

Graduate Course Descriptions

Spring 2019

Department of English

Northern Illinois University



COURSE	SECT	CLASS #	TITLE	DAY	TIME	FACULTY	ROOM
600	P001	2326	Internship in College Teaching English	MF W	2:00-2:50	Day, Franklin, Hoffman	RH 201 Lab 203
602B	0001	7025	Contemporary Literary Theory	T	6:00-8:40	Gorman	RH 201
607	0001	4706	Topics in Literature: Modern & Contemporary Autobiography	W	6:00-8:40	Bonomo	RH 201
607/691	0002/0001	7052/7053	Topics in Literature: Evolution of American Genre	Th	6:00-8:40	Adams-Campbell, Balcerzak	RH 301
610	0001	7026	Rhetoric of Prose Composition	Th	6:00-8:40	Kyburz	CO 106
611	0001	7027	History of the English Language	Th	6:00-8:40	Deskis	RH 201
617	0001	6259	Phonology	M	6:00-8:40	Aygen	RH 302
620	0001	7028	Semantics	MW	4:30-5:45	Birner	RH 201
627	0001	7029	Technical Editing	T	6:00-8:40	Kyburz	CO 106
645/482	P001	4849	Practicum	T	5:00-5:50	Pokorny	RH 201
647/404A	P001	3288	Theory and Research in Written Composition for ELA	T	6:00-8:40	McCann	RH 309
648/480A	P001	2329	Materials & Methods in Teaching English Language Arts	Th	6:00-8:40	Kahn	RH 202
659	0001	7031	18 th Century English Novel	M	6:00-8:40	May	RH 201
679	0001	7032	19 th Century American Novel	W	6:00-8:40	De Rosa	RH 202
682	0001	7033	American Literature Since 1960	T	6:00-8:40	Gomez-Vega	RH 305
693A/783	0001/P001	5060/7055	African American Literature	M	6:00-8:40	Ryan	RH 211
699	P001	4663	Master's Thesis	TBD	TBD	Staff	TBD
707	P001	4658	<i>The Qur'ān</i> and the Canon	W	6:00-8:40	Einboden	RH 302
799	P001	5770	Doctoral Dissertation	TBD	TBD	Staff	TBD

600	P001	2326	Internship in College Teaching of English	MF	2:00-2:50	Day, Franklin, Hoffman	RH 201
600	P001	2326	Internship in College Teaching of English	W	2:00-2:50	Day, Franklin, Hoffman	RH 203 (Lab)

[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 104 and the demands of teaching First-Year Composition.

Requirements

1. Attend the pre-semester meeting January 11th 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 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 9th or 10th.

Required texts

- English 203 texts TBA
- Erika Lindemann, *A Rhetoric for Writing Teachers*, Fourth Edition

602B	0001	7025	Contemporary Literary Theory	T	6:00-8:40	Gorman	RH 201
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Description: An introduction to literary theory through a consideration of some major topics, with particular attention to how a critic can make use of theoretical concerns in writing interpretive commentary on literary works (for example, a Jane Austen novel). The focus in this semester's offering of the course will be NARRATIVE.

Requirements: Class presentation; two short essays (5 pp. minimum) and a longer essay (15 pp. minimum); final exam.

Texts

Jane Austen, *Mansfield Park*. Ed. Claudia Johnson. Norton Critical Edition.

Jonathan Culler, *Literary Theory: A Very Short Introduction*. Oxford UP.

Don DeLillo. *The Names*.

Monika Fludernik. *An Introduction to Narratology*. Routledge.

Ursula K. LeGuin. *Always Coming Home*. U of California P.

Gary Saul Morson. *Narrative and Freedom: The Shadows of Time*. Northwestern UP.

Literature: An Introduction to Theory and Analysis. Ed Mads Rosendahl et al. Bloomsbury.

