Department of English

Undergraduate Courses
Spring 2017

Rev. 12.15.16
# REQUIREMENTS FOR ENGLISH SUBPLANS AND ENGLISH MINOR

## English Studies in Literature Track (39 hours)

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar</td>
<td>3</td>
</tr>
<tr>
<td>Lit Study</td>
<td>3</td>
</tr>
<tr>
<td>Adv Comp</td>
<td>3</td>
</tr>
<tr>
<td>Group 1: One from the following:</td>
<td></td>
</tr>
<tr>
<td>Group 2: One from the following:</td>
<td></td>
</tr>
<tr>
<td>Group 3: One from the following:</td>
<td></td>
</tr>
<tr>
<td>One from each group (Groups 4 through 7)</td>
<td></td>
</tr>
<tr>
<td>Group 4:</td>
<td></td>
</tr>
<tr>
<td>Group 5:</td>
<td></td>
</tr>
<tr>
<td>Group 6:</td>
<td></td>
</tr>
<tr>
<td>Group 7:</td>
<td></td>
</tr>
<tr>
<td>English Upper-Division Electives (300-400 level) (9 hours)</td>
<td></td>
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## English Studies in Writing Track (39 hours)

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar</td>
<td>3</td>
</tr>
<tr>
<td>Lit Study</td>
<td>3</td>
</tr>
<tr>
<td>Adv Comp</td>
<td>3</td>
</tr>
<tr>
<td>Group 1: Two from the following:</td>
<td></td>
</tr>
<tr>
<td>Group 2: Two from the following:</td>
<td></td>
</tr>
<tr>
<td>Group 3: One from the following:</td>
<td></td>
</tr>
<tr>
<td>Group 4: One from the following:</td>
<td></td>
</tr>
<tr>
<td>Group 5: One from the following:</td>
<td></td>
</tr>
<tr>
<td>Group 6: One from the following:</td>
<td></td>
</tr>
<tr>
<td>English Upper-Division Electives (300-400 level) (6 hours)</td>
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## English Studies in Secondary Teacher Licensure Track (39 hours)

<table>
<thead>
<tr>
<th>Course</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Grammar</td>
<td>3</td>
</tr>
<tr>
<td>Lit Study</td>
<td>3</td>
</tr>
<tr>
<td>World Lit</td>
<td>3</td>
</tr>
<tr>
<td>Writing/Ling (6 hours)</td>
<td>300C and 322</td>
</tr>
<tr>
<td>Group 1: One from the following:</td>
<td></td>
</tr>
<tr>
<td>Group 2: One from the following:</td>
<td></td>
</tr>
<tr>
<td>Group 3: One from the following:</td>
<td></td>
</tr>
<tr>
<td>Group 4: One from the following:</td>
<td></td>
</tr>
<tr>
<td>Shakespeare (3 hours)</td>
<td>407</td>
</tr>
<tr>
<td>Methods (9 hours)</td>
<td>404A, 479, 480A</td>
</tr>
<tr>
<td>Education</td>
<td>SESE 457, EPS 406, EPFE 400/410, LTRE 311, LTIC 420</td>
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</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>
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</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 spring semester 2017. 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/](http://www.niu.edu/myniu/) and the bulletin board outside of RH 214 for up-to-date information.

**Registration**
For spring 2017, 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 ENGL 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 – Shakespeare  
ENGL 350 – Writing Across the Curriculum

**Honors Courses/Sections**
ENGL 400 – Literary Topics: *Victoria's Dark Night of the Soul: The Literature of Horror 1832-1899* (mini-section)  
ENGL 475 – British Poetry Since 1900 (mini-section)  
ENGL 491 – Honors Directed Study

