

Graduate Course Descriptions Booklet Fall 2020



Northern Illinois
University

Department of English
Northern Illinois University

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Department of English

Graduate Schedule

Fall 2020

Course	Sect	Class #	Title	Day	Time	Faculty	Room
600	P001	2648	Internship in College Teaching English	MW	2:00-3:15	Day, Franklin, Hoffman	Online
601	0001	2649	Bibliography and Methods of Research	M	6:00-8:40	Clifton	Online
607/707	0001/P001	6243/ 5892	Topics in Literature	T	6:00-8:40	Van Wienen	Online
608/432	0001	3622	Research Methods in Linguistics	N/A	N/A	Birner	Online
609	0001	5678	Creative Writing	T	6:00-8:40	Newman	Online
615/321	0Y01	8274	Descriptive English Linguistics	M	6:00-8:40	Aygen	Online
629/703	0001/P001	6045/ 7158	History of Research in Rhetoric and Composition	Th	6:00-8:40	Peters	Online
645/482	P001	8053	Practicum	T	5:00-5:50	McFarland-Wilson	Online
646/479	P001	4371	Theory & Research in Literature for English Language Arts	Th	3:30-4:45	McCann	Online
648/480A	P001	6249	Materials & Methods of Teaching English Language Arts	T	6:00-8:40	McCann	Online
677	0001	5188	American Literature, 1830-1865	N/A	N/A	Einboden	Online
685	0001	7160	American Modernism and Postmodernism	Th	6:00-8:40	Gómez-Vega	Online

691	0001	7161	Topics in Film & Literature: Shakespeare and Film	T	6:00-8:40	Bennett	Online
696	P001	4358	Practicum in The Teaching of College English	TBD	TBD	Balcerzak	TBD
697	P001	4359	English Institute	TBD	TBD	Balcerzak	TBD
698	P001	4627	Independent Reading	TBD	TBD	Staff	TBD
699	P001	4361	Master's Thesis	TBD	TBD	Balcerzak	TBD
704	PY01	8278	Publication and Professionalization	M	6:00-8:40	L. Crowley	Online
799	P001	4363	Doctoral Dissertation	TBD	TBD	Balcerzak	TBD

600 – Internship in College Teaching English

Section	Day and Time	Faculty	Room
Section P001	MW 2:00 – 3:15 pm	Day, Franklin, Hoffman	Online

[Permission Number Required] Contact Dawn Sibley at dsibley@niu.edu

Description

English 600 supports the new graduate Teaching Interns (TIs) and Teaching Assistants (TAs) in the Freshman English program by introducing them to the pedagogy of first-year 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 English 600, our assignments will center on the course requirements for English 103 and the demands of teaching First-Year Composition.

Requirements

1. Attend the pre-semester seminar August 17-21 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. Minimum of one online discussion post per reading assignment.
3. Teach a mini lesson to the seminar at the end of the first week of meetings and participate as a leader of class discussion on assigned readings once 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 1000 words of reflection. The

portfolio must be submitted at the end of the semester to pass.

8. Fulfill professional development requirement by attending at least two approved professional development events.

9. Be observed by one ENGL 600 co-teacher, and meet with observer to discuss your teaching.

10. Observe, and be observed by at least one other ENGL 600 colleague, and submit a brief report on your observation.

Texts (required)

- English 103 texts TBA.
- Irene Clark, *Concepts in Composition*, Second edition
- Erika Lindemann, *A Rhetoric for Writing Teachers*, Fourth Edition
- Online articles TBA

601 – Bibliography and Methods of Research

Section	Day and Time	Faculty	Room
Section 0001	W 6:00 – 8:40 pm	Clifton	Online

Description

This course introduces students to key elements of literary scholarship: research, documentation, and textual and bibliographic studies, including analytic, descriptive, and enumerative bibliography. The course also covers aspects of the history of the book. Classes will generally include lecture, discussion, and, often, some sort of hands-on exercise. Some meetings may take place in the library.

Requirements

Regular attendance, reading, and participation; three or four shorter written assignments (around 1000 words each) and one longer paper or project (2500-3750 words). Some online discussion posts, through Blackboard.

Texts (required)

Mann, Thomas. *The Oxford Guide to Library Research : How to Find Reliable Information Online and Offline*. 4th ed. Oxford: OUP, 2015.

