

ENGLISH

CATALOG OF SELECTED COURSES

SPRING 2025

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
2	ENGL 219	Amer Lit: 1865-- Present	LE	CANCELLED	Full	MC
	ENGL 340A/404	Elements of Style Creative Writers	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 378	20th Century Fiction I	LE	MW 12:55 - 2:10 pm	Full	MC
4	ENGL 221	English Lit: Beginnings - C. 1750	HY	MW 2:20 - 3:35 pm	Full	MC
	ENGL 374B	Creative Writing: Flash Forms	LE	MW 2:20 - 3:35 pm	Full	MC
5	ENGL 210	WIP: Methods English Majors	HY	MW 4:15 - 5:30 pm	Full	MC
	ENGL 398A	Creative Non-Fiction I	LE	MW 4:15 - 5:30 pm	Full	MC

Tuesday/Thursday Courses

1	ENGL 205	Literatures/ Literacies	LE	TTh 12:15 - 1:30 pm	Full	MC
	ENGL 331	Shakespeare: Tragedies	LE	TTh 12:15 - 1:30 pm	Full	MC
2	ENGL 207	Banned Books	LE	TTh 1:40 - 2:55 pm	Full	MC
	ENGL 345	Practical Criticism	LE	TTh 1:40 - 2:55 pm	Full	MC
3	ENGL 218	American Lit: Beginnings to 1865	LE	TTh 4:15 - 5:30 pm	Full	MC
4	ENGL 303	Contemp. LGBTQ+ Literature	LE	TTh 5:40 - 6:55 pm	Full	MC

Online Courses

				Term/ Campus
ENGL 360	Detective Fiction	OL	Online	

Evening Courses

ENGL 416	Ekphrastic Practice	LE	M 5:40 - 8:20 pm	Full	MC
ENGL 410	Literary Methods & Practice	LE	T 5:40 - 8:20 pm	Full	MC
ENGL 365	Caribbean Literature	LE	CANCELLED	Full	MC
ENGL 380	Politics Asian American Literature	LE	W 5:40 - 8:20 pm	Full	MC
ENGL 409A	Writing in Public Spheres	LE	W 5:40 - 8:20 pm	Full	MC
ENGL 379/484	U.S. Literature After 1965	HY	Th 5:00 - 9:40 pm	1st Half Term	MC
ENGL 476	Oil Fictions	LE	Th 5:00 - 9:40 pm	2nd Half Term	MC



ENGL 201: THE WORLD OF POETRY

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

GEN ED COURSE

Prof. Larry Dean
l-dean@neu.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

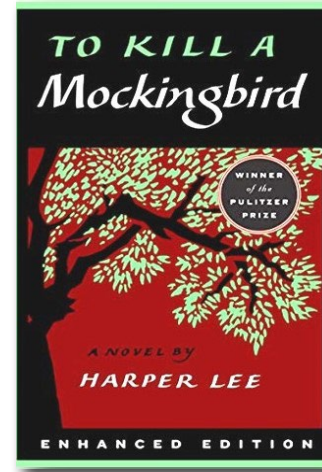
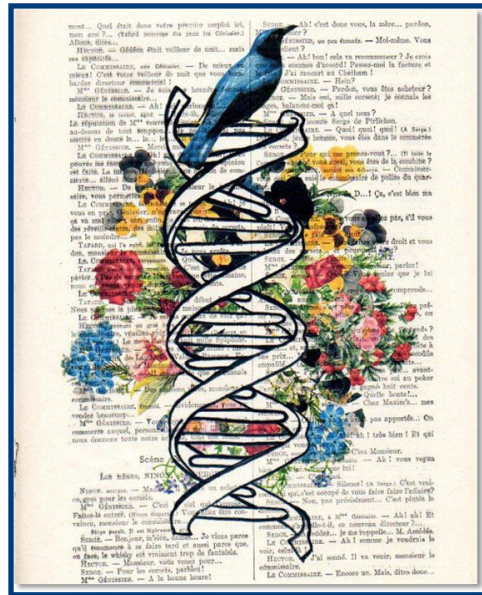
Tuesday/Thursday
12:15 pm - 1:30 pm

GEN ED COURSE*

Prof. Christopher Schroeder
c-schroeder2@neu.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



#1 New York Times Bestseller
ANGIE THOMAS



ENGL 207: BANNED BOOKS

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

Prof. Christopher Schroeder
c-schroeder2@neu.edu

This GEN ED course will explore content challenges / bans from different disciplinary perspectives. Students will discuss selections that have recently been challenged in the metro Chicago area and others that have been banned in the United States. These discussions will be framed by official statements from the United Nations about intellectual independence and the American Library Association about freedom to read. This class will also consider current arguments for and against restricting content in schools, larger assumptions about reading for example or education, and recent local and statewide responses, such as book sanctuaries and a book ban ban.