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**Undergraduate Schedule**

**SPRING 2017**

<table>
<thead>
<tr>
<th>COURSE</th>
<th>SECT</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>2622</td>
<td>Transformative Fictions</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>Balzercak</td>
<td>DU 270</td>
</tr>
<tr>
<td>115</td>
<td>0002</td>
<td>2624</td>
<td>Transformative Fictions</td>
<td>TTH</td>
<td>12:30-1:45</td>
<td>Deskis</td>
<td>RH 305</td>
</tr>
<tr>
<td>116</td>
<td>0003</td>
<td>3942</td>
<td>Transformative Fictions</td>
<td>MWF</td>
<td>9:00-9:50</td>
<td>Van Wienen</td>
<td>RH 209</td>
</tr>
<tr>
<td>111</td>
<td>0001</td>
<td>4988</td>
<td>British Identities, British Literature</td>
<td>MW</td>
<td>3:30-4:45</td>
<td>Crowley, L.</td>
<td>RH 302</td>
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<tr>
<td>116</td>
<td>0001</td>
<td>2626</td>
<td>American Identities, American Literature</td>
<td>MWF</td>
<td>12:00-12:50</td>
<td>Gorman</td>
<td>RH 209</td>
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<tr>
<td>200</td>
<td>0001</td>
<td>2628</td>
<td>Literature Study: Rsrch&amp;Crit</td>
<td>MWF</td>
<td>10:00-10:50</td>
<td>Clifton</td>
<td>RH 201</td>
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<tr>
<td>200</td>
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<td>4989</td>
<td>Literature Study: Rsrch&amp;Crit</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>DeRosa</td>
<td>RH 302</td>
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<tr>
<td>207</td>
<td>0001</td>
<td>2629</td>
<td>Fundamentals of Grammar</td>
<td>TTH</td>
<td>9:30-10:45</td>
<td>Macdonald</td>
<td>DU 340</td>
</tr>
<tr>
<td>207</td>
<td>0002</td>
<td>2930</td>
<td>Fundamentals of Grammar</td>
<td>TTH</td>
<td>9:30-10:45</td>
<td>Macdonald</td>
<td>DU 340</td>
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<tr>
<td>207</td>
<td>0003</td>
<td>2631</td>
<td>Fundamentals of Grammar</td>
<td>MW</td>
<td>3:30-4:45</td>
<td>Opfer</td>
<td>DU 140</td>
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<tr>
<td>207</td>
<td>0004</td>
<td>2632</td>
<td>Fundamentals of Grammar</td>
<td>MW</td>
<td>3:30-4:45</td>
<td>Opfer</td>
<td>DU 140</td>
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<tr>
<td>300A</td>
<td>0001</td>
<td>2642</td>
<td>Advanced Essay Composition - General</td>
<td>TTH</td>
<td>12:30-1:45</td>
<td>DeRosa</td>
<td>RH 309</td>
</tr>
<tr>
<td>300A</td>
<td>0002</td>
<td>7872</td>
<td>Advanced Essay Composition – General</td>
<td>TTH</td>
<td>12:30-1:45</td>
<td>Gorman</td>
<td>DU 402</td>
</tr>
<tr>
<td>300C</td>
<td>00P1</td>
<td>perm</td>
<td>Advanced Essay Comp. T-Lisc.</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>Bird</td>
<td>RH 301</td>
</tr>
<tr>
<td>308</td>
<td>YE1</td>
<td>7367</td>
<td>Technical Writing (No Engl Majors or Minors)</td>
<td>Online</td>
<td>Online</td>
<td>Knudsen</td>
<td>Online</td>
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<tr>
<td>308</td>
<td>YE2</td>
<td>7368</td>
<td>Technical Writing</td>
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<td>Online</td>
<td>Hibbett</td>
<td>Online</td>
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<tr>
<td>COURSE</td>
<td>SECT</td>
<td>CLASS #</td>
<td>TITLE</td>
<td>DAY</td>
<td>TIME</td>
<td>FACULTY</td>
<td>ROOM</td>
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<tr>
<td>308</td>
<td>YE3</td>
<td>7369</td>
<td>Technical Writing</td>
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<td>Online</td>
<td>Hibbett</td>
<td>Online</td>
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<tr>
<td>310</td>
<td>001</td>
<td>5493</td>
<td>Ideas &amp; Ideals in World Literature</td>
<td>TTH</td>
<td>9:30-10:45</td>
<td>Crowley, T.</td>
<td>RH 301</td>
</tr>
<tr>
<td>310</td>
<td>00P1</td>
<td>7562</td>
<td>Ideas &amp; Ideals in World Literature (teacher licensure students only)</td>
<td>TTH</td>
<td>9:30-10:45</td>
<td>Crowley, T.</td>
<td>RH 301</td>
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<tr>
<td>315</td>
<td>001</td>
<td>4342</td>
<td>Readings in Shakespeare</td>
<td>TTH</td>
<td>9:30-10:45</td>
<td>Bennett</td>
<td>RH 201</td>
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<tr>
<td>315</td>
<td>002</td>
<td>7661</td>
<td>Readings in Shakespeare</td>
<td>W</td>
<td>6:00-8:40</td>
<td>Schneider</td>
<td>TBD</td>
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<tr>
<td>318</td>
<td>001</td>
<td>6656</td>
<td>Dynamics of Our Living Language</td>
<td>MW</td>
<td>2:00-3:15</td>
<td>Birner</td>
<td>RH 202</td>
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<tr>
<td>322</td>
<td>00P1</td>
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<td>Language in American Society</td>
<td>TTH</td>
<td>12:30-1:45</td>
<td>Macdonald</td>
<td>RH 201</td>
</tr>
<tr>
<td>330</td>
<td>001</td>
<td>4992</td>
<td>American Literature to 1830</td>
<td>MW</td>
<td>2:00-3:15</td>
<td>Adams-Campbell</td>
<td>RH 301</td>
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<tr>
<td>331</td>
<td>001</td>
<td>4993</td>
<td>American Literature: 1830-1860</td>
<td>MW</td>
<td>2:00-3:15</td>
<td>Einboden</td>
<td>RH 307</td>
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<tr>
