ENGLISH MAJOR OFFERINGS
Fall 2011

Fall course registration begins **March 29, 2011**. 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 except ENGL 1400. 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 2011)” 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.

Combined majors in English and Cinema Studies or English and Linguistics should consult the websites of those programs for the full range of offerings. The only linguistics courses listed below are those which meet the English major requirement for a course in Theory and Methods.

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 [http://www.northeastern.edu/registrar/ref-udc-reg-ugd-details.html](http://www.northeastern.edu/registrar/ref-udc-reg-ugd-details.html).

**Introduction to English Studies (required for major)**

**ENGL1400: Introduction to English Studies**

Aljoe  
**Section 1, CRN: 15721**  
**Sequence 3 (10:30-11:35 am M/W/Th)**  
**Fulfills the Historical, Ethical, and Aesthetic Perspective requirement in the CAS Core Writing Intensive**

Introduces students to the strategies for reading, interpreting, and theorizing about texts; for conducting research; for developing skills in thinking analytically and writing clearly about complex ideas; and for entering into written dialogue with scholarship in the field. Also explores the various theories and disciplines that make up English studies, such as literature, cultural studies, linguistics, film, rhetoric, and composition. Assignments will probably include: Reading responses, short essays, a mid-term, and final exam. Texts may include: Norton Introduction to Literature; McComiskey, Bruce. English Studies: An Introduction to the Disciplines; Handbook of Literary Terms: Literature, Language, Theory; Oroonoko Aphra Behn
Offers a foundational course, required of all English majors. Introduces the various disciplines that make up English studies, such as literature, cultural studies, linguistics, film, rhetoric, and composition. Explores strategies for reading, interpreting, and theorizing about texts; for conducting research; for developing skills in thinking analytically and writing clearly about complex ideas; and for entering into written dialogue with scholarship in the field.

**Literature Backgrounds**

*(required for major)*

**ENGL2100: Backgrounds in English and American Literature**  
Blessington  
Section 1, CRN: 10018  
Sequence C (8:00-9:40 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.

**ENGL2100: Backgrounds in English and American Literature**  
Leslie  
Section 2, CRN: 15723  
Sequence 4 (1:35-2:40 M/W/Th)  
Fulfills the Historical, Ethical, and Aesthetic Perspective requirement in the CAS Core

This course examines Greek, Roman, and Biblical literature in translation as background for literary study. We will trace the emergence and development of some of the principal genres, foundational myths, and literary motifs as they first appear in the western tradition and as they are transformed by the history of their invocation and revision. Readings include, Homer, Aeschylus, Sophocles, Aristophanes, Virgil, Ovid, and selections from the Bible. Requirements will include short weekly writing assignments, a take-home midterm, and an in-class final.

**Literary Periods**

*(five required: three pre-nineteenth–century; one nineteenth-century; one twentieth-century)*
ENGL1600: Introduction to Shakespeare
Boeckeler
CRN: 13717
Sequence 5 (4:35-5:40 pm M/W/Th)
Fulfills the Arts/Humanities Level 1 requirement in the NU Core
Fulfills the Historical, Ethical, and Aesthetic Perspective requirement in the CAS Core

An introduction to Shakespeare’s major plays in every genre, this course emphasizes questions of language and modes of reading as entryways into key themes and topics (e.g., gender, identity, kinship, desire) within the Bard’s corpus. An initial in-depth study of a single play will provide a foundational knowledge of rhetorical strategies, considerations of performance, thematic development, and historical context that will then shimmer throughout discussions of the other plays. Assignments reinforce reading strategies and offer opportunities to practice elements of Shakespearean rhetoric in your own writing.

