

ENGLISH

CATALOG OF SELECTED COURSES

SPRING 2026

NEIU



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Monday/Wednesday Courses

						Term/ Campus
1	ENGL 201	World of Poetry	LE	MW 10:00 - 11:15 am	Full	MC
	ENGL 218	American Lit: Beginnings to 1865	LE	MW 10:00 - 11:15 am	Full	MC
2	ENGL 312	Literature of Colonial Times	LE	MW 11:30 - 12:45 pm	Full	MC
3	ENGL 235	Intro Creative Writing	LE	MW 12:55 - 2:10 pm	Full	MC
	ENGL 329	Milton	HY	MW 12:55 - 2:10 pm	Full	MC
4	ENGL 349W	August Wilson: Deep Dive	LE	MW 2:20 - 3:35 pm	Full	MC
5	ENGL 385	Creative Writing: Poetry II	LE	MW 4:15 - 5:30 pm	Full	MC

Tuesday/Thursday Courses

1	ENGL 210	WIP: Methods for English Majors	HY	TTh 10:50 - 12:05 pm	Full	MC
	ENGL 340A/404	Elements of Style for Creative Writers	LE	TTh 10:50 - 12:05 pm	Full	MC
2	ENGL 205	Literatures and Literacies	LE	TTh 12:15 - 1:30 pm	Full	MC
	ENGL 221	English Lit: Beginnings - C. 1750	HY	TTh 12:15 - 1:30 pm	Full	MC
3	ENGL 349G**	Gloria Anzaldúa: Deep Dive**	LE	Th 12:15 - 2:55 pm	Full	MC
4	ENGL 235	Introduction to Creative Writing	LE	TTh 1:40 - 2:55 pm	Full	MC

Evening Courses

						Term/ Campus
	ENGL 414	Seminar in Reading Film	LE	M 5:40 - 8:20 pm	1st Half Term	MC
	ENGL 426	Seminar in Romantic Literature	LE	M 5:40 - 8:20 pm	2nd Half Term	MC
	ENGL 391/491A	One Woman Writer	LE	T 5:40 - 8:20 pm	Full	MC
	ENGL 370	Folklore and the Fairy Tale	LE	W 5:40 - 8:20 pm	Full	MC
	ENGL 374N/403	Writing the Now	LE	Th 5:40 - 8:20 pm	Full	MC
	ENGL 376	Advanced Composition	LE	Th 5:40 - 8:20 pm	Full	MC

1st Half Term dates: January 20, 2026 - March 13, 2026

2nd Half Term dates: March 23, 2026 - May 15, 2026

Spring Break dates: March 15, 2026 - March 22, 2026

***ENGL 349G: Gloria Anzaldúa: Deep Dive is cross-listed as LLAS 349 and WGS 349*



ENGL 201: THE WORLD OF POETRY

Monday/Wednesday
10:00 am - 11:15 am

GEN ED COURSE

Prof. Ruth Llana
Fernandez
r-llana@neiu.edu

Students often come into an introductory poetry course feeling curious, but also intimidated. Despite their familiarity with rhythm and rhyme in song lyrics, they're often convinced that Poetry with a capital P is "beyond" them, or something that needs to be solved like a puzzle. Others bring with them the assumption that writing and reading poetry is an elite undertaking that has no application in their daily lives. This course will, hopefully, change all that.

Poetry is all around us! We run across it on public transportation, in advertisements, on product packaging, online, even on our friends' refrigerators. It is far more ubiquitous than we think. We'll learn about the elements of poetry (imagery, figures of speech, sound, forms, and more), read from established, canonical, and contemporary poets, and write about their work. You don't need to know anything about poetry to enjoy this course.

