

ENGLISH

CATALOG OF SELECTED COURSES

SPRING 2027

NEIU



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Monday/Wednesday Courses Term/ Campus

1	ENGL 340A/404	Elements of Style	LE	MW 10:00 - 11:15 am	Full	MC
2	ENGL 201	The World of Poetry	LE	MW 11:30 - 12:45 pm	Full	MC
	ENGL 202	The World of Drama	RL	MW 11:30 - 12:45 pm	Full	RL
	ENGL 205	Literatures & Literacies	LE	MW 11:30 - 12:45 pm	Full	MC
	ENGL 218	American Literature: Beginnings to 1865	LE	MW 11:30 - 12:45 pm	Full	MC
	ENGL 398B	Creative Non-Fiction II	LE	MW 11:30 - 12:45 pm	Full	MC
3	ENGL 235-1	Intro Creative Writing	LE	MW 12:55 - 2:10 pm	Full	MC
	ENGL 303	Contemporary LGBTQ+ Lit	LE	MW 12:55 - 2:10 pm	Full	MC
4	ENGL 203	The World of Fiction	LE	MW 2:20 - 3:35 pm	Full	MC
	ENGL 210	WIP: Methods for English Majors	LE	MW 2:20 - 3:35 pm	Full	MC
	ENGL 345	Practical Criticism	LE	MW 2:20 - 3:35 pm	Fall	MC
5	ENGL 379	Twentieth Century Fiction II	LE	MW 4:15 - 5:30 pm	Full	MC

Tuesday/Thursday Courses

1	ENGL 343	Global Ecologies	LE	TTh 10:50 - 12:05 pm	Full	MC
2	ENGL 221	English Literature: Beginnings - C. 1750	LE	TTh 12:15 - 1:30 pm	Full	MC
	ENGL 311	Popular Culture Studies	LE	TTh 12:15 - 1:30 pm	Full	MC

Tuesday/Thursday Courses Term/ Campus

3	ENGL 235-2	Intro Creative Writing	LE	TTh 1:40 - 2:55 pm	Full	MC
	ENGL 349G**	Gloria Anzaldúa: Deep Dive	LE	TTh 1:40 - 2:55 pm	Full	MC

Evening Courses

	ENGL 487	Material Culture	LE	M 5:40 - 8:20 pm	Full	MC
	ENGL 436	Rhetorics of Composition	LE	T 5:40 - 8:20 pm	Full	MC
	ENGL 314	Chaucer and His Age	LE	W 5:40 - 8:20 pm	Full	MC
	ENGL 469	Seminar in Southern Literature	LE	W 5:40 - 8:20 pm	Full	MC
	ENGL 402	Ecological Crises	LE	Th 5:00 - 9:20 pm	2nd Half Term	MC
	ENGL 4797A	Latina/o/x Literature	LE	Th 5:00 - 9:20 pm	1st Half Term	MC

1st Half Term dates: January 19, 2027 - March 13, 2027

2nd Half Term dates: March 22, 2027 - May 15, 2027

Spring Break dates: March 14, 2027 - March 21, 2027

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



ENGL 201: THE WORLD OF POETRY

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

GEN ED COURSE

Prof. Larry Dean
l-dean@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 202: THE WORLD OF DRAMA

REMOTE COURSE

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

GEN ED COURSE

Prof. Eric Shoemaker
e-shoemaker@neiu.edu

This course introduces students to the study and appreciation of world drama, focusing on dramatic conventions and analysis of diverse texts. This section will focus on both classics

and contemporary plays. We'll read the work of writers such as Tennessee Williams, Sarah Ruhl, Caryl Churchill, Jean-Paul Sartre, August Wilson, Euripides, and more. In addition to discussing and reading plays on the page, we'll explore opportunities to see some of these works in their natural habitat on the stage.

