Department of English

Undergraduate Courses
Fall 2016
**Requirements for English Subplans and English Minor**

### English Studies Subplan (39 hours)

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar (3 hours)</td>
<td>207*</td>
</tr>
<tr>
<td>Lit Study (3 hours)</td>
<td>200</td>
</tr>
<tr>
<td>Writing/Ling (6 hours)</td>
<td>300, 308</td>
</tr>
<tr>
<td>(1 from each line)</td>
<td>318, 320, 321, 322, 432, 433, 434X</td>
</tr>
<tr>
<td>American Lit (6 hours)</td>
<td>(A) 330, 331, 332, 375</td>
</tr>
<tr>
<td>(2 - at least 1 from line A)</td>
<td>(B) 333, 334, 374, 376, 377, 381</td>
</tr>
<tr>
<td>English Lit (12 hours):</td>
<td>(A) 405, 406, 420</td>
</tr>
<tr>
<td>(1 from each line, incl. a major author)</td>
<td>(B) 407, 408, 409, 410</td>
</tr>
<tr>
<td>406, 407, or 409</td>
<td>(C) 412, 413, 414, 470</td>
</tr>
<tr>
<td>English Electives (300-400 level) (9 hours)</td>
<td></td>
</tr>
</tbody>
</table>

### English Studies in Writing Subplan (39 hours)

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Grammar (3 hours)</td>
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</tr>
<tr>
<td>Lit Study (3 hours)</td>
<td>200</td>
</tr>
<tr>
<td>Adv Comp (3 hours)</td>
<td>300</td>
</tr>
<tr>
<td>Intro to Writing (6 hours)</td>
<td>301, 302, 303, 308, 403</td>
</tr>
<tr>
<td>Adv Writing (6 hours)</td>
<td>350, 304, 398, 401, 402, 424, 493, (496-3 hrs)</td>
</tr>
<tr>
<td>Ling (3 hours)</td>
<td>318, 320, 321, 322, 432, 433, 434X</td>
</tr>
<tr>
<td>Story/Nonfiction (3 hours)</td>
<td>374, 384, 474</td>
</tr>
<tr>
<td>Film/Drama (3 hours)</td>
<td>363, 376, 407, 476</td>
</tr>
<tr>
<td>Poetry (3 hours)</td>
<td>377, 406, 409, 475</td>
</tr>
<tr>
<td>English Literature Electives not listed above (6 hours)</td>
<td></td>
</tr>
</tbody>
</table>

### English Studies with Teacher Licensure Subplan (39 hours)

<table>
<thead>
<tr>
<th>Course</th>
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</thead>
<tbody>
<tr>
<td>Grammar (3 hours)</td>
<td>207</td>
</tr>
<tr>
<td>Lit Study (3 hours)</td>
<td>200</td>
</tr>
<tr>
<td>World Lit (3 hours)</td>
<td>310 or 337</td>
</tr>
<tr>
<td>Writing/Ling (6 hours)</td>
<td>300C and 322</td>
</tr>
<tr>
<td>American Lit (6 hours)</td>
<td>(A) 330, 331, 332, 375</td>
</tr>
<tr>
<td>(1 from each line)</td>
<td>(B) 333, 334, 374, 376, 377, 381</td>
</tr>
<tr>
<td>English Lit (6 hours)</td>
<td>(A) 405, 406, 408, 409, 410, 412, 420</td>
</tr>
<tr>
<td>(1 from each line)</td>
<td>(B) 413, 414, 470, 471, 475, 476, 477</td>
</tr>
<tr>
<td>Shakespeare (3 hours)</td>
<td>407</td>
</tr>
<tr>
<td>Methods: (9 hours)</td>
<td>404, 479, 480</td>
</tr>
<tr>
<td>Education:</td>
<td>SESE 457, EPS 406, EPFE 400/410, LTRE 311, LTIC 420</td>
</tr>
</tbody>
</table>

### Minor in English (18 hours)

(Six or more semester hours in the minor must be taken at NIU.)

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literary Study: Research and Criticism</td>
<td>200</td>
</tr>
<tr>
<td>Fundamentals of English Grammar</td>
<td>207*</td>
</tr>
<tr>
<td>Advanced Essay Composition</td>
<td>300</td>
</tr>
<tr>
<td>Three additional courses at the 300-400 level</td>
<td></td>
</tr>
</tbody>
</table>

*Students with a major or minor in English must demonstrate competence in the fundamentals of English grammar by successfully completing ENGL 207 or by passing an examination. Those who pass the grammar exemption exam will not receive 3 hours of academic credit; therefore, they must select some other English class (taken at NIU or elsewhere) to satisfy this requirement. Those who pass the examination should see an advisor to make the appropriate substitution.
This booklet contains descriptions of undergraduate (110 through 497) courses to be offered by the Department of English in the fall semester 2016. The arrangement is by course and section number. While every effort will be made to abide by the information given here, some last-minute changes may be unavoidable. Check the MyNIU website http://www.niu.edu/myniu/ and the bulletin board outside of RH 214 for up-to-date information.

Registration
For fall 2016, registration for most English courses is not restricted to majors and minors. However, honors classes, directed study, internships, and teacher licensure courses require permits from the Undergraduate Office. If you intend to register for 491 Honors Directed Study or ENGL 497 Directed Study, you must have a proposal form signed by the instructor and the Undergraduate Director before you will be given a permit. Proposal forms for departmental honors may be picked up in RH 214, and proposals should be approved before the start of the semester. Forms for university honors are available at the University Honors Program office, CL 110.

Grammar Competency Requirement
English majors and minors must demonstrate competence in the fundamentals of English grammar by passing an exemption examination, or by successfully completing ENGL 207 Fundamentals of English Grammar.

General Education Courses
ENGL 110 – Transformative Fictions
ENGL 115 – British Identities, British Literature
ENGL 116 – American Identities, American Literature
ENGL 310 – Ideas & Ideals in World Literature
ENGL 315 – Readings in Shakespeare
ENGL 350 – Writing Across the Curriculum

Honors Courses
ENGL 300A - Adv. Essay Composition: General
ENGL 340 – The Bible as Literature
ENGL 384 – Literary Nonfiction
ENGL 491 – Honors Directed Study

