Department of English

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

### English Studies Subplan (39 hours)

- **Grammar (3 hours)**
  - 207* or GEE

- **Lit Study (3 hours)**
  - 200

- **Writing/Ling (6 hours)**
  - 300, 308
  - (1 from each line)
  - 318, 320, 321, 322, 432, 433, 434X

- **American Lit (6 hours)**
  - (A) 330, 331, 332, 375
  - (B) 333, 334, 374, 376, 377, 381

- **English Lit (12 hours):**
  - (A) 405, 406, 420
  - (B) 407, 408, 409, 410
  - (C) 412, 413, 414, 470
  - (D) 471, 475, 476, 477

- **English Electives (300-400 level) (9 hours)**

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

- **Grammar (3 hours)**
  - 207* or GEE

- **Lit Study (3 hours)**
  - 200

- **Adv Comp (3 hours)**
  - 300

- **Intro to Writing (6 hours)**
  - 301, ENGL 302, ENGL 303, ENGL 308, ENGL 403

- **Adv Writing**
  - (6 hours)
  - 350, ENGL 304, ENGL 398, ENGL 401, ENGL 402, 424, ENGL 493, ENGL 496 (3 hrs)

- **Ling (3 hours)**
  - 318, 320, 321, 322, 432, 433, 434X

- **Story/Nonfiction (3 hours)**
  - 374, ENGL 384, ENGL 474

- **Film/Drama (3 hours)**
  - 363, ENGL 376, ENGL 407, ENGL 476

- **Poetry (3 hours)**
  - 377, ENGL 406, ENGL 409, ENGL 475

- **English Literature Electives not listed above (6 hours)**

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

- **Grammar (3 hours)**
  - 207

- **Lit Study (3 hours)**
  - 200

- **World Lit (3 hours)**
  - 310 or 337

- **Writing/Ling (6 hours)**
  - 300C and 322

- **American Lit (6 hours)**
  - (A) 330, 331, 332, 375
  - (B) 333, 334, 374, 376, 377, 381

- **English Lit (6 hours)**
  - (A) 405, 406, 408, 409, 410, 420
  - (B) 413, 414, 470, 471, 475, 476, 477

- **Shakespeare (3 hours)**
  - 407

- **Methods: (9 hours)**
  - 404, 479, 480

- **Education:**
  - SESE 457, EPS 406, EPFE 400/410, LTRE 311, LTIC 420

### Minor in English (18 hours)

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

- **Literary Study: Research and Criticism**
  - 200

- **Fundamentals of English Grammar**
  - 207*

- **Advanced Essay Composition**
  - 300

- Three additional courses at the 300-400 level

*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 spring 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 spring 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 Lives
ENGL 116 – American Identities, American Lives
ENGL 315 * – Shakespeare

Honors Courses/Sections
ENGL 381 – American Ethnic Literature
ENGL 400 – Fantasy Fiction
ENGL 474 – International Short Story
ENGL 491 – Honors Directed Study

* THIS SEMESTER ONLY may be used to satisfy credit in the English major – British Literature Line B

Undergraduate Schedule (updated 11.15)

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<td>00P1</td>
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<td>Teaching of Literature</td>
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<td>12:30-1:45</td>
<td>McCann</td>
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110 – TRANSFORMATIVE FICTIONS
Exploration of novels, short stories, and plays to see how writers convince readers to enter the worlds and believe in the characters they create.

Section 0001  MWF 11:00-11:50  RH 207  Crowley, T.
Description: A course in close reading for the appreciation of fiction as an embodiment of human and cultural values. We’ll read short stories and novels, navigating the differences among them in regards to form and content. This course is discussion-driven, with background lecturing emphasizing historical and cultural contexts. Central to the goals of the class is an attentive experience of fiction as: 1.) an attempt through language, imagination, narrative, form and content to come to a greater understanding of human nature through dramatization, and to render subject meaningfully; and as 2.) a humane endeavor, the reading of which can evoke sympathy, affinity, and reflection.

