

ENGLISH

CATALOG OF SELECTED COURSES

SUMMER/FALL 2026

NEIU



SUMMER 2026

ENGL 205: LITERATURES AND LITERACIES

FIRST HALF OF TERM

5/27/26 - 6/29/26

HYBRID SCHEDULE

Monday/Wednesday

6:00 pm - 9:25 pm

Prof. Tim Barnett

t-barnett1@neu.edu

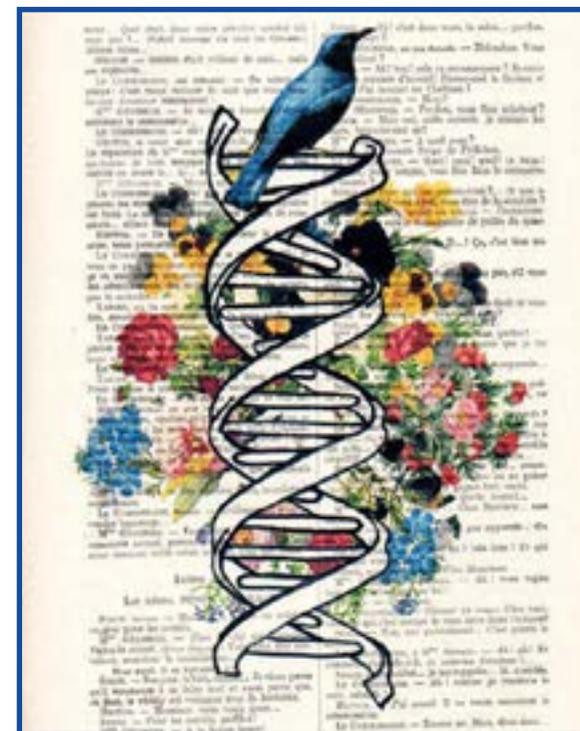


TABLE OF CONTENTS

SUMMER 2026

ENGL 205	Literatures and Literacies	page 3
ENGL 307	Medieval Studies: Arthurian Legend	page 4
ENGL 396/ ENGL 478	Screenwriting	page 5
ENGL 397	Summer Creative Writing Institute	page 6
ENGL 435	Writing Assessment: Theory and Practice	page 7

This general education course is an introduction to the study of language arts and will include an emphasis on active reading, critical thinking, and thoughtful writing. This course, designed especially for future language arts teachers, will consider multiple perspectives on topics related to literature and literacy, including some contemporary and historical controversies (for example, book banning, education as a tool for social change, and more).



**ENGL 307:
MEDIEVAL STUDIES:
ARTHURIAN LEGEND**

SECOND HALF OF TERM (7/7/26 - 8/13/26)
Tuesday/Thursday
4:00 pm - 7:25 pm

Prof. Kristen Over
k-over@neu.edu

Few literary traditions compete in vitality and longevity with that of King Arthur, a figure that has captivated competing national imaginations since the sixth century. More than just entertainment, tales of King Arthur's rise and fall flourished in times of sociopolitical crises, and shifts in Arthurian genre trace colonization and civil war across centuries of British history. In our brief summer term we'll meet the British-Latin warrior championed by Geoffrey of Monmouth and the Welsh, the weakened, marginalized, and cuckolded King Arthur of Chrétien de Troyes' French romance Lancelot, and the gloriously doomed centerpiece of Sir Thomas Malory's English romance Le Morte Darthur.

***This course is approved for graduate credit.*

**ENGL 396/478:
SCREENWRITING**

SECOND HALF OF TERM
7/6/26 - 8/11/26

Monday/Wednesday
4:00 pm - 7:25 pm

Prof. Brad Greenburg
b-greenburg@neu.edu



Writing a screenplay, or even a script for a short film, can be daunting. What are the rules? How does that software work? How do I write visually? All these questions and more answered in ENG 396 & ENG 478, a "stacked" screenwriting workshop in which we'll conceive, write, and workshop two short scripts.

For anyone who loves movies, as well as those who want to work on the visual elements of their writing.



SUMMER 2026

ENGL 397: SUMMER CREATIVE WRITING INSTITUTE

10-DAY INTENSIVE
7/6/26 - 7/10/26 and 7/13/26 - 7/17/26

Monday/Tuesday/Wednesday/
Thursday/Friday
9:30 am - 3:00 pm

Prof. Larry Dean
l-dean@neiu.edu



This is a **10-day, summer-only** intensive course that runs in the second half of Summer term, in early July. Students focus on poetry, prose, or mixed genre, writing from prompts given in-class as well as online, meet and work with published authors who bring their own expertise and experience to eight of the ten days.

Emphasis is on a streamlined workshop experience and an atmosphere of constructive critique leading to the production of a significant portfolio of writing.

This course can also be taken for Graduate credit.

SUMMER 2026

ENGL 435: WRITING ASSESSMENT: THEORY & PRACTICE

FIRST HALF OF TERM
5/26/26 - 6/29/26

Tuesday/Thursday
6:00 pm - 9:25 pm

Prof. Marcia Buell
m-buell@neiu.edu



When we think about Writing Assessment, we tend to think about standardized or high-stake tests, like the SAT or ACTs. While these might be a factor, there is much more to writing assessment and feedback than the narrow test-based definition allows. ENGL 435 begins with the question of what is good writing, and explores how answers to this question varies, and how this affects how we respond to student writing.