Fall 2016 Undergraduate Schedule

<table>
<thead>
<tr>
<th>Course</th>
<th>Section</th>
<th>Class #</th>
<th>Title</th>
<th>Day</th>
<th>Time</th>
<th>Faculty</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>110</td>
<td>0001</td>
<td>5010</td>
<td>Transformative Fictions</td>
<td>TTH</td>
<td>3:30-4:45</td>
<td>Crowley, T.</td>
<td>RH 209</td>
</tr>
<tr>
<td>110</td>
<td>0002</td>
<td>5008</td>
<td>Transformative Fictions</td>
<td>MWF</td>
<td>12:00-12:50</td>
<td>Hibbett</td>
<td>RH 201</td>
</tr>
<tr>
<td>110</td>
<td>0003</td>
<td>5009</td>
<td>Transformative Fictions</td>
<td>TTH</td>
<td>9:30-10:45</td>
<td>De Rosa</td>
<td>RH 202</td>
</tr>
<tr>
<td>110</td>
<td>0004</td>
<td>6089</td>
<td>Transformative Fictions</td>
<td>MWF</td>
<td>1:00-1:50</td>
<td>May</td>
<td>RH 302</td>
</tr>
<tr>
<td>110</td>
<td>00P1</td>
<td>7236</td>
<td>Transformative Fictions</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>Bennett</td>
<td>RH 201</td>
</tr>
<tr>
<td>115</td>
<td>0001</td>
<td>5013</td>
<td>British Identities, British Literature</td>
<td>TTH</td>
<td>9:30-10:45</td>
<td>Deski</td>
<td>RH 301</td>
</tr>
<tr>
<td>116</td>
<td>0001</td>
<td>3187</td>
<td>American Identities, American Literature</td>
<td>TTH</td>
<td>12:30-1:45</td>
<td>Adams-Campbell</td>
<td>RH 202</td>
</tr>
<tr>
<td>200</td>
<td>0001</td>
<td>3188</td>
<td>Literary Study: Research &amp; Criticism</td>
<td>MW</td>
<td>2:00-3:15</td>
<td>Crowley, L.</td>
<td>RH 301</td>
</tr>
<tr>
<td>200</td>
<td>0002</td>
<td>3189</td>
<td>Literary Study: Research &amp; Criticism</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>Van Wienen</td>
<td>RH 309</td>
</tr>
<tr>
<td>200</td>
<td>0003</td>
<td>3190</td>
<td>Literary Study: Research &amp; Criticism</td>
<td>TTH</td>
<td>12:30-1:45</td>
<td>Newman</td>
<td>RH 301</td>
</tr>
<tr>
<td>207</td>
<td>0001</td>
<td>3191</td>
<td>Fundamentals of English Grammar</td>
<td>MWF</td>
<td>11:00-11:50</td>
<td>Macdonald</td>
<td>DU 340</td>
</tr>
<tr>
<td>207</td>
<td>0002</td>
<td>3192</td>
<td>Fundamentals of English Grammar</td>
<td>MWF</td>
<td>11:00-11:50</td>
<td>Macdonald</td>
<td>DU 340</td>
</tr>
<tr>
<td>207</td>
<td>0003</td>
<td>3193</td>
<td>Fundamentals of English Grammar</td>
<td>MWF</td>
<td>11:00-11:50</td>
<td>Macdonald</td>
<td>DU 340</td>
</tr>
<tr>
<td>207</td>
<td>0004</td>
<td>3195</td>
<td>Fundamentals of English Grammar</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>Opfer</td>
<td>DU 340</td>
</tr>
<tr>
<td>207</td>
<td>0005</td>
<td>3196</td>
<td>Fundamentals of English Grammar</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>Opfer</td>
<td>DU 340</td>
</tr>
<tr>
<td>207</td>
<td>0006</td>
<td>3197</td>
<td>Fundamentals of English Grammar</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>Opfer</td>
<td>DU 340</td>
</tr>
<tr>
<td>300A</td>
<td>0001</td>
<td>3201</td>
<td>Adv. Essay Composition: General</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>De Rosa</td>
<td>RH 202</td>
</tr>
<tr>
<td>300A</td>
<td>0002</td>
<td>6545</td>
<td>Adv. Essay Composition: General</td>
<td>MWF</td>
<td>1:00-1:50</td>
<td>Hibbett</td>
<td>RH 201</td>
</tr>
<tr>
<td>300A</td>
<td>00H2</td>
<td>6892</td>
<td>Adv. Essay Composition: General</td>
<td>MWF</td>
<td>1:00-1:50</td>
<td>Hibbett</td>
<td>RH 201</td>
</tr>
</tbody>
</table>
Course | Section | Class # | Title | Day | Time | Faculty | Room
--- | --- | --- | --- | --- | --- | --- | ---
300C 00P1 Perm | Adv. Essay Composition: T-Licensure | TTH | 12:30-1:45 | McCann | RH 201
301 0001 | 4340 | Writing Poetry I | TTH | 2:00-3:15 | Newman | RH 301
302 0001 | 5462 | Writing Fiction I | M | 6:00-8:40 | Libman | RH 309
303 0001 | 3202 | Writing Creative Nonfiction | MW | 2:00-3:15 | Bradley | RH 305
308 0001 | 3203 | Technical Writing | MW | 3:30-4:45 | Eubanks | DU 170
308 0002 | 4816 | Technical Writing | TTH | 3:30-4:45 | Reyman | CO 106
308 YE1 Perm | Technical Writing (CEET students only) (online) | | | | Knudsen | |
310 0001 | 3204 | Ideas and Ideals in World Lit | TTH | 2:00-3:15 | Crowley, T. | RH 202
315 0001 | 3205 | Readings in Shakespeare | MW | 3:30-4:45 | Crowley, L. | RH 301
315 00P1 perm | Readings in Shakespeare (for ELA students pursuing middle grades licensure) | MW | 3:30-4:45 | Crowley, L. | RH 301
318 0001 | 6025 | Dynamics of Our Living Language | MW | 3:30-4:45 | Birner | RH 202
321 0001 | 4341 | Structure of Modern English | MW | 2:00-3:15 | Birner | RH 202
332 0001 | 5464 | American Literature 1860-1910 | TTH | 9:30-10:45 | Van Wienen | RH 309
333 0001 | 3206 | American Literature 1910-1960 | TTH | 11:00-12:15 | Ryan | RH 302
340 0001 | 5465 | The Bible as Literature | MW | 2:00-3:15 | Einboden | RH 309
340 00H1 | 6546 | The Bible as Literature | MW | 2:00-3:15 | Einboden | RH 309
350 0K01 | 5466 | Writing Across the Curriculum | MWF | 11:00-11:50 | Burgess | RH 201
351 0K01 | 3200 | Writing Across the Curriculum | MWF | 10:00-10:50 | Mead | RH 201
350 0K03 | 3199 | Writing Across the Curriculum | TTH | 12:30-1:45 | Ireland | SSWC
350 0K04 | 6548 | Writing Across the Curriculum | TTH | 11:00-12:15 | Ireland | SSWC
363 0001 | 3207 | Literature & Film | TTH | 3:30-5:50 | Balcerzak | DU 270
374 0001 | 5467 | American Short Story | TTH | 3:30-4:45 | Gómez-Vega | RH 305
375 0001 | 6552 | American Novel | TTH | 12:30-1:45 | Ryan | RH 302
376 0001 | 4817 | American Drama since 1900 | TTH | 2:00-3:15 | Gómez-Vega | RH 305
384 0001 | 6653 | Literary Nonfiction | TTH | 12:30-1:45 | Gorman | RH 209
384 00H1 | 6654 | Literary Nonfiction | TTH | 12:30-1:45 | Gorman | RH 209
404A 00P1 Perm | Theory & Rsch in Writ Comp for ENGL Lang Arts | TTH | 12:30-1:45 | Kahn | RH 309
404B 00P2 Perm | Theory & Rsch in Writ Comp | TTH | 9:30-10:45 | Peters | RH 302
406 0001 | 6554 | Chaucer | TTH | 11:00-12:15 | Clifton | RH 301
406 00P1 | 6655 | Chaucer (for teacher licensure students only) | TTH | 11:00-12:15 | Clifton | RH 301
407 0001 | 3209 | Shakespeare | TTH | 9:30-10:45 | Bennett | RH 201
413 0001 | 5472 | The Romantic Period | MW | 3:30-4:45 | Einboden | RH 309
471 0001 | 4490 | English Novel since 1900 | MW | 2:00-3:15 | May | RH 302
479 00P1 Perm | Theory & Research in Lit for ENGL Lang Arts | TTH | 2:00-3:15 | McCann | RH 201
480 00P1 Perm | Materials & Methods of Teaching ENGL Lang Arts | TTH | 3:30-4:45 | Kahn | RH 302
482 00P2 Perm | Clinical Experience in English Language Arts | TH | 5:00-5:50 | Bird | RH 201
485 00P1-3 Perm | Student Teaching | | | | Levin | |
491 0HP1 Perm | Honors Directed Study | | | | | |
494 00P1 Perm | Writing Center Practicum | | | | Jacky | |
495 00P1 Perm | Practicum in English | | | | Coffield | |
496 00P1 Perm | Internship in Writing | | | | King | |
497 00P1 Perm | Directed Study | | | | | |