<td>334</td>
<td>001</td>
<td>2649</td>
<td>American Literature: 1960-present</td>
<td>MWF</td>
<td>11:00-11:50</td>
<td>Van Wienen</td>
<td>RH 202</td>
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<td>350</td>
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<td>Writing Across the Curriculum</td>
<td>MWF</td>
<td>11:00-11:50</td>
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<td>350</td>
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<td>Writing Across the Curriculum</td>
<td>TTH</td>
<td>11:00-12:15</td>
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<td>12:30-1:45</td>
<td>Ireland</td>
<td>SSWC</td>
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<td>363</td>
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<td>3947</td>
<td>Literature &amp; Film</td>
<td>TTH</td>
<td>3:30-5:50</td>
<td>Balcerzek</td>
<td>DU 270</td>
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<tr>
<td>374</td>
<td>001</td>
<td>4570</td>
<td>The American Short Story</td>
<td>MW</td>
<td>2:00-3:15</td>
<td>Gómez-Vega</td>
<td>RH 305</td>
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<tr>
<td>381C</td>
<td>001</td>
<td>4571</td>
<td>American Ethnic Literature (African American Literature)</td>
<td>TTH</td>
<td>9:30-10:45</td>
<td>Ryan</td>
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<tr>
<td>400</td>
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<td>2650</td>
<td>Literary Topics: Victoria’s Dark Night of the Soul: The Literature of Horror 1832-1899</td>
<td>MWF</td>
<td>1:00-1:50</td>
<td>May</td>
<td>RH 301</td>
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<tr>
<td>400</td>
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<td>Literary Topics: Victoria’s Dark Night of the Soul: The Literature of Horror 1832-1899</td>
<td>MWF</td>
<td>1:00-1:50</td>
<td>May</td>
<td>RH 301</td>
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<tr>
<td>401</td>
<td>001</td>
<td>5518</td>
<td>Writing Poetry II</td>
<td>TTH</td>
<td>3:30-4:45</td>
<td>Newman</td>
<td>RH 202</td>
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<tr>
<td>402</td>
<td>001</td>
<td>5519</td>
<td>Writing Fiction II</td>
<td>T</td>
<td>6:00-8:40</td>
<td>Libman</td>
<td>RH 301</td>
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<tr>
<td>403</td>
<td>001</td>
<td>4573</td>
<td>Technical Editing</td>
<td>TTH</td>
<td>3:30-4:45</td>
<td>Eubanks</td>
<td>CO 106</td>
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<tr>
<td>404A/647</td>
<td>00P1 perm</td>
<td>Theory &amp; Res in Written Comp (ELA)</td>
<td>TTH</td>
<td>12:30-1:45</td>
<td>Kahn</td>
<td>RH 302</td>
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<tr>
<td>405</td>
<td>001</td>
<td>6659</td>
<td>Early English Literature</td>
<td>TTH</td>
<td>9:30-10:45</td>
<td>Deskins</td>
<td>DU 270</td>
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<tr>
<td>407</td>
<td>001</td>
<td>2653</td>
<td>Shakespeare</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>Crowley, T.</td>
<td>RH 301</td>
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<tr>
<td>409</td>
<td>001</td>
<td>4574</td>
<td>Milton</td>
<td>MW</td>
<td>2:00-3:15</td>
<td>Crowley, L.</td>
<td>RH 302</td>
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<tr>
<td>414</td>
<td>001</td>
<td>6660</td>
<td>The Victorian Age</td>
<td>MW</td>
<td>3:30-4:45</td>
<td>May</td>
<td>RH 307</td>
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<tr>
<td>420</td>
<td>001</td>
<td>6661</td>
<td>Arthuriain Literature</td>
<td>MWF</td>
<td>11:00-11:50</td>
<td>Clifton</td>
<td>RH 201</td>
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<tr>
<td>424</td>
<td>001</td>
<td>5524</td>
<td>Topics in Tech Writing: Digital Writing</td>
<td>MWF</td>
<td>11:00-11:50</td>
<td>Sparby</td>
<td>CO 106</td>
</tr>
<tr>
<td>475</td>
<td>001</td>
<td>6662</td>
<td>British Poetry Since 1900</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>Newman</td>
<td>RH 202</td>
</tr>
<tr>
<td>475</td>
<td>00H1</td>
<td>6663</td>
<td>British Poetry Since 1900</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>Newman</td>
<td>RH 202</td>
</tr>
<tr>
<td>479</td>
<td>00P1 perm</td>
<td>Teaching of Literature</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>Kahn</td>
<td>RH 302</td>
<td></td>
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<tr>
<td>480A</td>
<td>00P1 perm</td>
<td>Methods &amp; Materials</td>
<td>TTH</td>
<td>3:30-4:45</td>
<td>Pokorny</td>
<td>RH 201</td>
<td></td>
</tr>
<tr>
<td>482/645</td>
<td>00P1 perm</td>
<td>Clinical Experience</td>
<td>T</td>
<td>5:00-5:50</td>
<td>Bird</td>
<td>RH 202</td>
<td></td>
</tr>
<tr>
<td>482</td>
<td>00P2 perm</td>
<td>Clinical Experience</td>
<td>TH</td>
<td>5:00-5:50</td>
<td>Bird</td>
<td>RH 202</td>
<td></td>
</tr>
<tr>
<td>485</td>
<td>00P1 perm</td>
<td>Student Teaching</td>
<td>TTH</td>
<td></td>
<td>Levin</td>
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<tr>
<td>485</td>
<td>00P2 perm</td>
<td>Student Teaching</td>
<td>TTH</td>
<td></td>
<td>Levin</td>
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</table>
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. Survey with selected authors.