ENGL 203: THE WORLD OF FICTION: "FUNNY PAGES"

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

GEN ED COURSE

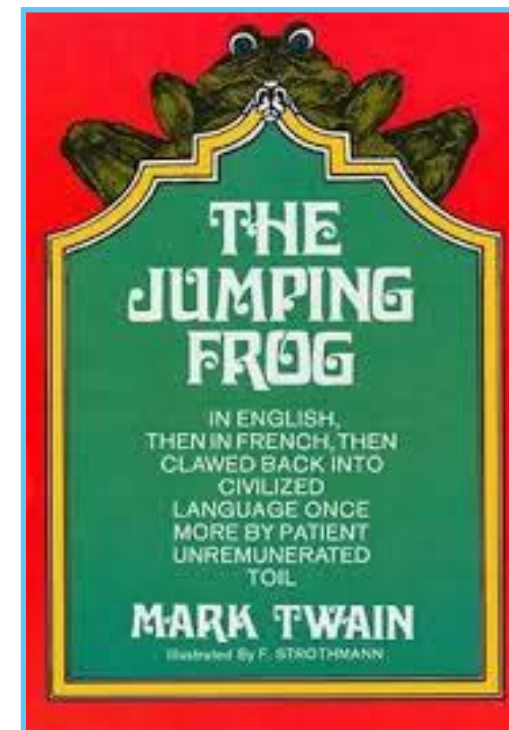
Prof. Larry Dean
l-dean@neiu.edu

What makes something funny? Essayist E. B. White mordantly opines, "Humor can be dissected, as a frog can, but the thing dies in the process."

In an article for Scientific American, biologist Giovanni Sabato acknowledges "scientists still struggle to explain exactly what makes people laugh. Indeed, the concept of humor is itself elusive. Although everyone understands intuitively what humor is, and dictionaries may define it simply as 'the quality of being amusing,' it is difficult to define in a way that encompasses all its aspects."

Novelist Stuart Evers propounds, "Comedy can—and its very best always does—give us a deeper, more rounded understanding of the world around us: the way [people] live, the culture around us," concluding, "This is something that the best fiction understands: that when people are together they are compelled to joke, to laugh, to smile. No matter how bleak, no matter how downtrodden, someone, somewhere will try to lighten the load. As [Mark] Twain had it: The human race has only one really effective weapon and that is laughter."

In this course, we will read and discuss selected comical novels and short stories, considering how they utilize key elements of the genre—theme, character, setting, plot, point of view—while inquiring for what ultimate purpose(s): as conspicuous or clandestine social commentary? To interrogate our own proclivities, imperfections, frailties, inadequacies, and/or shortcomings? Perhaps (thankfully) to provoke laughter and provide vital brain-breathers to counterbalance subsisting precariously in an alarmingly ridiculous epoch?



ENGL 205: LITERATURES & LITERACIES

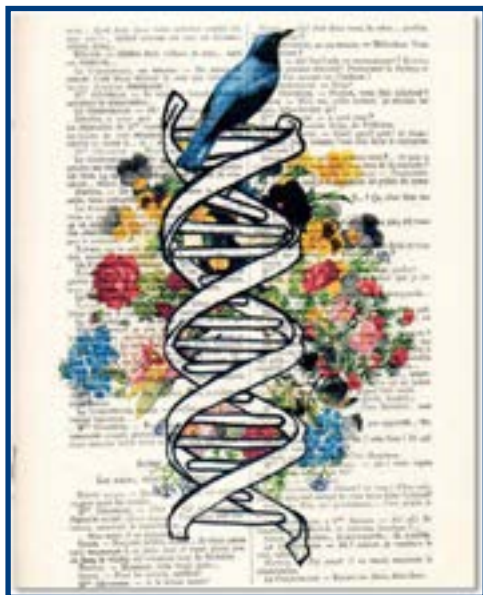
Monday/Wednesday
11:30 am - 12:45 pm

GEN ED COURSE*

Prof. Aaron Leiva
a-leiva1@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*



Designed for English majors, this writing-intensive course will explore the history of English as a discipline and the various components that make up English Studies: literary studies, creative writing, composition/rhetoric, theory, and more. As part of the class, students' will work on close reading skills and analytical writing as we explore what it means to be an English major in the 21st century.