Requirements: Attentive and thoughtful reading; regular attendance; twice-weekly study questions; three in-class essay examinations

Texts chosen from: The Story and its Writer: An Introduction to Short Fiction, compact ed., Ann Charters, ed.; The Awakening, Kate Chopin; The Great Gatsby, F. Scott Fitzgerald; In The Bedroom, Andre Dubus; Interpreter of Maladies, Jhumpa Lahiri; The Virgin Suicides, Jeffrey Eugenides; The Amazing Adventures of Kavalier & Clay, Michael Chabon

Section 0002  TTh 11:00-12:15  RH 301  Bennett
Description: In this course, we will explore a wide range of fictional texts—including short stories, novels, films, and plays—to delve into questions regarding heroes and monsters. Just what is a hero? What is a monster? How might these apparently opposing categories overlap? Readings will include works by Shakespeare, Ursula K. LeGuin, Oscar Wilde, Sophocles, and others.

Requirements: Three short papers, 1 group project, and a final exam. Class attendance and participation are also crucial.

Texts: TBA

Section 0003  MWF 1:00-1:50  RH 305  Gómez-Vega
Description: Students in this class will study text with an emphasis on the work of writers from the American Midwest.

Requirements: Two analytical essays (3-5 pages) typed using the MLA Style (30% each). Ten quizzes (40%)


Section 0004  TTh 2:00-3:15  RH 207  TBA
115 – BRITISH IDENTITIES, BRITISH LIVES
Britain’s literary traditions and cultures through novels, poetry, drama, nonfiction, and short stories that have captivated readers from early times to now.

Section 0001  MWF 10:00-10:50  RH 202  Hibbett
Description: This course will sample British literature from the 19th and 20th centuries, with a particular emphasis on empire and the individual. How have the English defined themselves as such, and in relation to the rest of the world? How do countries under British rule, past and present, understand their relationship to “the motherland”? Finally, how have British citizens responded to the collapse of empire over the course of the 20th century? Together, we will read and discuss a wide range of poems, novels, and other works that help us explore these questions.

Requirements: TBA

Text: TBA

116 – AMERICAN IDENTITIES, AMERICAN LIVES
Who Americans are and what shapes their beliefs. Fiction, poetry, nonfiction, and dramatic works that have challenged or complicated what it means to be American.

Section 0001  TTH 9:30-10:45  RH 302  Ryan
Theme: Jazz, Blues, and American Literature

Description: This section of ENGL 116 examines the long and ongoing relationship between vernacular/popular music and canonical literature in America through discussion of short stories, drama, poetry, novels, film, blues lyrics, and jazz recordings. Assigned texts include works by such authors and musicians as Walt Whitman, Langston Hughes, Eudora Welty, Sterling Brown, August Wilson, Nathan Singer, Bessie Smith, Charley Patton, Duke Ellington, and Howlin’ Wolf, and films including Blues in the Night and Whiplash.

Requirements: Class members will write two short papers and produce a final creative or research assignment. There will also be two exams (a midterm and final).

Please note: active and regular participation in class discussion is crucial to this course and will make up a significant proportion of the final grade.

Texts: For additional details and a complete reading list as soon as it becomes available, please e-mail Professor Ryan at tryan@niu.edu.

200 – LITERARY STUDY: RESEARCH AND CRITICISM
Methods of critical analysis and scholarship as applied to major genres; conventions of writing English studies. Required of all majors and minors no later than the first semester of upper-division work in literature.

Section 0001  MWF 1:00-1:50  RH 207  Gorman

Description: An introduction to the reading of literary works, with attention to the writing of college-level essays on literature. The course focuses on the elements of literature, and aims to acquaint students with critical terminology. Works to be studied come from various periods of British and American literature. Lecture-discussion format.

Requirements: Quizzes weekly, essays semiweekly (short homeworks on alternate weeks), final exam.


Section 0002  TTh 2:00-3:15  RH 202  Newman

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: Attentive and thoughtful reading, regular attendance, study questions, in-class essay examinations.

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. 0001-0004 | MW 3:30-4:45 | DU 204 | Aygen |
| Sect. 0005-0008 | TTh 3:30-4:45 | DU 340 | Macdonald |

**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 9:30-10:45 | RH 307 | Bird |

**Description:** This course is for strong 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. 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. Some additional objectives of this course are: to improve your grasp of Standard Edited American English, but not with a blind eye toward the politics of those rules; to draw special emphasis to style—all of those writing decisions that don’t have to do with rules—when it comes to composing strong essays; to encourage careful, critical, and active readings of other texts; to improve your ability to respond to and edit both your own work and the work of others; to increase your sense of professionalism and awareness of how your decisions as a writers may affect your audience; to instill a sense of artistic creativity into nonfiction, formal writing.