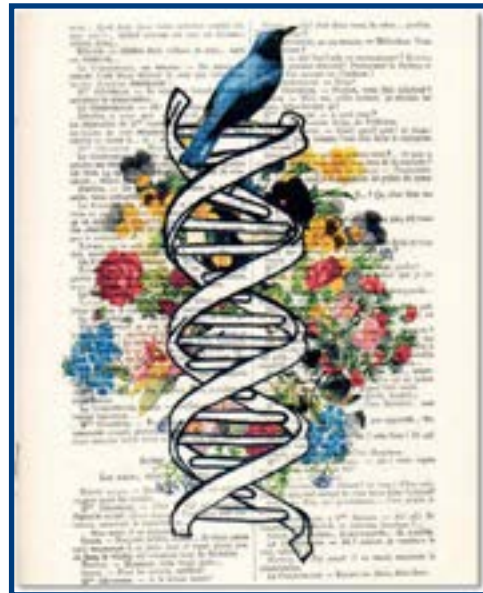
ENGL 205: LITERATURES & LITERACIES

Tuesday/Thursday
12:15 pm - 1:30 pm

GEN ED COURSE*

TBA
tba@neiu.edu

This course is an introduction to texts that provides the essential methods for studying language arts, such as active reading, critical thinking, and intentional writing, and it also includes note-taking, quoting, summarizing arguments, synthesizing and documenting others' perspectives, and using appropriate formats. This course will also consider multiple perspectives on controversial topics in literary and literacy studies.



**This course is specifically suited to Elementary Education Majors*

ENGL 210: WRITING INTENSIVE PROGRAM: METHODS FOR ENGLISH MAJORS

Tuesday/Thursday
10:50 am - 12:05 pm

REQUIRED COURSE FOR MAJORS

Prof. Julie Kim
j-kim6@neiu.edu

(NOTE: This course offered in the **HYBRID** mode, meeting in person more than half of the semester and migrating online as needed)

English 210 is a course designated by the English Department to fulfill the university WIP (Writing Intensive Program) requirement. Each WIP course is different, with varieties of readings, approaches, and emphases depending on the instructor. This particular section is designed around an accessible, crowd-pleasing concentration which can be subtitled...

Demons and Doubles, Ghosts and Ghouls, Madness and Murder

This course is not just about LITERATURE per se—with that capital "L" which suggests "high" or "canonical" pieces of fiction which represent "classics" of Western Civilization. Certainly, some pieces we read will fall into that category—Poe, James, Conrad, Lessing, Oates, etc. But in addition to such significant names, we could be reading Ruth Rendell (a mystery writer), or Stephen King (a "genre" writer).

More than that, we are investigating our themes with a multi-modal, multi-cultural approach; classical Greek myth, Irish ballad, German paintings, American Gothic, Mexican ghost story, and contemporary cinema might comprise some of our subjects. We will consider interdisciplinarity and intertextuality, including, for instance, the importance of understanding how a Diagnostic and Statistical Manual for Mental Illness might impact the way we understand a short story in its contexts.





ENGL 218: AMERICAN LITERATURE: BEGINNINGS TO 1865

Monday/Wednesday
10:00 am - 11:15 am

SURVEY COURSE (3 REQUIRED)

Prof. Tim Scherman
t-scherman@neiu.edu

In this course, we'll study "literature" of all kinds produced by "American" writers from 1550 onward. We'll study the significance of the literary forms that appeared in the 17th, 18th and 19th centuries, pondering questions like:

Why did Puritans think people's diaries were meant for public consumption? Was the first "American" poet a woman—and what made her "American?" When and why did writers in the new nation start writing "fiction" at all?

But hang on, you might say—our nation is struggling today with structural racism, gender discrimination, enormous wealth inequality, and a crisis in most of our citizens' belief in the effectiveness or authority of government. What does a course in the literature of "yesteryear" have to do with these crucial issues?

Well, we didn't arrive here overnight. In all our readings, we'll study the long history of the difficult challenges we face today, tracing them from the travel narratives of the earliest European colonists in the New World through more progressive—even radical—attempts by a more diverse set of writers to address them in the period preceding the American Civil War.



