meet three times a week throughout the semester in the designated classroom at the designated time. Please notify one of the instructors in advance if you cannot attend any session.
2. Participate in online and in-class discussion and impromptu activities.
3. Participate as a leader of class discussion on assigned readings from time to time during the semester.
4. Use Blackboard and email to communicate with your students.
5. Collaboratively develop prompts for the three to four essay assignments.
6. Return student writing within five working days from the time it was submitted.
7. Assemble a draft reflective electronic teaching portfolio including at least 3000 words of reflection. The portfolio must be submitted at the end of the semester to pass.

Texts:
English 104 texts TBA

Previously assigned:
Brock Dethier, *First Time Up: An Insider’s Guide for New Composition Teachers*

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603.0001 (9039) Traditions in Written Rhetoric
M 6:00-8:40 RH 201 Professor John D. Schaeffer

Course Description: The course studies the history of rhetoric from ancient Greece to modern times, with special attention to the transition from oral performance to written composition.

Requirements:
There will be a short paper (500 words) on each weekly reading assignment. There will also be a cumulative final.

Texts:
Bizzell & Herzberg, *The Rhetorical Tradition*, 2nd ed.
Rene Descartes, *The Essential Descartes*
**Topics in Literature: The Writing of Renaissance Women—Texts and Contexts/Tests and Contests**

Tu 6:00-8:40   RH 201   Professor Alexandra Bennett

**Course Description:** The past thirty years of scholarship has seen an explosion in the study of early modern women writers and their works. To Joan Kelly-Gadol’s now-famous question “Did Women Have a Renaissance?” we can now unquestionably answer “yes,” but just what kind of “Renaissance” did these women experience? How did issues of gender, class, and culture affect the authors whose texts have survived from the period? To what extent did their works test or break the boundaries of conventional models of feminine behavior? In this seminar-style course, we will explore texts from a wide variety of genres (including poetry, prose, pamphlets, and plays) and situate them in the contemporary historical, literary, and social environments and debates that helped to shape them.

**Requirements:** 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

**Note:** This course may be applied to the Renaissance requirement for Ph.D. students.

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**Phonology**

TTh 4:30-5:45   RH 210   Professor Edward Callary

**Course Description:** Since this is a general introduction to phonology there are no formal prerequisites. It is expected, however, that students will bring with them a working knowledge of at least one system of phonetic transcription (IPA or other).

Phonology deals with how sounds pattern and change in the course of language use, synchronically and diachronically. The course is universal in nature; that is, we will consider sound patterns as characteristic of language in general rather than of particular languages. The approach is that developed by Noam Chomsky and known as Generative Phonology. Although phonology has developed and branched into what is called Extended Standard Theory, Natural Generative Phonology, Non-Linear Phonology, and several such others, all such approaches derive from and rely upon principles and practices developed by Noam Chomsky. Thus we will be developing rules to describe phonological phenomena. Examples will be drawn from many and varied languages, but one need not know other languages to be successful in this course. It is hoped that, upon successful completion of the course, students will have acquired an appreciation of the general ways in which sounds pattern and change in language, and will be able to read and interpret more advanced works and tackle more advanced problems in phonology.

**Requirements:** Phonology is a doing course. Even though there are specific things to be learned, the emphasis is on applications. Therefore, we will have many exercises involving phonological data from many different languages. There will be a number of short tests, consisting of phonology problems, on the order of 7-8. There is no term paper, project, or report.

**Texts:** TBA
**618.0001 (9674) Syntax**

Tu 6:00-8:40  
RH 302  
Professor Gülşat Aygen

**Course Description:** Introduction to the fundamental concepts and linguistic analysis of sentence structure and the development of universal grammar theory. The goal is to understand what syntax consists of, to acquire the basic skills to analyze sentence structure, to develop an awareness of syntactic properties of English, and to be able to observe the systematic differences and similarities among languages from various language families.