**Requirements:** Several forms, including personal narrative, literary analysis, and music review

**Texts:** TBA

300C - ADVANCED ESSAY COMPOSITION: LICENSURE IN TEACHING

Designed to 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 9:30-10:45 | 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.
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 00P1**  Online (for Engineering students only)  Knudsen
**Section 0002**  ONLINE (for Engineering students only)  Sparby

**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

310 - UNCENSORED CLASSICS
Translations of epics, religious writing, treatises on love, myths, novels, essays, and plays—ancient to modern, Eastern and Western. How to define what the classics are and explore why these works endure.

**Section 0001**  MWF 11:00-11:50  RH 301  Schaeffer

**Description:** ENGL 310 will engage the student with literary works from classical Greece and Rome to the modern era. The course will deal exclusively with non-English literature in translation, e.g., Dante's Inferno, Voltaire’s Candide, Goethe’s Faust, and other works that are usually not included in British or American literature courses.

**Requirements:** Students will contribute to BlackBoard discussions and also write two short (1000 words) papers. There will be a mid-semester exam and a final.

**Texts:** Homer's Odyssey Norton Anthology of Continental Masterpieces (5th ed.)

315 - SHAKESPEARE (THIS SEMESTER ONLY may be used to satisfy credit in the English major - British Literature Line B)
Representative plays. Intended to prepare the general student to read and view the plays independently.

**Section 0001**  MWF 1:00-1:50  RH 309  Crowley, T.

**Description:** Discussion-format study of plays that continue to excite modern audiences because of their sexual escapades, political intrigue, and tragic violence. Why Shakespeare focused on these themes and how his works remain relevant today. Credit available for general education, writing track, and licensure in teaching English Language Arts in middle school.

**Requirements:** Learning will be assessed by participation [including attendance and in-class discussion], written preparation for the debates, two critical essays, and two exams. For section 0H1, the second essay will be a longer research project.


320 - HISTORY OF ENGLISH LANGUAGE
Survey of the English language and forces affecting its change over time.

**Section 0001**  MWF 11:00-11:50  RH 201  Deskis

**Description:** In this course we will examine the development of the English language from its prehistoric roots to the present day. Topics to be covered include pronunciation, grammar, syntax, vocabulary, and semantics. We will pay special attention to the socio-political influences on the development of the language. The end result should be a better understanding of the structures and forms of Present Day English.

**Requirements:** regular attendance; two exams (midterm and final); several quizzes; numerous workbook assignments

**Text:** Algeo and Butcher, Problems in the Origins and Development of the English Language, 7th edn (required)
STRUCTURE OF MODERN ENGLISH
Survey of Modern English and contemporary linguistic methods of analyzing and describing its major structures and their functions.

Section 0001  MW 2:00-3:15  RH 309  Birner
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. Format: Lecture, discussion, and problem-solving

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

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

LANGUAGE IN AMERICAN SOCIETY
Introduction to the study of language in its social context. Focus on varieties of American English with attention to the status of minority languages. Sociolinguistic approach to language variation by region, social class, ethnicity, gender, and social context. Standardization and attitudes toward dialects and minority languages. Relationship between language and power and social control. 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 00P1  TTh 11:00-12:15  RH 201  Macdonald
Description: This course is an introduction to the study of language in its social context with a focus on language in the United States and on American English. However, to meet the objectives of the course, we will be looking at how language functions in other settings as well. The objectives of the course are: (1) To understand the basic concepts and traditions of (socio)linguistic study; (2) To increase awareness of the complexity and diversity of language in the United States; (3) To address common misconceptions, false assumptions, and prejudices about language; (4) To understand the distinctions between stylistic, regional, and social linguistic variation; (5) To explore the role of speech protections in maintaining power; (6) To develop the critical awareness of the language practices of a speech community; (7) To develop an appreciation for the problem of language endangerment.

Requirements: Weekly Quizzes; Language Awareness Journal; Research Article Presentation; Research Synthesis Paper; Presentation on Research Synthesis Paper; Exams.

Texts: A series of articles posted on Blackboard; Books on reserve at Founders’ Library

AMERICAN LITERATURE TO 1830
American literature from the beginnings through the early national period.