ENGL 221: ENGLISH LITERATURE: BEGINNINGS TO C. 1750

Tuesday/Thursday
12:15 pm - 1:30 pm

SURVEY COURSE (3 REQUIRED)

Prof. Julie Kim
j-kim6@neiu.edu



Otelo e Desdémona - Antonio Muñoz Degraín, 1880

(NOTE: This course is offered in the **HYBRID** mode, meeting in person more than half of the semester and migrating online as needed)

Those "big" names and titles of early British literature? You get introduced to them all in English 221! Epic poems with monsters and dragons? Check! "Major authors" like Chaucer, Shakespeare, and Milton? Check! Knights in shining (or Green) armor? Check! Love sonnets, and pacts with devils? Check, and check!

In this course, you will be introduced to a wide range of works covering over a thousand years as we "survey" a great number of authors and works and periods. We will get a sense of the historical context of these major works or authors and the characteristics and concerns of many important periods in English literature: Medieval, "Renaissance," Seventeenth-century and Restoration.



ENGL 312: COLONIAL AMERICAN LITERATURE - **NEW!**

Monday/Wednesday
11:30 am - 12:45 pm

Prof. Tim Scherman
t-scherman@neiu.edu



This is a new course some of us have been thinking about teaching for some time--and it could not be more timely. Thematically, it's a course about "freedom": how it has been defined, practiced, and defended--and why--since the colonial incursions of Europeans into the so-called "New World" in the 16th century?

What was possible for the individual who left the strict social orders of Europe? Was theirs a freedom "from" or a freedom "for?" How did thinkers of the Revolutionary period define their cause, and by what logic did they limit the affordances of freedom for much of the population?

We'll read both primary texts (a select deeper reading of some of the works you may be familiar with from ENGL 218) and accessible critical and historical works: from Nathan Philbrick's *The Mayflower*, to Nicole Eustace's *Covered with Night* (a fascinating recovery of the 1722 trial of white men charged with the murder of a Haudenosaunee chief) and several critical essays from recent issues of *Early American Literature* that make vivid the key issues of writing in the colonial US.

New courses have the BEST energy. Join us!



ENGL 235: INTRODUCTION TO CREATIVE WRITING

Section 1
Monday/Wednesday
12:55 pm - 2:10 pm

REQUIREMENT FOR CW MINOR

Prof. Larry O. Dean
l-dean@neiu.edu

Section 2
Tuesday/Thursday
1:40 pm - 2:55 pm

REQUIREMENT FOR CW MINOR

Prof. Olivia Cronk
o-cronk@neiu.edu

In some respects, 'creative writing' is a slippery and misleading term. Arguably, all writing is 'creative' in that as we set our thoughts and ideas down on the page, regardless of format or genre, we manipulate what we believe and experience and shape it in meaningful ways for an imagined audience.

This course focuses on practice in the craft of nonfiction, fiction, poetry, and the study as well as discussion of the writing process through close readings of student and published writers' work, and the workshopping of student pieces. It is designed for both beginners as well as practicing writers--no prior experience is required! The important thing is to write, not so much what you write, which includes genre as much as end results.

(NOTE: This course is offered in the **HYBRID** mode, meeting in person more than half of the semester and migrating online as needed)

Have you ever wondered why one of God's most beloved angels rebelled against him and brought a third of the heavenly host along with him? Or why Adam and Eve, who had everything they could ask for, fell into temptation and ate fruit from the only forbidden tree in Eden? And while we're asking questions... Why was there forbidden fruit in the first place?

Well, a blind and disgraced poet in 17th century England thought about all this a great deal.



Then he composed at night and dictated lines of poetry to his daughters in the morning, eventually producing *Paradise Lost*. In **English 329: Milton**, we will spend more than a third of the semester studying Milton's epic poem *Paradise Lost*—with rousing and robust discussions and debates!

In order to properly contextualize his masterpiece, we will also read important poetry and prose he wrote both before and after the epic and study the political and cultural upheavals of the turbulent seventeenth century.