“*It's none of their business that you have to learn to write. Let them think you were born that way.”*  
- Ernest Hemingway
How can reading fiction transform our understanding of reality? Explore novels, short stories, and plays to see how writers convince us to enter the worlds and believe in the characters that create. Survey with selected authors.

Section 0001

TTH 3:30-4:45

RH 209

Crowley, T.

Description: Study of works by Ernest Hemingway, Henry James, Jane Austen, and William Shakespeare.

Requirements: Discussion format with interpretive essays and exams.


Section 0002

MWF 12:00-12:50

RH 201

Hibbett

Description: This course will introduce you to a wide range of fictional texts—ranging from short stories and novels to graphic novels and flash fiction—all connected in their attention to monsters and misfits. Without ignoring all the other issues these texts separately introduce, we will try to sustain a semester-long discussion of what “monsters” mean to us culturally and the complex relationship between fear, desire, and otherness. Our authors will include Alison Bechdel, Toni Morrison, Isaac Singer, Alexander Poe, Mary Shelly, and Oscar Wilde. Students will write a formal research essay in addition to a series of shorter reflections.

Requirements: One research project/essay, four-to-six response essays, classroom participation, midterm and final exams, and a short presentation.

Texts: TBA

Section 0003

TTH 9:30-10:45

RH 202

De Rosa

Description: How can we begin to describe and understand women’s complex experiences? What biological, social, political, economic, religious, racial, or cultural forces impact a woman’s growth or self-actualization? What allows her to flourish, to achieve a powerful sense of self, to feel independent and yet connected, as well as to achieve “life, liberty, and the pursuit of happiness”? The short stories, poetry, novellas, and novels we will explore this semester beg the above questions and many more. Each author (male and female) explores complex issues related to British and American women. As a course participant, you will develop a sophisticated understanding of the complex dynamics of what it meant/means to be a woman from about 1840 to the present. We will address some controversial topics, but I expect all to participate respectfully and open-mindedly.

Requirements: I will lecture briefly at times; however, class will consist primarily of discussion. I expect you to take an active role in making class a valuable learning experience for yourself, your peers, and me.

Texts/Short Stories/Novels: Allison, Bastard out of Carolina; Cisneros, The House on Mango Street; Morrison, The Bluest Eye; Puzzo, The Fortunate Pilgrim; See, Shanghai Girls

Section 0004

MWF 1:00-1:50

RH 302

May

Description: We will read and analyze a number of shorter and longer (and one yet longer!) works of fiction and formulate tentative answers to several fundamental questions: What is “narrative”? “Story”? “Discourse”? “Plot”? What is a character? Why talk about point-of-view? “Focalization”? “Chronology”? What is a text? What is a novel? What kinds of novel are there (for example, what is a bildungsroman)? What is “realism”? What came before novels? What is coming after (what?? “after”? —yes, and no, what about the so-called Death of the Novel? Why read fiction, anyway?

Requirements: 1. Numerous reading quizzes, 10%. 2. Participation (serious and sustained and graded), 10%. 3. At least two short analyses (Asquibs@) of literary works on the syllabus, 30%. 4. A longer paper (at least five pages), 20%. 5. A midterm examination, 10%. 6. A final examination, 20%


Section 001

TTH 11:00-12:30

RH 201

Bennett

NOTE: This section is available only to CHHS students interested in Literature and Health Care.

Description: This course is for individuals planning a career in a health-related field or anyone interested in health, nursing, or medicine. The class will focus on imaginative literature about health care—short stories, novels, plays, and poems. Many of the texts will be written by health care professionals, such as doctors or nurses; others will take the perspectives of patients or their family members. Some assignments will resemble writing tasks health care professionals face. Our purpose in reading and discussing these multicultural texts will be to consider health care issues in a complex way, so that students will be better prepared for the challenges of practice and everyday life. At the same time, students will gain an appreciation for narrative and fiction as we explore some of the ways in which stories can help patients, family members, and health-care practitioners alike.

Requirements: Students will write 3 papers, complete one group project, and write one final exam for this course. Regular class participation is also a key part of the course.

Texts: TBA
115 – BRITISH IDENTITIES, BRITISH LITERATURE
Discover Britain’s literary traditions and cultures through novels, poetry, drama, non-fiction, and short stories that have captivated readers from early times to now. Historical survey with selected authors.

**Section 0001**  TTH 9:30-10:45  RH 301  Deskis
**Description:** Good, Evil, and the Supernatural: Trolls, giants, fairies, angels, demons, God, Satan. ... Explore how English writers have used supernatural figures to delve into the very human topics of “good” and “evil”.

This is a General Education course in the Knowledge Domain of “Creativity and Critical Analysis.”

**Requirements:** Two papers (4 pages/each); 5 quizzes; midterm exam; final exam; regular reading and attendance.


116 – AMERICAN IDENTITIES, AMERICAN LITERATURE
American writers from the nation’s beginning have shown the world who Americans are and what shapes their beliefs. Exploration of fiction, poetry, nonfiction, and dramatic works that have challenged or complicated what it means to be “American.” Historical survey with selected authors.

**Theme:** The Way to Wealth in American Literature

**Section 0001**  TTH 12:30-1:45  RH 202  Adams-Campbell
**Description:** Everyone knows Americans want money. How has this most central occupation—the drive for capital—shaped our national character and our national literature? In Engl 116 we will read some of the “greatest hits” of American literature as we attempt to answer this most fundamental question.

**Requirements:** Students will be expected to attend class regularly (including a film screening), participate in class discussions, keep a reading journal, stage or story board a scene from a play, write two 3 page essays, and complete a final exam. This course fills the Gen Ed “distributive” requirement and is included in the Social Justice pathway. No prerequisites required.


200 – LITERARY STUDY: RESEARCH AND CRITICISM
Introduction to methods and terms used in the study of literature from a broad range of historical periods. Emphasis on a variety of approaches to literary analysis; terminology used in the study of literary genres of poetry, prose, and drama. Intensive practice writing analytical essays on literature. Required of all majors and minors no later than the first semester of upper-division work in literature.