Section 0001  
TTH 2:00-3:15  
DU 270  
Balcerzak

Description: The class theme is “We Are Family.” How has family been employed by creative artists through popular culture? We will read and discuss fiction by Flannery O’Connor, Alice Walker, Franz Kafka, and Jhumpa Lahiri as well as drama by Tennessee Williams and Lorraine Hansberry. The class will also examine films, such as Kasi Lemmons’ Eve’s Bayou (1997), television programs, including Jill Soloway’s Transparent (2014-present), and graphic novels, focusing on Alison Bechdel’s Fun Home (2006).

Requirements: Regular attendance (including in-class screenings); participation in class discussions and online forums; three to four 600 word short response papers; midterm and final exam


Section 0002  
TTH 12:30-1:45  
RH 305  
Deskis

Description: Heroes and Outlaws. What makes a character heroic? What forces a person into outlawry? Why are some outlaws considered heroes? Heroes and outlaws figure prominently in storytelling traditions from all over the world. We will explore versions in songs and texts from England, America, Iceland, and Nigeria.

Requirements: Regular attendance and reading, Two papers, Several quizzes, Midterm and Final exams


Section 0003  
MWF 9:00-9:50  
RH 209  
Van Wienen

Description: “For a Living”: Work and Wealth. The familiar term “literary work” suggests the closest of ties between the literature we read and the labor needed to produce it. Such intimacies between labor, story-telling, and interpretation are featured in this section of English 110. How are work and wealth interrelated? How is labor imagined across different times and cultures? What is the place, especially, of manual and wage labor in imaginative works of fiction? These and similar questions will work their way through our readings and discussions.

Requirements: Regular attendance; participation in class discussion and journal writing; two essays, midterm and final exams.

Texts: Readings such as William Shakespeare, The Merchant of Venice; Chinua Achebe, Things Fall Apart; Harry Bedwell, The Boomer; Zora Neale Hurston, Their Eyes Were Watching God; Helena Maria Viramontes, Under the Feet of Jesus.
115 – BRITISH IDENTITIES, BRITISH LITERATURE

Britain’s literary traditions and cultures through novels, poetry, drama, nonfiction, and short stories that have captivated readers from early times to now. Historical survey with selected authors.

**Section 0001**  
MW 3:30-4:45  
RH 302  
Crowley, L.  

**Description:** This course will cover works by Jane Austen, one of the most popular writers in English literature. We will analyze her frequently witty, ironic, and humorous texts while considering various contexts in which her works were composed, published, and received. Her social commentary continues to captivate readers, and we will consider her literary reputation in her own time and beyond. We will explore film productions of her novels, as well as adaptations of various sorts — from video games to theatrical musicals to films such as Clueless, Bridget Jones’s Diary, and Pride and Prejudice and Zombies.

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

**Text:** Norton Critical Editions of Sense and Sensibility, Pride and Prejudice, Emma, and Persuasion.

116 – AMERICAN IDENTITIES, AMERICAN LITERATURE

Who Americans are and what shapes their beliefs. Fiction, nonfiction, and dramatic works that have challenged or complicated what it means to be “American”. Historical survey with selected authors.

**Section 0001**  
MWF 12:00-12:50  
RH 209  
Gorman  

**Description:** There are many American identities. The readings in this course will give access to three especially characteristic and influential American types: two individual authors, Henry David Thoreau and William Carlos Williams, and one group, the Beats. Some guiding questions in this course will be how should American authors write? and what should they write about? Lecture/discussion format. In completing this course successfully, students will have 1. improved their ability to read literary works; 2. raised the level of their writing; and 3. gotten a first impression of American literature.

**Requirements:** Weekly quizzes, two essays (3-5 pp.), midterm, final, attendance and participation. Ample opportunities for extra credit.

**Texts:** The Portable Beat Reader, ed. Ann Charters (Penguin); The Portable Thoreau, ed. Jeffrey S. Cramer (Penguin); William Carlos Williams Reader, ed. M.L. Rosenthal (New Directions)

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**  
MWF 10:00-10:50  
RH 201  
Clifton  

**Description:** In this class, you learn the conventions of reading and writing in English literary studies, a discipline with its own methods, theories, and vocabulary. We’ll read fiction, poetry, and drama, and discuss these orally and in writing. The theme in this section of 200 is “Other worlds and the supernatural”; readings include medieval, early modern, and recent treatments of supernatural figures including monsters, vampires, werewolves, helpful spirits, and similar critics.