For English Majors: English 329 will count either as an elective in English literature category or as a "Major Author" requirement.

ENGL 329: MILTON

Monday/Wednesday
12:55 pm - 2:10 pm

MAJOR AUTHOR COURSE

Prof. Julie Kim
j-kim6@neiu.edu

ENGL 340A/ENGL 404: ELEMENTS OF STYLE FOR CREATIVE WRITERS

Tuesday/Thursday
10:50 am - 12:05 pm

****ELE-DS COURSE**

Prof. Amanda Goldblatt
a-goldblatt@neiu.edu

In this course, we'll learn to find meaning not only in what we write, but how we write—and then we'll use that new power to shape work that makes every word, every mark of punctuation, count. We'll spend time at the intersection of literary style and material, exploring their reciprocal, nuanced, and miraculous relationship.

We each come from a lineage of grammar and punctuation education that we may or may not remember. Nervous about verb tense? How to use a semicolon? Want to swim around in the idea of the subjunctive mood? We'll cover these conventions of style and then spend time uncovering how those conventions can be subverted, expanded, and broken to uncover entirely new creative possibilities. When I say that we're each going to work on iterations and perturbations of the same sentence the entire semester, I mean it! This is not just detail-oriented course material: The course material is itself the detail.

Language is a living, breathing thing, and we'll learn how to follow its movements and respirations to make work that means more to who we are, and who our readers are. We'll think about how we came to language, who taught it to us, and how we treat it. We'll spend time with single sentences and poetic lines, with manipulation and control, with the queering of language, with crip poetics, with linguistic hybridity, and with decolonizing our words.

We'll write across genres, and across styles—experimenting and growing as writers and thinkers. This is a course for people who want to look at language in entirely new ways.

****Graduate students enrolled in ENGL 404 will expand their coursework into a folio of creative and critical/autotheoretical writings. They will also have the opportunity to engage in leading the class in text-based presentations and writing exercises.**



Pregunta III- Richard Artschwager, 1983

ENGL 345: PRACTICAL CRITICISM

Tuesdays
12:15 pm - 2:55 pm

REQUIRED COURSE FOR MAJORS

Prof. E. Mar Garcia
e-garcia20@neiu.edu

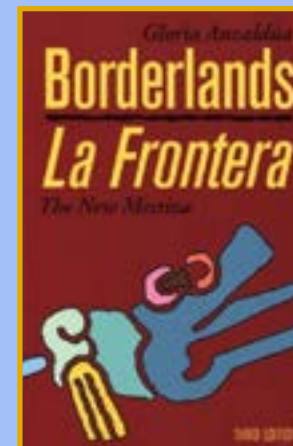
This course is an upper-level exploration of literary theory and methods of literary criticism. It develops your ability to appreciate and analyze literature by guiding you through the major approaches. We will focus on the formal, aesthetic, cultural, historical and philosophical questions that inform literary study, to allow you to practice theory while examining the approaches you develop. You'll learn to recognize how these questions are often addressed by major "schools" or critical approaches (e.g. **Marxism**, New Criticism, **feminism**, deconstruction, **postcolonial theory**).



Each unit is organized around a broad theme suggested by Richter's anthology of literary criticism: **Why We Read, What We Read, and How We Read**. Units begin with a literary text that engages with this theme; critical and analytical readings on this theme follow. We will also pause throughout the semester, and especially at the end of each unit, to notice points of connection across literary and critical texts. Like writing and reading, literature and theory are mutual endeavors. Our approach will highlight how engaging deeply in these critical and creative practices makes us better readers, writers and thinkers.

In contrast to other advanced courses covering diverse writers working within a genre, literary period or cultural situation, this course is a "deep dive" into the particular social, political and economic factors contributing to the work of a single author over the long arc of her career, along with her particular contributions to literary culture in her time.

Extensive reading involving a representative array of the author's work and a wide



variety of critical essays on that work will provide students excellent bases for their research, writing and class discussion, culminating in an essay or creative project suitable for public presentation or publication. This section of the course focuses on the work of Gloria Anzaldúa, as well as her collaborators and literary intellectual/artistic successors.