We will examine and practice approaches to responding to writing and giving feedback that allow us to address the multifaceted aspects of writing. One such way of gaining experience with multi-faceted aspects of writing will be direct experience in evaluating and discussing essays used for first year placement decisions at NEIU.

While 435 is primarily pitched toward those interested in high school or college teaching, the course will accommodate student interests in business and in creative writing.

TABLE OF CONTENTS

ENGL 203	The World of Fiction	page 12
ENGL 205	Literatures & Literacies	page 12
ENGL 210	WIP: Methods for English Majors	page 13
ENGL 219	American Lit: 1865 to the Present	page 14
ENGL 222	English Lit: C. 1750 to the Present	page 15
ENGL 235	Introduction to Creative Writing I	page 16
ENGL 302	Literatures & Theories of Love	page 17
ENGL 313/ ENGL 466	American Literary Renaissance: 1830 - 1860 (Revisited)	page 18
ENGL 317	Modern American Drama	page 19
ENGL 330	Shakespeare: Comedies, Romances, and Poetry	page 20

ENGL 345	Practical Criticism	page 21
ENGL 348	Prose & Poetry of the Victorian Age	page 22
ENGL 360	Detective Fiction	page 23
ENGL 363/ ENGL 463	Interdisciplinary Studies for Creative Writers	page 20
ENGL 374A/ ENGL 474A	Hybrid-Form Writing	page 24
ENGL 374B	Creative Writing: Flash Forms	page 24
ENGL 386	Creative Writing: Fiction I	page 25
ENGL 410	Literary Methods & Practice	page 26
ENGL 428	The English Novel	page 27

Monday/Wednesday Courses						Term/ Campus
1	ENGL 374B	Creative Writing: Flash Forms	LE	MW 10:00 - 11:15 am	Full	MC
2	ENGL 219	American Lit: 1865 to the Present	LE	MW 11:30 am - 12:45 pm	Full	MC
3	ENGL 235-3	Intro to Creative Writing	LE	MW 12:55 - 2:10 pm	Full	MC
	ENGL 345	Practical Criticism	LE	MW 12:55 - 2:10 pm	Full	MC
4	ENGL 317	Modern American Drama	LE	MW 2:20 - 3:35 pm	Full	MC
5	ENGL 348	Prose & Poetry of the Victorian Age	LE	MW 4:15 - 5:30 pm	Full	MC
6	ENGL 302	Literatures & Theories of Love	LE	MW 5:40 - 6:55 pm	Full	MC
Tuesday/Thursday Courses						
1	ENGL 205	Literatures/Literacies	LE	TTh 10:50 am - 12:05 pm	Full	MC
	ENGL 222	English Lit: C. 1750 to the Present	HY	TTh 10:50 am - 12:05 pm	Full	MC
2	ENGL 235-2	Intro to Creative Writing	LE	TTh 12:15 - 1:30 pm	Full	MC
	ENGL 386	Creative Writing: Fiction I	LE	TTh 12:15 - 1:30 pm	Full	MC
3	ENGL 210	WIP: Methods for English Majors	LE	TTh 1:40 - 2:55 pm	Full	MC
	ENGL 360	Detective Fiction	HY	TTh 1:40 - 2:55 pm	Full	MC
4	ENGL 330	Shakespeare: Comedies & Romances	LE	TTh 4:15 - 5:30 pm	Full	MC

Online Courses						Term/ Campus
ENGL 203	The World of Fiction	OL	Online	Full	OL	
Evening Courses						
ENGL 410	Literary Methods & Practice	LE	M 5:40 - 8:20 pm	Full	MC	
ENGL 313/ ENGL 466	American Lit. Renaissance 1830-1860	LE	T 5:00 - 9:00 pm	1st Half Term	MC	
ENGL 374A/ 474A	Hybrid-Form Writing	LE	T 5:00 - 9:00 pm	2nd Half Term	MC	
ENGL 428	The English Novel	HY	W 5:40 - 8:20 pm	Full	MC	
ENGL 363/ ENGL 463	Interdisciplinary Studies for Creative Writers	LE	Th 5:40 - 8:20 pm	Full	MC	



**ENGL 203:
THE WORLD OF FICTION
ONLINE**

GEN ED COURSE*

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

This course introduces students to the literary study of fiction. It focuses on developing the techniques of analyzing, interpreting and appreciating literature while offering students an overview of major aesthetic, cultural and historical concerns in fiction.

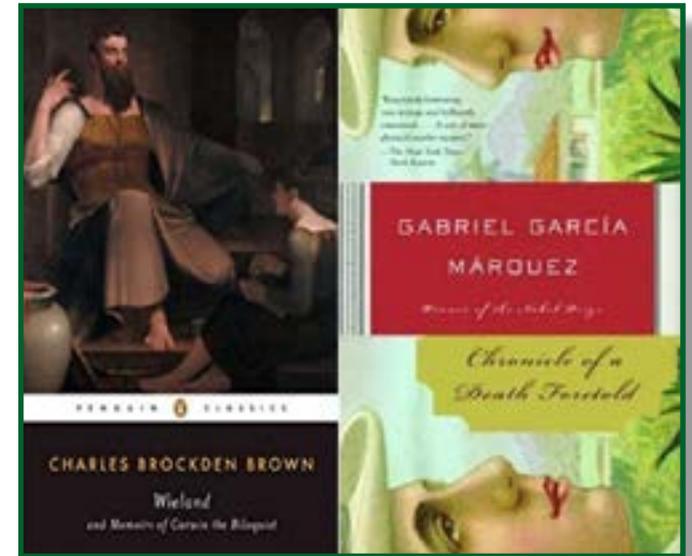
In this particular section of the course, we will focus on women writers who use fiction to engage questions concerning colonization, race, nation, gender, class, globalization, identity and community. Course readings, assignments and class discussions will incrementally develop students' skills in close reading, interpretation, critical thinking and use of literary evidence in writing.