**Requirements:** Regular attendance and participation. Frequent short assignments (some in-class, some take-home), 3-4 papers of 500 words each, one paper of about 1500 words.


**Section 0002**  
TTH 11:00-12:15  
RH 302  
DeRosa  

**Description:** This course will introduce you to several types of literary criticism, to research methods, and to writing conventions that will prepare you to succeed as an English major. We will do the former by reading, analyzing, and writing about four genres: the short story, the novel, film and poetry.

**Theme:** “I Want to Know What Love Is”: Representations of Love in Nineteenth-Twenty-First Century Fiction.

**Requirements:** Regular attendance and participation. Frequent short assignments (some in-class, some take-home), 3-4 papers of 500 words each, one paper of about 1500 words.
**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.

**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.

**Requirements:** You will meticulously plan, write, and revise five projects: from a resume to an academic argument.

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

**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.

**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.

**310 – IDEAS AND IDEALS IN WORLD LITERATURE**

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. Survey on selected authors.
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<tr>
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<th>RH 301</th>
<th>Crowley, T.</th>
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<tr>
<td>Section 00P1 *</td>
<td>TTH 9:30-10:45</td>
<td>RH 301</td>
<td>Crowley, T.</td>
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* This section is for teacher licensure students only

**Description:** Warfare, adventure, love, sex, anger, revenge, suffering, death, politics, patriotism, pity, hospitality, friendship — these are prominent themes. The texts are Homer’s *Iliad*, Homer’s *Odyssey*, and Virgil’s *Aeneid*.

**Requirements:** Discussion format with interpretive essays and exams.


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### 315 - READINGS IN SHAKESPEARE

Plays and poetry that continue to engage modern audiences with exploration of perennial themes and vivid representations of human experience and conflicts. Credit available for general education and educator licensure candidates in English Language Arts in middle school.

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<tr>
<td>Section 0002 *</td>
<td>W 6:00-8:40</td>
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<td>Schneider</td>
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* This section is a combined class with THEA 381

**Description:** So just who was this Shakespeare guy, and why does everyone think he’s so wonderful? In this course, we will approach these and other questions — this course is designed to introduce non-specialists to Shakespeare’s works and to the world in which he wrote them. Not only will we read and discuss various plays, but we will also learn about Shakespeare’s life, his historical context, and the theatre, and we will consider the plays as dramatic pieces rather than simply literary works. This means we will occasionally watch videos of stage productions and film adaptations, (and indulge in some amateur performances ourselves!).

**Requirements:** Three critical papers, one group project, one final exam, class participation, occasional in-class quizzes and assignments. Class participation is both essential and mandatory.

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

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### 318 - DYNAMICS OF OUR LIVING LANGUAGE

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

| Section 0001 | MW 2:00-3:15 | RH 201 | Birner |

**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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### 322 - 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 12:30-1:45 | 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: TBA and a series of articles posted on Blackboard; Books on reserve at Founders’ Library

330 - AMERICAN LITERATURE TO 1830
American literature from the beginnings through the early national period, including such writers as Bradstreet, Taylor, Edwards, Franklin, Equiano, Rowson, and Cooper.

Section 0001 MW 2:00-3:15 RH 301 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.

331 – AMERICAN LITERATURE: 1830-1860
Literature of the American Romantic period, including such writers as Emerson, Hawthorne, Poe, Fuller, Stowe, Thoreau, and Melville.

Section 0001 MW 2:00-3:15 RH 307 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 such writers as Bellow, Rich, Morrison, Pynchon, Ashbery, and Kushner.

Section 0001 MWF 11:00-11:50 RH 202 Van Wienen
Description: Between 1960 and the present, American writers have confronted a period of turbulent social and political change, of wide swings in their nation’s perspective and mood. One result has been ongoing literary experimentation in all major genres, which has been given a kind of catch-all label: postmodernism. Another result has been literary art particularly attuned to recording and defining the social movements of the day: Vietnam War literature, feminist writing, the Black Arts, LGBT literature, eco-lit. And then there is the question of the place and meaning of literature in the new millennium—after 9/11 and during the wars in Iraq and Afghanistan. This section of English 334 will explore especially the intersections between dramatic social change and the most amazing American fiction, poetry, and drama written since 1960.

Requirements: Class attendance and active participation in class discussion; journal writing; one short essay; final research project; midterm and final exams.

Texts: Paul Lauter, ed., The Heath Anthology of American Literature, vol. E, 6th ed.; several novels such as Thomas Pynchon’s The Crying of Lot 49, Toni Morrison’s Song of Solomon, and Jonathon Safran Foer’s Extremely Loud and Incredibly Close; at least one play, for instance Tony Kushner’s Angels in America.
350 - WRITING ACROSS THE CURRICULUM
Practice in writing skills, conventions, organization, and structuring of prose forms appropriate to a humanities, social sciences, and sciences (e.g., proposals, lab reports, case studies, literature reviews, critiques). Open to majors and non-majors.