Section 0001  TTh 12:30-1:45  RH 307  Adams-Campbell
Description: This course will introduce students to a number of significant literary forms, authors, and ideas in early American literature from before the arrival of Europeans through 1830. Our larger goal is to investigate how pre-contact, colonial, revolutionary, and early national literatures shape the way that we conceive of American identity today. We will read recorded and translated Native American stories, reports from early explorers and settlers, captivity narratives, autobiographies, travel journals, speeches, as well as more traditional literary forms such as poetry and fiction. We will read familiar authors such as John Smith’s version of his rescue by Pocahontas, Benjamin Franklin’s autobiography, and Washington Irving’s “Rip Van Winkle” as well as less-familiar material such as Black Hawk’s account of the Sauk war to keep Illinois lands.

Requirements: Students will be required to regularly participate in discussions, complete occasional quizzes, write one personal essay on working in the archives, write one five-page essay, create a group “time capsule” project and present it to the class; as well as complete a midterm and final exam. Attendance and regular participation are mandatory.

Texts: (Required) Texts will include the Norton Anthology of American Literature, Vol A, and Life of Blackhawk.

AMERICAN LITERATURE: 1830-1860
Literature of the American Romantic period.

Section 0001  MWF 11:00-1:50  RH 201  Einboden
Description: A survey of American Romanticism, ENGL 331 opens with the idealist philosophy of Ralph Waldo Emerson, which prefaces the prose and poetry of his successors, Henry David Thoreau and Walt Whitman. The second
half of the course grapples with Romanticism’s darker shades, from the poetry of Emily Dickinson, to the short fiction of Edgar Allan Poe and Nathaniel Hawthorne. ENGL 331 concludes with an extended treatment of Herman Melville’s epic, *Moby-Dick*.

**Requirements:** Midterm Exam: 15%; Term Paper: 35%; Final Exam: 30%; Class Participation & Response Writing: 20%.


334 - **AMERICAN LITERATURE: 1960-PRESENT**
Includes later 20th century and early 21st century writers.

**Section 0001**  
MW 3:30-4:45  
RH 305  
Gómez-Vega  
**Description:** This class will examine some of the most representative works from different periods of American literature since 1960.

**Requirements:** Two analytical essays (5-7 pages) typed using the MLA style (30% each); 10 Quizzes (40% of grade)

**Texts:** Ayad Akhtar’s *Disgraced* (2013); Edward Albee’s *The Zoo Story* (1960); Dorothy Bryant’s *Ella Price’s Journal* (1973); Ana Castillo’s *The Guardians* (2008); Michael Cunningham’s *The Hours* (1998); Don DeLillo’s *White Noise* (1985); Ken Kesey’s *One Flew over the Cuckoo’s Nest* (1964); Tony Kushner’s *Angels in America: Perestroika* (1993); Tony Kushner’s *Angels in America: Millennium Approaches* (1992); Frances Kirallah Noble’s *The New Belly Dancer of the Galaxy* (2007); Mario Puzo’s *The Fortunate Pilgrim* (1965); Jonathan Safran Foer’s *Extremely Loud and Incredibly Close* (2005); Anne Tyler’s *Dinner at the Homesick Restaurant* (1982); August Wilson’s *Fences* (1983); J. D. McClatchy’s *The Vintage Book of Contemporary American Poetry*

350 - **WRITING ACROSS THE CURRICULUM**
Practice in writing skills, conventions, organization, and structuring of prose forms appropriate to a variety of academic disciplines and majors.

**Section OK01**  
TTh 11:00-12:15  
SSWC  
Mead  
**Section OK02**  
TTh 12:30-1:45  
SSWC  
Mead  
**Section OK03**  
MW 2:00-3:15  
RH 202  
Peters  
**Description:** 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). Students will adapt assignments to the ways in which their own majors require them to write, as well as replicate the kinds of research and consult the kinds of sources that these prose forms commonly require.

**Objectives:** 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


363 - **LITERATURE & FILM**
The 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**  
MWF 12:00-12:50  
RH 202  
Balcerzak  
**Description:** This class addresses the study of film and literature by focusing on issues of filmic adaptation and historical context. For the first half of the term, we will address adaptation as a process by focusing on William Shakespeare’s *Othello* through the lens of directors such as Orson Welles, Oliver Parker, and Timothy Blake Nelson.
During the second half of the term, special attention will be paid to Post-World War II era literature and film. Here, the class examines adaptations of works by authors Tennessee Williams, Truman Capote, and Lorraine Hansberry.