Werner, Sarah. *Studying early printed books, 1450-1800 : a practical guide*. Chichester, UK: Wiley-Blackwell, 2019.

Williams, William P. and Craig S. Abbott. *An Introduction to Bibliographical and Textual Studies*. 4th ed. New York: MLA, 2009.

607/707 – Topics in Literature: A Railroad Runs Through It: Power, Class, and Literature in the Rail World

Section	Day and Time	Faculty	Room
Section 0001/P001	T 6:00 – 8:40 pm	Van Wienen	Online

[Permission Number Required for 707] Please contact Dawn Sibley at dsibley@niu.edu

Description

When in 1876 Walt Whitman hailed the “lawless music” of a “Locomotive in Winter,” the railroad industry was both a national wonder and an economic juggernaut, a force driving American economic and territorial expansion but also sweeping aside concerns of laborers and legislatures. This seminar focuses upon the period of dramatic American railroad expansion: from 1840, when a national total of some 3,000 miles of rail roughly equaled canal mileage, to World War I, when there were over 240,000 miles of operating railroad. But it also considers later ramifications of the railroad right up to the present, when rail systems continue to do much of the heavy lifting in our human rearrangement of the material world, having already established cravings for speed and volume that have only grown in our digital, consumerist and apocalyptic era. Meanwhile, American literature has been along for the ride, offering in both canonical and non-canonical texts a chronicle of the railroad’s advance and its connections throughout US politics and life.

We will examine the railroad as motif and historical phenomenon facilitating the literary exploration of labor and power relations along many different cultural axes: the dispossession of Native Americans, capitalist competition among the so-called Robber Barons, labor struggle, the exploitation of Chinese labor, race and racism. We will even consider the role of the railroad in the world wars and the Holocaust. The seminar also provides a rich occasion to become acquainted with, and to debate the issues within, a number of fields important in contemporary literary and cultural criticism: Foucauldian, Marxist, and feminist theories of power; studies of material culture; archival research; literature and technology, including the recently emerging realm of Posthuman Studies. Readings will include criticism and theory in these fields. Finally, because dime novels were designed in large part for reading aboard trains and many of these novels were about trains, we will be doing hands-on research in the outstanding dime-novel collections housed at NIU’s Rare Book and Special Collections library.

Requirements

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

Texts (required)

Walt Whitman, “To a Locomotive in Winter”

Mark Twain, “The Man That Corrupted Hadleyburg”

William Dean Howells, *A Hazard of New Fortunes*

Fred Whitaker, *Nemo, King of the Tramps*

Eugene Debs, “You Railroad Men!”

“John Henry” and “Casey Jones” in poetry, song, and folklore

Kate Chopin, “The Story of an Hour”

Sui Sin Far, “Chinese Workmen in America”

Zitkala-Sa, *The School Days of an Indian Girl*

Frank Norris, *The Octopus*

Jack London, *Jack London on the Road: The Tramp Diary and other Hobo Writings*

Industrial Workers of the World, Songs to Fan the Flames of Discontent

Boxcar Bertha, An Autobiography, as told to Ben Reitman

Willa Cather, *A Lost Lady*

Harry Bedwell, *The Boomer*

W. E. B. Du Bois, *Dark Princess*

Langston Hughes, “Scottsboro Limited” and “Freedom Train”

Alfred Maund, *The Big Boxcar*

Elie Wiesel, *Night*

Maxine Hong Kingston, *China Men*

608 – Research Methods in Linguistics

Section	Day and Time	Faculty	Room
Section 0001	N/A	Birner	Online

[Combined with ENGL 432]

Description

This course will introduce students to the goals and methods of linguistics research, including both qualitative and quantitative methodologies. Topics covered will include the basics of linguistics, the scientific method, data collection, corpus research, psycholinguistic research, field methods, research ethics, quantitative methods, library use, online resources, and evaluation and interpretation of research articles and media reports. *This asynchronous online class does not have a designated weekly meeting time.*

Requirements

Lecture, discussion, in-class work

Texts (required)

Podesva and Sharma, eds., *Research Methods in Linguistics*

Readings posted on Blackboard

Requirements:

Students will select from a menu of options for earning their desired grade.

609 – Creative Writing

Section	Day and Time	Faculty	Room
Section 0001	T 6:00 – 8:40 pm	Newman	Online

Description

This is a class in the craft and discipline of writing poetry. The focus of the workshop: to study poetry and, through 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, regular attendance, thoughtful balanced participation in critique, application of reading material to your own work and to other's works, revision, portfolio.