Section OK01  MWF 11:00-11:50  SSWC  Mead
Section OK02  TTH 11:00-12:15  SSWC  Ireland
Section OK03  TTH 12:30-1:45  SSWC  Ireland

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; projects such as 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; Juhasz, Black Tide: The Devastating Impact of the Gulf Oil Spill, John Wiley & Sons, Inc.

363 - LITERATURE AND 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, Franz Kafka, Ryūnosuke Akutagawa, and Jhumpa Lahiri. We consider the creative process of literary adaptation as it relates to the authorial voice of the film director as a creative, national, and cultural identity. Through this discussion, the class views and 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  MW 2:00-3:15  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 plus additional stories provided as PDF documents

381C - AMERICAN ETHNIC LITERATURE
C. African American Literature. Historical survey of the fiction, drama, poetry, and prose of African American writers such as Wheatley, Douglass, Chesnutt, Cullen, Hughes, Baldwin, and Morrison.

Section 0001  TTH 9:30-10:45  RH 309  Ryan

Topic: African American Literature
Description: This course surveys fiction, poetry, drama, literary non-fiction, and song lyrics by major African American writers and artists from the fugitive slave narratives of the nineteenth century through the Harlem Renaissance of the 1920s to twenty-first-century fiction. One of the primary themes of the class is the complicated yet ongoing relationship between African American culture and the rural South, even after the age of mass migration to the North and modern urbanization. While we will attend to the complex interrelation between African American literature and its social, 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, mid-term 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.

Texts: Frederick Douglass, Narrative of the Life of Frederick Douglass (1845); Nella Larsen, Quicksand (1928); Zora Neale Hurston, Jonah's Gourd Vine (1934); Octavia E. Butler, Kindred (1979); August Wilson, The Piano Lesson (1990). Other readings available on electronic reserve will include short stories by Charles Chesnutt, Alice Walker, Toni Morrison, and ZZ Packer, and poems by Paul Laurence Dunbar, Langston Hughes, and Countee Cullen. For additional details, please e-mail Professor Ryan at tryan@niu.edu.

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

Section 0001 & H1 MWF 1:00-1:50 RH 301 May

Topic: Victoria’s Dark Night of the Soul: The Literature of Horror 1832-1899

For spring 2017 this course satisfies the requirement for Group 6 for English Lit students

N.B. This course may be taken for undergraduate Honors credit (400.00H1)!

N.B. A number of Friday classes will be sacrificed so that I may meet with you individually ----earlier in the week - to work with you on your writing projects (!).

Course Description: Aside from becoming appropriately horrified (!), our ambition in “The Literature of Horror” will be to address a list of questions which includes the following: how did the Victorians define “the horrible”? How does the Victorian conception of “horror” differ from its definition of “terror”? from its conception of the “grotesque”? from its notion of “the [negative] sublime”? Is there a specifically English idea of horror? How does it fit into the tradition of the Gothic? How do all these ideas change over the course of the century? And how are they related to such extra-literary events and enterprises as the French Revolution (itself terror-making), the Hungry Forties (a time of very-near-revolution in England), the 1857 Mutiny, the Second and Third Reform Bills, the “scramble for Africa,” the emergence of Darwinian thought, and so forth?

Course goals and intended “learning outcomes”: We will read, discuss, and write about a number of 19th-century English novels-- novels written in English, in any event. Students should expect to broaden and deepen their knowledge of an important period in our cultural heritage. To that end, our aim will be to distinguish the important themes and techniques on display in these often complex and lengthy novels and try to understand how and why this horror sub-genre of “the novel” (to the extent that these novels fit into a single category) developed as it did. Students should expect to finish the course with a good sense of the Victorian tradition in fiction—its Realist center-line, which I’ll be talking about, as well as the arcs, tangents, and secants, both thematic and formal, proper to Victorian horror. The format will be class discussion initiated and punctuated by brief monologues (some of which will be offered by students).

The “writing-infused” course will also require a reasonable amount of argumentative writing. Students should leave the course with enhanced analytical and rhetorical skills; the most specific intention of the course with respect to writing and speaking (in class discussions but also in 5-minute oral reports) is that of developing students’ own individual critical voices. To that end, students will be asked to write one three-page and one five- to seven-page paper. Several Friday classes will be cancelled so as to make room for conferences (on Mondays and Wednesdays) devoted to students’ paper-projects.


401 – WRITING POETRY II
Advanced course in writing poetry. Prerequisites & Notes: PRQ: ENGL 301

Section 0001 TTH 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: TBA

Text(s): TBA

402 – WRITING FICTION II
Advanced course in writing fiction. Prerequisites & Notes: PRQ: ENGL 302

Section 0001  T 6:00-8:40  RH 301  Libman
Description: This class will continue theory and technique of fiction writing with a greater emphasis on workshopping class stories. 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.