607	0001	4706	Topics in Literature: Modern and Contemporary Autobiography	W	6:00-8:40	Bonomo	RH 201
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Description: "To write autobiography is to engage in a self-conscious and deliberate process that draws not only on vast amounts of personal memory but research into one's life, mastery of narrative skills, and an eagerness to communicate a carefully crafted version of oneself to strangers." Susan Engel, *Context is Everything: The Nature of Memory*

A course in the forms of contemporary autobiography, focusing on essays, memoir, and hybrid (stand-up comedy, video essays, graphic art). We'll think critically about, and attempt to answer, questions about the so-called fourth genre including: What are the implications in exploring the self as primary subject? How is a persona created and presented? What emerges in the conflict between calendar and narrative truths? How has the form and theory of autobiography/memoir been defined, challenged, subverted and re-defined over the 20th and into the 21st Centuries?

Requirements: weekly reading responses and substantial research paper. This course will require a great deal of reading and reflecting, and consistent and thoughtful discussion. Attendance and participation are mandatory.

Texts: Chosen from among Lucy Grealy, Richard Rodriguez, Joan Didion, Eula Biss, John D'Agata, Michelle Citron, Nick Flynn, Hannah Gadsby, Claudia Rankine/John Lucas, John Edgar Wideman, Alison Bechdel, Peter Handke, Kathryn Harrison, Lauren Slater, David Lazar, Philip Lopate, Robert Vivian, Patrick Madden, Elena Pasarello, others

607/691	0002 0001	7052 7053	Topics in Literature: Evolution of American Genre	Th	6:00-8:40	Adams-Campbell Balcerzak	RH 301
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Description: This course investigates genre as an organizing structure—a frame of expectation and recognition through which readers and viewers engage various print, stage, and film texts in American popular culture. We will begin with an overview of theories of genre that illuminate issues of popular culture text production, distribution, and consumption. In the remainder of the course, we will focus on two important popular American genres, westerns and melodramas, as they take shape in nineteenth-century print and stage traditions and then adapt to the medium of film in the early and mid-twentieth century. Most of this course's literary content will consider the development of American popular mass fiction, especially, in the form of late nineteenth-century dime novels; our film content will be drawn from early silent and sound cinema from the classical Hollywood period.

Requirements: Students will be required to participate in class discussions, write weekly discussion questions, write one short analytical blog post or teaching "spotlight" on a dime novel not covered in class (must include bibliography), and write two 8-10 page papers (one on literature and one on film).

Texts:

Texts will include selections of genre theory and history as well as mass culture theory (to be posted to the course Blackboard site); popular literary precursors to melodramas and westerns such as Susanna Rowson's *Charlotte Temple* and James Fenimore Cooper's *Last of the Mohicans* as well as significant examples of each genre in dime novel form (possibly *Seth Jones*, selections from series such as *Dead Wood Dick*, *Buffalo Bill*, *My Queen*, and *Waverly*). Films may include D.W. Griffith's *Way Down East*, George B. Seitz's *The Last of the Mohicans*, John Ford's *The Searchers*, William Wyler's *Jezebel*, and Vincent Sherman's *Old Acquaintance*. All dime novels used for this class are free to download from the NIU library's *Nickels and Dimes* website. The films will be accessible on digital platforms such as NIU library's *Kanopy* or Amazon Instant, the latter requiring small rental fees. We will also post electronic readings on our course Blackboard site.

610	0001	7026	Rhetoric of Prose Composition	Th	6:00-8:40	Kyburz	CO 106
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Description: This course explores key theories and practices in the field of Rhetoric and Composition. We will read, discuss, analyze, and research approaches to thinking with and against powerful discourses that have shaped the field with regard to the production, reception, and responses to written discourse. Additionally, the course examines intra- and interdisciplinary conversations in the current moment, focusing upon how the Digital Turn has affected the field, our theories and practices, our pedagogies, our history, and our future.