**Requirements:** Weekly problem sets and reading. Midterm, presentation, and final exam.

**Texts:**

**626.0001 (9676) Technical Writing**

Tu 6:00-8:40  
RH 202  
Professor Jessica Reyman

**Course Description:** ENGL 626 offers study of the theory and practical applications at work in the production of technical and professional documents. The goals of the course are twofold: first, students will read about and discuss current theoretical issues related to technical communication, including rhetoric, collaboration, authorship, ethics, document design, and usability. Second, students will gain practical experience through the completion of technical writing projects. Class time will be divided among seminar discussion, class presentations, and workshops/lab activities.

**Requirements:** See above.

**Text:**

**628.P001 Internship in Technical Writing or Editing**

[Permission Number Required]  
Professor Phil Eubanks

**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
Courses:
- 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 (either P1 or P2) 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” (Graduate Student Handbook 19).

628.P002 Internship: Tutoring Writing
[Permission Number Required] Professor Brad Peters

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 administering 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/
- 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
- 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
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 and Writing Lab Newsletter https://writinglabnewsletter.org/archives.php


Note: 628 (either P1 or P2) 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” (Graduate Student Handbook 19).

631.0001 (9043)     Topics in Professional Writing: Visual Rhetoric and Document Design
Th 6:00-8:40         RH 206       Professor Phil Eubanks

Course Description: English 531 (Visual Rhetoric and Document Design) is about looking—looking carefully at the details of page and screen layouts, and looking insightfully at what visual presentations can mean. In this course, you will work to create visually appealing and usable designs for print and screen. The course is not about software applications but rather about visual ideas; however, you will gain some competency in such software applications as Word, InDesign, PageMaker, and Photoshop. Previous experience with these software applications is not necessary.

Requirements:
Two medium-length analytical papers
One or two teaching presentations based on a course reading
One or more document design projects
Other tasks—such as compiling a resource file, doing weekly exercises, and making brief oral presentations

Texts:
Robin Williams, The Non-Designer’s Design Book
Carolyn Handa, Visual Rhetoric in a Digital World
Electronic reserve readings

633.0001 (9677)     Pragmatics
Th 6:00-8:40         RH 201       Professor Betty Birner

Course 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, three abstracts of final paper, final paper
Course Description: This course is open only to students who have completed at least one semester of Old English, or its equivalent. We will read through (i.e., translate) the entire poem, and discuss points of philological, literary, and cultural interest.

Requirements: Consistent preparation of translations, several translation exams, 1 twenty-minute oral presentation

Texts: 
Klaeber=s Beowulf, ed. R. D. Fulk, Robert E. Bjork, and John D. Niles (University of Toronto Press, 2008).

Course Description: The sixteenth century initiated the “Renaissance” or “early modern” era of English literary history. This historical period brought important changes in intellectual culture, global exploration, and also momentous (often violent) religious changes tied to shifts in political regime from one monarch to the next within the Tudor dynasty (1485–1603). We will attend to these contexts while analyzing literary texts and tracing influential changes in the forms and the focus of English poetry and prose.

Requirements: Assessment will consist of participation, several short critical essays, a research presentation, and a research essay.

Texts: 
647.P001  Teaching Writing in Middle and High Schools  
[Permission Number Required]  
Th 6:00-8:40    RH 202    Professor Thomas McCann

Course Description: Participants in the class will examine theory, research, and practice in the teaching of writing. Students will consider a variety of approaches to teaching writing with diverse student populations and in a variety of classroom settings. Students will create, co-create, and evaluate lessons for contending with particular teaching challenges.

Requirements: The course requires regular attendance, the completion of assigned readings, and preparation for active participation in class discussions and demonstrations. A 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.