ENGL 210: WIP: METHODS FOR ENGLISH MAJORS

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

***REQUIRED COURSE
FOR MAJORS**

Prof. Timothy Barnett
t-barnett1@neiu.edu



ENGL 218: AMERICAN LITERATURE: BEGINNINGS TO 1865

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

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. Kristen Over
k-over@neiu.edu



Why do contemporary American neo-Nazi's love Anglo-Saxons and Vikings so much, and what do they get wrong about our cultural ties to the Western medieval past? How does the African slave trade influence Jacobean drama? If you're curious about the use and misuse of cultural history, this course is for you. Starting with Anglo-Saxon, Anglo-Norman, and Crusade literature, this survey introduces many origins of Western culture, from "love at first sight" to biases against women and non-Christians and the earliest formations of homo europaeus, or the idea of European cultural superiority.

With an eye to Britain's place in global movements of people, religion, trade, and empires, this survey foregrounds the multicultural foundations of British literature and the cultural creation of collective identities like England and Christendom. We will historicize literary periods and genres, explore the negotiation of identity and difference, and trace the emergence of cultural ideas about nation, gender, and governance.

This survey overlaps significantly with the settlement of the "new" world, making it a powerful course in conjunction with ENGL 218. It also offers foundational context for single-author courses on Shakespeare, Chaucer, and Milton.

ENGL 235:
INTRODUCTION TO CREATIVE WRITING



Mariah Robinson, *Take Better Pictures*

In this course, we will pursue not only creative writing but creative thinking, exploring curiosity, what if's, intersections, connections, tangents, fixations, external data, and personal experience. We will practice putting language to this thinking, discovering new and true meanings, and having fun bending and bouncing language into new shapes and sounds—all in the pursuit of artistic expression, communication, and authentic engagement with readers.

Our work together will value play, rigor, community, and creative experiment. By writing and close-reading published and student work across genres—fiction, poetry, nonfiction, and hybrid—we will "enter the conversation" through cooperative and creative response. The semester will culminate in a portfolio of creative works. This course is designed for both brand new and practicing writers, and is the prerequisite for all of our creative writing courses.

Please note that the Creative Writing Minor, of which this course is a part, has a strict no-AI policy.

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. Amanda Goldblatt
a-goldblatt@neiu.edu

LGBTQ+ lives are brilliant, tragic, magical, mundane—and everywhere—and English 303 features their stories.

These stories are often marked by struggle, but that struggle can be difficult to pin down. Do lesbians need the same kinds of things as asexual people, for example? And where do the needs and goals of bisexual and trans people fit in? LGBTQ+ stories are also marked by multiple understandings of identity and difference and push all of us to ask what it means to be



“queer,” a term that has become key for academics, activists, and others in the last 50 years even as it remains controversial and difficult to define.

ENGL 303 will feature LGBTQ+ literature that focuses on the individuality and uniqueness of individuals, the importance and difficulty of understanding the LGBTQ+ community as united around common goals, and the ways race, class, gender, ability, sexuality, and more intersect to shape identity. Highlighted will be voices that challenge the depiction of LGBTQ+ literature (and life in general) as white and male, wealthy and muscled, as we work toward a deeper understanding of sexualities, pride, and politics for the 21st century.

ENGL 303: CONTEMPORARY LGBTQ+ LITERATURE

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

****ELE-X COURSE**

Prof. Tim Barnett
t-barnett1@neiu.edu

ENGL 311: INTRODUCTION TO POPULAR CULTURE STUDIES

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

ELE-DS COURSE**

Prof. Ryan Poll
r-poll@neiu.edu



This course introduces the major theoretical paradigms for reading popular culture as a site where meaning, pleasure, power, and resistance are produced and contested. We will move across media and markets, and between the mainstream and its margins: Hollywood spectacle and independent film, underground comix and DC Comics, hip hop and country music, protest movements and activist fiction, video games and gaming culture. Throughout, we will ask how popular forms shape identity, community, and desire, and how audiences take up, remake, and refuse what the culture industries sell them.

There is no required textbook for this class.