Requirements:

1. 1-2 Individual and/or group projects & presentations
2. A course portfolio
3. Active participation
4. At least 2 research-papers
5. Textbook purchase
6. Course-specific blog
7. In-class presentation of “one-pagers”
8. Regular class attendance
9. Weekly blog posts

Texts:

A repository of pdf files and access to open source materials will be hosted at the course site.

Cross Talk in Comp Theory: A Reader. 3rd edition. Editors Victor Villanueva, and Kristin Arola. NCTE, 2011.

611	0001	7027	History of the English Language	Th	6:00-8:40	Deskis	RH 201
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Description: The goal of this course is to familiarize students with pre-modern stages of the English language and with the processes by which the language has changed over time. After a brief introduction to the Indo-European and Germanic backgrounds of English, we will spend a month studying Old English and another month on Middle English. For the last few class meetings, students will work in groups to apply our established mode of study to Early Modern English.

Requirements:Graded exercises

- A few quizzes
- In-class translations and linguistic analyses
- Presentation on some aspect of Early Modern English

Texts:

Baker, Peter S., Introduction to Old English (Wiley-Blackwell, 2012).

Fulk, R. D., An Introduction to Middle English: Grammar, Texts (Broadview, 2012).

617	0001	6259	Phonology	M	6:00-8:40	Aygen	RH 302
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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 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. 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 assignments and 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.

Text: Mike Davenport and S.J. Hannahs, *Introducing Phonetics and Phonology*, 3rd ed. (Hodder Education).

620	0001	7028	Semantics	MW	4:30-5:45	Birner	RH 201
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Description: Survey of linguistic approaches to word and sentence meaning. Types and sources of meaning, current theories of semantics and semantic relationships, representation of semantic meaning, tracking of meaning through extended discourse, and links between semantics and pragmatics. Class format is lecture and discussion.

Requirements:

Two in-class exams, 30% each
 Homework assignments and in-class problems, 20%
 Quizzes on reading, 20%
 Attendance and participation

Text:

Birner, B. 2017. *Language and Meaning*. Routledge.
 Additional papers to be made available electronically.

627	0001	7029	Technical Editing	T	6:00-8:40	Kyburz	CO 106
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Description: This course explores technical editing for publication and other forms of success. The class emphasizes capacious ideation, composition, design, layout, revision, collaboration, and the granular, audience-specific practices that promote success. We will use real-world texts. Open source resources will provide timely, relevant expertise. Our textbook will offer useful concepts and samples. The course includes in-class exercises, discussion on rhetorical ethics and editorial choices, projects based upon real-world, text-based needs, and efforts to publish your work and/or seek textual success (i.e., grant, professional proposal, or thesis/dissertation proposal).

Requirements:

1. 1 -2 grammar, punctuation, and style exams
2. 2 -3 Individual and/or group projects & presentations
3. 7 – 10 T/F quizzes
4. A course portfolio
5. Active participation
6. Course-specific blog
7. In-class editing exercises
8. Regular class attendance
9. Weekly blog posts

Texts:

A repository of pdf files and access to open source materials will be hosted at the course site.
 Chicago Manual of Style. Available as an e-Resource through the NIU Library.
<http://www.chicagomanualofstyle.org/16/contents.html>
 Rude, Carolyn D., and Angela Eaton. *Technical Editing*, 5th Edition. Pearson, 2011.

Saller, Carole Fisher. *The Subversive Copy Editor, Second Edition: Advice from Chicago (or, How to Negotiate Good Relationships with Your Writers, Your Colleagues, and ... Guides to Writing, Editing, and Publishing)*, 2nd edition.

645/(482)	P001	4849	Clinical Experience in Secondary English Language Arts	T	5:00-5:50	Pokorny	RH 201
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[Permission Number Required] Contact Dawn Sibley at dsibley@niu.edu

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

Prerequisites & Notes: PRQ: Consent of department.

This course is combined with ENGL 482 for undergraduates.