Books to be discussed in the course include:

Dawson, Juno. 2015. *This Book Is Gay*
Kobabe, Maia. 2019. *Gender Queer: A Memoir*
Lee, Harper. 1960. *To Kill a Mockingbird*
Salinger, J.D. 1951. *The Catcher in the Rye*

ENGL 210:
WRITING INTENSIVE PROGRAM: METHODS FOR
ENGLISH MAJORS

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

REQUIRED COURSE FOR MAJORS

Prof. Julie Kim
j-kim6@neu.edu



(NOTE: This course offered in the **HYBRID** mode, meeting in person for the first half of the semester and then migrating fully online for the second half, after Spring Recess.)

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

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

SURVEY COURSE (3 REQUIRED)

Prof. Tim Scherman
t-scherman@neu.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 “yesterday” 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 219:
AMERICAN LITERATURE:
1865 TO THE PRESENT**

CANCELLED

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 221:
ENGLISH LITERATURE:
BEGINNINGS TO C. 1750**

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

SURVEY COURSE (3 REQUIRED)

Prof. Julie Kim
j-kim6@neu.edu



Otelo e Desdémona - Antonio Muñoz Degraín, 1880

(NOTE: This course is offered in the **HYBRID** mode, meeting in person for the first half of the semester and then migrating fully online for the second half, after Spring Recess.)

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.



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

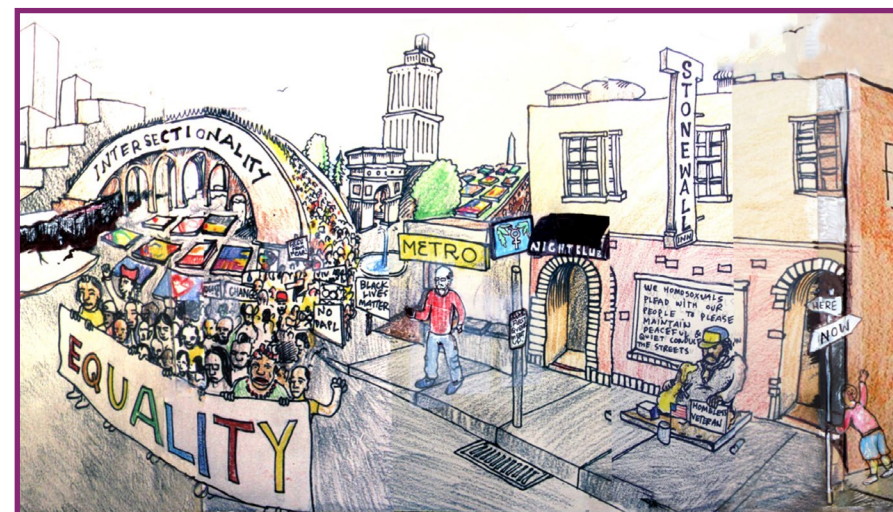
**ENGL 303:
CONTEMPORARY
LGBTQ+ LITERATURE**

**Tuesday/Thursday
5:40 pm - 6:55 pm**

ELE-X COURSE

Prof. Tim Barnett
t-barnett1@neiu.edu

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 235:
INTRODUCTION TO CREATIVE WRITING**

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

REQUIREMENT FOR CW MINOR

Prof. Larry 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 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 331:
SHAKESPEARE:
TRAGEDIES & HISTORIES**

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

MAJOR AUTHOR COURSE

Prof. Brad Greenburg
b-greenburg@neiu.edu



Opening with Shakespeare's bloodiest, most outrageous work (*Titus Andronicus*), this course will explore two tragedies set in Rome before taking a detour through English history. After we've experienced deposed kings, bloody rebellion, the taverns of Eastcheap, and an invasion of France, we'll see how *Othello* and *Macbeth* meet their tragic ends.