ENGL 314: CHAUCER AND HIS AGE

Wednesdays
5:40 pm - 8:20 pm

***MAJOR AUTHOR COURSE**

Prof. Kristen Over
k-over@neu.edu

Chaucer's double career as French-speaking courtier and English-language poet offers insight into a historical moment of turbulent political and cultural change. This course will focus on the late fourteenth-century cultural resurgence of English as a literary language. Chaucer's poetry gives us first-attested manuscript usages of more than 2,000 English words—including poop, cock, Priapus, erect, textual, superstitious, procreation, and femininity—and runs the gamut from the delightfully obscene (farts!) to the philosophical and the spiritual. We will engage directly and closely



with Chaucer's Middle English and his intense creative output,

working through poems, a dream vision, and as much of the Canterbury Tales as we can read.

If you love language and poetry, this course is for you. If you have taken or are taking ENGL 221, this course will add cultural-linguistic and historical depth to that survey. If you're planning on a teaching career, this course will prepare you to teach this popular AP author.

Coursework will include learning to read and pronounce Middle English and writing short critical essays on Chaucer's poetry.

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@neu.edu

Pregunta III- Richard Artschwager, 1983



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.

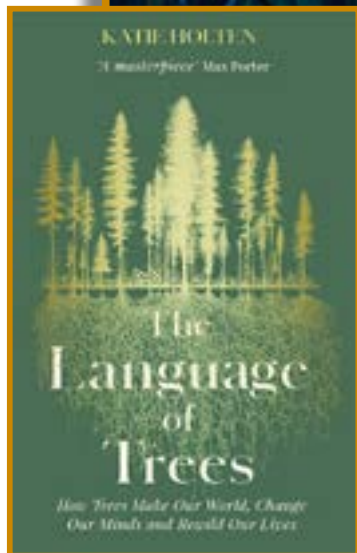
We'll write across genres, and across styles—experimenting and growing as writers and thinkers. This is a course for people who want to look at language in entirely new ways.

****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.**

**ENGL 343:
GLOBAL ECOLOGIES**

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

Prof. Ryan Poll
r-poll@neiu.edu



This course asks how literature, film, and philosophy can help us perceive and conceive the more-than-human world at a time of pronounced planetary crisis. Moving across cultures and forms, we will study how writers and artists imagine kinship with land, animals, plants, and weather, and how those imaginings challenge the extractive logics that position nature as a resource. Together, we will read and watch the animated films of Hayao Miyazaki; the theory of David Abram's *The Spell of the Sensuous*; the art of Katie Holten's edited collection *The Language of Trees*; and select essays from botanist and Citizen Potawatomi Nation writer Robin Wall Kimmerer. Together, these works will help us ask what it would mean to read, write, and live as members of an ecological community rather than as its owners.

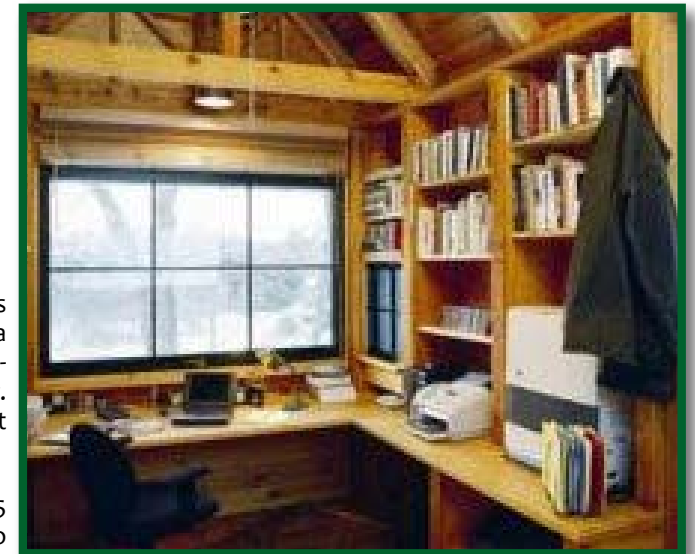
**ENGL 345:
PRACTICAL CRITICISM**

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

REQUIRED COURSE FOR MAJORS*

Prof. Tim Scherman
t-scherman@neiu.edu

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



In just 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 349G:
GLORIA ANZALDÚA:
DEEP DIVE**