**Section 0001**  MW 2:00-3:15  RH 301  Crowley, L.
**Description:** This course introduces English majors and minors to critical methodologies of literary analysis, research, and citation of research. You will explore poetry, drama, and fiction from various countries and periods as you develop your skills of close textual analysis. You will consider concepts ranging from meter to metaphor as you expand your vocabulary of literary analysis. You also will consider various critical approaches to texts and various tools to utilize in your analyses, such as electronic databases and academic journals. As we explore a wide range of texts and authors, you will fine-tune your critical thinking and your ability to develop a persuasive argument about a text, thereby preparing you for presentations and writing assignments in upper-level courses.

**Requirements:** Two essays, in-class and homework assignments, and class participation.

**Texts:** Works will include Jane Austen’s *Pride and Prejudice*, William Shakespeare’s *The Tempest*, Robert Browning’s “My Last Duchess,” and Langston Hughes’s “Harlem,” among others.

**Section 0002**  TTH 11:00-12:15  RH 309  Van Wienen
**Description:** English 200 tackles fundamental questions and answers about literary studies. As a student in this course, you will be introduced to some of the customary ways of reading the literary genres of drama, poetry, and fiction. You will practice techniques of literary research and conventions of documentation. You can also expect to begin exploring the relationship between the meanings of the words on the page and the meanings that writers, readers, and cultures bring to them.

**Requirements:** Regular journal writing and quizzes; research exercise; three short essays; final exam; class attendance and participation in discussion mandatory.
**Texts:** Readings representative of a range of genres and historical periods, such as William Shakespeare’s *Merchant of Venice*, Charlotte Brontë’s *Jane Eyre*, Arna Bontemps’ *American Negro Poetry*, and Allen Ginsberg’s *Planet News*. Also, handbooks such as Diana Hacker’s *Pocket Style Manual* and Ross Murfin and Supria M. Ray’s *Bedford Glossary of Critical and Literary Terms*.

**Section 0003**  
**Description:** In this class we come to terms with terms, learning to think and write about literature. Becoming an astute reader and thinker-about-lit requires the understanding of the techniques and approaches to literature, both intrinsic and extrinsic, as well a desire to consider the complexities of being human in the world. We’re going to sample some fabulous literature, discover ways of entering the works, write significantly and clearly about some texts, and familiarize ourselves with terms to assist our understanding. Responsibilities include study questions (response paragraphs), papers, quizzes if necessary, midterm, final. Attendance is mandatory.

**Requirements:** Requirements: regular class attendance and participation, thoughtful reading, twice-weekly 1 to 2 pg. critical/interpretive reading responses, critical/interpretive paper, exams.

**Texts:** TBA

**207 – FUNDAMENTALS OF ENGLISH GRAMMAR**

Introduction to modern English pedagogical grammar. Traditional terminology and analytical tools used to describe the grammar and use of written Standard English.

**Sect. 0001–0003**  
**MWF 11:00–11:50**  
**DU 340**  
**Macdonald**

**Sect. 0004–0006**  
**TTh 11:00–12:15**  
**DU 340**  
**Opfer**

**Description:** This course is a basic introduction to standard North American English grammar. The course is designed to familiarize you with the concepts, terminology, and rules of English grammar. To earn a passing grade in this course, you must become proficient in analyzing sentences prescriptively and in using appropriate terminological conventions. The course will include lectures, class discussions, homework exercises, and a number of quizzes and tests.

**Requirements:** Weekly quizzes; four exams; homework; regular attendance. Absolutely NO make-up quizzes will be offered for ANY reason. Standard 10-point grading scale.


**300A – ADVANCED ESSAY COMPOSITION: GENERAL**

Writing expressive, persuasive, and informative essays and developing appropriate stylistic and organizational techniques. Open to majors, minors, and non-majors.

**Section 0001**  
**TTh 11:00–12:15**  
**RH 202**  
**DeRosa**

**Description:** Advanced Essay Composition, an intensive writing course, will give you the opportunity to improve your writing skills. You will meticulously plan, write, and revise five projects: from a resume to an academic argument. Please note that the course focuses neither on creative writing nor grammar. Enrolling in this course will help you craft concise, precise, and elegant prose. The class utilizes small group workshop and whole class discussion during which you will critically and constructively comment on papers by professionals and peers.

**Requirements:** Projects include a resume/cover letter, memoir, “Trends”, “Letter for Change”, academic essay, 5 mini-exams on Williams & Hacker textbook, and participation (includes visits to office hours, Career Services, drafts, etc.)

**Texts:** Joseph Williams & Gregory Colomb, *Style: Lessons in Clarity and Grace* (10th edition); *A Pocket Style Manual*, Diana Hacker (most recent edition if possible)

**Section 0002**  
**MWF 1:00–1:50**  
**RH 201**  
**Hibbett**

**Section 00H2**  
**MWF 1:00–1:50**  
**RH 201**  
**Hibbett**

**Description:** This course, available for both honors and regular credit, is for student writers looking to edge closer to the professional level. It is also for those who understand that any level of writing can be improved upon and benefit from feedback and revision. Keeping in mind that what we call “good writing” may vary depending on the genre, purpose, and audience, we will approach the essay in a variety of forms, including personal narrative, literary analysis, and music review. We will also attempt to collapse the division between so-called “creative” and “expository” writing—to recognize that writing of both kinds of writing involve making aesthetic choices, being a wordsmith, and engaging actively with other voices. Our class time will be divided between discussion and analysis of readings, exercises to improve clarity and correctness, various composing and research activities, and peer review. My hope is that you will finish the course as thoughtful and crafty composers, who possess the kind of heightened audience awareness and decision-making skills that distinguish one’s work from the norm.
**Requirements:** Four formal essays, four peer review essays, classroom participation, in-class writing exercises, and a short presentation

**Texts:** TBA

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**300C – ADVANCED ESSAY COMPOSITION: LICENSURE IN TEACHING**

Designed to meet the special writing needs of advance the writing proficiencies especially important to students seeking licensure in either middle or high school English Language Arts. Aligned with the Common Core Standards, the Illinois Professional Teaching Standards, and the National Council of Teachers of English standards for teaching English Language Arts.

**Section 0001** TTh 12:30-1:45 RH 201 McCann

**Description:** This class serves the needs of prospective teachers in refining their own writing and in understanding the processes involved in composing mature compositions. Participants in this class will collaborate in expressing criteria for defining quality writing, discuss assigned readings and instructional issues, and produce several essays. The preparation for producing each written assignment will involve extended class discussion. The written assignments will be a variety of essays that require practice with a variety of problem-solving and composing strategies.

**Requirements:** Regular attendance and participation in class discussions and other activities are essential. Students will complete assigned readings and prepare for discussions about the topics from the reading. The participants will write a variety of compositions, including collaborative efforts and technology-supported efforts. The writing experiences will require the production of essays, reflections on the processes involved in producing this work, and the independent application of the processes.

**Texts:** Williams, Joseph M. *Style: Ten Lessons in Clarity and Grace*, 7th Edition. Longman, 2002; additional materials contained in the course pack.

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**301 – WRITING POETRY I**

Beginning course in writing poetry.