Texts (required)

Poems and books of poetry TBA

615 – Descriptive English Linguistics

Section	Day and Time	Faculty	Room
Section 0001	M 6:00-8:40 pm	Aygen	Online

[Combined with ENGL 321]

Description

In this course we will take a descriptive approach to the study of structure of English, although illustrations and exercises will be drawn from other languages as well. We will focus on the analytical problem solving tools on phonetics, phonology, morphology, syntax, semantics, and discuss pragmatics as well as topics on how language and other disciplines interface: brain and language, language acquisition, second language acquisition, historical linguistics, and computational linguistics. The focus will be on understanding human language in general with its universal properties and English in particular. There are no prerequisites, and no background in linguistics is necessary.

Requirements

Weekly homework exercises
Two exams, presentations
Attendance and participation

Texts (required)

O’Grady et al., 2019. *Contemporary Linguistics, 7th Edition*, Macmillan: NY.

629/703 – History of Research in Rhetoric & Composition

Section	Day and Time	Faculty	Room
Section 0001/P001	Th 6:00 – 8:40 pm	Peters	Online

[Permission Number Required for 703] Please contact Dawn Sibley at dsibley@niu.edu

Description

This course will take up two major strands: (1) rhetoric, from the perspective of how researchers have broadly conceived its historical periods, and (2) composition studies, from the perspective of its emergence and growth as an academic discipline. Among the topics covered: the course’s materials, discussions, and projects will take up the robust range of scholarship that falls under the rubric of rhetoric/composition, its related methodological approaches to research, questions germane to professional development in the discipline, and the position that rhetoric/composition is likely to assume in 21st-century post-secondary education. This course is particularly germane to M.A. and Ph.D. students interested in developing a thesis or dissertation topic grounded in relevant previous rhetoric/composition-related research.

Objectives:

1. Acquire a general understanding of the theories, practices, and research that have historically shaped Rhetoric and Composition as a disciplinary field within English studies
2. Gain familiarity with the development of scholarship in rhetoric and composition—specifically regarding the emergence of major academic journals

3. Review major trends of research in rhetoric and composition, as well as major areas of historical research.
4. Examine the influence of digital writing on the future of research in the field.

Requirements

- Prepare brief responses to assigned readings
- Complete impromptu written exercises in class
- Conduct a brief interview with a publishing scholar in the field of rhetoric and composition
- Compile an annotated bibliography on a topic of interest in rhetoric and composition
- Write a research review on a chosen topic

Texts (required)

1. Berlin, James. *Rhetorics, Poetics, and Cultures: Refiguring College English Studies*. Parlor Press.
2. Goggin, Maureen Daly. *Authoring a Discipline: Scholarly Journals and the Post-War II Emergence of Rhetoric and Composition*. Lawrence Erlbaum Associates, Publishers.
3. Smagorinsky, Peter, ed. *Research on Composition: Multiple Perspectives on Two Decades of Change*. Teachers College Press.
4. Gaillet, Lynee Lewis. *The Present State of Scholarship in the History of Rhetoric: A Twenty-First Century Guide*. U of Missouri Press.

645 – Practicum

Section	Day and Time	Faculty	Room
Section P001	T 5:00 – 5:50 pm	McFarland-Wilson	Online

[Permission Number Required] Please contact Dawn Sibley at dsibley@niu.edu
[Combined with ENGL 482]

Description

Discipline-based clinical experience for students seeking educator licensure in English Language Arts. Practicum in teaching methods, assessment, problem solving, and on-site research. Minimum of 50 clock hours of supervised and formally evaluated experiences in the setting likely for student teaching. CRQ: ENGL648; PRQ: Consent of department.

Prerequisites and Notes: PRQ: Consent of department.

Requirements and Text (Required): TBA

646 – Theory & Research in Literature for English Language Arts

Section	Day and Time	Faculty	Room
Section P001	Th 3:30 – 4:45 pm	McCann	Online

[Permission Number Required] Please contact Dawn Sibley at dsibley@niu.edu
[Combined with ENGL 479]

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.

Texts (required)

Beers, K. & Probst, R. *Note and Notice*. Heinemann, 2012; McCann, T.M., Johannessen, L.R., Kahn, E., & Flanagan, J.M. *Talking in Class: Using Discussion to Enhance Teaching and Learning*. Urbana, IL: NCTE, 2006; additional materials contained in the course pack.