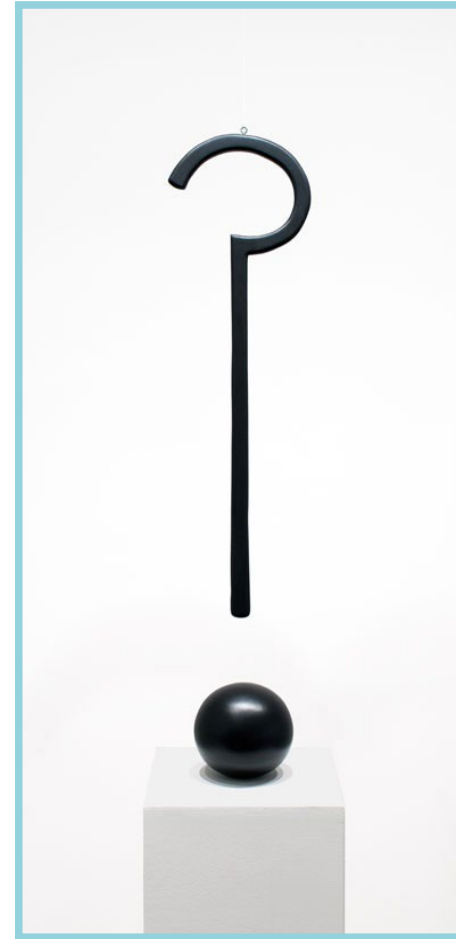
If you need a **major author class**, or you've always been interested in Shakespeare but were intimidated by the language, this is the class for you.

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

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

****ELE COURSE**

Prof. Amanda Goldblatt
a-goldblatt@neiu.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 345:
PRACTICAL CRITICISM

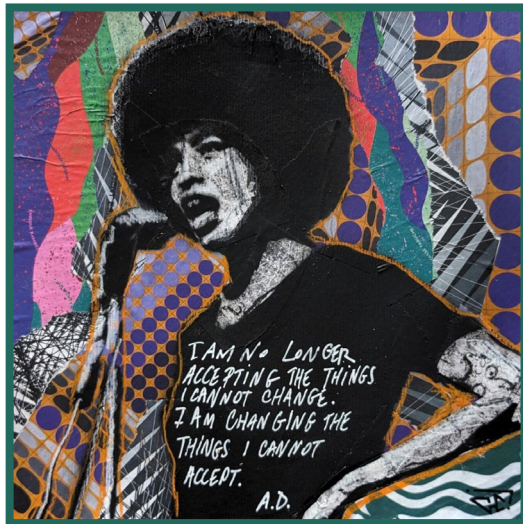
Tuesday/Thursday
1:40 pm - 2:55 pm

REQUIRED COURSE FOR MAJORS

Prof. Ryan Poll
r-poll@neiu.edu



Mural of Berea's beloved bell hooks- Matthew B. King, 2020



Angela Davis - G. Carta

Together, we will study various theories that will enrich your understanding of literature, culture, politics, and even your “self” . . . or rather, “selves.” Throughout the semester, we will read and discuss diverse paradigms in which to process the world, including theories on the intersection of literature and capitalism; the relationship between language and social identities; the performance of gender; the politics of sexuality; and how poetry becomes a site for postcolonial thinking.

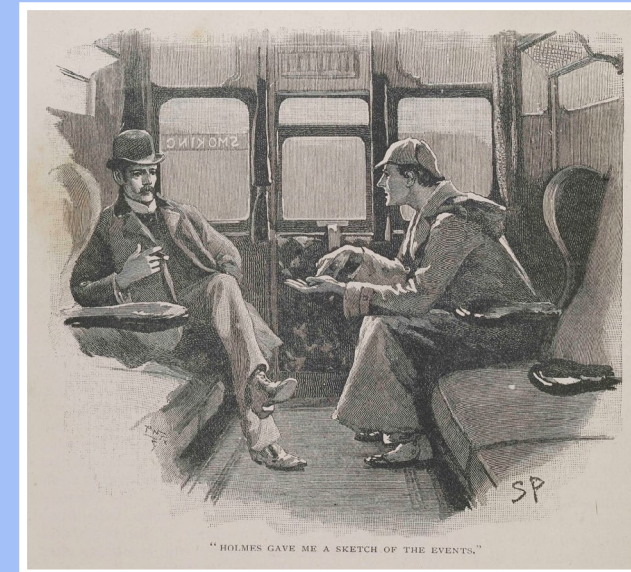
This course will culminate with everyone writing a **memoir**—one in which you tell your story in dialogue with the different theories studied.