**Section 0001** TTH 2:00-3:15 RH 301 Newman

**Description:** Learning about writing poetry is an exciting, challenging, and disruptive experience. In this introductory class, students will read widely, studying and applying poetic techniques including image, metaphor, line, and stanza, and examine a number of traditions, including the sonnet, and the villanelle. Students will write and revise several poems. This is a writing course, not a course in light verse or children’s verse, spoken/slam/performance, or song lyric; all admirable verse forms but not taught in this class.

**Requirements:** Response papers to weekly assignments in reading and writing, poetry drafts, regular attendance, thoughtful balanced critique, application of reading material to your own work and to other’s works, revision, exams, portfolio.

**Texts:** poems and books of poetry TBA

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**302 – WRITING FICTION I**

Beginning course in writing fiction

**Section 0001** M 6:00-8:40 RH 309 Libman

**Description:** This class will introduce you to the theory and technique of fiction writing. Beginners are welcome, but all students must be willing to work diligently, to give and receive frank criticism in workshop, and to explore serious literary fiction for the course of the semester. You’ll be gently discouraged from writing genre fiction, including science fiction and stories about zombies, vampires, and post-apocalypses, but I guarantee it won’t take all the fun out of it. Just bring an open mind.

**Requirements:** Weekly written creative exercises, readings, and written critiques of classmates’ work, two short stories over the course of the semester, and a final portfolio. Missed class reduces grade by one half a letter.

**Texts:** *The Art of Fiction*, by John Gardner, and/or *Steering the Craft*, by Ursula K. Le Guin.

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**303 – WRITING CREATIVE NONFICTION**

Writing informal and formal nonfiction essays, emphasizing a literary approach to language and flexibility of form. Essay models include memoir, personal essay, nature essay, segmented essay, and travel essay, and may include biography and history. **PRQ:** Any writing course beyond the freshman level or consent of the department.
Section 0001  MW 2:00-3:15  RH 305  Bradley  
**Description:** What better way to learn about the craft of creative nonfiction (nonfiction employing various creative techniques) than by actually creating it? This class/workshop will allow students to explore creative nonfiction with readings, discussions, and papers, which will be workshopped. Writers will receive constructive comments from classmates and the teacher. Papers will then be revised and turned in for a grade at the end of the semester.  
**Requirements:** We’ll explore three types of creative nonfiction in three assignments: the collage, the profile, and what Patti Smith calls “the M Train,” that is, following a train of thought. In addition to the three papers, there will be an oral report on a creative nonfiction book of your choice. As with all workshops, attendance is crucial, active participation a must.  
**Texts:** Creative Nonfiction: A Guide to Form, Content, and Style, with Readings, ed. Eileen Pollack (Wadsworth), M Train, Patti Smith (Knopf)—This book will be in paperback by Fall 2016.

### 308 – TECHNICAL WRITING
Principles and strategies for planning, writing, and revising technical documents common in government, business, and industry (e.g., manuals, proposals, procedures, newsletters, brochures, specifications, memoranda, and formal reports). Topics include analysis of audience and purpose, simplifying complex information, document design, and project management.

**Section 0001**  MW 3:30-4:45  DU 170  Eubanks  
**Description:** In English 308, you will develop an understanding of what technical and professional writing is, how it works, and why it works. In part, you will accomplish this by reading the required textbook and other readings. But mainly, you will learn by doing—by writing, editing, and discussing. Writing projects will include informative, instructional, persuasive documents. We’ll pay special attention to the relationship between effective writing and effective document design. Classes will be held in a smart classroom and in a computer lab.  
**Requirements:** Numerous writing projects, individual and collaborative; Regular attendance  
**Texts:** Technical Communication, 9th Edition, Mike Markel, Bedford / St. Martin’s; Other material available online

### Section 0002  TTh 3:30-4:45  Cole 106  Reyman  
**Description:** Technical Writing explores the theories, principles, and processes of effective communication in technical and professional contexts. Attention is given to the strategies for composing within technical and professional genres, techniques for analyzing audiences and writing situations, and methods for designing texts and organizing information. Class time will be divided between discussion and writing lab activities.  
**Requirements:** Assignments include instructions, reports, screencast tutorials, and a document design projects.  

### 310 – IDEAS & IDEALS IN WORLD LITERATURE
Translations of epics, treatises on love, religious writing, myths, novels, essays, and plays—ancient to modern, Eastern and Western. How to define what the “classics” are and explore why these works endure. Survey with selected authors.

**Section 0001**  TTh 2:00-3:15  RH 202  Crowley, T.  
**Description:** Warfare, adventure, love, sex, anger, revenge, suffering, death, politics, patriotism — these are the themes.  
**Requirements:** Discussion format with interpretive essays and exams.  

### 315 – READINGS IN SHAKESPEARE
Plays and poetry that continue to engage modern audiences with the exploration of perennial themes and vivid representations of human experiences and conflicts. Credit available for general education and educator licensure candidates in English Language Arts in middle school.

**Section 0001**  MW 3:30-4:45  RH 301  Crowley, L.  
**Section 0001*  MW 3:30-4:45  RH 301  Crowley, L.  
*This section for ELA students pursuing middle grades licensure only
**Description:** This course will focus on Shakespeare’s “Words, words, words” through investigating how early books and manuscripts have contributed to audience’s knowledge of Shakespeare’s poems and plays in the early modern through the modern periods. In addition, we will consider how contemporary references to Shakespeare’s works, particularly by his fellow writers, push us to recognize the significance of collaboration among Renaissance authors and to attend to Shakespeare’s historical and cultural contexts. We also will explore how books containing his plays come to life in performance, turning to modern film versions and adaptations to enhance our discussions about an author whose books prove even more popular among audiences today than they were among Renaissance readers.

**Requirements:** Two critical essays, a group project, occasional brief assignments, a final exam, and class participation.


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**318 – DYNAMICS OF OUR LIVING LANGUAGE**

Introduction to principles of linguistic analysis. Additional topics may include biological foundation of language, linguistic variation and change, language acquisition, and classification of world languages.

**Section 0001**

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**Description:** Introduction to the nature, structure, history and uses of human language. Students will become familiar with basic methods and principles of linguistic analysis, and will examine the relationship between language systems and the societies that use them. Class format will be lecture and discussion.

**Requirements:** Each student will select from a menu of options for earning credit, including exams, homework, papers, quizzes, and projects.


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**321 – STRUCTURE OF MODERN ENGLISH**

Survey of Modern English and contemporary linguistic methods of analyzing and describing its major structures and their functions.

**Section 0001**

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**Description:** In this course, we will examine structure and meaning in Modern English using the tools and methodologies of linguistic analysis. We will cover phonetics, phonology, morphology, syntax, semantics and pragmatics, and will emphasize problem solving and analysis. The focus will be on understanding the structure and function of language in general and English in particular. Lecture, discussion, and problem-solving

**Requirements:** Three exams, 30% each; Weekly homework, 10%; Attendance and participation

**Text:** Fromkin, Rodman, and Hyams, *An Introduction to Language*, 10th edition

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**332 – AMERICAN LITERATURE: 1860-1910**

Includes such writers as Dickinson, Twain, James, Chopin Chesnutt, and Wharton.