647/(404A)	P001	3288	Theory & Research in Written Composition for ELA	T	6:00-8:40	McCann	RH 309
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[Permission Number Required] Contact Dawn Sibley at dsibley@niu.edu

Description: Participants in the class will examine theory, research, and practice in the teaching of writing for students in middle schools and high schools. Students will create, co-create, and evaluate lessons for contending with particular teaching challenges. The class will read and discuss case studies in the teaching of writing that focus on common problems writing teachers will likely encounter in their own classrooms, and students will evaluate the many options offered as solutions to these problems. Students will consider strategies for helping middle and secondary students to construct the knowledge and skills necessary to become better thinkers and writers. The class will study ways to connect complex texts and writing, to help students learn how to interpret and write about literature, and to use technology to help students think, read, and write.

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.

Texts: Smagorinsky, P., et al. *The Dynamics of Writing Instruction*. Heinemann, 2010; Wilhelm, J. & Smith, M.W. *Getting It Right*. Scholastic, 2007; Johannessen, L.R., Kahn, E.A., & Walter, C.C. *Writing About Literature, Revised and Expanded Edition*. NCTE, 2009; additional materials contained in the course pack.

This course is combined with ENGL 404A for undergraduates.

648(480A)	P001	2329	Materials & Methods in Teaching English Language Arts	Th	6:00-8:40	Kahn	RH 202
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[Permission Number Required] Contact Dawn Sibley at dsibley@niu.edu

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.

Texts:

M.P. Beals, *Warriors Don't Cry* (Simon Pulse, 1995), Abridged Edition.
 J. Burke, *The English Teacher's Companion* (Heinemann, 2013). ISBN-13: 978-325-02840-8, Fourth Edition.
 P. Hoose, *Claudette Colvin: Twice Toward Justice* (Square Fish, 2011).
 H. Lee, *To Kill a Mockingbird* (Harper, 2002).
 H. Lee, *Go Set a Watchman* (Harper Collins, 2015).
 T.M. McCann, L.R. Johannessen, E. Kahn, & J. Flanagan, *Talking in Class*. (NCTE, 2006). ISBN-13: 978-0814150016
 Peter Smagorinsky, *Teaching English by Design* (Heinemann, 2007).
 J. Wilhelm & Michael W. Smith, *Fresh Takes on Teaching Literary Elements: How to Teach What Really Matters About Character, Setting, Point of View, and Theme* (Scholastic, 2010). ISBN-13: 978-0545052566.
 S. Wright, *Simeon's Story* (Lawrence Hill Books, 2010).

This course is combined with ENGL 480A for undergraduates.

659	0001	7031	18 th Century English Novel	M	6:00-8:40	May	RH 201
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Description: Essentially, students in 659 will study what has come to be called “the novel,” with attention— etiological, (patho-)genealogical, anatomical, taxonomical, philosophical, sociological, historical, historiographical, political, or other --both to its formation (or “rise”) and to its early forms and functions in (principally) the British frame.

Coursework:

1. Brief early paper (5 pp.) – 20%
2. Final and longer paper (12-15 pp.) – 40%
3. Oral reports (two, ten minutes in length) – 20%
4. Essay-exams (two take-home essay-examinations) – 20%

Course texts:

Daniel Defoe, Robinson Crusoe (1719)
 Jonathan Swift, Gulliver's Travels (1726)
 Samuel Richardson, Pamela (1740)
 Henry Fielding, Joseph Andrews (1742)
 Laurence Sterne, The Life and Opinions of Tristram Shandy, Gentleman (1767)
 Tobias Smollett, The Expedition of Humphry Clinker (1771)
 Frances Burney, Evelina (1778)
 Matthew Lewis, The Monk: A Romance (1796)
 Ann Radcliffe, The Italian (1797)
 Mary Wollstonecraft, Maria, or The Wrongs of Woman (1798)

679	0001	7032	19 th Century American Novel	W	6:00-8:40	De Rosa	RH 202
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Description:

