## Northern Illinois University
### Department of English

### Graduate Schedule
#### Spring 2021

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<th>Class #</th>
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<tbody>
<tr>
<td>600</td>
<td>P001</td>
<td>2152</td>
<td>Internship in College Teaching English</td>
<td>MWF</td>
<td>2:00-2:50</td>
<td>Day, Franklin, Hoffman</td>
<td>Online</td>
</tr>
<tr>
<td>602A</td>
<td>0002</td>
<td>7842</td>
<td>Literary Theory and Criticism</td>
<td>T</td>
<td>6:00-8:40</td>
<td>Gorman</td>
<td>Online</td>
</tr>
<tr>
<td>610</td>
<td>0001</td>
<td>6853</td>
<td>Rhetoric of Prose Composition</td>
<td>Th</td>
<td>6:00-8:40</td>
<td>Peters</td>
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<tr>
<td>611</td>
<td>0001</td>
<td>6854</td>
<td>History of the Language</td>
<td>W</td>
<td>6:00-8:40</td>
<td>Clifton</td>
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<tr>
<td>617</td>
<td>0001</td>
<td>6855</td>
<td>Phonology</td>
<td>M</td>
<td>6:00-8:40</td>
<td>Aygen</td>
<td>Online</td>
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<tr>
<td>626</td>
<td>P001</td>
<td>7732</td>
<td>Technical Writing</td>
<td></td>
<td></td>
<td>Reyman</td>
<td>Online</td>
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<tr>
<td>633</td>
<td>0001</td>
<td>6857</td>
<td>Pragmatics</td>
<td></td>
<td></td>
<td>Birner</td>
<td>Online</td>
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<tr>
<td>645/482</td>
<td>P001</td>
<td>8377</td>
<td>Practicum</td>
<td>T</td>
<td>5:00-5:50</td>
<td>McFarland-Wilson</td>
<td>Online</td>
</tr>
<tr>
<td>647/404A</td>
<td>P001</td>
<td>3013</td>
<td>Theory &amp; Research in Written Composition in English Language Arts</td>
<td>TTh</td>
<td>3:30-4:45</td>
<td>McCann</td>
<td>Online</td>
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<tr>
<td>648/480A</td>
<td>P001</td>
<td>2154</td>
<td>Materials &amp; Methods of Teaching English Language Arts</td>
<td>TTh</td>
<td>3:30-4:45</td>
<td>Kahn</td>
<td>Online</td>
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<tr>
<td>649</td>
<td>P001</td>
<td>8378</td>
<td>Student Teaching in Secondary English LA</td>
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<td></td>
<td>Balcerzak</td>
<td>Online</td>
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<tr>
<td>664/764</td>
<td>0001/P001</td>
<td>6859/6862</td>
<td>British Literature 1880 to 1920</td>
<td>T</td>
<td>6:00-8:40</td>
<td>May</td>
<td>Online</td>
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<tr>
<td>670</td>
<td>0001</td>
<td>6860</td>
<td>The Short Story</td>
<td>W</td>
<td>6:00-8:40</td>
<td>De Rosa</td>
<td>Online</td>
</tr>
<tr>
<td>691</td>
<td>0001</td>
<td>5671</td>
<td>Topics in Film &amp; Literature: Shakespeare on Film</td>
<td>Th</td>
<td>6:00-8:40</td>
<td>Bennett</td>
<td>Online</td>
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693A/783 0001/P001 4523/6863  African American Literature  M  6:00-8:40  Ryan  Online

696  P001  4193  Practicum in the Teaching of College English  TBD  TBD  Balcerzak  TBD

697  P001  4196  English Institute  TBD  TBD  Balcerzak  TBD

698  P001  5302  Independent Reading  TBD  TBD  Staff  TBD

699  P001  4197  Master’s Thesis  TBD  TBD  Balcerzak  TBD

799  P001  4999  Doctoral Dissertation  TBD  TBD  Balcerzak  TBD

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600 – Internship in College Teaching English

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<tr>
<td>Section P001</td>
<td>MWF 2:00-2:50 pm</td>
<td>Day, Franklin, Hoffman</td>
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**[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 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 English 203 and the demands of teaching First-Year Composition.