**Section 0001**

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**Description:** The Civil War was fought between American citizens most of whom felt a keener loyalty to their states than to their nation. Through the war and the decades following, that would change: What were the United States was now the United States. In English 332 we will study, through literature, the dramatic, traumatic consolidation and transformation of what it meant to be “American” between 1860 and 1920. During that time, U.S. population expanded from about 25 million living in 34 states to 100 million living in 48 states, spanning the continent. The U.S. Constitution was amended seven times, reflecting some of the most fundamental challenges to the *status quo* in U.S. history: citizenship for African-Americans; votes for women; Prohibition. But the American dreams of freedom and equality remained elusive for many. American writers were on the scene and on the case.

**Requirements:** Class attendance and active participation in class discussion; quizzes and journal writing; two essays; midterm and final exams.

**Texts:** Paul Lauter, ed., *The Heath Anthology of American Literature*, vol. C (edition to be determined); several novels such as Elizabeth Stuart Phelps, *The Story of Avis*; Mark Twain, *A Connecticut Yankee in King Arthur’s Court*; Stephen Crane, *Maggie: A Girl of the Streets*; Charles Chesnutt, *The Marrow of Tradition*
333 – AMERICAN LITERATURE: 1910-1960
Includes such writers as Cather, Stevens, Eliot, Fitzgerald, Faulkner, Hurston, and Williams.

Section 0001  TTh 11:00-12:15  RH 302  Ryan
Description: This course addresses one of the most remarkable periods in American literature, from the avant-garde modernist experiments of the 1920s and the great flowering of African American literature during the Harlem Renaissance to popular theatre comedy of the 1940s and the subversive Beat poetry of the 1950s. We will examine short fiction, poetry, drama, novels, film, and even popular song, including works by Langston Hughes, Ernest Hemingway, Nella Larsen, William Faulkner, Charley Patton, Mary Chase, Grace Paley, and Allen Ginsberg. While we will consider the relationship between American literature and its socio-cultural contexts, we will place particular emphasis upon skills of close textual analysis and effective critical writing.

Requirements: Two short papers, a final project, poetry assignment, midterm exam, and final exam. Please note: active and regular participation in class discussion is absolutely crucial to this course and will make up a significant proportion of the final grade. For additional details, please e-mail Professor Ryan at tryan@niu.edu.

Texts: TBA

340 – THE BIBLE AS LITERATURE
Introduction to the Bible as literature, the history and the historical circumstances of its composition, and the structure and style of its principal parts.

Section 0001  MW 2:00-3:15  RH 309  Einboden
Section 00H1  MW 2:00-3:15  RH 309  Einboden
Description: ENGL 340 reads the foundational text of Western literature and culture, focusing on the language, style and significance of the Bible. Exploring this diverse collection of books through literary critical methods, we will pay particular attention to the imaginative structures and strategies underlying biblical text, as well as the formative role played by the Bible in shaping modern literary canon, genre and interpretation.

Requirements: Midterm Exam: 15%; Final Exam: 25%; Term Paper: 35%; Class Participation: 25%

Texts: The English Bible, King James Version

350 – WRITING ACROSS THE CURRICULUM
Practice in writing skills, conventions, organization, and structuring of prose forms appropriate to the humanities, social sciences, and sciences (e.g., proposals, lab reports, case studies, literature reviews, critiques). Open to majors and non-majors.

Section 0K01  MWF 11:00-11:50  RH 201  Burgess
Section 0K02  MWF 10:00-10:50  RH 201  Mead
Description: 1) Learn the specific forms of writing that commonly occur in your major; 2) Identify current problems or research questions relevant to your major; 3) Select and evaluate appropriate sources that provide up-to-date knowledge in your major; 4) Observe and participate in the kinds of research professionals conduct in your major; 5) Report data accurately and interpret it according to the expected guidelines of your major; 6) Become familiar with the ethics that guide written work in your major; 7) Correctly use the citation and documentation formats that your major requires

Requirements: In-class writing; Report on Writing in Your Major; Procedural Writing Sample; Report on an Observation, or Experiment; Literature Review; Case Study; Proposal to do a research or creative study

Text: Smith and Smith, Building Bridges through Writing, Pearson/Longman

Section 0K03  TTh 12:30-1:45  SSWC  Ireland
Section 0K04  TTh 11:00-12:15  SSWC  Ireland
Description: 1) Learn the specific forms of writing that commonly occur in your major; 2) Identify current problems or research questions relevant to your major; 3) Select and evaluate appropriate sources that provide up-to-date knowledge in your major; 4) Observe and participate in the kinds of research professionals conduct in your major; 5) Report data accurately and interpret it according to the expected guidelines of your major; 6) Become familiar with the ethics that guide written work in your major; 7) Correctly use the citation and documentation formats that your major requires

Requirements: In-class writing; Report on Writing in Your Major; Procedural Writing Sample; Report on an Observation, or Experiment; Literature Review; Case Study; Proposal to do a research or creative study

Text: TBA
363 – LITERATURE & FILM
Relationship between film and literature, with specific attention to the aesthetic impact of narrative, drama, and poetry on film and to the significance in film of romanticism, realism, and expressionism as literary modes. Nature and history of the adaptation of literary works to film.

Section 0001  TTh 3:30-5:50  DU 270  Balcerzak
Description: This class addresses the study of film and literature, examining adaptations of works by William Shakespeare, Ryūnosuke Akutagawa, and Jhumpa Lahiri. We consider the creative process of film adaptation as it relates to the authorial voice of the director as a creative and cultural identity. Through this discussion, the class discusses selected films by Orson Welles, Akira Kurosawa, and Mira Nair.

Requirements: Short weekly reading/viewing response assignments and quizzes; Two 6-7 page papers; Final Exam.


374 – THE AMERICAN SHORT STORY
Shaping and development of the modern short story as a literary form by American writers, from the early 19th century to the present.

Section 0001  TTh 3:30-4:45  RH 305  Gómez-Vega
Description: Students in this class will study the American short story from its beginning to the present.

Requirements: Two analytical Essays (5-7 pages) typed using the MLA Style (30% each); Ten quizzes (40%)

Texts: Beverly Lawn’s 40 Short Stories 4th edition; additional stories provided as pdf documents

375 – THE AMERICAN NOVEL
Development of the American novel from the 18th century to the present.

Section 0001  TTh 12:30-1:45  RH 302  Ryan
Description: This section of ENGL 375 explores the formal characteristics and thematic elements of the central periods and major movements in American fiction, from Romanticism, Realism, and Naturalism (in the nineteenth century) to Modernism and Postmodernism (in the twentieth and twenty-first centuries). We will also address such contemporary forms as the graphic narrative and episodic TV drama. Although we will consider the interrelationship between the American novel and its socio-cultural and historical contexts, we will place particular emphasis upon skills of close textual analysis and effective critical writing.

Requirements: Two short papers, a final project, midterm exam, and final exam. Please note: active and regular participation in class discussion is absolutely crucial to this course and will make up a significant proportion of the final grade.
For additional details, please e-mail Professor Ryan at tryan@niu.edu.


376 – AMERICAN DRAMA SINCE 1900
Selected works by representative American playwrights since 1900.