**ENGL 210:
WIP: METHODS FOR
ENGLISH MAJORS**

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

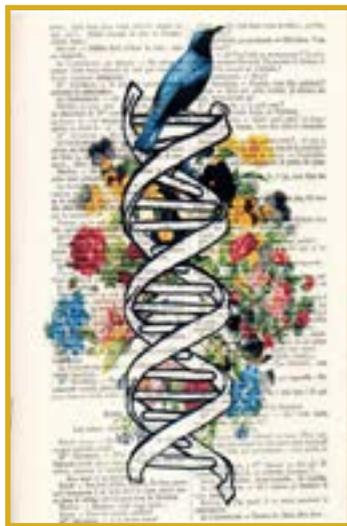
**REQUIRED COURSE FOR
MAJORS**

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



ENGL 210 is the sophomore-level introduction to the major and our **Writing Intensive Program (WIP)** course. Its main objectives are to teach students how to read, write, and share thoughts on literature and culture according to the standards of the discipline of literary and cultural studies.

This section of the course is taught under the special topic of **metafiction**. In it, students will begin to develop the intellectual practices of English studies, along with equally important skills in thesis-driven and evidence-based writing and research in literary studies. In addition, all of the literature we read will center on what literature does, how it does it, and what its benefits/limitations are to other realms of life and culture. Among others, we will read from Gothic authors Charles Brockden Brown and Henry James, and Caribbean authors Gabriel García Márquez and Edwidge Danticat.



**ENGL 205:
LITERATURES AND LITERACIES**

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

GEN ED COURSE*

Prof. Tim Barnett
t-barnett1@neiu.edu

This general education course is an introduction to the study of language arts and will include an emphasis on active reading, critical thinking, and thoughtful writing. This course, designed especially for future language arts teachers, will consider multiple perspectives on topics related to literature and literacy, including some contemporary and historical controversies (for example, book banning, education as a tool for social change, and more).



**ENGL 219:
AMERICAN LITERATURE:
1865 TO THE PRESENT**

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

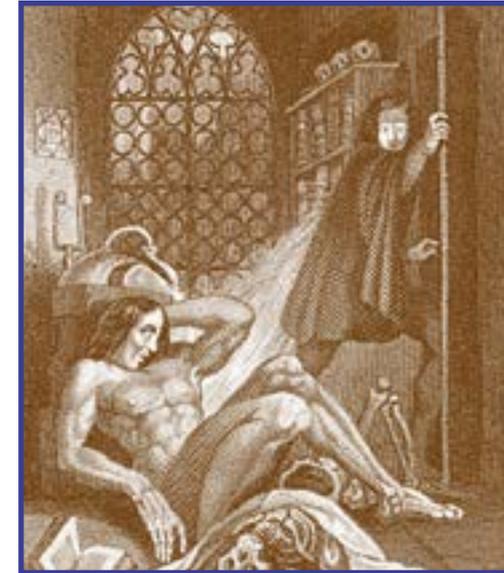
SURVEY COURSE (3 REQUIRED)

**Prof. Tim Scherman
t-scherman@neu.edu**



How has the US defined itself from the end of the Civil War to the present? How have writers and thinkers from that time onwards used the written word to envision, critique, and create ideas about America? And as more and more previously minoritized voices gained access to the institutions of print and publication, how did they create their own literary and cultural traditions, within and across marginalized communities?

In this class, we will study the writing of poets, essayists and fiction writers who have shaped American literature from 1865 to the present.



**ENGL 222:
ENGLISH LITERATURE: C. 1750 TO THE PRESENT**

**Tuesday/Thursday
10:50 am - 12:05 pm
HYBRID SCHEDULE**

SURVEY COURSE (3 REQUIRED)

**Prof. Julie Kim
j-kim6@neu.edu**

We'll start the semester by studying 5 major poets and an iconic novel of the British Romantic period, providing a "survey" and an "introduction" to this short but influential period of literature. Then we'll progress to the Victorian Period and investigate its social, political, and scientific issues ("The Woman Question," "Evolution," etc.) and consider them in relation to Tennyson's and Morris's reboots of Arthurian legends, before focusing on the drama of Wilde and Shaw of the tremendously productive *fin de siècle* period. Our third section will lead us to examine upheavals brought about by two world wars and imperialism in the turbulent 20th century with movements like Modernism and Theatre of the Absurd. Then we'll end the semester with glimpses of an increasingly multicultural (pre-Brexit) Britain at the turn to the 21st century with Kureishi and (Zadie) Smith.