ENGL4617: Seventeenth Century British Literature
Leslie
CRN: 15728
Sequence B (2:50-4:30 pm M/W)
Fulfills the 17th Century Period requirement for the English major
Writing Intensive

We will survey the poetry, prose, and dramatic literature of the seventeenth-century to explore the relationship between aesthetic form and the historical forces that shaped the period, including civil war, colonial expansion, the emergence of the New Science, and the expanding reach of print culture. Readings will include the Metaphysical and Cavalier Poets, a play by Ben Jonson, a masque by Milton, some of the first examples of early modern "science fiction," as well as the true adventures of a cross-dressing Basque nun who travels to the New World as a conquistador. Requirements will include one essay, an archival research project and presentation and a final take-home exam. As a way of showcasing the archival projects, the class will host a “Renaissance Faire,” offering opportunities for a performance option, as well.

ENGL4621: English Romantic Poetry
Peterfreund
CRN: 15729
Sequence 3 (10:30-11:35 am M/W/Th)

This course surveys the six canonical male English Romantic poets: William Blake; William Wordsworth; Samuel Taylor Coleridge; George Gordon, Lord Byron; Percy Bysshe Shelley; and John Keats. The course also incorporates writing by prominent female poets of the period, such as Anna Laetitia Barbauld, Joanna Baillie, Felicia Hemans, and Elizabeth Laetitia Landon. All of these poets wrote during the English Romantic Period (1789-1832), an era of significant social and intellectual change, although this change was not without its turbulence, confusion and, on too many occasions, its violence. The period was one in which English culture moved beyond traditional modes of knowledge, social organization, and belief, and into an intellectual, sociopolitical, and religious milieu in which the only certainty was uncertainty and the only
constant was change. We will study the impact of the era on the individual, and the artistic response of that individual to the era. Students functioning in small work groups will take responsibility for framing some of the questions we should address in response to our reading. Grades in this course will be determined on the basis of three five-to-seven-page papers, written on topics chosen from a list of options.

**ENGL4676: Contemporary American Literature**  
TuSmith  
CRN: 15730  
Sequence A (11:45-1:25 pm M/Th)

Description to follow

**ENGL4687: Twentieth Century Major Figure: Erdrich Alexie**  
TuSmith  
CRN: 15731  
Sequence E (11:45-1:25 pm W/F)  
Writing Intensive

As two of the most prolific and artistically accomplished Native American writers today, Erdrich and Alexie warrant sustained study. We will cover several works by each author, both fiction and nonfiction, within the context of US/Native American history, culture, and literary criticism. Graded assignments include weekly critical analyses and responses (posted on Blackboard), annotations of scholarly articles, textual explications (close readings), and formal analytical papers. Please note that this is a writing-intensive course meant to help students become stronger expository writers as well as readers.

**Transhistorical/Transnational Courses**  
(two required)

**ENGL1500: Survey of British Literature 1**  
Kelly  
CRN: 13713  
Sequence B (2:50-4:30 pm M/W)  
Fulfills the Arts/Humanities Level 1 requirement in the NU Core

We will survey more than a thousand years of British literature, from the earliest runic inscriptions on drinking-cups and crosses of the sixth century to the mannered neoclassical literature of the eighteenth century. A survey course by definition necessitates sampling, tasting, and grazing, and we will certainly do our share. At the same time, we will trace out the themes, images, symbols, metaphors, plots, and characters that, while unique to each period, manage to transcend periodization to constitute a “tradition.” We will attempt to read our texts in their historical and cultural moment at the same time that we read them within our own twenty-first-century moment, and perhaps discover that the tensions that result from such a double
perspective is worth celebrating. Requirements: weekly quizzes, a take-home midterm, and a final.

ENGL1501: Survey of British Literature 2  
Mullen  
CRN: 13714  
Sequence 3 (10:30-11:35 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  
Kaplan  
CRN: 13716  
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.