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. Every student will be the lead critic twice during the course of a semester. There will be weekly printing requirements.


403 – TECHNICAL EDITING
Principles and strategies for preparing technical documents for publication, including editing for content, organization, style, and correctness. Topics include the editor’s roles and responsibilities, the levels of editing, proofreading and copyediting, readability, format, production, and usability testing.

Section 0001  TTH 3:30-4:45  CO 106  Eubanks
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


404A – THEORY AND RESEARCH IN WRITTEN COMPOSITION FOR ENGLISH LANGUAGE ARTS
A. 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. Prerequisites and Notes: PRQ: ENGL 300C or consent of department. CRQ: ILAS 201.

Section 00P1  TTH 12:30-1:45  RH 302  Kahn
* Meets with ENGL 647

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.


### 405 – EARLY ENGLISH LITERATURE

English literature to 1500. Modernized texts used for works which might otherwise present language problems.

**Section 0001**  
**TTH 9:30-10:45**  
**DU 270**  
**Deskis**

**Description:** The Old English poem *Beowulf* is a splendid work of literary art that we will study in depth. However, *Beowulf* also serves as an effective springboard for the examination of storytelling in a broader region and in a wide variety of genres. Thus, we will explore the interplay of folktale, heroic legend, battle poetry, elegy, and saga in the Anglo-Saxon and Viking worlds.

**Requirements:** 2 papers; Several quizzes and exams; Consistent preparation for class; Contribution to class discussions


### 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 11:00-12:15**  
**RH 301**  
**Crowley, T.**

**Description:** This version of ENGL 407 focuses on ethical complexities built into the humor and the suffering represented within selected comedies and tragedies from Shakespeare's dramatic works. Analysis of these plays will include frequent attention to relevant issues of sexual conduct, law, politics, and religion in Shakespeare's society—as well as comparison and contrast with analogous issues in our own society.

**Requirements:** Discussion format with exams and interpretive research essays.


### 409 – MILTON

Poetry and prose, with emphasis on *Paradise Lost*.

**Section 0001**  
**MW 2:00-3:15**  
**RH 302**  
**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 his 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.


### 414 – THE VICTORIAN AGE

Later 19th-century English literature, including such writers as the Brownings, Tennyson, the Brontes, Dickens, Eliot, Arnold, and Pater.

**Section 0001**  
**MW 3:30-4:45**  
**RH 307**  
**May**

**Description:** What does it mean to be "Victorian"? A silly question, given that the Victorian Age ended, most would agree, with the death of Queen Victoria over one hundred years ago. The temptation is to revise the question to read, "What DID it mean?" And yet, think of how many Americans, especially in the architecturally-rich Midwest, inhabit Queen Anne cottages, Arts and Crafts and other kinds of bungalows, and, yes, mini- and full-scale Victorians, all of which
styles—even the Queen Anne—were developed during the Victorian era. Think of how many of us have an opinion about such social issues as welfare and such political alternatives as Liberalism—these, too, came into their own during Victoria’s reign. Think of how Victorian fiction continues to stimulate adaptation after adaptation of its major novels even in the 21st-Century (Jane Eyre [2011] being but the latest example). In a sense, we all remain Victorians. American culture still betrays the formative influence of that seventy-year period in British history. ENGL 414, “The Victorian Age,” will take time out to study some episodes of such Victorian influence. Devoting the bulk of our attention to the study of that influential era, the Victorian itself, we will read and analyze a variety of works by a variety of Victorian novelists, essayists, and poets. Students will become familiar with the dominant Victorian genres or kinds of writing (and the relationships between them) as well as the major substantive issues preoccupying the major Victorian writers, especially issues having to do with these writers’ sense of their own unique historical character. The course will serve as an introduction to “cultural inquiry,” a kind of reading and commentary that seeks to disclose aspects of Victorian culture that its poets and sages have tended to idealize, ignore, repress, or otherwise occlude. More specifically, we will read one (Dickens) novel, survey some of the major poets (Alfred Lord Tennyson, Elizabeth Barrett Browning, Robert Browning, Emily Bronte, Dante Gabriel Rossetti, William Morris), read some of the major prosists (Carlyle, Mill, Ruskin, Arnold, Stickney Ellis, Martineau, and Eliot).

**Requirements:**
1. Ten or so reading quizzes (mostly identifications) and occasional in-class writing assignments. 10%.
2. A shorter paper (“Paper #1”) (one brief [two- to three-page] but pithy analytical “squib,” either double- or 1+1/2-spaced, Times Roman 11-pt. or larger; a style-sheet will be provided; due early on [see schedule]). 15%
3. A longer paper (“Paper #2,” a five- to seven-page analytical essay due near the end of the semester). 25%
4. A midterm examination. I provide six or seven passages ahead of time, four or five of which appear on the exam; you then choose two and write about them. 20%
5. A final examination. I provide six or seven passages ahead of time, four or five of which appear on the exam; you then choose two and write about them. 20%
6. Class participation (discussion). 10%


### 420 - ARTHURIAN LITERATURE
Representative medieval works, in both Middle English and translation from European languages, with consideration of their influence on later Arthuriana.