ENGL 360:
DETECTIVE FICTION
ONLINE

All lectures and discussions
available via D2L

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.

**ENGL 365:
CARIBBEAN LITERATURE**

CANCELLED

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

Taught under the special topic “**Caribbean contrapunteos,**” this section of the course examines Caribbean literatures as they reveal Cuban scholar Fernando Ortiz’s concept of transculturation as he develops it in his watershed work, *Contrapunteo cubano del tabaco y el azúcar* (1940). We will also take great care to examine the concept’s limits when put into conversation with contemporary approaches.

An anthropologist and ethnomusicologist, Ortiz engaged the musical technique/concept of “counterpoint” as a figure for transculturation, or the ways Indigenous, African, and European cultures came into contact with, and were transformed by, each other in the Caribbean,



starting with European processes of exploration, colonialism and enslavement and into the Caribbean eras of independence and cultural resistance.

We’ll read Ortiz alongside works from the 19th-through 21st-century Caribbean and US-Caribbean literatures, including fiction by Gertrudis Gómez de Avellanda, Jamaica Kincaid, Edwidge Danticat, Julia Alvarez and Maryse Condé. We will also read the works of other scholars of the Caribbean, including Édouard Glissant, and look at contrapunteo in other forms such as poetry and music.



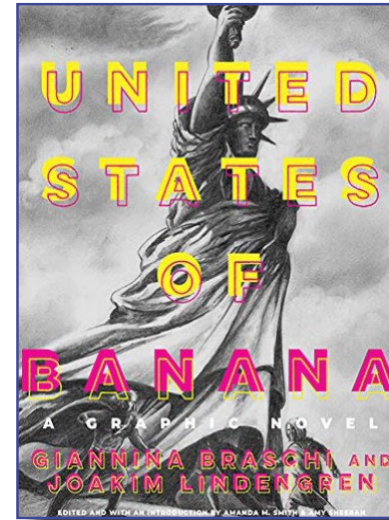
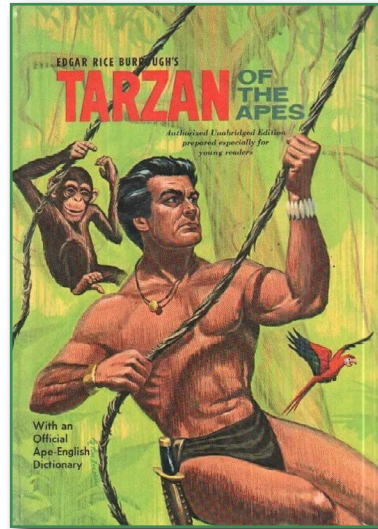
**ENGL 374B:
CREATIVE WRITING:
FLASH FORMS**

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

Prof. Larry Dean
l-dean@neiu.edu

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 379/ENGL 484:
U.S. LITERATURE
AFTER 1965

Thursdays
5:00 pm - 9:40 pm

FIRST HALF OF TERM

Prof. Tim Scherman
t-scherman@neiu.edu

**Listed as Twentieth Century Fiction II and Continental U.S. Literature since the Cold War in website*



ENGL 378:
TWENTIETH CENTURY FICTION I

Monday/Wednesday
12:55 pm - 2:15 pm

Prof. Tim Scherman
t-scherman@neiu.edu

In this course, we'll read literature of the first half of the 19th century—a period that witnessed two World Wars, the Stock Market Crash, massive immigration and economic disparity, and the long-incoming victory for women to vote in the United States.

We'll read some novels by the avant-garde of the day—the so-called “high modernist” work of Faulkner, Hemingway and Virginia Woolf – but we'll also look at works read by the rising middle class reader (early “Book of the Month Club” selections) and even more popular pulp fiction (think Tarzan!)

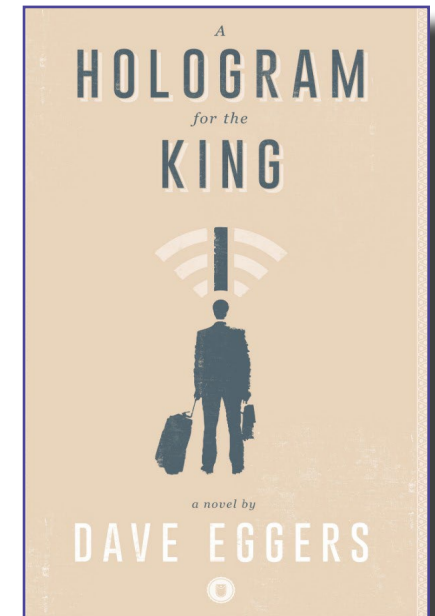
Our goal? Figuring out how all these works—completely divergent in tone, style, narrative strategy—emerged in the same social and economic conditions, and yet met the needs of a rapidly diversifying readership in terms of class, education and gender identification.

