Summer registration begins February 4, 2008. All registration is now done by phone (617-373-8000) or through the myNEU Web Portal. Juniors and seniors who need to complete their major requirements are strongly advised to register at the first opportunity or they may find themselves unable to meet graduation requirements.

Please note: ENG 111 (or the equivalent) is a prerequisite for all English electives (with the exception of Linguistics courses). Check the registrar's listings on-line for the most up to date information about course scheduling. You can find these at: www.registrar.neu.edu/course_schedules.htm. Please see the English Department Head Advisor, Professor Marina Leslie, in 443 Holmes (x 4555) m.leslie@neu.edu.

**Summer 1**

**ENGU150: Introduction to Linguistics**  
Littlefield  
Key # 53729, Sequence D

This course introduces students to a new way of thinking about language. Normally, using language is an unconscious activity: when we speak and understand sentences, we are unaware of the complex mental activities going on at each moment. In this course, we will begin by examining our unconscious knowledge of language at several levels: word forms (morphology), sounds and sound patterns (phonetics and phonology), sentence structure (syntax), and meaning (semantics). We will then turn to looking at how we acquire this knowledge as infants, and how language is stored in the brain. Finally, we consider language in its social context: how speakers alter their language use depending on context, what dialects are, and how gender may affect language use. Other topics, such as the evolution of English will be discussed, time permitting.

**ENGU372: Creative Writing**  
DeRoche  
Key # 53831, Sequence 04

Gives the developing writer an opportunity to practice writing various forms of both poetry and prose. Features in-class discussion of student work.

**ENGU389: Screenwriting**  
Kahn Leavitt  
Key # 52102, Sequence D

Designed to appeal to those who want to learn the specific techniques required when writing for the screen. The course’s aim is for students to produce a completed script in their chosen format, while considering the industrial, institutional, and other factors relevant to scriptwriters. Students are to experiment with these elements in their own writing.

**ENG394: Modern Film**
Dow  
Key # 52095, Sequence B

Studies a selection of major modern films from around the world from a thematic, cultural, and historical perspective. Special attention is given to political, social, ethical, and psychological issues, as well as to the way common human themes emerge in quite diverse cultures. Also covers the basic procedures of film interpretation.

ENGU488: Film and Text  
Musiol  
Key # 52080, Sequence C

The history of cinema, from its onset, is a history of visual images and text(s). Therefore, we will analyze the complex role various kinds of texts have played in the development of cinematic language, and the impact they have had on popularizing the medium and on the tastes of movie-going audiences and readers. In other words, we will go beyond the traditional focus on adaptations of literary works to screen. Instead, we will explore the relationship between film and text, and, specifically, how the often overlooked texts, such as subtitles and captions in silent films, texts inside the world of films, opening and closing credits, brochures accompanying sponsorship films, newspaper ads, scripts, reviews, novels-turned scripts, philosophical and scientific texts, cinematic manifestos, etc. Contribute to the meaning of films, and alter our viewing experience. Since we will work on different film genres from different periods (silent films, sponsorship films, documentaries, adaptations of literature, etc.), be prepared to watch a diverse selection of movies, such as Nanook of the North, Jazz Singer, Fatal Attraction, Shining, Memento, Beloved, Before Night Falls, Skanner Darkly, and An Inconvenient Truth. A list of all print materials required for the course will be distributed on the first day of class. You will have to contribute to class discussions and presentations and write short weekly responses and a final project.

ENGU611: Shakespeare  
STAFF  
Key # 52069, Sequence 02

ENGU687: Modern Poetry  
DeRoche  
Key # 55381, Sequence 03

Studies the modernist traditions in American and British poetry. Considers such writers as Yeats, Hardy, Frost, Eliot, Stevens, Pound, Williams, and Cummings.

Summer 2

ENGU221: Survey of British Literature 2  
Soroka  
Key # 51381, Sequence: 02
This course is designed to provide students with a broad overview of British Literature from the late eighteenth century to today by looking at poetry, essays, novels, plays, and fiction by major authors of the last two centuries. The readings in this course will help you understand the "big picture"—not only specific texts, authors, styles, and ideas, but also how these are situated within larger historical, intellectual, social, and cultural contexts. We will connect literature to contemporary events, politics and social concerns for a greater understanding of authors and their lives, paying attention to such themes as nation, empire, class, education, religion, and women's rights. By the end of the survey, you should have a general knowledge of major authors and literary movements of Romanticism, The Victorian Age, Modernism, and Post-Modernism.

ENGU395: American Film Survey
Dow
Key # 52261, Sequence B

Provides a survey history of American film from the silents to the present. Considers the internal history of the film industry and film, art, as well as the relationship between film considered as a site of cultural debate and social history. Films studied include Birth of a Nation, The Gold Rush, Diggers of 1933, Citizen Kane, Mildred Pierce, On the Waterfront, The Graduate, and others.

ENGU600: Major Figure: Ernest Hemingway
Tutein
Key # 54705, Sequence 04

We will share our thoughts on the literary achievements of Ernest Hemingway, and the assertion of Anthony Burgess that he moved American literature into the modern age. Through discussions of Hemingway's short stories and the novels A Farewell to Arms and The Sun Also Rises, we will determine the extent to which he addresses issues we face in the twenty-first century and can serve as a model for writers of the twenty-first century. Two papers; final; optional journal.

ENGU667: American Realism
Keeling
Key # 52966, Sequence 01

Where American literature is concerned, we often refer to the latter years of the nineteenth century as a "realistic" period. For the first time, the novel was the dominant literary genre. Scholars distinguish the "novel" from the "romance": the latter was a tale of the long ago, the far away, and the imaginatively impossible; the novel, in contrast, was a narrative bound tightly to the (ostensibly) realistic representation of the actual world and the laws of probability. Thus, the literatures of the late nineteenth century are, arguably, "realistic" social documents. That is, they attempt to create an imagined world that both mirrors and exaggerates the external world, and they present characters defined in terms of their moral choices in social situations. It is the multiplicity and the complexity of "realistic" representation--and the ways such representation both echoes the "romantic" and anticipates the "modern"--that will provide the broad focus for our course this term. Authors we will read may include Sarah Orne Jewett, Kate Chopin, William Dean Howells, Stephan Crane, Henry James, Mark Twain, Charles W. Chesnutt, and Edith
This course will explore the rich offerings in the Boston area of funerary architecture and landscape design in 19th and 20th century Boston. Monuments, cemeteries, and other built forms will be our window into studying how people express their attitudes on death. We will also read select 19th and 20th century literature, to find connections between the written and built forms on issues of death, dying, and the afterlife. We’ll begin by studying the Mount Auburn and Forest Hills Cemeteries, two innovative and influential burial sites that reflected changes in Victorian notions of “final resting place.” We will visit and discuss various Civil War monuments, most notably Augustus Saint-Gaudens’s relief commemorating Col. Shaw and the Massachusetts 54th Regiment. As we consider local monumental forms in the 20th century, we will look for how assumptions about knowledge, hierarchy, and permanence are changing. Some recent works to consider will be the Holocaust Memorial downtown and the just completed Veterans Memorial Project on the campus of Northeastern University. Readings will include selections from Ralph Waldo Emerson and Emily Dickinson; poems by Elizabeth Bishop, Robert Lowell, James Merrill and Seamus Heaney; excerpts from Boundaries by Maya Lin, designer of the Vietnam Veterans Memorial, and a documentary film on her work. Requirements will be field work for site visits, short online written responses to built forms, short projects to develop ideas and gather research for a final project, and one final project.