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

**MAJOR AUTHOR/
ELE-DS COURSE

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

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. Extensive reading involving a representative array of the author’s work and a wide variety of critical essays 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. 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

**ENGL 379:
TWENTIETH CENTURY
FICTION II**

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

Prof. Brad Greenburg
b-greenburg@neiu.edu



This class will consider novels that represent the literary concerns animating the second half of the twentieth century. From the heart of the Cold War, across the American Civil Rights movement, to the counter-culture and Vietnam War era, the raucous '70s, decadent '80s, on to the brittle close of the century. We'll read and discuss novels that center race, indigeneity, American mythography, writing about writing, and other preoccupations at the end of a millennium. Texts may include Morrison, Silko, Nabokov, Delillo, Pynchon

**ENGL 398B:
CREATIVE NON-FICTION II**

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

Prof. Amanda Goldblatt
a-goldblatt@neiu.edu

This course will open up space for you to think about how we might put language to the messy complexity of human life. We will spend time considering what it means to be an embodied writer—that is to say, a writer with a body—through activities based in observation, interview, and field work. We will conduct research in our own experiences and beyond them: interpolating, extrapolating, investigating, and uncovering our pasts, presents, and futures.

These experiences will act as both creative prompt and creative material; the resulting renderings, translations, interpretations, and adaptations will ask us to consider both the possibilities and ethics of using real life as source material for art:

Gordon Matta Clark, process photo
for *Conical Intersect*



What is the truest word choice? The truest form? Do we pursue veracity of events or

veracity of emotion? How do we form “real” characters based on real people? And how do we form characters based on ourselves?

We'll read and write across the genre and past its edges, looking at memoir, personal essay, lyric essay, narrative journalism, documentary writing, and hybrid works. (And what can we learn from unexpected forms of nonfiction like the manifesto? The memorial? The crónica?)

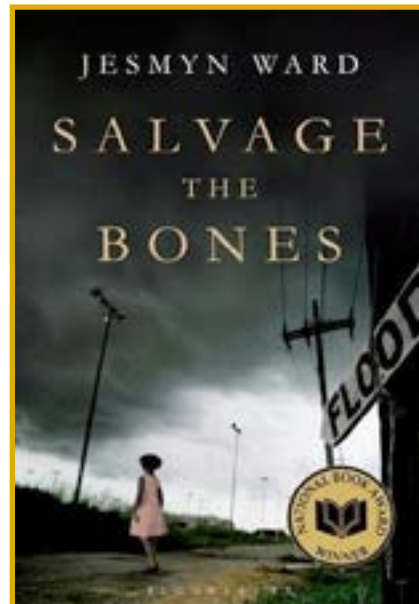
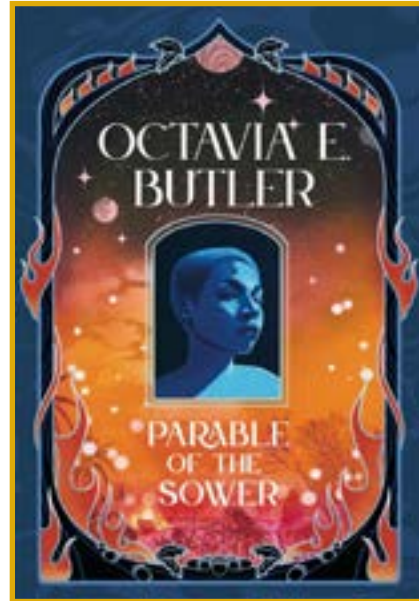
Each writer will assemble a series of short-form works throughout the semester, engage in a (classroom) community-based critical response process, and spend time developing a longer work of their choice.