**Requirements**
1. Attend the pre-semester meeting January 8th and meet three times a week throughout the semester in the designated BBCU online classroom. 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 once during the semester.
4. As part of a team, lead class discussion on assignments and activities for ENGL 203.
5. Collaboratively develop prompts for the ENGL 203 essay assignments.
6. Prepare for and participate in the Showcase of Student Writing.
7. Use Blackboard and email to communicate with your students.
8. Return student writing within five working days from the time it was submitted.
9. Assemble a reflective electronic teaching portfolio including a syllabus and rationale and at least 3000 words of reflection/teaching philosophy. The portfolio must be submitted at the end of the semester to pass.
10. Attend at least two professional development activities on teaching writing, and observe and be observed by at least one FYComp colleague.
11. Sign up for and attend an ePortfolio scoring session on May 6th or 7th.
Required texts
- English 203 texts TBA

**602A – Literary Theory and Criticism**

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Description
The course title is a misnomer: this will not be some broad greatest-hits survey, but instead a class that will focus on moments or episodes in the history of literary study over the past century or so, providing an opportunity to think about how critics and theorists have addressed such fundamental literary categories as character, genre, and lyric, as well as such fundamental concerns as the identity of the literary and its relations with the larger context of the world. –That seems like enough to be getting started with.

Requirements
Five essays (including one that counts as the final exam); two of these will be more substantial.

Texts (all required)

**610 – Rhetoric of Prose Composition**

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<td>Section 0001</td>
<td>Th 6:00-8:40 pm</td>
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Description
Introduction to contemporary rhetorical theories and methods of written discourse and their pedagogical and practical applications. Required of students focusing on rhetoric.

Objectives
1. Examine composition as a rhetorical practice of mass literacy
2. Identify ways that composition is situated in rhetorical activities
3. Study the rhetorical practice of posing problems
4. Become familiar with sites and topics of rhetorical investigation
5. Explore the ethical application of rhetorical principles to written and multimedia projects
Requirements
- Weekly responses to the assigned reading (40%)
- Investigation of an academic or workplace site of rhetorical activity (20%)
- Presentation applying rhetorical principles to a contemporary problem (10%)
- Essay based on your presentation (20%)
- Informal in-class writing (10%)

Texts (Required)
- Charles Bazerman and David Russell, *Writing Selves/Writing Societies*, WAC Clearinghouse, 2003, [https://wac.colostate.edu/docs/books/selves_societies/selves_societies.pdf](https://wac.colostate.edu/docs/books/selves_societies/selves_societies.pdf)

611 – History of the Language

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Description
The course focuses on the social history and status of English and its interactions with other languages during the medieval and early modern periods, when English was often a low-status language belonging to a colonized population. Class will combine lecture and discussion, with weekly discussion boards. Readings will include primary sources (mainly in translation) from all the language groups used in England from the 6th to the 16th centuries: Old and Middle English, Latin, Welsh, Scots and Irish Gaelic, and French, as well as scholarship.

Requirements
2-3 quizzes, 3 short papers (2-3 pages), one paper of 7-10 pages.

Texts (Required)
*Broadview Anthology of British Literature, Vol. 1: The Medieval Period*

Other required texts posted to Blackboard.
617 – Phonology

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**Description**
Since this is a general introduction to phonology and 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 Chomsky. Thus we will be developing rules to describe phonological phenomena. We will also study a more recent theory, namely, Optimality Theory and try to apply it to the problem sets we work on. Examples will be drawn from many and varied languages, but one need not know other languages to be successful in this course. One component of the course will be devoted to “accent and discrimination,” and students will give a presentation or submit a response paper on the topic.

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 hands-on analysis 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 assignments and a midterm or small tests consisting of phonology problems and a final exam. There is no term paper, project, or report, though volunteers may give presentations on different theoretical approaches for extra credit.

**Required textbook**

626 – Technical Writing

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

Engl 626 offers an introduction to the theory and practical applications at work in technical communication. The goals of the course are twofold: first, students will read about and discuss key concepts and foundational principles related to technical communication, such as positionality/power/privilege in technical communication contexts, audience analysis, ethics, usability, accessibility, social media, and visual design. Second, students will gain practical experience through the completion of technical communication projects, such as instructions, proposals,
and reports. Class work will be divided among reading, discussion, reflection, research, and hands-on writing and production activities. Special attention will be given to understanding the role of technical communicators as agents for social change toward more just and equitable communication and work contexts.

This course is 100% online and asynchronous, with no required live or face-to-face sessions.

REQUIRED MATERIALS

- Readings, presentations, and other materials posted to Blackboard.