In addition to short stories, essays and poems traditionally anthologized, longer works we will read in this class include Mary Shelley's *Frankenstein*, George Bernard Shaw's *Mrs. Warren's Profession*, Virginia Woolf's *Mrs. Dalloway*, and Samuel Beckett's *Waiting for Godot*.

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



ENGL 235:
INTRODUCTION TO CREATIVE WRITING

Section 2 Tuesday/Thursday 12:15 pm - 1:30 pm	Section 3 Monday/Wednesday 12:55 pm - 2:10 pm
REQUIREMENT FOR CW MINOR	REQUIREMENT FOR CW MINOR
Prof. Olivia Cronk o-cronk@neiu.edu	Prof. Larry O. Dean l-dean@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.

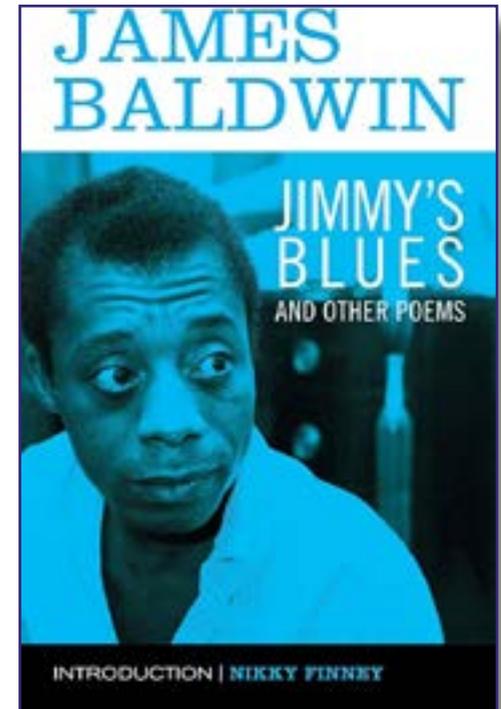
This course focuses on practice in the craft of nonfiction, fiction, poetry, and the study as well as discussion of the writing process through close readings of student and published writers’ work, and the workshopping of student pieces. It is designed for both beginners as well as practicing writers—no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

ENGL 302:
LITERATURE AND THEORIES OF LOVE

Monday/Wednesday
5:40 pm - 6:55 pm

Prof. Ryan Poll
r-poll@neiu.edu

What does it mean to love? As philosopher John Armstrong writes, “This is to raise one of the deepest, and most puzzling, questions we can put to ourselves.” This course explores diverse narratives and theories of love, especially emerging from marginalized thinkers such as bell hooks, James Baldwin, and Audre Lorde. As the course explores, love not only underwrites conceptions of the self, but more broadly, enables and generates new forms of community, ethics, and politics.



**ENGL 313/466:
AMERICAN LITERARY
RENAISSANCE: 1830-1860 (REVISITED)**

Tuesdays
5:00 pm - 9:00 pm

FIRST HALF OF TERM

Prof. Tim Scherman
t-scherman@neu.edu



This course has traditionally been taught as a study of uniquely “American” literary achievements in the decades preceding the Civil War. Taking advantage of this broad rubric, our course this fall will focus particularly on American writers’ attempts to focus on labor in this period—particularly manual labor—in their works. Given the largely privileged lives of those consuming the literature we consider canonical, in what form or guise does labor find its way into, or find itself exiled from, the work of noted writers of this period?

Among our readings will be:

- Henry David Thoreau: *Walden*
- Herman Melville: “The Tartarus of Maids” and passages from *White Jacket*, *Moby Dick*
- Elizabeth Oakes Smith: *The Newsboy*
- Louisa May Alcott: *Work: A Story of Experience*
- Nathaniel Hawthorne: *The Blithedale Romance*

This course will meet once a week (4 hours) for the First Half of the term



**ENGL 317:
MODERN
AMERICAN DRAMA**

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

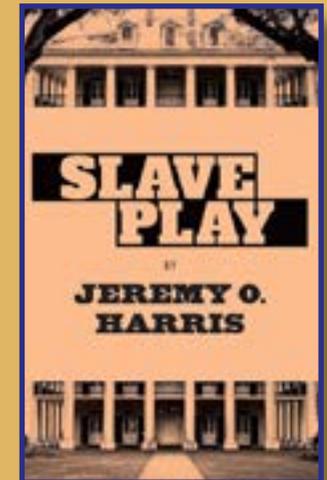
Prof. Ryan Poll
r-poll@neu.edu



This course centers on modern US drama through three entangled paradigms: class, race, and gender. Together, we will explore how US drama stages the classed, raced, and gendered themes of labor, migration, citizenship, organizing, belonging, and community.

Plays:

- Susan Glaspell, *Trifles*
- Lorraine Hansberry, *A Raisin in the Sun*
- Jeremy O. Harris, *Slave Play*
- Josefina López, *Real Women Have Curves*
- Martyna Majok, *Sanctuary City*
- Dominique Morisseau, *Pipeline*
- Lynn Nottage, *Sweat*
- Eugene O’Neil, *The Hairy Ape*



**ENGL 330:
SHAKESPEARE:
COMEDIES, ROMANCES,
POETRY**

**Tuesday/Thursday
4:15 pm - 5:30 pm**

MAJOR AUTHOR COURSE

**Prof. Bradley Greenburg
b-greenburg@neiu.edu**



In Shakespeare’s comedies and romances, desire (often female) tries the limits of authority (always patriarchal). These are the plays where the full range of social & cultural conflicts are on display, the patriarchy put under scrutiny. Where plucky heroines save fickle, irresponsible men. Where desire, gender, and the perils of marriage are explored most deeply.