648 – Material & Methods of Teaching English Language Arts

Section	Day and Time	Faculty	Room
Section P001	T 6:00 – 8:40 pm	McCann	Online

[Permission Number Required] Please contact Dawn Sibley at dsibley@niu.edu

[Combined with ENGL 480A and 480B]

Description

English 648/480 prepares prospective teachers of middle and high school students for the contemporary English language arts classroom. The class draws from current theory, research, and practice related to the teaching of English. Students will have several opportunities to apply theory and research in practical, concrete ways. English 648/480 serves prospective teachers in two general ways: to assist candidates in continuing the transformation from student to professional English language arts teacher and to develop the knowledge base that will serve as the foundation for successful application of pedagogical knowledge and skills.

Requirements

The course requires readings from the required texts, reflective statements about the readings and discussions, collaboration on instructional activities and assessments, thorough instructional unit plans, appropriate progress on the teacher licensure portfolio, and the completion of the final examination.

Texts (required)

McCann, T.M., Johannessen, L.R. Kahn, E. & Flanagan, J. *Talking in Class*. Urbana, IL: NCTE, 2006. ISBN-13: 978-0814150016

McCann, T.M. *English 480 Course Pack*. DeKalb, IL: NIU.

Smagorinsky, Peter. *Teaching English by Design*, 2nd Ed. Portsmouth, NH: Heinemann, 2018.

677 – American Literature, 1830-1865

Section	Day and Time	Faculty	Room
Section 0001	N/A	Einboden	Online

Description

Celebrated as the nation's era of cultural formation, the "American Renaissance" was also a period of unrivaled influence from abroad, with languages and literatures from the Middle East, West Africa and India impacting the very genesis of the U.S. canon. During the Fall 2020 semester, our course will explore the transatlantic sources for iconic authors from Thoreau to Whitman, while also examining the pivotal role played by Native American texts and traditions in the formation of 1830-1865 American Literature. *This asynchronous online class does not have a designated weekly meeting time.*

Requirements

- Term Paper (50%)
- Final Exam (30%)
- Participation & Weekly Position Papers (20%)

Texts (required)

Henry David Thoreau, *Walden and Civil Disobedience* (Penguin American Library)

Walt Whitman, *Leaves of Grass* (Penguin Classics)

Ibn Sayyid, *A Muslim American Slave: The Life of Omar Ibn Said* (U. of Wisconsin P.)

Herman Melville, *Moby-Dick* (Penguin Classics)

Anishinaabe texts (hand-outs)

Prose and poetry by

E.A. Poe, R.W. Emerson, Margaret Fuller and Nathaniel Hawthorne (online and hand-outs)

685 – American Modernism and Postmodernism

Section	Day and Time	Faculty	Room
Section 0001	Th 6:00 – 8:40 pm	Gómez-Vega	Online

Description

This class focuses on American modernism/postmodernism, but three foreign texts will "float" throughout the syllabus and the discussions. Virginia Woolf's *Mrs. Dalloway* and James Joyce's "The Dead" will be used as literary resources for European modernism, especially the notion that modernists felt nostalgia for the past. Students who enroll in this class should have read both works before coming to class so that they can use them in the discussion on the meaning of modernism that will probably explode on the first day of class. They should also have read Albert Camus' *The Stranger* because, like the other "floating" texts in this syllabus, this book influenced not only the content of many American novels but also the theory behind that content, especially the work that we now consider postmodernist.

Although the reading list for this class is extensive, the students are ONLY REQUIRED to read the first title on the list for that particular class day. This means that the required reading for any day will only be one text, a novel, a

poem, or a play; however, it would be nice if the student had read the other texts on the line for that particular day, but this is not required. The discussion, however, will probably veer in the direction of those other texts as well as the "floating" texts on a regular basis. We are trying to understand how modernism and/or postmodernism figures in American literature since the work of the early modernists was first published, so it is important that we include as many texts as can possibly be included in order to make sense of this beast, modernism/postmodernism.

I have chosen to leave out the work of minority or ethnic writers for several reasons. The most important reason is that the work of most ethnic writers started appearing after the 1970s, so it has automatically been considered postmodernist. The second reason is that I wanted to leave out of the discussion the obvious ethnic themes of race, ethnicity, and identity so that we could focus on the themes important to the "majority" or mainstream writers. In other words, I wanted to look at the work of white writers, males and females, in conjunction with some of the theories that have evolved in the last one hundred years.