ENGL3406: Science Fiction  
Goshgarian  
CRN: 13728  
Sequence D (9:50-11:30 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.
ENGL4673: Modern Drama
Bernstein
CRN: 13731
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 and Methods**
*(one course in Literary Criticism, Linguistics or Rhetoric)*

LING1150: Introduction to Language and Linguistics
Fulfills the Arts/Humanities Level 1 requirement in the NU Core
Fulfills the Methods of Inquiry (Humanities Context) in the CAS Core

Section 1, CRN 11141, Sequence 4 (1:35-2:40 pm M/W/Th) Hulsey
Section 2, CRN 10716, Sequence 2 (9:15-10:20 am M/W/Th) Hulsey
Section 3, CRN 10531, Sequence 3 (10:30-11:35 pm M/W/Th) Hulsey
Section 4, CRN 10516, Sequence D (9:50-11:30 am Tu/F) TBA
Section 5, CRN 12824, Sequence F (1:35-3:15 pm Tu/F) TBA
Section 6, CRN 13283, Sequence G (3:25-5:05 pm Tu/F) TBA
Section 7, CRN 13284, Sequence 4 (1:35-2:40 pm M/W/Th) TBA
Section 8, CRN 13285, Sequence 5 (4:35-5:40 pm M/W/Th) TBA
Section 9, CRN 13286, Sequence E (11:45-1:25 pm W/F) TBA
Section 10, CRN 13287, Sequence F (1:35-3:15 pm Tu/F) TBA
Section 11, CRN 13288, Sequence 7 (3:25-4:30 pm Tu/W/F) TBA

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.

ENGL3325: Rhetoric of Law
Britt
CRN: 15724
Sequence B (2:50-4:30 pm M/W)

In 1995, the televised double murder trial of O.J. Simpson brought courtroom rhetoric into the
living rooms of millions of viewers. Skillful oral performances — such as defense attorney
Johnnie Cochrane’s memorable summation line, “If [the glove] doesn’t fit, you must acquit” —
seemed to epitomize rhetoric’s ability to mesmerize the listener, to spin the facts to favor one
outcome over another. This ability, decried since the birth of rhetoric over two millennia ago, has prompted many attempts to “get past” the rhetoric, to separate content from form, substance from delivery. Yet scholars in all fields—including law—have begun to believe that words and ideas cannot be neatly or easily separated, that all ideas come from a particular perspective and are conceivable (and expressible) only through language, which is always biased. For the law, this recognition means that rhetoric doesn’t just exist in courtroom oratory; it exists in every piece of legislation, every judicial opinion, and even the very procedures through which law does its work. This recognition also means that the law is always “interested,” reinforcing particular social relations and ways of thinking at the expense of others. Because law “plays on a field of pain and death” (as legal scholar Robert Cover puts it), the relationship between rhetoric and law thus has profound implications for justice. This course explores this relationship. Readings are drawn from ancient and contemporary philosophy and rhetoric, legal studies, and legal practice. Assignments include two papers and a take-home final exam. No prior coursework in rhetoric or law is required.

ENGL3339: Topics in Literary Criticism: Multiethnic Literature
TuSmith
CRN: 15725
Sequence F (1:35-3:15 pm T/F)

This course addresses several key issues in the field of multiethnic literary criticism. Extensive readings include both literary criticism/theory and predominantly contemporary works of American literature. Graded assignments include weekly critical analyses and responses (posted on Blackboard), annotations of scholarly articles, textual explications (close readings), and formal analytical papers.

LING3422: Phonology
Hung
CRN: 13618
Sequence D (9:50-11:30 Tu/F)
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: 12825
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.

**Capstone Seminar**

*(one course required)*

ENGL4710: Junior/Senior Seminar: Greek Tragedy  
**Blessington**  
Section 1, CRN: 10852  
Sequence C (8:00-9:40 am Tu/F)  
*Fulfills the Capstone requirement in the NU Core*

The plays of Aeschylus, Sophocles, and Euripides in translation. We shall study the origins of drama itself from Greek religion to the stage. The conventions of Greek drama. The philosophical, political, and religious nature of tragedy. The differences between the three playwrights. The influence of Greek tragedy on the history of theatre. In November, we shall attend a performance of my translation of Euripides’ Trojan Women by The Whistler in Dark Theatre Company in Boston and have a discussion with the director and cast about performing Greek tragedy today.