**Requirements:** Short weekly reading/viewing response assignments and quizzes; Two 6-7 page papers; Out-of-class viewings of films; Final Exam


### 374 - THE AMERICAN SHORT STORY

Shaping and development of the modern short story as a literary form by American writers.

**Section 0001**

**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 (90% each); Ten quizzes (40%)

**Texts:** Thomas Fasano’s *Great Short Stories by Great American Writers*; Beverly Lawn’s *40 Short Stories* 4th edition

### 377 - AMERICAN POETRY SINCE 1900

Selected works by representative American poets since 1900.

**Section 0001**

**Description:** English 377 seeks to describe the range of American poetry written in the twentieth century and, now, the beginning of the twenty-first century. Such a project demands an understanding of Modernism and Postmodernism in American poetry. It also demands an engagement with trends that escape, or cut across, these categories: the persistence of the “genteel” tradition; the “New Negro” Renaissance; the Beats; and recent trends in multiculturalism. Throughout the course, close readings of individual poems will be counterpointed by explorations of the cultural, social, and political contexts of American poetry.

**Requirements:** Class attendance and active participation in class discussion; regular journal writing; a group presentation; one shorter and one longer essay; midterm and final exams.


### 381A - AMERICAN ETHNIC LITERATURE

A. Native American Literature. Historical survey of the fiction, drama, poetry, and prose of Native American writers.

**Section 0001**

**Section 0001**

**Description:** Stories tell us who we are, where we are, and why we are here. Most importantly, stories transmit culture. Students in Native American Literature will focus on oral traditions considering a variety of Native American oral forms and performance traditions including sacred myths, political histories, trickster tales, “as told to” biography, family history, and “new media” translations of oral forms such as filmic adaptations, digital storytelling, and graphic collections from American Indian nations across the contemporary US. We will work to understand story forms, purposes for telling stories, cultural traditions in specific geographic terrains, and evolutions in contemporary story telling methods.

Working with oral tradition will challenge some of our most basic assumptions as students of English and careful readers of the printed word. How should we study something that changes with each telling and, more troublingly, why should we do so? Students will consider what it is that literary scholars do (or should do) with oral tradition. Is it evidence—in the way we read short stories and make arguments about them? And if so, evidence of what? We will consider the how and why of working with oral tradition as historical evidence, legal evidence, and literary evidence.

**Requirements:** Students will be expected to regularly participate in class discussion; prepare brief (15 minute) presentations about specific Native American nations that we study; write short weekly reflection papers; write one longer 8-10 page paper; and create a digital portfolio exploring a story archive, podcast, webcast, or other digital story format. Honors students will have a longer 12 page research paper instead of the 8-10 pages.
**383X – GAY & LESBIAN LITERATURE**

Historical survey of lesbian and gay fiction, poetry, essays, and drama.

**Section 0001  MWF 12:00-12:50  RH 201  Swanson**

**Description:** In this course, we will read American and British literature with lesbian and gay themes and by gay and lesbian writers. We'll start with a few short selections by writers such as Shakespeare, Dickinson, and Whitman, and then we'll focus mainly on literature since 1900. We will discuss how gay and lesbian writers of various ethnicities have adapted and reinvented literary genres and traditions to explore identity, coming out, love, and family among other themes. We will consider how our society's ideas of sexuality and gender have changed and continue to change and how literature participates in these changes. Class format will be a mix of discussion and lecture.

**Requirements:** prepared, informed participation in class discussion; three short (2-page) critical response papers (analyzing course readings); one in-class presentation; one research paper (8-10 pages); two exams (short answer and essay)


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**400 – LITERARY TOPICS**

Topics announced. May be repeated to a maximum of 6 semester hours when topic varies.

**Section 0001  MW 3:30-4:45  RH 207  Gorman**

**Section 00H1  MW 3:30-4:45  RH 207  Gorman**

**Topic:** Fantasy Fiction

**Description:** Works belonging to the fantasy genre or fantasy subgenres have been very popular in recent times--for example, Tolkien, Lovecraft, the Harry Potter franchise, and numerous films, graphic novels, and games. Despite the fact that, throughout the whole history of literature, fantasy writing has regularly been denounced or dismissed, it has remained popular with readers and writers. This is because fantasy is built into the very concept of literature. Fantastic stories, characters, and worlds are (so to speak) a permanent possibility of literature, beginning with myths and folktales. This course will survey some of the many forms and modes fantasy literature has taken. Lecture-discussion format.