In *Novels and Novel-Reading* (1869), Rev. J. T. Crane writes,

What is a NOVEL? A recent writer thus defines it: A novel is portraiture of "something new falling within the domain of fancy or imagination, with its interest centering in love." If this be correct, it would seem that a novel, as such, is neither good nor bad, but is the one or the other according to its own individual character. To portray something new is certainly not wrong if the portraiture be true, and there be a good reason for the portrayal. There is a place, also, for fancy and imagination in the legitimate operations of the mind; nor does the fact that the interest centers in love necessarily condemn it. True love, such as God designed to exist among the families of men, is a golden chain which binds in the best and purest friendship known on earth. Genuine, honest, rational love needs to be cultivated, not rebuked and repressed. It needs the controlling and formative influences of intelligence, reason, and religion, and may, therefore, be discussed by the press and on the platform or even in the pulpit.

And yet novel-reading has become one of the great vices of our age. Multitudes care for nothing but light reading. The bookstores abound with works of fiction. The records of our public libraries show that there are more readers in this department than any other--perhaps more than in all the rest. The literature which finds its way into the hands of our people, as they journey by land or water, is almost invariably fictitious. Our weekly periodicals, secular and religious, often have their serial story. Our Sunday school libraries have been overwhelmed by the flood of weak and washy literature till scarce a vestige of sober history or real biography shows itself above the surface of the wild wilderness of waters. A whole generation of young people are growing up, to whom solid books are unknown, to whom the great historic names of the past are but a sound, and whose ignorance of the world of fact is poorly compensated by their acquaintance with the world of dreams. (<http://www.merrycoz.org/books/CRANE.HTM>)

This course will explore the novels that were most likely part of Rev. Crane's harangue. What topics did authors like Hawthorne, James, Wilson, Twain, Chopin, Alcott, Stowe and others write about that deserve to be called "weak and washy literature" that leads to "the great vices of our age"? Was Rev. Crane correct in his criticism? Or, did he fear the reality authors explored in their fiction? [For additional contemporary responses to the rise of the American novel, go to <http://www.merrycoz.org/voices/NOVELS.HTM>.]

Class time will vary between lecture, class discussion, and student-led discussion. Students will write several short papers, a conference paper (with abstract and cover letter) and an annotated bibliography.

Tentative texts:

- Chopin, *The Awakening* (Norton edition)
- Chesnut, *The Marrow of Tradition* (Norton edition)
- Child, *Hobomok*
- Crane, *Maggie a Girl of the Streets* (Norton edition)
- Hawthorne, *The House of the Seven Gables* (Norton edition)
- James, *The Turn of the Screw* (Norton edition)
- Stowe, *Uncle Tom's Cabin* (Norton edition)
- Twain, *Pudd'nhead Wilson* (Norton edition)

682	0001	7033	American Literature Since 1960	T	6:00-8:40	Gomez-Vega	RH 305
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Description: This class will cover representative texts from every decade, but it will also address the multiplicity of theories that have emerged since the 1960s.

Texts: Edward Albee's *Zoo Story* (1960)
John Steinbeck's *The Winter of Our Discontent* (1961)

Joan Didion's *Play It As It Lays* (1970)
 Walker Percy's *Love in the Ruins* (1971)
 Tomás Rivera's . . . *And the Earth Did Not Devour Him* (1971)
 Dorothy Bryant's *Ella Price's Journal* (1972)
 Neil Simon's *The Prisoner of Second Avenue* (1972)

Don DeLillo's *White Noise* (1985)
 Louise Erdrich's *Tracks* (1988)
 Anne Tyler's *Dinner at the Homesick Restaurant* (1982)
 August Wilson's *Fences* (1986)
 Philip Kan Gotanda's *The Wash* (1987)

Julia Alvarez's *How the Garcia Girls Lost Their Accents* (1991)
 Tony Kushner's *Angels in America: Millennium Approaches* (1992)
 Tony Kushner's *Angels in America: Perestroika* (1993)
 Thomas King's *Green Grass, Running Water* (1993)

