Fall course registration begins in March 30, 2010. If you are a junior or senior and need to complete your major requirements, you are **strongly** advised to register at the first opportunity or you may find yourself unable to meet graduation requirements.

**Please note: ENGL1111/ENG U111 (or the equivalent) is a prerequisite for all ENGL courses.**

For the most up-to-date information about course scheduling, go to myNEU and search the Fall course offerings by clicking the “Schedule of Classes (Fall 2010)” link. Please see the English Department Head Advisor, Professor Stuart Peterfreund, in 461 Holmes (x 7013) s.peterfreund@neu.edu, if you have any questions.

All registration is now done through the Banner Self Service registration system, accessible through the myNEU Web Portal. For detailed instructions on how to use this system, go to https://bnr8ssbp.neu.edu/udcprod8/bwckctlg.p_disp_dyn_ctlg.

**Backgrounds**
**(required for major)**

**ENGL2100: Backgrounds to English and American Literature**
Blessington
CRN: 10020
Sequence D (9:50-11:30 am Tu/F)
Fulfills the Historical, Ethical, and Aesthetic Perspective requirement in the CAS Core

A reading of major works of Greek and Roman literature and the Bible that have influenced English and American literature: Homer’s *Iliad* and *Odyssey*, Virgil’s *Aeneid*, representative plays by Aeschylus, Sophocles, Euripides, and Aristophanes, major books of the Bible. Emphasis upon the development of myths and literary genres, as well as major philosophical and theological ideas. Midterm and final examinations and short writing assignments.

**Surveys**
**(three required)**

**ENGL1500: Survey of British Literature 1**
Booth
CRN: 15047
Sequence 4 (1:35-2:40 pm M/W/Th)
Fulfills the Arts/Humanities Level 1 requirement in the NU Core

Surveys the major British writers and major literary works from the Middle Ages to the end of the eighteenth century. Includes works by such writers as Julian of Norwich, Chaucer, Spenser, Shakespeare, Milton, Behn, Pope, and Swift.
ENGL1501: Survey of British Literature 2  
Mullen  
CRN: 15048  
Sequence 2 (9:15-10:25 am M/W/Th)  
Fulfills the Arts/Humanities Level 1 requirement in the NU Core

This course surveys English literature from the English Romantic, Victorian, and Modern periods, that is, from roughly 1789 - 1945, or from the French revolution to World War II. This century-and-a-half included successive eras of change, uncertainty, and instability; of challenges to religion, to hierarchies of gender and race as well as class; of imperial conquest and colonial revolt. These changes provoked a variety of literary responses -- nostalgia and cynicism; wonder and horror; celebration, elegy, and rebellion. Authors may include: Jane Austen, Wordsworth, Mary Shelley, William Wordsworth, Percy Shelley, Keats, Emily Bronte, Dickens, Christina Rossetti, Elizabeth Barrett Browning, Robert Browning, Tennyson, James Joyce, Virginia Woolf, W. B. Yeats, Joseph Conrad, W. H. Auden, and Derek Walcott. Written work will include several short essays and midterm and final exams.

ENGL1503: Survey of American Literature 2  
Brown  
CRN: 15051  
Sequence 3 (10:30-11:35 am M/W/Th)  
Fulfills the Arts/Humanities Level 1 requirement in the NU Core

This course examines American literature from the end of the American Civil War to 1940. We will read across genres, focusing on poetry, short stories and novels in order to cover the largest swath of literary publications taking place during the era. Our interest as a class will be to parse out literary commonalities and the connections being fostered through form, content, and artistic focus. Authors include: Whitman, Dickinson, Eliot, Melville, Chopin, Cooper, McKay, DuBois, Faulkner and Larson. Assignments include a midterm and final exam and one short paper.

Shakespeare  
(one course required)

ENGL1600: Introduction to Shakespeare  
Booth  
CRN: 15052  
Sequence B (2:50- 4:30 pm M/W)  
Fulfills the Arts/Humanities Level 1 requirement in the NU Core  
Fulfills the Historical, Ethical, and Aesthetic Perspective requirement in the CAS Core

This course will explore selected dramatic works of Shakespeare from the principal genres of comedy, tragedy, history, and romance, with a "problem play" for good measure (Measure for Measure, to be exact). We will consider the plays' social and political contexts, their textual complexities, the critical controversies surrounding them, as well as the conditions of early modern performance and the perils and pleasures of bringing Shakespeare to life on
contemporary stages, in film, and in popular culture. Requirements: close reading exercises, a five-page essay and a final exam. A performance option will be available for interested students.