ENGL4710: Junior/Senior Seminar:  
**Lefkovitz**  
Modern Contemporary Jewish Literature  
Section 2, CRN: 10851  
Sequence B (2:50-4:30 pm M/W)  
*Fulfills the Capstone requirement in the NU Core*

Through close reading of selected poems and stories, we will survey Jewish literature from the late Modern (1880-1948) and contemporary (1948-present) periods. We will consider themes of immigration and cultural interpenetration and issues of religious, ethnic, and gender identity. With an emphasis on American and European literatures, the course will begin to define a Jewish literary canon of the Diaspora, considering the work of Yiddish poets and playwrights, Russian Jewish writers, and such classic modern writers as Kafka, Roth, Malamud, Olsen, and Paley. Tracing developments in this literature from Wiesel’s literary reflections on the Holocaust to Ginsberg’s poetry of the 60s, to emerging American novelists, such as Dara Horn and Nicole Krauss, we look at the intersection of Jewish and host civilizations and identify themes, concerns, anxieties, aspirations, technical strategies, and stylistic features of a distinctively
Jewish—though multilingual and multicultural—literary tradition. Requirements: three short papers and a final exam.

Experiential Education
(one course required)

ENGL4694: Topics in Experiential Education: Writing Culture
Britt
CRN: 15732
Sequence 3 (10:30-11:35 pm M/W/Th)
Fulfills the Experiential Education requirement in the NU Core

Researchers who study how people understand their everyday lives typically write up their explanations in reports called ethnographies. Usually based on observations and interviews, ethnographies might attempt to explain what groups of people believe, how they think, and how they understand themselves and their actions. Long considered the objective reporting of distanced observers, ethnographies are now widely considered a kind of fiction. Ethnographies are thought of as stories, told by authors who make choices about point of view, characterization, setting, and plot. The story that ends up being told about a group is thus only one among many possibilities, a version that invites questions about its narrator and the context of the storytelling as well as its subject. This course is an exploration into the practice of writing about group identities. Through reading ethnographies and conducting your own interviews, you will grapple with both theoretical and practical concerns in ways that help you to see how they are intertwined. We’ll examine such as questions as: What constitutes a culture or community? What common sense binds members of a culture or community? How can we investigate that common sense? To what extent does an observer affect what is observed? What role does writing play in how we understand cultural accounts? What ethical issues are involved in writing about others? The major project will be a report on an interview study conducted over the course of the semester; smaller assignments will contribute to the major project.

Electives
(two required)

ENGL3372: Creative Writing
Bernstein
Section 1, CRN: 10853
Sequence D (9:50-11:30 am 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.
ENGL3372: Creative Writing
TBD
Section 2, CRN: 15726
Sequence 3 (10:30-11:35 am M/W/Th)

Description to follow

ENGL3377: Poetry Workshop
Blessington
CRN: 15727
Sequence 4 (1:35-2:40 pm M/W/Th)

Writing and vetting of student poems. Discussions of the elements of writing poetry. Text: Kevin Clark, *The Mind's Eye*. Requirements for Poetry Workshop '11: Short assignments as necessary, commentaries on the poems of other students in the class, and a portfolio of six finished poems, three in fixed forms.

ENGL3380: Topics in Writing: Style and Editing
Goshgarian
CRN: 14503
Sequence A (11:45-1:25 pm Tu/F)

Style is often thought of as the clothes with which we dress our thoughts. Such an understanding tends to separate what we say from how we say it. Since antiquity, philosophers and others have urged speakers and writers to speak as plainly as possible to allow the truth of their thoughts to emerge unadulterated by language. Others have argued that language and thought cannot be so neatly separated, that what we say cannot be untangled from how we say it. Drawing on the rhetorical tradition, this course explores the relationship between style and substance through close attention to choices made at the level of the document, paragraph, sentence, and word.