“los hablantes”
Veronica Gerber Bicecci

**NEW! ENGL 363/463:
INTERDISCIPLINARY STUDIES
FOR CREATIVE WRITERS**

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

**Prof. Amanda Goldblatt
a-goldblatt@neiu.edu**

What is the relationship between the creative process and what emerges from it? How might a writer alter their practice and, in turn, discover new artistic possibilities? What happens when those alterations are methods borrowed from other fields? This pan-genre generative writing workshop will adopt strategies for research, documentation, composition, and presentation from a variety of non-literary disciplines, working toward a new vocabulary of experimentation in the composition of creative texts. Disciplines examined via readings, case studies, and class visits will include those within architecture, social science, natural science, and the arts.

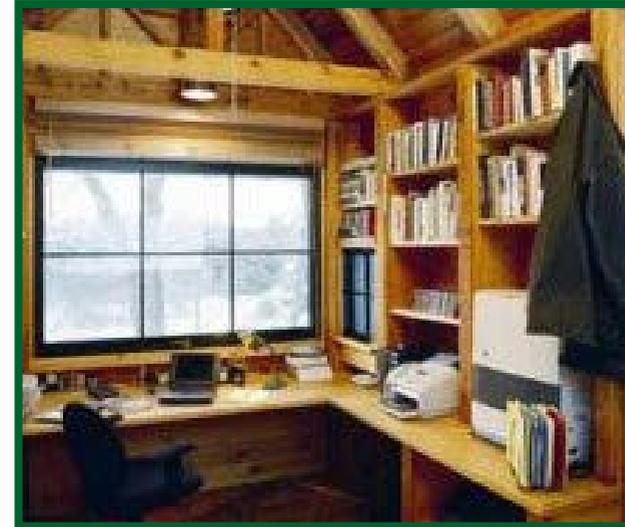
**ENGL 345:
PRACTICAL CRITICISM**

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

REQUIRED COURSE FOR MAJORS*

**Prof. Tim Scherman
t-scherman@neiu.edu**

Michael Pollan’s writing shed, from
A Place of My Own



In a single term, this course will make you a more sophisticated and insightful reader and writer. That’s a big promise, but it happens!

Very practically, ENGL 345 provides students who have taken ENGL 210, our introduction to the major, a more in-depth survey of the way different

approaches to literature and culture provide significantly different meanings for texts, for different purposes and different audiences.

After a course in Practical Criticism, what you read will simply mean more to you. In future courses, your problem will not be “figuring out what to say” for a paper or project, but rather how you decide to approach the matter, and to what end. New options, new angles, new approaches will become part of your thinking material—with new tools in your writing shed.

***Note ENGL 345 is required for all majors, and it’s a 4 credit course, enabling you to round out your required number of credit hours at the 300 level to exactly 40!**

**ENGL 348:
PROSE & POETRY OF THE VICTORIAN AGE:
LABOR, GENDER AND THE MAKING OF
THE MODERN WORLD**

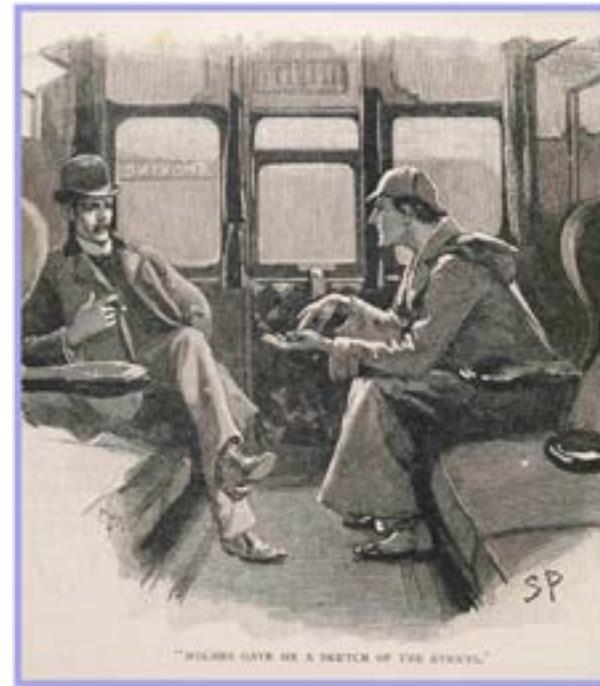
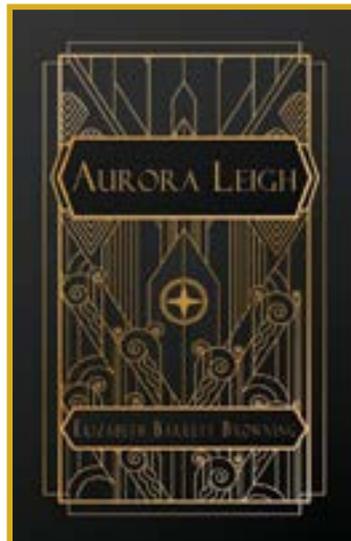
**Monday/Wednesday
4:15 pm - 5:30 pm**

**Prof. Ryan Poll
r-poll@neiu.edu**

This course centers on three Victorian texts authored by women: *Jane Eyre*, *North and South*, and *Aurora Leigh*. We will read each work slowly and carefully, spending roughly five weeks on each, and use these texts to explore the following intertwined questions: How do Victorian women writers imagine work—waged work, domestic work, care work, artistic work? How does labor intersect with gender, class, empire, and race? And how do Victorian prose and poetry dramatize the ideas, feelings, images, and narratives that shape emerging forms of working-class feminism?