633 – Pragmatics

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<td>Section 0001</td>
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Description
This course will introduce students to the theory, methods, and applications of linguistic pragmatics, the study of meaning in context. 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. Format: Online, asynchronous.

Requirements
Students will select from a menu of options for earning their desired grade, including exams, papers, and presentations.

Texts (Required)
- Birner, Introduction to Pragmatics (optional)
- Alternative and additional readings to be made available on Blackboard.

645 – Practicum

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<tr>
<td>Section P001</td>
<td>T 5:00 – 5:50 pm</td>
<td>McFarland-Wilson</td>
<td>Online</td>
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[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
647 – Theory & Research in Written Composition in English Language Arts

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<tr>
<td>Section P001</td>
<td>TTh 3:30-4:45 pm</td>
<td>McCann</td>
<td>Online</td>
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[Permission Number Required] Please contact Dawn Sibley at dsibley@niu.edu
[Combined with ENGL 404A]

Description
Participants in the class will examine theory, research, and practice in the teaching of writing for students in middle schools and high schools. Participants will evaluate 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 teaching various kinds of writing. Participants will study ways to connect literature and writing, to help students learn how to interpret and write about literature, and to integrate technology to help students think, read, and write.

Requirements
The course requirements include readings from the assigned texts, written responses to reading and discussions, three clinical observation assignments, written analysis of contemporary instructional issues, development of lessons to prepare adolescents to write, appropriate progress on the teacher licensure portfolio, and completion of the final examination. The assessment for the course is based on completed essays and the construction of instructional materials.

Required Texts

648 – Materials & Methods of Teaching English Language Arts

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<td>TTh 3:30-4:45 pm</td>
<td>Kahn</td>
<td>Online</td>
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[Permission Number Required] Please contact Dawn Sibley at dsibley@niu.edu
[Combined with ENGL 480A]

Description
English 648 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 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. In addition, candidates will become familiar with the academic language and expectations of the Stanford/Pearson Teacher Performance Assessment (edTPA).

Requirements
The course requires regular attendance, 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.

Required Texts

649 – Student Teaching in Secondary English Language Arts

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<tr>
<td>Section P001</td>
<td>N/A</td>
<td>Balcerzak</td>
<td>Online</td>
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</table>

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

Student teaching for one semester. Assignments arranged through the office of clinical experiences in the College of Liberal Arts and Sciences, in consultation with the coordinator of teacher licensure in English Language Arts. Ongoing assessment of candidate’s development. Candidates must satisfactorily complete a formal teacher performance assessment. Monthly on-campus seminars. S/U grading.

664/764 – British Literature: 1880 - 1920

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<td>Section 0001/P001</td>
<td>T 6:00-8:40 pm</td>
<td>May</td>
<td>Online</td>
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[Permission Number Required for 764] Please contact Dawn Sibley at dsibley@niu.edu

Description
“English Literature in Transition,” which will focus on the large (indeed) question of how—and why—Victorian literature turned into Modern literature, should be of interest to both M.A. and Ph.D. students. Students will be given practice in the writing of brief essay-examinations, the aim being to prepare for “comprehensives” at either level. Students also will be introduced to some of the more significant concepts often invoked by literary historians interested in period questions (for example, “to what extent is ‘the decadence’ a Victorian phenomenon?”; “what do we mean by ‘Edwardian’?”; “what’s the difference between a ‘modernist’ and a simply modern author?”; “when, and how, did modernism begin?”). We will study our individual texts as transitional episodes in certain larger movements: for example, impressionism and its legacy; symbolism and its aftermath; the fate of the New
Woman; the romance of the machine; the birth of neo-primitivism; the nature of British fin de siècle Orientalism and Africanism; the bildungsroman ‘naturalized,’ and so forth.

**Requirements**

Two papers (one short, one longer); a class presentation; two brief take-home examinations.

**Texts will include several (not all) of the following**

- Oscar Wilde, *Salome*, *The Importance of Being Earnest*.
- Elaine Showalter, Ed., *Daughters of the Decadence: Woman Writers of the Fin-de-Siecle*.
- Thomas Hardy, *Tess of the Durbervilles*; various poems.
- Henry James, *The Ambassadors*.
- James Joyce, *A Portrait of the Artist as a Young Man*.
- D. H. Lawrence, *Women in Love*.
- Ford Madox Ford, *The Good Soldier*.
- Katherine Mansfield, *Stories*.
- John Synge, *The Playboy of the Western World*.
- G. B. Shaw, *Major Barbara*.
- Ezra Pound, *Personae*.
- H. D. (Hilda Doolittle), *Selected Poems*.
- Lytton Strachey, *Eminent Victorians*.
- Virginia Woolf, *Jacob’s Room*.