Requirements

An analytical essay (15+ pages) typed using the MLA Style or A research paper (15+ pages) typed using the MLA Style

Texts (required)

Upton Sinclair's *The Jungle* (1906)
Theodore Dreiser's *Sister Carrie* (1900)
Mark Twain's *The Diaries of Adam and Eve* (1906)

Edith Wharton's *Ethan Frome* (1911)
Theodore Dreiser's *Jennie Gerhardt* (1911)
Theodore Dreiser's *The Financier* (1912)
Gertrude Stein's *Tender Buttons* (1914)
Willa Cather's *My Antonia* (1918)
Henry Blake Fuller's *Bertram Cope's Year* (1919)

Sinclair Lewis's *Main Street* (1920)
Willa Cather's *A Lost Lady* (1923)
John Dos Passos's *Manhattan Transfer* (1925)
Ernest Hemingway's "Hills like White Elephants" (1927)
F. Scott Fitzgerald's *The Great Gatsby* (1925)

William Faulkner's *As I Lay Dying* (1930)
F. Scott Fitzgerald's "Babylon Revisited" (1931)
Nathanael West's *Miss Lonely Hearts* (1932)
F. Scott Fitzgerald's *Tender Is the Night* (1934)
Pietro di Donato's *Christ in Concrete* (1939)
John Steinbeck's *The Grapes of Wrath* (1939)*

Carson McCullers' *The Heart Is a Lonely Hunter* (1940)
Robert Penn Warren's *All the King's Men* (1946)*
Paul Bowles' *The Sheltering Sky* (1949)
John Steinbeck's *The Pearl* (1947)

Ernest Hemingway's *The Old Man and the Sea* (1952)*
Bernard Malamud's *The Assistant* (1957)
James Agee's *A Death in the Family* (1957)*

John O'Hara's *From the Terrace* (1958)
John Barth's *The Floating Opera* (1956)
Saul Bellow's *Seize the Day* (1956)

John Updike's *Rabbit, Run* (1960)
Edward Lewis Wallant's *The Pawnbroker* (1961)
Walker Percy's *The Moviegoer* (1962)
Vladimir Nabokov's *Pale Fire* (1962)
Thomas Pynchon's *The Crying of Lot 49* (1966)
Philip Roth's *Portnoy's Complaint* (1969)

James Dickey's *Deliverance* (1970)
Joan Didion's *Play It As It Lays* (1970)
Walker Percy's *Love in the Ruins* (1971)
Eudora Welty's *The Optimist's Daughter* (1972)*
Kurt Vonnegut's *Breakfast of Champions* (1973)
Judith Rossner's *Looking for Mr. Goodbar* (1975)
E. L. Doctorow's *Ragtime* (1975)
John Irving's *The World According to Garp* (1978)

John Kennedy Toole's *A Confederacy of Dunces* (1980)*
Bernard Malamud's *God's Grace* (1982)
Anne Tyler's *Dinner at the Homesick Restaurant* (1982)
Diana O'Hehir's *I Wish This War Were Over* (1984)
John Irving's *The Cider House Rules* (1985)
Don DeLillo's *White Noise* (1985)
Jane Smiley's *The Age of Grief* (1987)

Dorothy Alison's *Bastard Out of Carolina* (1992)
Ursula Hegi's *Salt Dancers* (1995)
Michael Cunningham's *The Hours* (1998)*
Michael Chabon's *Wonder Boys* (1995)
Chuck Palahniuk's *Fight Club* (1996)
David Foster Wallace's *Infinite Jest* (1996)
Stephen Chbosky's *The Perks of Being a Wallflower* (1999)

David Rhodes' *Driftless* (2008)
Richard Russo's *That Old Cape Magic* (2009)
Jess Walter's *The Zero* (2006)
David Rhodes' *Driftless* (2008)
Jennifer Egan's *A Visit from the Goon Squad* (2010)*
Jonathan Franzen's *Freedom* (2010)

Donna Tartt's *The Goldfinch* (2013)*
Andrew Sean Greer's *Less* (2017)*
Julie Schumacher's *The Shakespeare Requirement* (2018)
Abbi Waxman's *The Bookish Life of Nina Hill* (2019)
Eve Ensler's *The Apology* (2019)