This course is also cross-listed as WGS 349 and LLAS 349



Art by Angela Yarber

ENGL 349G:
GLORIA ANZALDÚA:
DEEP DIVE

Thursdays
12:15 pm - 2:55 pm

**MAJOR AUTHOR/
ELE-DS COURSE

Prof. E. Mar Garcia
e-garcia20@neiu.edu

ENGL 349W:
AUGUST WILSON: DEEP DIVE

Monday/Wednesday
2:20 pm - 3:35 pm

**MAJOR AUTHOR/
ELE-DS COURSE

Prof. Ryan Poll
r-poll@neiu.edu

This course explores August Wilson's American Century Cycle—a collection of plays dramatizing the lived experiences and histories of African Americans across the twentieth century, from the Great Migration through Jim Crow Culture and into more recent practices of racial capitalism.



Some themes explored across the plays will include the memory of racialized slavery, African spirituality, the Blues as an emerging poetics, and the changing politics of gender, labor, and race.

Readings:

Fences
Ma Rainey's Black Bottom
The Piano Lesson
Jitney
Joe Turner's Come and Gone
The Hustle Economy
Gem of the Ocean

ENGL 370:
**FOLKLORE AND THE
FAIRY TALE**

Wednesdays
5:40pm - 8:20 pm

Prof. Kristen Over
k-over@neiu.edu

This section will explore archetypal stories (some familiar, some new) involving tricksters, witches, and violent men—some classics of European and African tradition as well as adaptations and modernizations by contemporary writers such as Angela Carter and Jasmine Sawers. In groups, the class will create their own adaptations of a fairy tale.





"Collective Consciousness/Consciencia Colectiva (Tijuana Otay Mesa)"
2019, Tanya Aguiniga

ENGL 374N/ENGL 403: WRITING THE NOW

Thursdays
5:40 pm - 8:20 pm

Prof. Amanda Goldblatt
a-goldblatt@neiu.edu

Our work in **374N/403N** is to respond to current sociopolitical issues. (Take your pick! Think of the world we live in, think of our moment in history, think of pandemics and Zoom screens and police violence and Supreme Court rulings and climate issues and AI!) Our response, of course, is via creative writing work across genres (fiction, creative nonfiction/the personal essay, poetry, drama/screenwriting, graphic narrative). We'll accomplish this work by reading and discussing: examining writers' responses to historic moments and movements. Our reading is hyper-contemporary. How does literary art get politicized and otherwise activated in the moment?

Students will work independently on a multi-genre semester-long portfolio and share writing within the classroom community, as well as in a public-facing symposium, which we'll all plan, as a collective.



ENGL 376: ADVANCED COMPOSITION

Thursdays
5:40 pm - 8:20 pm

****ELE-X COURSE**

Prof. Tim Barnett
t-barnett1@neiu.edu

We know that reading and writing can change the world, but how does that happen? Why are some acts of literacy deeply important to the world, or to individuals, while others don't seem to matter? In English 376, we will address questions like these as we explore literacy narratives: stories that document our reading, writing, and language use. We will read famous literacy narratives, from authors such as Frederick Douglass and Richard Wright, and lesser known pieces from Megan Foss and Richard Russo. Jay-Z and others have also explored their relationships to language in important pieces that will help us think about literacy beyond academic reading and writing.

Throughout the class, you will analyze the stories of others and write your own literacy narratives to help you better understand your relationships with literacy, which are always more complicated than we think. You will also upload at least one of your own narratives to the **Ohio State Digital Archive of Literacy Narratives (DALN)** as you utilize the DALN as a site of research and discovery.