Texts:

Charlotte Brontë's *Jane Eyre*
Elizabeth Gaskell's *North and South*
Elizabeth Barrett Browning's *Aurora Leigh*



**ENGL 360:
DETECTIVE FICTION**

**Tuesday/Thursday
1:40 pm - 2:55 pm
HYBRID SCHEDULE**

**Prof. Julie Kim
j-kim6@neiu.edu**

Is there a distinct difference between murder mysteries, crime stories, and detective fiction? What is the relationship between these “popular” genres and the literary “canon”? Do American “hard-boiled” and British “cosy” (“cozy”) styles reflect differing national ethos? How has detective fiction—initially a socially conservative genre—become a successful vehicle for progressive 21st century filmmakers’ attempts to appeal to broad audiences?

During this semester, we will follow the intriguing history of Detective Fiction from its emergence with the likes of Edgar Allan Poe and Arthur Conan Doyle, through the reign of “Queen of Crime” Agatha Christie, to Hard-boiled fiction of Dashiell Hammett and Raymond Chandler, and to reboots of the hard-boiled genre by ethnic minority (Walter Mosley) and female writers (Sue Grafton and/or Sara Paretsky) in the 1980s, 90s and beyond. In addition to short stories and novels, we will also be studying TV series and movies, offering both classic and contemporary takes on the detective story.

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

**ENGL 374A/474A:
HYBRID-FORM
WRITING**

**Tuesdays
5:00 pm - 9:00 pm**

SECOND HALF OF TERM

Prof. Olivia Cronk
o-cronk@neiu.edu

Are you committed to being a writer, whatever form it takes? Do you love to play with language? Are you interested in combining nonfiction and fiction, fiction and poetry, poetry and critical writing, critical writing and creative writing, text and image, or something yet to be invented?

We'll examine examples of Hybrid-form Writing (like a Lit class) AND produce our own works of Hybrid-form Writing (like a Creative Writing Class); even the course is a hybrid! We will experiment with different forms, conceive of projects, and consider how form affects content/why certain forms might be culturally or personally privileged.



Flash forms are often studied (if at all) as a footnote within a contemporary literature or creative writing course, the literary version of the short story's cute younger cousin. However, while flash forms - stories and essays composed of less than 1000 words - have become increasingly popular over that past two decades, they have been around for centuries.

In this course, students will investigate the form's origins and the cultural contexts and developments that gave rise to its current prevalence. Students will study and practice specific craft elements while also exploring the plasticity of the form. They will read and write stand-alone pieces and investigate the possibilities and varieties of flash.

**ENGL 374B:
CREATIVE WRITING:
FLASH FORMS**

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

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

**ENGL 386:
CREATIVE WRITING:
FICTION I**

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

Prof. Amanda Goldblatt
l-dean@neiu.edu

The ideas of time and time-keeping are applicable to narrative's every dimension. As writers (and people), we need time, structure time, make time, lose it. Texts have their own internal sense(s) of time, can relate to the present and past and future all at once. Readers exchange their own time to experience art, to immerse themselves in the timeline of a piece of fiction. I am interested in how narrative demands duration for its consumption; even the most brutal version of skimming a text will take longer than glancing at a painting.

For this semester, we will be exploring the nature of time both in the craft of fiction and the process of making it. The first portion of the semester will be dedicated to speed, and the second, (as the weather cools), slowness. Please note that this is not a classic fiction workshop class. Rather, this is a community in which writers will have an opportunity to generate and share fiction work, using a modified version of Liz Lerman's Critical Response Method for the latter.

Alongside this composition, we will read stories that seem to break the landspeed record, and stories that seem to move in real time, and stories that seem to stay still, from authors like Ling Ma, Fernando A. Flores, Henry Hoke, and more. We'll look at elements of writing like tense and structure, tension and release, voice and tone. We'll explore different tactics for generating ideas and embodying stories. This course is useful for both newer fiction writers and those who are looking to refine and further develop their craft.

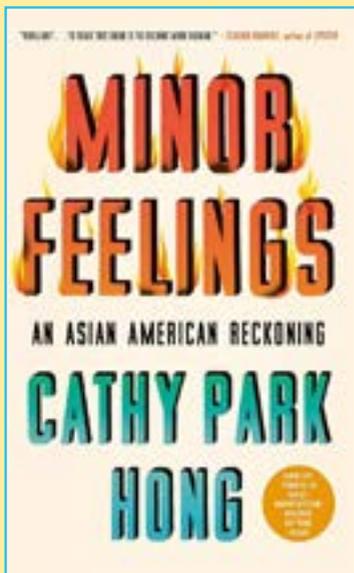


"Untitled" (Perfect Lovers), Felix Gonzalez-Torres 1987-1990 [Edition 1].