Texts:  
Smagorinsky, Johansson, Kahn, & McCann, *The Dynamics of Writing Instruction*, Heinemann, 2010  
Smith & Wilhelm, *Getting It Right*, Scholastic 2007  
additional materials contained in the course pack

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648.P001  Materials and Methods of Teaching English in Middle and High Schools  
[Permission Number Required]  
Tu 6:00-8:40    RH 305    Professor John V. Knapp

Course Description: As this is the final course taken before student teaching, you will be expected to master several complex learning steps as well as to develop a realistic sense of what public school teaching entails. Hence, this is a time-consuming and demanding class aimed at students who have had at least some modest previous teaching experience, but we will also be working directly with people with NO experience at all.

Requirements: You will have a very heavy reading load, and writing lesson plans will take most of the semester as you write and re-write again and again until the course is over. Three lesson plans are required for your final grade—one each on drama, fiction, and poetry, with each plan having a writing component to it as well. Generally, at least one of the lesson plans must be made for a one-period class, and one for a unit of two to four weeks. You will also practice whole-group class discussions and classroom management scenarios.

Texts:  
Required:  
P. Fussell, *Poetic Form and Poetic Meter*, Mcgraw-Hill  
N. Atwell, *In the Middle. 2nd ed.*, Boynton/Cook  
G. Orwell, *Animal Farm*, Signet  
W. Shakespeare, *Hamlet & Julius Caesar*, Arden (Preferred)  
R. Macdonald, *Bedford Companion to Shakespeare 2nd ed.*, Bedford  
J. K. Rowling, *Harry Potter & the Sorcerer’s Stone*, Scholastic
Homer, *The Odyssey (Fitzgerald Trans.),* Anchor  
Pritner, *How to Speak Shakespeare,* Santa Monica P.  
Sacher, *Holes,* Yearling Books  
Foster, *How to Read Literature Like a Professor,* Perennial  
Wood, *How Fiction Works,* Picador

VCB Packet (available by Tuesday, first week of classes).

**Recommended:**  
Gallagher, *Readicide,* Stenhouse  
Hirschfield, *The Nine Gates of Poetry,* Perennial  
Noguchi, *Grammar and the Teaching of Writing,* NCTE  
Graff & Birkinstein, *They Say/I Say,* Norton

**Required Subscriptions:** Any two (2) N.C.T.E. Journals: *English Journal* (for Secondary English Teachers); *Language Arts* (for primary teachers); *College English* (for university teachers); *CCC* (for teachers of writing); *RTE* Research/Teaching English.

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**659.0001 (9680) 18th-Century English Novel**  
W 6:00-8:40  Founders 237  Professor William Baker

**Course Description:** This seminar proposes to closely read and discuss the fiction of selective representative eighteenth-century novelists and one early nineteenth-century novelist.

**Aims:**  
1. To convey a flavor of eighteenth-century fiction  
2. To place the selected novels within their literary, historical, and critical context  
3. To demonstrate the relevance of the fiction to today  
4. To demonstrate that eighteenth-century fiction is a vital stimulating research area  
5. To stimulate students to produce a research paper worthy to be sent to a refereed publication  
6. To show that eighteenth-century novels are FUN

**Requirements:**  
1. Compulsory attendance (from 6:00pm-8:40pm) and completion of all class assignments  
2. Oral reports/presentations (to be handed in) form the foundation for the final paper  
3. Following the class schedule, reading all assigned texts (there will be announced and unannounced "fun" quizzes on the reading)  
4. Constructive class participation  
5. A final research paper/project (c.20 pp. or the equivalent) handed in the final week  
6. NO EXTENSIONS!!!!  
7. All sources for papers and presentations must be acknowledged  
8. NO late submissions. NO extensions  
9. No cell phones  
10. Flexibility, the willingness to embrace research and topics, which hopefully will arise during the course of the semester
Texts:
The most recent Oxford World's Classics of the following titles; the Broadview Editions are also highly recommended.
Defoe, *Moll Flanders*
Fielding, *Tom Jones*
Sterne, *Tristram Shandy*
Smollett, *Humphry Clinker*
Jane Austen, *Northanger Abbey*

**676.0001 (9681) American Literature to 1830**
Th 6:00-8:40 RH 302 Professor Melissa Adams-Campbell

**Course Description:** This course is organized as a broad survey of the primary literature, secondary criticism, and various theoretical and methodological approaches to the study of early American literature. Our goals this semester include coverage of major (and selected minor) primary authors/texts as well as a wide range of recent critical perspectives from which to begin more specialized study.