**Major Figure**  
*(one course required)*

**ENGL3600: Major Figure: Vonnegut**  
Peterfreund  
CRN: 10271  
Sequence B (2:50-4:30 pm M/W)

This course samples the broad range of Kurt Vonnegut’s fiction, from his early published (and previously unpublished) short fiction, to later novels such as *Slapstick* (1976) and *Galapagos* (1985), as well as some of his nonfiction prose. Vonnegut is in many ways the descendant of the Mark Twain of *A Connecticut Yankee in King Arthur’s Court* (1889). Part journalist by disposition and experience, part humorist, part social commentator, and part humanist, in the classical sense of the term, Vonnegut shares with Twain a view of Americans that can imagine them in a range of predicaments, mostly self created, as they try their best to do the right thing and continually do all the wrong things for all the right reasons.

**Period Courses**  
*(three courses, each in a different century)*

**ENGL4610: Sixteenth Century British Literature**  
CRN: 15540  
Leslie  
Sequence B (2:50-4:30 pm M/W)  
Fulfills the 16th Century Period requirement for the English major  
Fulfills the Writing Intensive in the Major requirement in the NU core

This course surveys the literature and culture of the English Renaissance, beginning with some of its most important continental influences. During the 1500s the New World is colonized, Copernicus argues that the sun (and not the earth) was at the center, and religious wars divide Europe, forcing Renaissance men and women quite literally to reexamine their place in the universe. The increased literacy fostered by movable type allows authors to bring their works to larger and more socially diverse audiences. This course gathers together some notable examples of the flowering of letters that resulted in this remarkable era in European and English literature and culture. Readings will include Castiglione, Machiavelli, More, Rabelais, Spenser, Raleigh, and Marlowe. Assignments will include close readings, archival assignment and presentation, and a final research paper.

**ENGL4666: Nineteenth Century American Literature:**  
*African American Realism from 1845-1919*  
Aljoe
CRN: 15066
Sequence B (2:50-4:30 pm M/W)
Fulfills the 19th Century Period requirement for the English major

Examines the realist tradition in American literature from the years just before the Civil War—the period known as the “American Renaissance” —to the period right before the Harlem Renaissance. In addition to exploring how African American writers have engaged with the themes and conventions of American Realism such as local color, humor, ‘Manifest Destiny,’ domesticity, and sentiment, the course will also study those themes and conventions specific to African American literary traditions such as: the influence of the slave narrative, the trope of the “talking book,” the “tragic mulatta trope,” the influence of oral culture, the influence of African cultural traditions, the theme of ‘racial uplift,’ notions of Africa/Diaspora/Black Atlantic, ‘Signifyin,’ and the influence of spirituality. Authors may include; Douglass, Jacobs, Brown, Crafts, Delaney, Webb, Hopkins, Wells, Dunbar, Harper, DuBois, Washington, Johnson, Chesnutt, Griggs, and Garvey.

ENGLU4673: Modern Drama
Bernstein
CRN: 15067
Sequence F (1:35-3:15 pm Tu/F)
Fulfills the 20th Century Period requirement for the English major

Studies the development of drama from realism to surrealism, from Ibsen to Beckett.

Theory Requirement
(one course in Literary Criticism, Linguistics or Rhetoric)

LING1150: Introduction to Language and Linguistics
Section 1, CRN 11251, Sequence F (1:35-3:15 pm Tu/F) Randall
Section 2, CRN 10804, Sequence 2 (9:15-10:20 am M/W/Th) Hulsey
Section 3, CRN 10597, Sequence 3 (10:30-11:35 pm M/W/Th) Hulsey
Section 4, CRN 10581, Sequence 4 (1:35-2:40 pm M/W/Th) Hulsey
Section 5, CRN 13424, Sequence 5 (4:35-5:40 pm M/W/Th) Hulsey
Section 6, CRN 14240, Sequence 3 (10:30-11:35 pm M/W/Th) TBA
Section 7, CRN 14241, Sequence 4 (1:35-2:40 pm M/W/Th) TBA
Section 8, CRN 14242, Sequence 5 (4:35-5:40 pm M/W/Th) TBA
Section 9, CRN 14243, Sequence D (9:50-11:30 am Tu/F) TBA
Section 10, CRN 14244, Sequence E (11:35-1:25 pm Tu/F) TBA
Section 11, CRN 14245, Sequence G (3:25-5:05 pm Tu/F) TBA
Section 12, CRN 14246, Sequence E (11:35-1:25 pm Tu/F) Honors Randall
Fulfills the Arts/Humanities Level 1 requirement in the NU Core
Fulfills the Methods of Inquiry (Humanities Context) in the CAS Core

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 have an opportunity to look carefully at our unconscious knowledge of sentence structure (syntax), meaning (semantics), word forms (morphology), and sound patterns (phonology). These lead to related issues: "talking" computers, the nature/nurture controversy, and sociolinguistic debates about language standards, language and gender, and language change. A weekly problem set or essay plus a final exam will be required.