In this stacked course, we will consider the theory and literature of the period of Post-modernism—that moment when the bottom seemed to have fallen out of shared truth, when nature and reality gave way to endless representations of nature and reality.

If this makes you think of the problems with social media today, or the dangers of AI, or the increasingly “virtual” lives we lead in physical isolation, this course may be for you.

On one hand, we might ask what led to this cultural development—and we will begin the course by reading some theoretical perspectives of those who've answered this question over the past 50 years. On the other hand, we might also ask: what ever allowed us to believe that the “truth” was ever the same for everyone—of whatever social or economic background, social class, gender or sexual orientation? (Certainly we can all agree that the sky is blue, but when did we ever have a meaningful debate about the color of the sky?)

We'll read works by David Eggers, Giannina Braschi, Octavia Butler, Don DeLillo, Margaret Atwood, and a few more.



NYT portrait of Maxine Hong Kingston



**ENGL 380:
THE POLITICS OF INVENTING
ASIAN-AMERICAN LITERATURE***

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

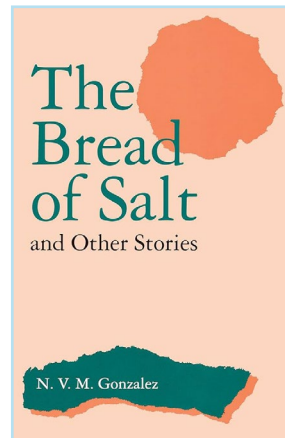
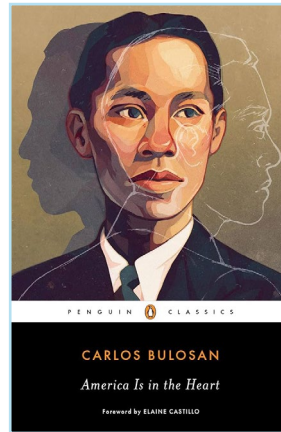
Prof. Tim Libretti
t-libretti@neu.edu

*Listed as Multi-Cultural Literature in America in website

We will read texts by authors of Filipino, Japanese, Chinese, Korean, Vietnamese, and Southeast Asian descent, among others, coordinating these readings with the diverse histories, cultural traditions, and American identities that inform them, giving special attention to the conditions that shaped Asian American literary production, including immigration patterns, exclusion laws, and key historical episodes such as the internment of Japanese Americans during WW II, the Vietnam War, the Asian American Movement, and more.

Authors and texts **might** include Amy Tan's *The Joy Luck Club*, Maxine Hong Kingston's *Woman Warrior*, Hisaye Yamamoto's *The Seventeen Syllables*, Milton Murayama's *All I Asking for Is My Body*, Carlos Bulosan's *America Is in the Heart*, N.V.M Gonzalez's *The Bread of Salt and Other Stories*, Toshio Mori's *Yokohama, California*, John Okada's *No No Boy*, Frank Chin's *Donald Duk*, Kim Ronyoung's *Clay Walls*, Chang Rae Lee's *Native Speaker*, Lao Can's *Monkey Bridge*, and Jumpa Lahiri's *Interpreter of Maladies*, among others.

The course will also involve reading scholarship on the literature and movement as well as historical material.



Untitled (*What you see is what you get*),
Barbara Kruger, 1996

**ENGL 398A:
CREATIVE NON-FICTION I**

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

Prof. Amanda Goldblatt
a-goldblatt@neu.edu

This introductory Creative Nonfiction course will open up space for writers to think about how we might put language to real, lived, messy, complex experiences. 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. What is the truest word choice? The truest form? Do we pursue veracity of events or veracity of emotion? How do we form characters based on real people? And how do we form characters based on ourselves?

Beyond ransacking our own pasts and presents, we'll take the time to notice, observe, research, and listen to others in order to find broader and deeper truths on which to report. Creative nonfiction is as much about looking outward as it is inward.

We'll read 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*?) You'll write a series of short pieces and engage in peer feedback, the work culminating in a long-form project.