However, this summary of our agenda is altogether too simple. We will begin our investigations this semester debating just what constitutes or ought to constitute such a field of study. When does “early” begin? What kinds of texts count as literature? Are colonial texts “American”? What other geographic regions should we consider in our studies? After sweeping away all certainties, we will begin again to think about what we do when we study “founding” moments or texts in our country’s history. How do we access those early encounters, recovering the wonder and strangeness experienced by foreign explorers and indigenous populations alike? What are the politics of pinpointing origins, of creating origin stories? How do we read/trust/recover/listen for the complex assemblage of voices that constitute Early American Literature at its very inception?

Answering these and other questions will require us to hone our careful reading skills, deepen our growing research abilities, search for complexity, and continually reject our long standing assumptions about what this material is or means.

**Requirements:** Students will be expected to attend class, regularly and rigorously participate in class discussion, write several short essays, and construct an annotated bibliography for the final project.

**Texts:**
Required texts are subject to change, but may include:
- *Norton Anthology of American Literature*, 8th ed., Volume A
- Ereserve materials

**681.0001 (9682) American Literature 1920-1960**
M 6:00-8:40 RH 202 Professor Tim Ryan

**Course Description:** In this course, we will explore one of the most remarkable periods in American literature, from the avant-garde modernist experiments and Harlem Renaissance of the 1920s,
through the Great Depression and World War II, to the subversive Beat poetry and first glimmerings of postmodernism in the 1950s. In addition to novels, poetry, and drama, we will address film and popular music as crucial elements of U.S. culture in this period.

Requirements: The major project for the course will be a conference-length paper that will go through an in-class workshop and which you will present in class in the latter stages of the semester. Your final grade will also be based upon productive contributions to class discussion.

Texts:
E.E. Cummings, “Buffalo Bill’s” (1923)
Ernest Hemingway, The Sun Also Rises (1926)
Langston Hughes, “The Weary Blues” (1923)
Countee Cullen, “A Song of Praise” (1925)
Pre-war blues song TBA
Nella Larsen, Passing (1929)
William Faulkner, Sanctuary (1931)
Zora Neale Hurston, Jonah’s Gourd Vine (1934)
Nathanael West, The Day of the Locust (1939)
Cat People (dir. Jacques Tourneur, 1942)
Mary Chase, Harvey (1944)
Raymond Chandler, The Long Goodbye (1953)
Allen Ginsberg, “A Supermarket in California” (1956)
Grace Paley, “Two Short, Sad Stories from a Long and Happy Life” (1959)

Please contact the instructor if you have any questions about the course or require any additional details: tryan@niu.edu.
693A.0001 (9052)  African-American Literature
TTh 4:30-5:45    DU 270       Professor Deborah De Rosa

Course Description: This course will explore works by African-American authors from the mid-nineteenth to the late twentieth centuries. We will begin with the slave narrative and the early African-American novel and explore how those forms shaped the literature that evolved in the century that followed (poetry, drama, and fiction). We will especially consider the changing shape of the African-American canon, how authors (and their characters) found their voices in social and political climates that tried to stifle their views.

Requirements: Class time will vary between lecture, class discussion, and student-led discussion. Students will write several short essays, an annotated bibliography, a publishable article, and give a presentation.

Texts (tentative):
Chesnutt, The Marrow of Tradition
Hurston, Their Eyes Were Watching God
Petry, The Street
Wright, Native Son
Naylor, Mama Day
Shange, For Colored Girls . .
Wilson, The Piano Lesson

Note: This course may be applied to the Post-1900 American/British/Postcolonial requirement for Ph.D. students. With permission from the Graduate Director and by arrangement with the professor, the course may alternatively be applied to the pre-1900 American requirement for Ph.D. students.