Installed in *The Shape of Time*. Kunsthistorisches Museum, Vienna, Austria. 5 Mar. - 8 Jul. 2018. Cur. Jasper Sharp.



Leanne Betasamosake Simpson



**ENGL 410:
LITERARY METHODS
& PRACTICE**

Mondays
5:40 pm - 8:20 pm

Prof. Kristen Over
k-over@neiu.edu

A foundation course that will build on existing skills and prepare for further graduate-level studies, with a goal of conceptualizing critical approaches as methods of literary analysis. Its aim is to provide advanced critical and scholarly tools for interpreting literature and will address criticism and critical method, close reading and analysis, and bibliographical and research technique. Required in the first year of study in the Literature Concentration.

This section will culminate in a conference designed and organized by the class, scheduled for the final two sessions of the semester.

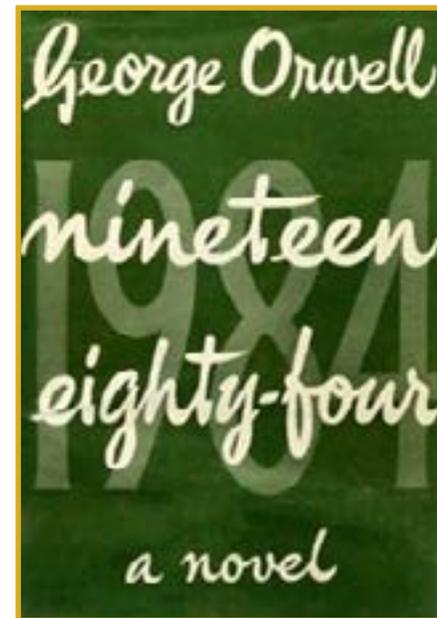
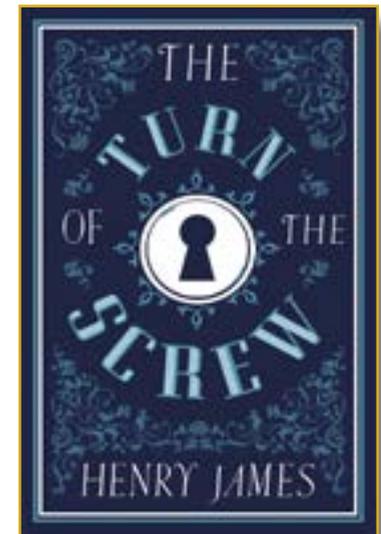
**ENGL 428:
THE ENGLISH
NOVEL**

Wednesdays
5:40 pm - 8:20 pm
HYBRID SCHEDULE

Prof. Julie Kim
j-kim6@neiu.edu

The study of “The English novel” in a single semester is quite a daunting task. The broad aim of this particular course is two-fold: 1) introduce you to a variety of English novels and examine the history of the novel tradition and investigate the ways (and the whys) of the evolution of the English novel; 2) enhance our understanding of and increase our appreciation of the English novel. Rather than attempt a too-broad study (which tends to get overwhelming), we will concentrate on 19th and 20th centuries.

We will study the literature in their various contexts, like learning about early novel traditions (such as the epistolary novel), and considering major cultural shifts (controversy over women writers entering the literary field) and historical events (WWI and Mrs. Dalloway, for example).



In addition, we will enter critical debates by reading contemporary criticism / scholarship on these works. Each student will get a chance to work on presentation and instruction skills on a particular novel and critical / theoretical work of choice.

Please understand that the reading list is designed to include shorter novellas when possible (like Henry James’s *Turn of the Screw* and Joseph Conrad’s *Secret Sharer*) and “fun” interludes (like Aldous Huxley’s *Brave New World* and/or George Orwell’s *1984*). Still though, this IS a course on “The English Novel,” so it is important that you are prepared to read “novel”-length texts for this class.

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

Accelerated English MA/BA

Declaring the Accelerated Concentration

NEIU offers undergraduate students a direct pathway into advanced study

Save time and money

- Count up to 12 credit hours (4 courses) toward both the BA and MA degrees. This means you pay for up to 12 credits of Graduate studies at Undergraduate rates and complete your degree sooner.

Eligibility Requirements

- NEIU GPA: cumulative 3.0 or higher
- English** GPA: cumulative 3.5 or higher in skills-based required courses (210, surveys, maj author, 345).
- At least 12 credit hours completed **at NEIU**
- At least 60 credit hours completed overall
- Eligible to take 400-level courses after 72 credit hours

Step 1	<p>Verify your eligibility with your Major Advisor and the MA Coordinator: Understand your plan of study to complete the BA and begin the MA, including ENGL 410: Literary Methods & Practice OR ENGL 433: Seminar in Composition Theory</p>
Step 2	<p>Declare the Accelerated BA/MA Concentration with the Major Declaration form.</p> <ul style="list-style-type: none"> Check off DECLARE First Major at the top of the form, check English, and add the Concentration code, UC36 - Literature or UC42 - Composition Sign Declaration form and email to Tim Scherman (t-scherman@neiu.edu) and Kristen Over (k-over@neiu.edu - UC36) OR Marcia Buell (m-buell@neiu.edu - UC42) OR Amanda Goldblatt (a-goldblatt@neiu.edu - Creative Writing) for their signatures; submit completed form to declare@neiu.edu and CC both advisors Take ENGL 410 or ENGL 433; completion of this course, along with your official application, constitutes your acceptance into the MA
Step 3	<p>Apply for NEIU graduation and for admission to the Graduate College.</p> <ul style="list-style-type: none"> NEIU graduation: https://catalog.neiu.edu/graduation-requirements/apply-ing-graduation Apply to the Graduate College: https://catalog.neiu.edu/admissions/graduate-students

Questions?