**Requirements:** Weekly reading quizzes; final exam; essays (three short, one longer [in two installments]); for Honors students: an additional reading and a midterm.


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**401 – WRITING POETRY II**

Advanced course in writing poetry. PRQ: ENGL 301

**Section 0001  Th 3:30-4:45  RH 202  Newman**

**Description:** This advanced course is the second in the sequence of poetry workshops. The focus of the advanced workshop is towards a sequence of poems. You will write steadily throughout the semester, using assignments as loose guides and challenging inspirations, investigate the activity of publishing and journals, and read and respond to essays on poetics and books of poetry.

**Requirements:** Sequence of poems for peer workshop.

**Text(s):** TBA
**402 – FICTION WRITING II**  
Advanced course in writing fiction. PRQ: ENGL 302

**Section 0001**  
MWF 10:00-10:50  
RH 201  
Deskits

Students will work on fictional topics for peer workshop;

Text(s): TBA

**403 – TECHNICAL EDITING**  
Principles and strategies for editing technical documents. Topics include the editor’s roles and responsibilities, levels of editing, proofreading and copyediting, readability, format, production, and usability testing.

**Section 0001**  
TTh 2:00-3:15  
RH 307  
Reyman

Description: Technical Editing introduces students to the basic principles of editing professional texts for publication. Students will perform different levels of editing, from offering developmental feedback to in-progress work to copyediting and proofreading. Coursework includes editing exercises, in-class exams, and a final editing project.

Requirements: In this course, students will:
· Learn strategies to review, revise, copyedit, and proofread technical and professional writing
· Practice editing skills
· Improve knowledge of grammar, punctuation, and other mechanical aspects
· Discuss editors’ responsibilities, their relationship to authors, and the roles of editors in the workplace
· Work with style guides
· Analyze rhetorical situations in which texts are edited and published
· Think critically and reflectively about the role of technology in editing and style


**404 – TEACHING OF WRITING**  
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 201

**Section 0001**  
TTh 2:00-3:15  
RH 201  
Kahn

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.


**406 – CHAUCER**  
The author’s poetry, with emphasis on *The Canterbury Tales*.

**Section 0001**  
MWF 10:00-10:50  
RH 201  
Deskits

Description: This class will combine lectures with discussions and group work. We will spend the first quarter of the semester acquiring the necessary cultural and linguistic background to approaching Chaucer’s works, then we will read his *Troilus and Criseyde* and a selection of the *Canterbury Tales*.

Requirements: Regular attendance and participation; frequent quizzes; 2 papers (5-6 pp. each); final exam

407 – SHAKESPEARE (for teacher licensure candidates only)
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 00P1 TTH 9:30-10:45 RH 202 Crowley, L.
Description: This course will focus on the “Words, words, words” of William Shakespeare. In addition to studying his plays and poems, we will investigate how early printed books and manuscripts have contributed to audience’s knowledge of his works in the early modern and modern periods. We also will consider the impact of collaboration among Renaissance playwrights and attend to Shakespeare’s historical and cultural contexts. We will explore how his plays come to life in performance, turning to modern film versions and adaptations to enhance our discussions about, arguably, the world’s most popular author. See advisor for permit.

Requirements: Learning will be assessed via two essays, a group project, in-class and homework assignments, a final exam, and class participation.


409 – MILTON
Poetry and prose, with emphasis on Paradise Lost.

Section 0001 TTh 11:00-12:15 RH 202 Crowley, L.
Description: This course will cover Milton’s Paradise Lost, as well as other poems and his political (and frequently polemical) prose. We will explicate Milton’s texts while considering various contexts – particularly religious and political – in which the works were composed, published, and received. Many of these seventeenth-century works still resonate with twenty-first century readers regarding such significant issues as faith, sexuality, republicanism, free speech, heroism, free will, and salvation.

Requirements: Learning will be assessed via 2-3 essays, in-class and homework assignments, a final exam, and class participation.


412 – RESTORATION AND 18TH CENTURY
To study the British literature of the period 1660 to 1789 in the context of the cultural, religious, and political milieu of the period.

Section 0001 MWF 10:00-10:50 RH 301 Schaeffer
Description: This course covers some of the funniest authors who ever wrote in English. If you’re not laughing, have someone check your vital signs. John Dryden, Alexander Pope, Jonathan Swift, Samuel Johnson, Henry Fielding, Mary Wortley Montagu, Aphra Benn, and others.