698.P001  Independent Reading
[Permission Number Required]
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.
699.P001  Master's Thesis
[Permission Number Required]

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.

707.P001  Seminar: Literary Terminology
[Permission Number Required]
M 6:00-8:40  RH 204  Professor David Gorman

Course Description: Comedy. Novel. Parody. Realism. Classic. Text. Literature (!). In literary study, we routinely use terminology—professional lingo, technical jargon, or call it what you will. But do we know what we mean by the terms we use? We certainly ought to, but the situation is problematic. In this course we will review a number of handbooks of literary terms in quest of gaps, redundancies, and disagreements. We will also go through a standard historical anthology of literature in English to establish what terminology students need to have in order to talk about it intelligently.

Requirements: Presentation, essay, research paper, final exam

Texts:
Handbook of Literary Terms: Literature, Language, Theory, 2nd ed.
A Glossary of Literary Terms, 9th ed.
The Norton Anthology of English Literature: The Major Authors, 8th ed.

Note: This course may be applied to the core requirement in literary criticism for Ph.D. students.

707.P002  Seminar: Newberry Library
[Permission Number Required]

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.
Course Description: Based upon a course that has been offered by Dr. Tim Ryan, the “Literary Criticism and Professionalization Workshop” centers on the process of writing for publication, in which the paramount skills are awareness of current scholarship and relentless revision. We will read articles on literary criticism and the profession(s) of English and will also consider model pieces of contemporary literary criticism. But the primary course activity will be workshopping of our own writing, including at least one piece of the following types from all seminar participants:

- A review of a recent scholarly book (1-2 pages)
- One other piece of writing, such as an encyclopedia article or a scholarly edition of a short piece of literature
- A conference paper (8 pages)
- A full-length journal article (25-30 pages)

You should be prepared to provide feedback for fellow participants in the workshop and to write multiple drafts of any and all major assignments.

Requirements: Completion and revision of the four major assignments, according to strictly enforced deadlines. Class attendance and active participation in all class sessions are mandatory.

Texts: Samples of literary critical articles on library reserve. Writing from your previous English classes may be used to supply starting drafts of work to be reconsidered, recast, and revised.

Note: This course 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” (Graduate Student Handbook 19).

Course Description: In this seminar, we will juxtapose two antithetical concepts of the Caribbean. The first is V.S. Naipaul’s notion that nothing happened in the Caribbean, that the Caribbean islands have no effect on the world. In marked contrast, Guyanese writer Wilson Harris claims that the Caribbean, a place where Amerindian, Europeans, Africans, and East Asians clashed and forged a creolized or cross-cultural civilization, is a “cradle in a sea of conflict,” where a new genesis of the world may occur. Highlighting these views, we will focus on this contemporary creolized literature that, in part, re-imagines community based on transnational alliances. As we read this powerful, conflict-fraught literature by writers such as Michelle Cliff, Jamaica Kincaid, Wilson Harris, Caryl Phillips, James Marlon, Pauline Melville, and Maria-Elena John, we will also delve into “collective memory” of the Caribbean people as we study accounts of conquest, slavery, maroonage, emancipation, the struggle for independence, and neocolonialism.

Questions we will grapple with include: What is the relationship between Caribbean literature and the Literature of the Americas? What does Caribbean literature contribute to our sense of global
community and multiculturalism? How does Caribbean literature affect our understanding of race/color/socio-economic class, and gender? How does this literature affect our understanding of human rights? Is there a unique Caribbean aesthetic and what is its relationship to a postmodern sense of art? How can art contribute to transforming world consciousness?

**Requirements:** Students can expect to write several short critical essays, one annotated bibliography, a seminar-length essay, and give one presentation.

**Texts:** TBA

**Note:** This course may be applied to the Post-1900 American/British/Postcolonial requirement for Ph.D. students.

**799.P001 Doctoral Dissertation**  
*[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.