Susan Stanford Friedman's "Definitional Excursions: The Meanings of Modern/Modernity/Modernism (pdf)

C. Barry Chabot's "The Problem of the Postmodern" (pdf)
 Joseph Singal's "Towards a Definition of American Modernism" (pdf)
 Shadi Neimneh's "The Anti-Hero in Modernist Fiction" (pdf)

Suggested:

Eberhard Alsen's *Romantic Postmodernism in American Fiction*
 Paula Geyh's *Postmodern American Fiction*
 Walter Kalaidjian's *The Cambridge Companion to American Modernism*

691 – Topics in Film and Literature: Shakespeare and Film

Section	Day and Time	Faculty	Room
Section 0001	T 6:00 – 8:40 pm	Bennett	Online

Description

This course will explore some of the many and varied ways in which the works of Shakespeare have been put on film. What kinds of appropriations, adaptations, and (in some cases) transformations have they undergone, and to what ends? The course will not only involve the viewing and discussion of various films, but also a close look at Shakespeare’s texts and the ways in which the medium of film has facilitated or necessitated their modification. *Students will be required to view films on online platforms, such as Amazon.com, which will require rental fees.*

Requirements

Students will be required to view films on online platforms, such as Amazon.com, which will require rental fees. One in-class oral presentation, one formal response to a classmate’s presentation, weekly short response papers relating to a given week’s materials, and a research paper will be required assignments for the course. Class attendance and active participation are mandatory and expected.

Texts (required)

An edition of the *Complete Works* of Shakespeare (I recommend the *Riverside Shakespeare*, second edition); critical articles and films TBA.

696 – Practicum in the Teaching of College English

Section	Day and Time	Faculty	Room
Section P001	TBD	Balcerzak	TBD

[Permission Number Required] Please contact Dawn Sibley at dsibley@niu.edu

Description

3 hours. May be repeated to a maximum of 15 semester hours; however, only 3 hours may be applied toward a graduate degree in English. S/U grading.

697 – English Institute

Section	Day and Time	Faculty	Room
Section P001	TBD	Balcerzak	TBD

[Permission Number Required] Please contact Dawn Sibley at dsibley@niu.edu

Description

1-6 hours. May be repeated to a maximum of 12 semester hours as the topic changes. S/U grading.

698– Independent Readings

Section	Day and Time	Faculty	Room
Section 0001	TBD	Staff	TBD

[Permission Number Required] Please contact Dawn Sibley at dsibley@niu.edu

Description

Normally open only to students who have completed 30 semester hours in an M.A. program. May be repeated to a maximum of 6 semester hours when topic varies.

699 – Master’s Thesis

Section	Day and Time	Faculty	Room
Section P001	TBD	Balcerzak	TBD

[Permission Number Required] Please contact Dawn Sibley at dsibley@niu.edu

Description

This course may be taken upon selection of a thesis director and two additional readers and approval of a prospectus.

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. Once enrolled in 699, continuous enrollment is required, including summers, until the thesis is submitted to and formally approved by the Graduate School.

704 – Publication and Professionalization

Section	Day and Time	Faculty	Room
Section P001	M 6:00-8:40 pm	Crowley, L.	Online

[Permission Number Required] Please contact Dawn Sibley at dsibley@niu.edu

Description

This course focuses on the process of preparing an essay for submission to a peer-reviewed journal in English. Students begin with a previously prepared essay to revise over the course of the semester. They present a conference-length version of this research, and they participate in peer-editing workshops and consider appropriate journals for their essays. They also learn how to write cover letters and abstracts, to publish book reviews, and to develop book proposals. Although this course takes a practical approach to scholarly publication, we also consider throughout the semester how one might define scholarly success in this field. Students develop their professional skills and a research agenda that will encourage future success.

Requirements

A variety of brief assignments, a conference-style presentation, and multiple revisions of a previously written essay.

Texts (required)

Will be provided via Blackboard.

799 – Doctoral Dissertation

Section	Day and Time	Faculty	Room
Section P001	TBD	Balcerzak	TBD

[Permission Number Required] Please contact Dawn Sibley at dsibley@niu.edu

Description

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. **Once enrolled in 799, continuous enrollment is required, including summers, until the dissertation is submitted to and formally approved by the Graduate School.**