ENGL3399: Topics in Literature:
Modern and Contemporary Jewish Literature
Lefkovitz
CRN: TBD
Sequence: TBD

LING3422: Phonology
Hung
CRN: 14918
Sequence A (11:45-1:25 pm M/Th)
Fulfills the Mathematical/Analytical Thinking Level 2 requirement in the NU Core

Explores the acoustic and articulatory basis of phonology. Covers phonetics, phonetic variation, natural classes of sounds, phoneme alterations, rule systems, and prosodic phonology. Introduces major contemporary theories including autosegmental phonology and feature geometry. Prereq. (a) LING 1150 and (b) LING 2350 or permission of instructor.

LING3454: History of English
Littlefield
CRN: 13426
Sequence D (9:50-11:30 Tu/F)
Fulfills the Historical, Ethical, and Aesthetic Perspective requirement in the CAS Core

This course will examine the history of the English language from its Indo-European roots to present day. In doing so, we will focus on the complex social contexts which have led to changes in the English language, as well as the specific linguistic features that have changed over time. This will lead to a greater appreciation of contemporary English, and why it is the way it is today. For example, why are there silent letters in words like castle, know, gnat, soften? Why does the English spelling system seem so irregular? Why do so many words in English seem to come from French? How are sets of words like triangle and three, fish and Pisces, foot and pedestrian related? How did the word meat, which originally referred to food in general (think of the compounds sweetmeat, nut meat, and mincemeat), come to refer to the flesh of animals? In studying the history of English, students will gain an understanding of the various factors that give rise to language change, and the long-term results of these forces. Requirements will include four assignments and a final exam.

LING3458: Topics in Linguistics: Language Acquisition
Littlefield
CRN: 15089  
Sequence E (11:35-1:25 pm Tu/F)

Introduces students to the field of language acquisition. First, we will look at the research methods and theoretical models used to study language acquisition. Then we will examine the linguistic development of normally developing children, looking at their acquisition of phonetics and phonology, semantics and the lexicon, morphology, and syntax. Finally, we will look at a variety of topics, including abnormal development, second language acquisition, and later language development. Prereq. LING 1150.

ENGL3337: Literary Theory  
Mullen  
CRN: 13426  
Sequence A (11:45-1:25 pm M/Th)

This course familiarizes students with the various methods used in the study and analysis of literature. Students are provided practical training in the analysis of a range of texts (poetry, drama, fiction), and they are introduced to the theories and philosophies that shape literary study. Approaches and methods covered include Formalism, Historicism, Psychology, Gender Studies, Political Criticism, Ethnic Studies, Structuralism, Post-Structuralism, and Post-Colonial Studies. The primary literary texts studied are King Lear, The Aspern Papers, The Bluest Eye, The Farming of Bones, and Elizabeth Bishop's poetry.

Junior/Senior Seminar  
(one course required)

ENGL4710-1: Junior/Senior Seminar: Black Woman Writers  
Brown  
CRN: 10953  
Sequence A (11:45-1:25 pm M/Th)  
Fulfills the Capstone requirement in the NU Core

This course will examine four themes prevalent in the construction of black womanhood in North America and the Caribbean. These themes—Body, Voice, Memory, and Movement—provide a center from which to explore the variety of black women's writing since the middle of the twentieth century. In this course we will look at the many ways black women "write" themselves, and what preoccupations dictate the subject matter of their writing. We will also examine popular representations of black women through film, photography, and music. Authors include: Gayl Jones, bell hooks, June Jordan, Octavia Butler, and Toni Morrison.

ENGL4710-2: Jr/Sr Seminar: Tricksterism in American Literature  
TuSmith  
CRN: 10952  
Sequence F (T/F 1:35-3:15)  
Fulfills the Capstone requirement in the NU Core
"Tell the joke and slip the yoke"—from folklore to fiction, tricksters abound in American literature. This seminar covers a cross-section of works by ethnically- and regionally-identified writers such as Twain, Hurston, Morrison, Wideman, Jen, Kingston, Alexie, Erdrich, and Cisneros in conjunction with current theories on the trickster figure in literature and culture. By identifying "tricksterism" in its various literary guises—as theme, character, literary trope, and narrative strategy—it examines the American brand of a sociocultural phenomenon. Requirements include weekly postings on Blackboard, annotations of scholarly essays, a class presentation, and a seminar paper.