Section 0001  TTh 2:00-3:15  RH 305  Gómez-Vega
Description: Within the constraint of fifteen weeks, we will cover as many plays representative of 116 years of American theater as we can possibly cover. Many of the plays are available as pdf documents.

Requirements: Two analytical essays (5-7 pages) typed using the MLA style (30% each); Ten quizzes (40% of grade)


384 - LITERARY NONFICTION
Representative readings in literary nonfiction, from autobiography and memoir to the personal and lyric essay, focusing either on a period, such as modern/contemporary, or on a theme. Attention paid to literary qualities fostered in personal writing, and to form, theory, and historical and cultural contexts.

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<td>00H1</td>
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**Description:** Literature can be defined as poetry, drama, fiction, and some other stuff. But what other stuff? Can a nonfictional, nontheatrical piece of prose writing be literature? Not only can it, but there are whole genres of literary nonfiction, including biography and autobiography, diaries and journals, travel writing, satire, essays, prose sketches, and so on. The syllabus is aimed to provide a survey some of these genres—though some works of literary nonfiction may turn out to be unclassifiable. Lecture-discussion format.

**Requirements:** Weekly quizzes; four essays; final exam.

**Texts:** Henry Miller, The Colossus of Maroussi; Francis Ponge, Mute Objects of Expression; Sei Shonagon, Pillow Book; Gary Snyder, Earth House Hold; Gertrude Stein, The Autobiography of Alice B. Toklas; Jonathan Swift, A Modest Proposal and Other Writings; Robert Walser, A Schoolboy's Diary and Other Stories; William Carlos Williams, In the American Grain.

404A - THEORY AND RESEARCH IN WRITTEN COMPOSITION FOR ENGLISH LANGUAGE ARTS
Theory and research applied to principled practices in teaching and evaluating composition in English Language Arts with emphasis on meeting Common Core Standards for writing in the multicultural classroom. Aligned with the Illinois Professional Teaching Standards and the National Council of Teachers of English standards for teaching English Language Arts. **PRQ:** ENGL 300C or consent of department. CRQ: ILAS 260. Credits: 3

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**Description:** Participants in the class will examine theory, research, and practice in the teaching of writing. Students will consider a variety of approaches to teaching writing with diverse student populations and in a variety of classroom settings. Students will create, co-create, and evaluate lessons for contending with particular teaching challenges.

**Requirements:** The course requires regular attendance, the completion of assigned readings, and preparation for active participation in class discussions and demonstrations. The series of short papers require responses to the readings and case studies and the synthesis of thought about the instructional issues explored in class. Each class participant will prepare instructional plans that will support clinical experiences and student teaching.

**Texts:** Smagorinsky, Johannessen, Kahn, & McCann, The Dynamics of Writing Instruction, Heinemann, 2010; Johannessen, Kahn, & Walter, Writing About Literature: Revised and Expanded Edition, NCTE, 2009; Smith & Wilhelm, Getting It Right, Scholastic, 2007; additional materials contained in the course pack.

404B - THEORY AND RESEARCH IN WRITTEN COMPOSITION
Middle Level Content Areas. Theory and research applied to principled practices in teaching and evaluating composition in middle school content areas other than English Language Arts, with emphasis on meeting Common Core Standards for writing in the multicultural classroom. Aligned with the Illinois Professional Teaching Standards.

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**Description:** Participants in the class will examine theory, research, and practice in the teaching of writing in different content areas. Students will consider a variety of approaches to teaching writing with diverse student populations and in a variety of classroom settings. Students will create, co-create, and evaluate lessons for contending with particular teaching challenges in the middle-school grades.

**Requirements:** Participate in daily impromptu writing activities in class (15%); Prepare various “practica” and a collection of materials for teaching writing (40%); Plan and present co-facilitations featuring writing lessons (10%) and a final mini-lesson in class (5%); Outline and design assignments for two 2-week sections of a syllabus (30%)
**406 – CHAUCER**
The poetry, with emphasis on *The Canterbury Tales*

Section 0001  
TTh 11:00-12:15  
RH 301  
Clifton

Section 0001  
TTh 11:00-12:15  
RH 301  
Clifton

* This section is for teacher licensure students only

**Description:** We will study Geoffrey Chaucer’s *Troilus and Criseyde* and its sources, along with a few of his *Canterbury Tales*. All Middle English writings will be read in the original language. Class will be primarily discussion, with a few lectures; regular attendance is therefore crucial. By the end of the course, students should understand Chaucer’s language, appreciate his influence on later English literature, and be able to write clear analyses of key passages of his poetry. Students are strongly recommended to have some background in reading and analyzing poetry. English 207 (grammar) or a course in History of the English Language are also helpful.

**Requirements:** Frequent short assignments: translations and creating quiz questions on Chaucer’s language. Also 3-4 papers of 2 pages each, plus memorization and recitation of approximately 40 lines of Chaucer’s poetry, in Middle English pronunciation. Regular participation and attendance are also required. More than 3 absences will result in a lowered final grade.


**407 – SHAKESPEARE**
Representative comedies, tragedies, and historical plays. Attention given to Shakespeare’s growth as a literary artist and to the factors which contributed to that development; his work evaluated in terms of its significance for modern times.

Section 0001  
TTh 09:30-10:45  
RH 201  
Bennett

**Description:** Everybody knows Shakespeare was the greatest writer ever, right? Or was he? Just what makes him so wonderful, anyway? This course will involve a detailed exploration of several Shakespeare texts (including some of the non-canonical ones), and include an investigation of some of the historical, ideological, and theatrical factors that influenced his poetic and dramatic works. We will consider the plays not simply as pieces of literature, but as practical play-texts. Any familiarity with some of the recent film productions of his plays will be useful, since we will watch and analyze videos of stage and screen productions.

**Requirements:** Students will write 3 papers, complete one group project and one in-class performance, and write one final exam for this course. Regular class participation is also a key part of the course.

**Texts:** G. Blakemore Evans et al., eds. *The Wadsworth Shakespeare*, 2nd edition

**413 – THE ROMANTIC PERIOD**
Earlier 19th-century English literature, including selections from such representative authors as Blake, Wollstonecraft, Wordsworth, Austen, Byron, the Shelleys, and Keats.

Section 0001  
MW 3:30-4:45  
RH 309  
Einhoden

**Description:** ENGL 413 reads the British Romantic canon, from its ideal intimations in the 1780s, to its exhausted complexities by 1830. Tracing a genealogy of Romanticism through a generational triad - embodied by Blake, Coleridge and Byron - our course balances broad overview with detailed concentration, featuring treatment of expected classics (e.g. Mary Shelley’s *Frankenstein*), while also exploring abandoned fragments (e.g. Keats’ “The Fall of Hyperion”).

**Requirements:** Midterm Exam: 15%; Final Exam: 25%; Term Paper: 35%; Class Participation: 25%

471 - ENGLISH NOVEL SINCE 1900

Includes works by such representative authors as Conrad, Joyce, Woolf, Lawrence, Murdoch, Amis, Naipaul, and Drabble.