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

**Description:** We will read a variety of medieval and early modern literature focusing on King Arthur and his court. Middle English texts will be read in the original language; we’ll use translations for non-English texts. Classes will typically include some combination of lecture, discussion, and a participatory activity.

**Requirements:** There will be three short papers (2 pages each), one longer paper, two translation quizzes, and weekly homework or in-class writing exercises designed to help you understand the reading and prepare for the quizzes and papers.


### 424 - TOPICS IN TECHNICAL WRITING
Studies in selected topics of special interest to students, teachers and practitioners of written technical communication. May be repeated to a maximum of 6 semester hours when topics varies.

**Section 0001**  MWF 11:00-11:50  CO 106  Sparby

**Topic:** Digital Writing

**Description:** Study of the principles and strategies for writing in digital environments, including relevant issues such as ethics, usability, accessibility, utilizing social media, ownership, and privacy. Practice writing web-based genres such as blogs, wikis, social media, and websites.

**Requirements:** TBA

**Texts:** TBA

### 475 - BRITISH POETRY SINCE 1900
Includes works by such representative authors as Hopkins, Yeats, Sitwell, Eliot, Smith, Thomas, and Heaney.

**Section 0001&H1**  TTH 2:00-3:15  RH 202  Newman
Description: Like you and me, poets wonder about what it means to be a human being, and they write joyous, frustrated, angry, scary, stunned, celebratory poems about it. This class will consider several wondering poets as they think about faith, tradition, myth, war, and landscape. We will read the usual suspects (Eliot, Auden, Yeats, Owens, Reed, Douglas, Hughes, Larkin), and some cross pollination from visitors (Plath, for example) as well. Includes works by such representative authors as Hopkins, Yeats, Sitwell, Eliot, Smith, Thomas, and Heaney.

Requirements: Exams, papers, a presentation, and a final exam or final essay. There will also be “response” study questions, the occasional quiz as necessary. This course will require a great deal of reading and reflecting, and consistent and thoughtful discussion. Attendance and participation are mandatory.

Text(s): TBA

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 00P1 TTH 2:00-3:15 RH 302 Kahn
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.


480A – MATERIALS AND METHODS OF TEACHING ENGLISH LANGUAGE ARTS
A. At the Secondary Level. 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, especially for learners at the high level (9-12). 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: PRQ: ENGL 479 or consent of department. CRQ: ENGL 482.

Section 00P1 TTH 3:30-4:45 RH 201 Pokorny
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 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. **Prerequisites & Notes:** PRQ: Consent of department. CRQ: ENGL 480.

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* Meets 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. **Prerequisites & Notes:** PRQ: ENGL 480, ENGL 482, and consent of department.

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* Section 00P1 meets with ENGL 649

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

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493 - WRITING CREATIVE NONFICTION II
Advanced workshop in creative nonfiction. The writing of personal and autobiographical essays with attention paid to extensive revision, formal and thematic experimentation, and considerations about the implications of the self as author and subject. Continues and advances the work begun in Writing Creative Nonfiction. **Prerequisites & Notes:** PRQ: ENGL 303.

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**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):** *Cold Snap As Yearning*, Robert Vivian, *Truth in Nonfiction*, David Lazar, ed., essay handouts, student essay drafts
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.

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. Prerequisites & Notes: PRQ: Consent of department.

Section 00P1-00P2

Staff

**Please see next page for spring 2017 Off-Campus English classes**
# Spring 2017 Off-Campus English Courses

## 308 – Technical Writing

### Section YE1 *

- **Online**
- **BlackBoard**
- **Knudsen**

* No English Majors or Minors

**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 writing effectively, simplifying complex information, writing proposals and reports, and writing instructions (including scripting and producing screencasts).

The class will “meet” in Blackboard Learn where students will find video lectures, video demonstrations, assignment information, and discussion boards. Students will also use Launchpad, an online space provided by the textbook publisher, to access downloadable documents for case studies and other course materials.

**Text:** *Practical Strategies for Technical Communication*, 2nd edition, by Mike Markel, with access to Launchpad.

### Section YE2 **

- **Online**
- **BlackBoard**
- **Hibbett**

**These sections are for any major**

**Description:** This online course explores the theories, principles, and processes of effective communication in professional contexts. Special attention is given to the strategies for composing within technical and professional genres, techniques for analyzing audiences and writing situations, and methods for designing documents and organizing information.

**Requirements:** Coursework is divided into several formal projects—including a claim letter, a technical description, instructions, and a report—and week-to-week readings and related activities.

**Text(s):** TBA

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For more information/updates on the Spring 2017 off-campus English courses, please check the CLAS External Programming website: [http://www.niu.edu/clasep/index.shtml](http://www.niu.edu/clasep/index.shtml) or call (815) 753-5200.