ENGL 402: ECOLOGICAL CRISES

Thursdays
5:00 pm - 9:20 pm

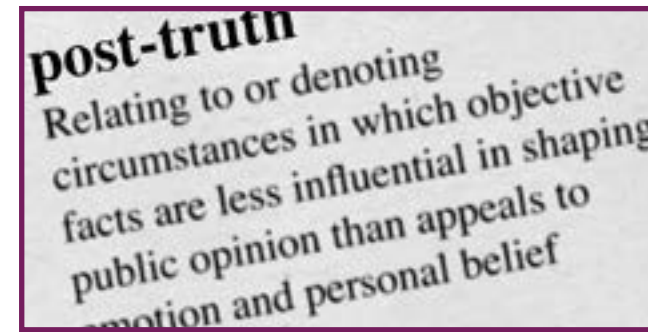
HYBRID
SECOND HALF OF TERM: 3/25/27 - 5/6/27

Prof. Ryan Poll
r-poll@neiu.edu



How does literature transform during periods of ecological crisis? What new aesthetic forms do writers invent to represent collapsing ecologies, and how does environmental catastrophe reshape how we understand class, race, gender, and belonging? This course takes up these questions across environmental philosophy, novels, and experimental prose.

We begin with two works that reimagine our relationship to the living world, David Abram's *The Spell of the Sensuous* and Robin Wall Kimmerer's *Braiding Sweetgrass*, before turning to three short novels that textualize the ecological crisis as both intimate and structural: Jesmyn Ward's *Salvage the Bones*; Octavia E. Butler's *Parable of the Sower*; and Jeff VanderMeer's *Annihilation*. Together, we will consider what new narrative forms and philosophies emerge when home, history, and species are all at risk of destruction.



Writing and Rhetoric in a Post-Truth Society. In our current media landscape, the prevalence of a post-truth worldview compels us to rethink familiar rhetorical strategies and composing practices. How do we identify credible writing when fake news and "alternative facts" have become increasingly commonplace? How do we craft authentic communication when authenticity is called into question by our communication tools? We will explore such questions by examining foundational concepts, theories, and methodologies in the field of Rhetoric and Composition, as well as recent work on the evolution of written communication and composing practices in new media contexts. We will study the historical roots of our current rhetorical moment; analyze the relationship between rhetoric, truth, credibility, and evidence in writing; and cultivate rhetorical strategies for effectively and ethically communicating with different media in professional, academic, and public spheres.



ENGL 469: SEMINAR IN SOUTHERN LITERATURE

Wednesdays
5:40 pm - 8:20 pm

Prof. Brad Greenburg
b-greenburg@neiu.edu

ENGL 436: RHETORICS OF COMPOSITION

Tuesdays
5:40 pm - 8:20 pm

Prof. Jessica Bannon
j-bannon@neiu.edu

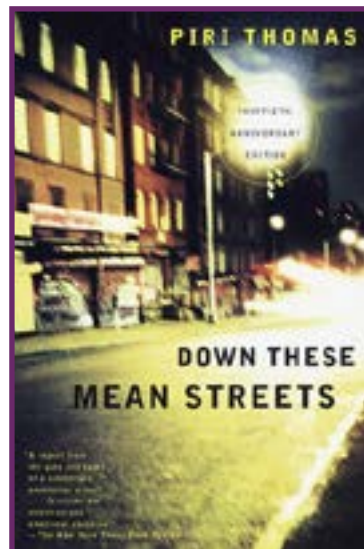
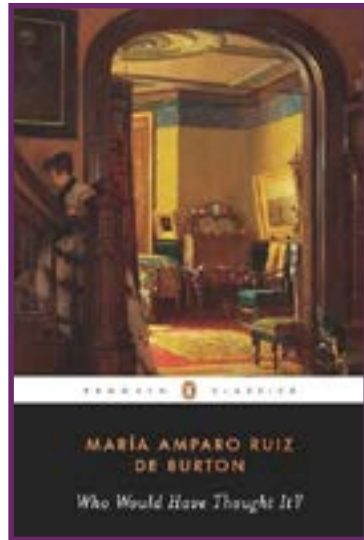
As the great Kentucky writer Wendell Berry says, the truest and most valuable regionalism is "local life aware of itself." This course on Southern literature will focus on how literary modes of representation reflect the unique histories and cultures that comprise the region. Beginning in the Civil War period, we'll explore texts that reflect the experience of slavery, followed by the effects of Jim Crow, then issues of race, class, and gender in texts that contest an often repressive "Tradition."