**670 – The Short Story**

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<td>Section 0001</td>
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**Description**

We will trace the short story from its early nineteenth-century American creators to twentieth-first century masters. We will discuss the development of literary elements and identify significant themes and possible authorial designs. We will also situate texts in their historical context and ask questions regarding gender, race, class, religion, & psychology. I will lecture briefly at times; however, I expect students to take an active role in making class a valuable learning experience for yourself, your peers, and me. This class consists of a realistic (and hopefully fun and interesting) schedule of reading. Since texts are “short,” expect to read several for each class as well as scholarly articles.

**Requirements**

- One field trip experience, on your own. (I will provide a list.)
- Class field trip to the American Writer’s Museum in Chicago (a Saturday or Sunday towards the end of the semester. If things have opened)
• A conference paper that you will submit to the American Short Story society’s annual conference. Details TBA.
• An annotated bibliography that will serve as the research basis for a critical essay (15-20 pages) that you will (required) submit to the Studies in the American Short Story.
• 1-2 presentations (depending on class size)
• Participation and attendance required.

Texts (Required)
3-4 / class in addition to critical articles.

691 – Topics in Film and Literature: Shakespeare on Film

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<td>Section 0001</td>
<td>Th 6:00-8:40 pm</td>
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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? Is Shakespeare really the ultimate “pale, male” writer, or do his works have more to say to modern diverse audiences? 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.

Assignments
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: weekly synchronous discussion sessions will be held on Zoom, while assignments and asynchronous materials will be on Blackboard.

Required Texts and Materials
Students will need a reputable edition of the Complete Works of Shakespeare (I recommend the Riverside Shakespeare, second edition): please be aware that no two editions of his works are identical, so act, scene, and line numbers will vary from edition to edition. Also, online or trade versions of the plays will lack the helpful explanatory notes and introductions of the Riverside. Online, accurate versions of the plays (though without line numbers or notes) can be found at http://shakespeare.mit.edu/. Films will all be available through Amazon Prime.

Secondary and critical readings will all be available online through JSTOR.

693A/783 – African American Literature

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<td>M 6:00-8:40 pm</td>
<td>Ryan</td>
<td>Online</td>
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[Permission Number Required for 783] Please contact Dawn Sibley at dsibley@niu.edu
**Description**
This course focuses upon the flowering of African American literature and culture during the first half of the twentieth century. Immersing ourselves deeply in the Harlem (or “New Negro”) Renaissance—and in Black Modernism more broadly—we will study a selection of established canonical literary works and excerpts from both classic and cutting-edge scholarship. We will also address how subsequent African American literature has engaged with the legacies of the Renaissance and Black Modernism. This course also contributes to academic professionalization through writing, workshopping, and presentation of scholarly papers. Our goal is also to create an inclusive and supportive online community of scholars.

**Requirements**
The central project for the course is a professional conference-length paper that will go through an in-class workshop, and which class members will present (remotely) at the end of the semester. The final grade will also be based upon regular and productive contributions to our online class discussions.

**Required Books**
Nella Larsen. *Quicksand* (1928). Dover, 2006.*
(Any title marked with an asterisk should be available in free electronic form on Blackboard).

Other texts (all available as electronic reserves on Blackboard) will include short fiction by Richard Wright; poems by Georgia Douglas Johnson, Langston Hughes, and Countee Cullen; short essays and excerpts from criticism by Houston A. Baker, Langston Hughes, Zora Neale Hurston, George Hutchinson, Alain Locke, George Schuyler, James Smethurst, Robert Stepto, and Cheryl Wall; and canonical musical recordings by Louis Armstrong and Charley Patton.

For additional details and a complete reading list/schedule, please e-mail Dr. Ryan at tryan@niu.edu.

**696 – Practicum in the Teaching of College English**

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[Permission Number Required] 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

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<th>Section</th>
<th>Day and Time</th>
<th>Faculty</th>
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<tbody>
<tr>
<td>Section P001</td>
<td>TBD</td>
<td>Balcerzak</td>
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</tbody>
</table>

[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

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<tr>
<td>Section P001</td>
<td>TBD</td>
<td>Staff</td>
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[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

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

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

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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.**