**Section 0001**

**Description:** 471 will divide this long, long English and Anglophone twentieth- and twenty-first-century literature into three eras: “modernism,” “postmodernism” (post-World War II), and “the contemporary.” We will read novels from all three eras and seek good working-definitions of these three terms— even as a fourth, “postcolonialism,” cuts across the eras, further troubling our formulations. And even as a fifth...&c. But such a high concept approach will occupy us only part of the time. Indeed, most of our time will be spent closely reading a series of challenging novels, a number of which are notoriously innovative in their style and form and are less than in their content, with a view to giving them the individual attention that they both demand and reward. Expect a heavy reading load, then, some of it devoted to quite difficult prose.

**Requirements:** 1. 45% (20%: 25%) --two essays (literary-critical analyses), one brief, the other longer; 2. 20%--a mid-term exam (two essay-examinations); 3. 20%--a final exam (two or three essay-examinations); 4. 10%--reading quizzes (how well you have read the material assigned for the semester); 5. 5%--class participation (how well you contribute to our class-time discussions).


479 - THEORY AND RESEARCH IN LITERATURE FOR ENGLISH LANGUAGE ARTS

Theory and research applied to principled practices in teaching the reading of complex texts, including canonical, multicultural, young adult, and informational literature in English Language Arts. Aligned with the Common Core Standards, the Illinois Professional Teaching Standards, and the National Council of Teachers of English standards for teaching English Language Arts.

**Prerequisites & Notes:** ENGL 404, 9 semester hours of literature at the 300 and 400 level, or consent of department. CRQ: ILAS 301.

**Section OOP1**

**Description:** This course equips prospective teachers with the procedures for the planning and delivery of instruction related to the reading and analysis of literature for students in middle school and high school. Participants will study the competing approaches to the study of literature and the diverse perspectives that influence critical judgment, and will plan experiences that will involve adolescent learners in joining the conversations about the interpretation and evaluation of texts. Course participants will work with a variety of literary genres and literary environments, and examine both the texts that are most commonly taught in middle schools and high schools and other texts of high literary merit that are under-represented in the schools.

**Requirements:** The course requires regular attendance, the completion of assigned readings, and preparation for active participation in class discussions and demonstrations. The series of short papers require responses to the readings and case studies and the synthesis of thought about the instructional issues explored in class. Each class participant will prepare instructional plans that will support clinical experiences and student teaching.


480 - MATERIALS AND METHODS OF TEACHING ENGLISH LANGUAGE ARTS

Methods, curriculum materials, and technologies essential to the teacher of English Language Arts. Emphasis on designing coherent and integrated units of instruction, including the strategic use of assessments to foster learning. Developing a variety of activities and multiple representations of concepts to accommodate diverse students’ characteristics and abilities. Aligned with the Common Core Standards, the Illinois Professional Teaching Standards, and the National Council of Teachers of English standards for teaching English Language Arts. **Prerequisites & Notes:** ENGL 479 or consent of department. CRQ: ENGL 482.

**Section OOP1**

**Description:** English 480H is designed to prepare the prospective teacher of middle and high school students for the contemporary English language arts classroom; it reflects not only past practice but also current theory and research related to English pedagogy. Students will be given numerous opportunities to demonstrate their ability to translate theory into practice and to plan instruction based on their understanding of the Illinois Professional Teaching Standards, Common Core for English Language Arts, and NCTE Standards. In addition, candidates will become familiar with the academic language and tasks related to the Stanford/Pearson Teacher Performance Assessment (TPA).
Requirements/Goals: The primary goal of this course is twofold: to assist candidates in beginning the transformation from student to professional English language arts teacher and to develop the knowledge base that will serve as the foundation for successful application of pedagogical skills. To meet these objectives, activities and assignments in ENGL 480 have been created to address six major topics, all of which are relevant in both middle and high school settings:

A. The design of a standards based, coherent, relevant curriculum across genres, cultures and various forms of media to meet the needs of all learners. (NCTE Standards 3, 4, 5)
B. The creation of an inclusive student centered classroom utilizing current theory and research to implement whole class, small group and individual instruction. (NCTE Standards 3, 4)
C. The role of formative and summative assessment to evaluate student learning and to inform teacher decision making as it relates to future instruction. (NCTE Standards 3, 4)
D. The seamless integration of all of the language arts, reading, writing, speaking, listening, viewing and presenting for the purpose of developing students' critical thinking. (NCTE Standards 3, 4)
E. The importance of responding to students' cultural, socio-economic, spiritual, and community environment in the selection of materials and in the planning of instruction. (NCTE Standards 3, 4, 5)
F. The implementation of the Common Core standards and the implications of the resulting paradigmatic shifts in ELA instruction and assessment. (NCTE Standards 3, 4)


**482 - CLINICAL EXPERIENCE IN ENGLISH AND LANGUAGE ARTS**
Description: Meets with ENGL 645. Discipline-based clinical experience for students seeking educator licensure in English Language Arts. Practicum in teaching methods, assessment, problem solving, and on-site research. Minimum of 50 clock hours of supervised and formally evaluated experiences in the setting likely for student teaching. Prerequisites & Notes: Consent of department. CRQ: ENGL 480.

| Section 00P2 | Th 5:00-5:50 | RH 201 | Bird |

**485 - STUDENT TEACHING IN SECONDARY ENGLISH LANGUAGE ARTS**
Description: Meets with ENGL 649. Student teaching for one semester. Assignments arranged through the office of clinical experiences in the College of Liberal Arts and Sciences, in consultation with the coordinator of educator licensure in English Language Arts. Ongoing assessment of candidate's development. Candidates must satisfactorily complete a formal teacher performance assessment. Monthly on-campus seminars. Not available for credit in the major. S/U grading. PRQ: ENGL 480, ENGL 482, and consent of department.

| Section 00P1-00P3 | Staff |

**491 - HONORS DIRECTED STUDY**
Directed study in any area of English studies. Open to all department honors students. May be repeated once. PRQ: Consent of department.

| Section 0HP1 | Staff |

**494 - WRITING CENTER PRACTICUM**
Cross-listed as ILAS 494X. Theoretical and practical instruction in tutoring, required for all undergraduate writing consultants in the University Writing Center. Includes research on cross-curricular writing tasks in a supervised, on-the-job situation. S/U grading. May be repeated to a maximum of 3 semester hours with consent of department. Credits: 1-3

| Section 00P1 | Staff |

**495 - PRACTICUM IN ENGLISH**
Practical writing and other professional experience in supervised on-the-job situations. May be repeated to a maximum of 3 semester hours. S/U grading.

| Section 00P1 | Staff |

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496 - INTERNSHIP IN WRITING, EDITING, OR TRAINING
Involves primarily writing, editing, or training in business, industry, or government setting, and that is jointly supervised by the English department’s internship coordinator and an individual from the sponsoring company or organization. May be repeated to a maximum of 6 semester hours. Up to 3 semester hours may be applied toward the English department’s program requirements. S/U grading. Prerequisites & Notes PRQ: Prior approval by the Department of English, a minimum of 120 contact hours, and other requirements as specified by the department.

Section 00P1

497 - DIRECTED STUDY (1-3 hours)
Directed study in any area of English Studies. PRQ: Consent of department.

Section 00P1
For more information/updates on the FA16 off-campus English courses, please check the CLAS External Programming website: 
http://www.niu.edu/clasep/index.shtml
or call (815) 753-5200