**ENGL 385:
CREATIVE WRITING:
POETRY II**

**Monday/Wednesday
4:15 pm - 5:30 pm**

Prof. Larry O. Dean
l-dean@neiu.edu

This course focuses on methodology in the creation of poetry, and the study as well as discussion of its various writing processes through close readings of student and published poets' work, articles and essays on craft, and the workshopping of student poems. It is designed for both beginners as well as practicing poets—no prior experience is required.

As we begin, consider that the word “poet” comes from the Greek *poiētēs*, literally “maker,” meaning that a poem is not just an expression of an idea or an emotion, but a consciously as well as carefully made piece of art.

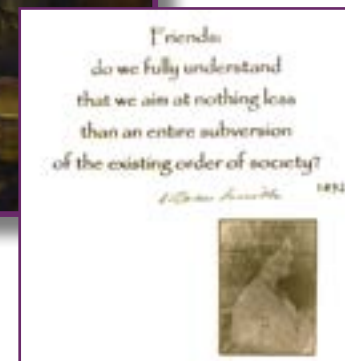


**ENGL 391/ENGL 491A:
ONE WOMAN WRITER:
ELIZABETH OAKES SMITH**

**Tuesdays
5:40 pm - 8:20 pm**

MAJOR AUTHOR COURSE

Prof. Tim Scherman
t-scherman@neiu.edu



Take this “Deep Dive” into a now lesser-known but major author of the 19th century to satisfy your “Major Author” requirement for the major and gain key primary research experience that will stand out on any resume.

In the course we’ll read a wide variety of Oakes Smith’s work, which you’ll find in every major genre—poems, stories, essays, editorial, letters, novels and why not the scene in her play *Old New York* where Elizabeth Leisler poisons her own son on stage before later doing herself in with a dagger in Act V? (All these texts, from the recent Mercer Press series of her works, will be provided to you for no charge).

Imagine if Taylor Swift threw away the tremendously positive image of her celebrity to go all-in for one of the most volatile political causes of our time (your pick). When Oakes Smith began to lecture on woman’s rights, that’s exactly what she did, paving the way for careers like Swift’s. Come learn about that, and most important, come join the community of scholars still bringing this woman’s life back to our cultural conversation!

ENGL 414:
SEMINAR IN READING FILM

Mondays
5:40 pm - 8:20 pm

FIRST HALF OF TERM: 1/26/26 - 3/9/26

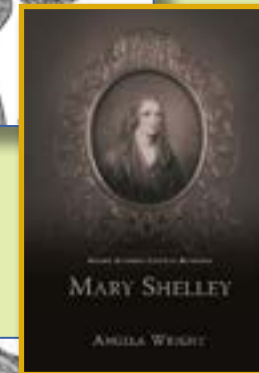
Prof. Bradley Greenburg
b-greenburg@neiu.edu



In this class we'll focus on films that stage what film theory calls "The Gaze." Each of these films, beginning with Hitchcock's *Rear Window* and *Vertigo*, feature the practice and consequences of watching, looking, surveilling, desiring. At the beginning of the class we'll also read articles that will give us a vocabulary that will help make sense of the ideas these films explore. From Hitchcock, we'll move on to Antonioni's *Blow-Up*, De Palma's *Blow Out*, Coppola's *The Conversation*, Pakula's *Klute*, and, finally, recent films like Soderbergh's *Kimi*.



William Wordsworth



Samuel Coleridge

ENGL 426:
SEMINAR IN ROMANTIC LITERATURE

Mondays
5:40 pm - 8:20 pm

SECOND HALF OF TERM:
3/23/26 - 5/11/26

Prof. Ryan Poll
r-poll@neiu.edu

Romanticism, Capitalism, and Ecology

This seminar explores how British Romantic literature (1750-1840) develops in concert with the rapid expansion of industrial capitalism and an emerging ecological consciousness. As we will study, Romantic writers—including William and Dorothy Wordsworth, John Keats, Mary and Percy Shelly, and Samuel Coleridge—developed their voices in the midst of profound, revolutionary changes, including the intensified enclosure of common lands, new regimes of colonial extraction, rapid industrialization, and new forms of exploitation.

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