Sam Shepard's *The God of Hell* (2005)
 Yusseff El Guindi's *Back of the Throat* (2005)
 Frances Khirallah Noble's *The New Belly Dancer of the Galaxy* (2007)
 Ana Castillo's *The Guardians* (2008)
 J. D. McClatchy's *The Vintage Book of Contemporary American Poetry*

Betsy Erkkila's "Ethnicity, Literary Theory, and the Grounds of Resistance" (pdf)
 Alan Golding's "'Openness,' 'Closure,' and Recent American Poetry" (pdf)
 Wendy Faris's "The Question of the Other: Cultural Critiques of Magical Realism" (pdf)
 David Savran's "The Sodomasochist in the Closet" (pdf)
 Susan Stanford Friedman's "Definitional Excursions: The Meanings of Modern/Modernity/Modernism" (pdf)

Requirements:

An analytical essay (15+ pages) typed using the MLA style.
 Or
 A research paper (20+ pages) typed using the MLA Style

693A/783	0001 P001	5060 7055	Seminar: African American Literature	M	6:00-8:40	Ryan	RH 211
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[Permission Number Required only for 783] Contact Dawn Sibley at dsibley@niu.edu

Description: This course focuses upon the flowering of African American literature and culture throughout 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, popular music, film, and excerpts from both classic and cutting-edge scholarship. We will also address how contemporary African American literature engages with the legacy of the Renaissance and the era of Modernism.

Requirements: The central project for the course is a conference-length paper that will go through an in-class workshop and which class members will present at the end of the semester. The final grade will also be based upon productive contributions to class discussion.

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

Required Books

James Weldon Johnson. *The Autobiography of an Ex-Colored Man* (1912)

Jean Toomer. *Cane* (1923)
 Nella Larsen. *Passing* (1929)
 Zora Neale Hurston. *Jonah's Gourd Vine* (1934)
 Ralph Ellison. *Invisible Man* (1952)
 James Baldwin. *Go Tell It on the Mountain* (1953)
 Toni Morrison. *The Bluest Eye* (1970)
 Jesmyn Ward. *Sing, Unburied, Sing* (2017)

Shorter works available on electronic reserve will include poems by Georgia Douglas Johnson, Langston Hughes, and Countee Cullen; short essays/excerpts from criticism by Bernard Bell, Langston Hughes, Nathan Huggins, George Hutchinson, Zora Neale Hurston, James Smethurst, Robert Stepto, and Cheryl Wall; 1920s blues recordings; and the 1935 short film *Symphony in Black: A Rhapsody of Negro Life*.

699	P001	4663	Master's Thesis	TBD	TBD	Staff	NA
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[Permission Number Required] 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, 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	4658	Seminar: <i>The Qur'ān and the Canon</i>	W	6:00-8:40	Einboden	RH 302
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[Permission Number Required] Contact Dawn Sibley at dsibley@niu.edu

Description: ENGL 707 surveys the language and literary significance of the Muslim scripture, offering an introduction to the Qur'ān's idioms and influence. Opening with a guided reading of the entire Qur'ān in English, as well as exemplary chapters in the Arabic original, our course's first half will explore the diction, structure, voice and style of the Qur'ān's text and its translations, fostering close familiarity with the scripture's aesthetic character and narrative qualities. The second half of our course will trace the Qur'ān's profound impact on global literary traditions, ranging across centuries and canons, from medieval Persia to modern America.

Requirements:

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

Texts:

The Koran Interpreted: A Translation. Trans. A.J. Arberry. New York: Touchstone, 1996.
 Jones, Alan. *Arabic Through the Qur'ān.* Cambridge: Islamic Texts Society, 2005.
 Rumi, Jalal al-Din. *Rumi: Swallowing the Sun.* Trans. Franklin Lewis. London Oneworld, 2007.

799	P001	5570	Doctoral Dissertation	TBD	TBD	Staff	NA
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[Permission Number Required] Contact Dawn Sibley at dsibley@niu.edu

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.**