**ENGL 409A:
WRITING IN PUBLIC SPHERES**

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

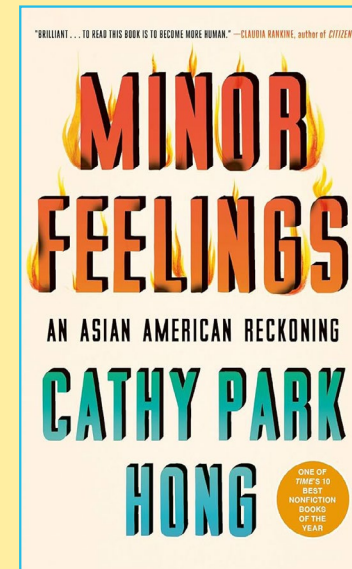
**Prof. Tim Barnett
t-barnett1@neiu.edu**



In this class, we will look at the move toward service learning and community literacies in writing classrooms over the past two decades and will review one especially fertile site of literacy, activism, and academics: prison education programs. These contested (and often controversial) programs demonstrate some of the complications of defining writing, reading, and schools more broadly as “liberatory” spaces as they raise important questions about the role of schools in a just society. Students will also be asked to bring in examples of their own experience with literacies in the community (book groups, political and activist reading/writing, and more).



Leanne Betasamosake Simpson



**ENGL 410:
LITERARY METHODS
& PRACTICE**

**Tuesdays
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 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 416:
EKPHRASTIC
PRACTICE**

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

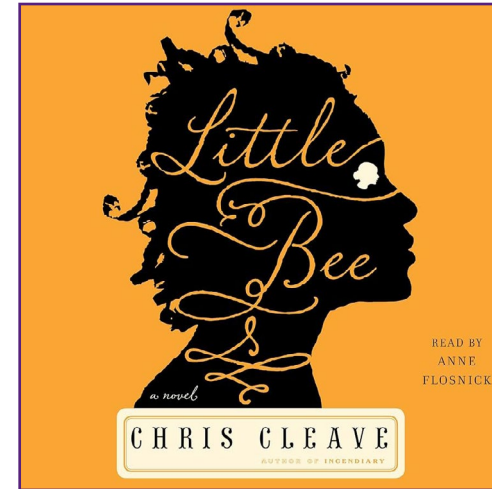
Prof. Olivia Cronk
o-cronk@neiu.edu

Ekphrasis is, in its simplest sense, writing that examines and describes a piece of art. This Creative Writing course, available for MA Lit and MA Comp students, takes that denotation as a starting position and pursues its potential as a writerly practice. In other words: Students will write creative work (any genre/any combination of genres) about art. To do so, we will: examine multiple-genre book-length and individual pieces of Ekphrastic writing; consider those works as sites of inquiry about the complex relationship between source and response, content and form; plan and execute a small manuscript-length project of creative writing that is both in the ekphrastic mode and rooted in inquiry.

This course works for both experienced Creative Writers and those who would like to simply try their hand at new forms.



"Self-Portrait Talking to Vince"



This course brings together literature and film from around the world to study the global narrative of oil. Together, we will study the liberating pleasures and possibilities enabled by an oil economy, including a culture of everyday speed, unprecedented mobility, and the formation of new geographies of comfort and convenience.

In conjunction, we will study how oil's narrative is also one of capitalist exploitation, ethnic genocide, gender violence, racial segregation, and environmental devastation.

Readings Include:

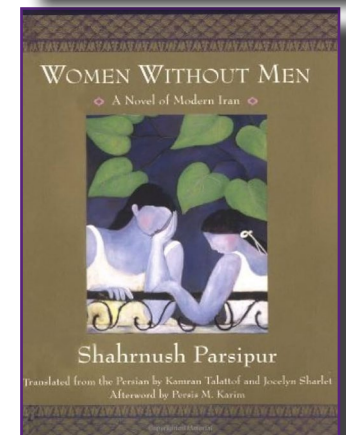
- Chris Cleave's *Little Bee* (England, Nigeria)
- Paula Vogel's *How I Learned to Drive* (U. S.)
- Shahrnush Parsipur's *Women Without Men* (Iran)
- Sefi Atta's *News from Home* (Nigeria, U. S.)

**ENGL 476:
OIL FICTIONS**

**Thursdays
5:00 pm - 9:40 pm**

SECOND HALF OF TERM

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