Requirements: Quizzes on assigned readings; BlackBoard discussion; short papers; research paper (2000-3000 words). As time permits, we will also survey the music and art of this incredibly rich period which gave us modern science, opera—and the United States.

Texts: TBA

432 – Topics in Linguistics: FORBIDDEN LANGUAGE
Special topic in linguistics. Satisfies the linguistics requirement for the major.

Section 0001 M 6:30-9:15 NIU-Hoffman Estates Birner
Description: What makes certain words taboo? What’s really wrong with the “f-word”? How do epithets gain (or lose) their power to hurt? Why do people care so deeply about how other people speak? This course will deal with all of these topics, and will examine what our most explosive language can tell us about our minds and about human relationships.

Requirements: Attendance, participation, two exams, one short paper, one class presentation

Text: TBA
470 – English Novel to 1900

Development of the English novel in the 18th and 19th centuries, including works by such representative authors as Defoe, Richardson, Fielding, Austen, Thackeray, the Brontës, Eliot, and Hardy.

**Section 0001**  
**Description:** We will read and discuss and write about ten or eleven 18th- and 19th-century English novels—novels written in English, in any event. Our aim will be to distinguish the important themes and techniques on display in these complex and lengthy novels and try to understand how and why “the novel,” the genre, developed as it did. The format will be class discussion initiated and punctuated by brief monologues.

**Requirements:** Note: Students will be expected to read numerous pages of fiction every week (roughly 200 pp.).
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).


474 – International Short Story

Birth and development of the short story as an international literary form.

**Section 0001**  
**Description:** In *Survival in Auschwitz*, Primo Levi recalls how concentration camp prisoners would sometimes exchange their food rations for a story. This anecdote speaks powerfully of the sometimes magical ability of a story to sustain and nourish human beings. Beginning with this assumption about stories, we will study the short story as a distinct literary genre that developed, in part, from oral traditions. Course readings will be structured around what writers, as diverse as Nikolai Gogol, Edwidge Danticat, Guy de Maupassant, Edgar Allan Poe, A.S. Byatt, Kate Chopin, Jorge Luis Borges, Sherwood Anderson, Leo Tolstoy, Julian Barnes, and Salman Rushdie have to say about the writing and evolution of the short story. As we consider style, form, characterization, imagery, and narrative technique, we will also study various short story theories. Most importantly, we will revel in the magic of the story. Students will write frequent informal assignments, several critical essays, and a final project.

**Requirements:** TBA

**Text(s):** TBA

476 – British Drama Since 1900

Works by representative playwrights.

**Section 0001**  
**Description:** What does it mean to be “British”? What purposes does “drama” serve? In this course, we will be engaged in an intensive exploration of plays by some of the most important (if also unusual) playwrights and theatre practitioners of the past century in Britain. We will consider questions such as how social issues and historical developments influenced their works, how transformations in theatre affected their plays, and how plays as a whole act as agents in constructing culture as well as reflections of the culture they inhabit.

**Requirements:** Three short papers, 1 group project, 1 oral performance and a final exam. Class attendance and participation are also crucial.

**Texts:** TBA
**477 - POSTCOLONIAL & NEW LITERATURE**

Representative works of new literatures in English by postcolonial South Asian, African, Australian, and Caribbean writers.

**Section 0001**

TTh 2:00-3:15  
RH 309  
Renk

**Contemporary Irish literature**

If Ireland had never existed, the English would have invented it;  
and since it never existed in English eyes as anything more than a  
patch-work quilt of warring fiefdoms, their leaders occupied the  
neighboring island and called it Ireland.  

Declan Kiberd, *Inventing Ireland: The Literature of the Modern Nation*

**Description:** Our study will focus on the literature of postcolonial Ireland, in particular contemporary Irish literature by writers such as Brian Friel, Sebastian Barry, Emma Donoghue, Anne Devlin, Christina Reed, Colm Toibin, Colum McCann, Roddy Doyle, Seamus Deane, and Joseph O’Connor. Remarkably, Ireland was the longest held of the British colonies. Britain occupied Ireland from 1170, when Richard, Earl of Pembroke, known as “Strongbow,” landed in Ireland, until 1921, when the nation-states officially known as “Northern Ireland” and “Irish Free State” were formed, effectively partitioning the island. As we examine the ways in which recent Irish literature represents its past and present and the ways in which Irish writers “invent” Ireland, we’ll place this literature in its complex political, social, and cultural history. Students will take periodic pop quizzes; write two argumentative essays, and one longer creative/critical project.