ENGL 479A: LATINA/O/X LITERATURE

Thursdays
5:00 pm - 9:20 pm

HYBRID
FIRST HALF OF TERM: 1/21/27 - 3/4/27

Prof. E. Mar García
e-garciazo@neu.edu



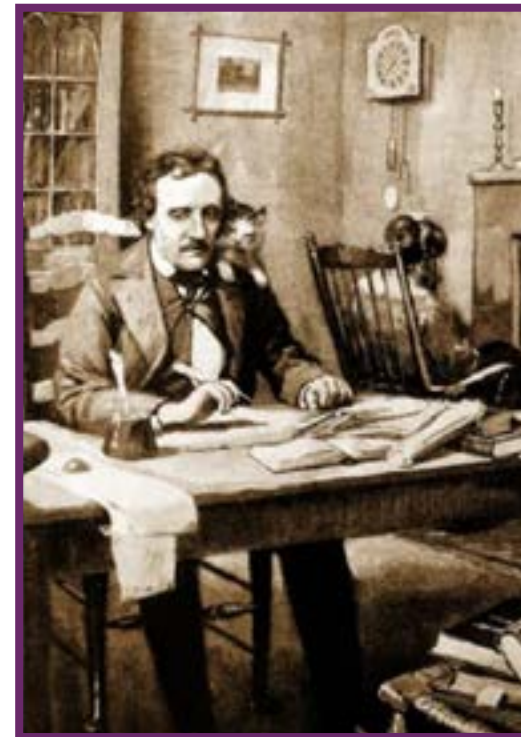
This course offers graduate-level study of US Latina/o/x literatures, including writing from the early period to the present. Assignments, lectures and discussion will center on questions of culture, history, politics and aesthetics. For students who are teaching or plan to teach, the course will also provide analysis of pedagogical methods in Latina/o/x studies.

The focus for Spring 2026 will be on citizenship, broadly construed, with careful attention to questions of belonging and unbelonging as articulated through Latine literatures from the earliest periods to the present. Course readings will span from the nineteenth century to the present and will include Manuel Torres, José Martí, María Amparo Ruiz de Burton, Helena María Viramontes, Piri Thomas, and Daisy Hernández.

ENGL 487: MATERIAL CULTURE

Mondays
5:40 pm - 8:20 pm

Prof. Tim Scherman
t-scherman@neu.edu



In order to control the circulation of their work, is it enough for Taylor Swift, or Edgar Allan Poe, to acquire copyright? Why doesn't electronic publication reduce the cost and increase the circulation of literature? What particular protections from the proliferation of AI have actors and writers managed to gain, and where are they most vulnerable?

This course approaches culture of all kinds (literature, film, TV, music, video, advertising) as material products—the result of what we might call the economics of cultural production. Our goal is to delve beneath abstract understandings of books as carriers of ideology or complex "meaning" to explore specific material contexts (environmental, legal, economic, social, technological)

that not only give them shape but in large part determine the way they are understood by readers/consumers.

We will begin with the history of authorship as a profession in the United States and consider, right off, the often unpredictable field of forces that determined how those in control of the publishing industry decided which voices would be promoted and supported, and which would be effectively silenced. (This history may surprise you!) We will then turn to study later cultural contexts in detail, but even after the first unit, students will be asked to start focusing on a seminar paper that revises our understanding of a text of your choice by engaging the material contexts of specific cultural productions from the 19th century to the present.

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
- 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	Verify your eligibility with your Major Advisor and the MA Coordinator: Create 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
Step 2	Declare the Accelerated BA/MA Concentration with the Major Declaration form. - Check DECLARE First Major at the top of the form, check English, and add a Concentration code, UC36 - Literature, UC42 - Composition, OR UC47 - Creative Writing - Sign Declaration 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 - UC47) 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	Apply for NEIU graduation and for admission to the Graduate College. - NEIU graduation: https://catalog.neiu.edu/graduation-requirements/applying-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 MA CW Coordinator 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

Beginning in 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 plan to 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???

Beginning Fall 2025, please email 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 <i>(from LING, TESOL, Literacy Ed, or CMT)</i>	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 <i>(6 CH from Literature or Composition Concentration)</i>	12 Hours
Thesis Work	6 Hours

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