Contact BA Advisor Tim Scherman (t-scherman@neiu.edu), MA Lit. Coordinator Kristen Over (k-over@neiu.edu), MA Comp. Coordinator Marcia Buell (m-buell@neiu.edu), or Creative Writing Advisor Amanda Goldblatt (a-goldblatt@neiu.edu)

M.A. English, Literature or Composition Concentration

Northeastern's **M.A. in English** offers three concentrations of advanced courses that develop skills in critical thinking, writing, and research, encourage intellectual curiosity and creativity, and provide training for careers and professional advancement in related fields such as teaching, editorial work, journalism, publishing, writing, and research.

Students pursuing the M.A. in English choose a degree concentration and can complete their electives with a combination of courses from all three concentrations: **Literature**, **Composition**, and **Creative Writing** (*CW requirements on next page*). This promotes interdisciplinary methods and familiarity with interrelated fields of study within English.

APPLICATION REQUIREMENTS: Literature/Composition

- Applications must indicate a degree concentration: **Literature or Composition**.
- Submit a personal *Statement of Goals and Objectives* specifying your reasons for pursuing graduate-level studies in Literature or Composition, and identifying strengths and skills contributing to your success.
- Submit a representative sample of academic or professional writing that demonstrates critical thinking and/or research strengths, indicating the ability to do well in advanced study. The sample should not exceed 15 pages in length.
- Literature Concentration:** Must have a B.A. in English (or a minimum of undergrad work in literature and composition), including reasonable coverage of British and American Literature and at least one course in Literary Criticism.
- Composition Concentration:** Must have a B.A. in English, English Education, or a related field subject to the approval of the Graduate Committee in Composition.

Applications are due July 1 (Fall), Nov. 1 (Spring), and April 1 (Summer)

DEGREE REQUIREMENTS



All graduate credits must be at the 400 level, except for a maximum of two 300-level courses approved for graduate degree credits in English, for **33 credit hours** overall. Students in Literature and Composition may opt to complete a Thesis Project with a public presentation. The Thesis takes the place of two 400-level elective courses, for a minimum of 2 semesters and 6 credit hours.

Students not opting for a final thesis project must present their work in a public forum, as in the **ENGL 410 Course Conference**.

M.A. English, Creative Writing Concentration

Since Fall 2025, the NEIU English MA program includes a third concentration option. The **CREATIVE WRITING** concentration is open-genre and designed to support students in further development of their practice, preparing them for a multiplicity of artistic, academic, and professional futures.

This concentration works in much the same way as **COMPOSITION** and **LITERATURE**, in that it allows students to take courses across all three concentrations. We will offer an accelerated version of the program starting **Fall 2026**.

APPLICATION REQUIREMENTS

- BA in English or Creative Writing **OR** a BA in a related field, with a Minor/focus in Creative Writing **OR** a minimum of 18 hours of undergraduate work in Creative Writing.
- Submission of a representative sample of Creative Writing work in at least 2 genres, 12 pages in length.
- Submission of a *Statement of Goals and Objectives*

Applications are due July 1 (Fall), Nov. 1 (Spring), and April 1 (Summer)

THE PROGRAM

- 1 English Core Requirement course: ENGL 410: Literary Methods and Practice **OR** ENGL 433: Seminar in Composition Theory;
- 12 hours of Creative Writing Concentration Electives;
- 12 hours of Free Electives (1/2 of which should be in English Literature or Composition);
- 6 hours of Thesis work across two semesters toward a creative writing-focused manuscript, rooted in inquiry, and;
- A public presentation of Thesis work.

QUESTIONS???

Please email Creative Writing Graduate Advisor
Amanda Goldblatt at a-goldblatt@neiu.edu



M.A. English, All Concentrations

CORE REQUIREMENTS & COURSE LISTINGS (Note: offerings vary semester to semester)

Literature Concentration

410 Literary Methods and Practice - Required Course	3 Hours
Eight graduate-level electives selected in consultation with advisor	24 Hours
Thesis Work	6 Hours

Composition Concentration

433 Seminar in Composition Theory - Required Course	3 Hours
435 Writing Assessment: Theory and Practice - Required Course	3 Hours
Core Electives	18 Hours
Free Electives (from LING, TESOL, Literacy Ed, or CMT)	9 Hours

To view full course listings and electives for all three M.A. English Concentrations, **SCAN QR CODE** to visit the **Master of Arts in English, Requirements page**



Creative Writing Concentration

410 Literary Methods and Practice, OR	
433 Seminar in Composition Theory	3 Hours
Core Electives	12 Hours
Free Electives (6 CH from Literature or Composition Concentration)	12 Hours
Thesis Work	6 Hours

NEIU ENGLISH DEPT.