**Requirements:** TBA

**Text(s):** TBA

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**479 - TEACHING OF LITERATURE**

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 0001**

TTh 12:30-1:45  
RH 201  
McCann

**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.


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**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. **PRQ:** ENGL 479 or consent of department. CRQ: ENGL 482.

**Section 0HP1**

TTH 3:30-4:45  
RH 201  
Kahn

*May meet with ENGL*
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 480H 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
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. Includes regular on-campus meetings. PRQ: Consent of department. CRQ: ENGL 480.

Section 00P1  T 5:00-5:50  RH 207  Pokorny
May meet with ENGL 645

485 - STUDENT TEACHING IN SECONDARY ENGLISH LANGUAGE ARTS
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 00P1-00P2

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 OHP1-OHP2

493 - CREATIVE NONFICTION II
Advanced workshop in creative nonfiction.

Section 0001  TTh 12:30-1:45  RH 305  Bonomo
Description: Aldous Huxley: “Like the novel, the essay is a literary device for saying almost everything about almost anything.” 493 is the advanced workshop in writing creative nonfiction, continuing the work of 303, the reading and writing of personal and autobiographical essays. The emphasis will be on formal and thematic experimentation, revision, and thinking essayistically. We’ll discuss the implications of the self as subject, and the possibility of the long
essay form and linked essays. Crucial to your success in the course is a commitment to thorough and reflective reading and active participation in a generous and serious workshop environment.

**Requirements:** regular class attendance; full preparation for workshops (careful reading and marking of all student drafts); three personal essays (approx. 25-30 pages total); weekly formal reading responses; one critical/interpretive essay (approx. 5-7 pgs.)

**Text(s):** Combination of books, anthologies, and/or essays

**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**
Jacky

**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**
Coffield

**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**
King

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

**Section 00P1-00P2**
Staff

**Please see next page for SP16 Off-Campus English classes**
SP 16 Off-Campus English Courses

308 – Technical Writing (Fully online for Engineering students only)

Section 0002  Online  BlackBoard  Knudsen

Description: In this fully online class, students will study the principles and strategies for planning, writing, and revising technical documents common in government, business, and industry. Some of the topics covered in this class are audience analysis and purpose, writing effectively, simplifying complex information, writing instructions, and document design.

The class will “meet” in Blackboard Learn where students will find video lectures, video demonstrations, assignment information, discussion boards, and a journal space. Students will also use an online space provided by the textbook publisher to watch video presentations, complete exercises related to the weekly reading assignment, and take quizzes.

The e-textbook Technical Communication, 10th edition, by Mike Markel, is included in the online course space, YourTechCommClass. An access code can be purchased at the University Bookstore and VCB. It can also be purchased online at http://courses.bfwpub.com/yourtechcommclass/student-access.php. Students can also register their access code at this address.

432 – Topics in Linguistics: FORBIDDEN LANGUAGE

Special topic in linguistics. Satisfies the linguistics requirement for the major.

Section 0001  M 6:30-9:15  NIU-Hoffman Estates  Birner

Description: What makes certain words taboo? What’s really wrong with the “f-word”? How do epithets gain (or lose) their power to hurt? Why do people care so deeply about how other people speak? This course will deal with all of these topics, and will examine what our most explosive language can tell us about our minds and about human relationships.

Requirements: Attendance, participation, two exams, one short paper, one class presentation

Text: TBA

470 – ENGLISH NOVEL TO 1900

Development of the English novel in the 18th and 19th centuries, including works by such representative authors as Defoe, Richardson, Fielding, Austen, Thackeray, the Brontës, Eliot, and Hardy.

Section 0001  MW 3:30-4:45  RH 302  May

Description: We will read and discuss and write about ten or eleven 18th- and 19th-century English novels—novels written in English, in any event. Our aim will be to distinguish the important themes and techniques on display in these complex and lengthy novels and try to understand how and why “the novel,” the genre, developed as it did. The format will be class discussion initiated and punctuated by brief monologues.

Requirements: Note: Students will be expected to read numerous pages of fiction every week (roughly 200 pp.).
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).


For more information/updates on the SP16 off-campus English courses, please check the CLAS External Programming website:

http://www.niu.edu/clasep/index.shtml

or call (815) 753-5200.