ENGL4710-3: Jr/Sr Seminar: The Early-Modern Art of Verse
Booth
CRN: 15722
Sequence 3 (M/W/Th 10:30-11:35 am)
Fulfills the Capstone requirement in the NU Core
This course will investigate the twin literary arts of verse (playing with sound-patterns) and poetry (experimenting with meanings) as these have converged and diverged in English since the 16th century. We will read influential essays on these subjects including George Gascoigne’s *Certayne Notes of Instruction in English Verse* (1575), Sir Philip Sidney’s *Apology for Poetry* (1581) and George Puttenham’s *The Arte of English Poesie* (1589), and will consider how these two arts, placing their own demands on the reader and the writer, sometimes cooperate and sometimes conflict with each other. We will read works written in the most common early-modern English verse forms, and will try our hands at writing some ourselves. Assigned writing will also include two 5-7 page essays.

Experiential Education
(one course required)

ENGL3381: Writing Process
Sullivan
CRN: 15062
Sequence A (11:45-1:25 pm M/Th)
Fulfills the Experiential Education requirement in the NU Core
This course examines how writers write, how writers learn to write, and how writing is taught. Students will read a range of texts which represent, study, or theorize writing processes from a variety of approaches and in a variety of media, e.g., representations of the writing process in literature, film, television, the internet and other popular culture; theories of the writing process drawn from the fields of rhetoric and composition, psychology, education, and sociology. In consultation with the professor, students will establish an area of interest, develop a line of inquiry, design and plan a project, and carry out field research and write a final paper. Experiential education projects in the past have included activities such as co-tutoring at local community centers or at Northeastern’s Writing Center, interviewing a range of local professional writers (journalists, poets, etc.), conducting an ethnography, observing writing classes here at Northeastern or elsewhere, interviewing teachers and students, etc. The class will meet as a whole to discuss assigned readings, formulate projects, workshop drafts, and make oral
or multimedia presentations. Students will also regularly have free class periods available to work on their experiential projects and meet in small groups or one-on-one with the instructor. Students will write regularly in a range of genres, which may include the following: short writings (1-2 pages) in response to readings; proposal and planning documents for their projects; one five-page analytical academic essay; and a final paper reflecting on their experiences and field research in the context of theories studied by the class.

Electives
(two required)

ENGL1200: Horror Fiction
Goshgarian
CRN: 13007
Sequence D (9:50-11:30 am TF)
Fulfills the Arts/Humanities Level 1 requirement in the NU Core

This course explores English and American horror fiction from Edgar Allan Poe and Bram Stoker (Dracula) to contemporary masters such as Stephen King, Dean Koontz, and Clive Barker. Using short stories, novels, and movies, we will examine the evolution of horror fiction and the various themes, techniques, and uses of macabre. Student writing: announced quizzes, midterm & final take-home essay exams (7-10 pages); optional original horror story or critical analysis of some horror work (7-10 pages).

ENGL3372: Creative Writing
Bernstein
CRN: 10954
Sequence G (3:25-5:055 pm Tu/F)

Gives the developing writer an opportunity to practice writing both poetry and prose – particularly the short story. Features in-class discussion of student work in a workshop atmosphere. Several writing strategies will be explored, and opportunities will be given to revise submissions.

ENGL3378: Fiction Workshop
Blessington
CRN: 10193
Sequence E (11:454-1:25 pm Tu/F)


ENGL3380: Topics in Writing: The Memoir
Shapiro
Sequence E (11:454-1:25 pm Tu/F)
The memoir is currently one of the most popular forms of literature. From a quick perusal of your favorite bookstore or the talent lineup of daytime talk shows, you might think everyone is writing a memoir. And you wouldn't be that far off. In this course, you will add yourself to this not-so-select group. You will read a variety of memoirs, from the humorous to the horrific, and analyze them to identify the underlying structures that make them work or not work. Then you will try your hand at writing a memoir—a story from your own life—whether it be the disclosure of a dark family secret, what you learned about yourself doing community service in the inner city or discoveries made at your job in a hot dog factory. Through reading, lecture, exercise and discussion, you will find a story that needs telling. Then you will begin to tell it. This is a workshop class, so you will be writing your memoir while critiquing your classmates work and being critiqued by them and me.

ENGL3406: Science Fiction
Goshgarian
CRN: 15063
Sequence C (8:00-9:40 am Tu/F)

This course traces the development of various science fiction themes, conventions, and approaches from early human-versus-machine tales to alien encounters. We will examine how SF is a time capsule of ideas about the relationship between humans and technology, humans and nature, humans and the stars in all their promise and dangers. From Mary Shelley’s *Frankenstein*, through H.G. Wells, through short fiction of the "golden age" (1940s and 50s), to the visions of current authors. Short stories, novels, movies. Student writing: announced quizzes; midterm & final take-home essay exams (7-10 pages each); optional original SF story or critical paper (7-10 page) analyzing some SF work.