Department of English

Undergraduate Courses
Fall 2017
## Requirements for English Subplans and English Minor

### English Studies in Literature Track (39 hours)

- Grammar (3 hours) 207* or GEE
- Lit Study (3 hours) 200
- Adv Comp (3 hours) 300A

Group 1: **One** from the following:
- 318, 320, 321, 322, 432, 433, 434X

Group 2: **One** from the following:
- 330, 331, 332, 375

Group 3: **One** from the following:
- 333, 334, 374, 376, 377, 381

**One from each group (Groups 4 through 7)**
(must include a major author 406, 407 or 409)

| Group 4: | 405, 406, 420 |
| Group 5: | 407, 408, 409, 410 |
| Group 6: | 412, 413, 414, 470 |
| Group 7: | 471, 475, 476, 477 |

English Upper-Division Electives (300-400 level) (9 hours)  

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

- Grammar (3 hours) 207* or GEE
- Lit Study (3 hours) 200
- Adv Comp (3 hours) 300A

Group 1: **Two** from the following:
- 301, 302, 303, 308, 403

Group 2: **Two** from the following:
- 304, 350, 398, 401, 402, 424, 493, (496-3 hrs)

Group 3: **One** from the following:
- 318, 321, 322, 432, 433, 434X

Group 4: **One** from the following:
- 374, 384, 474

Group 5: **One** from the following:
- 363, 376, 407, 476

Group 6: **One** from the following:
- 311, 377, 406, 409, 475

English Upper-Division Electives (300-400 level) (6 hours)  

### English Studies in Secondary Teacher Licensure Track (39 hours)

- Grammar (3 hours) 207
- Lit Study (3 hours) 200
- World Lit (3 hours) 310
- Writing/Ling (6 hours) 300C and 322

Group 1: **One** from the following:
- 330, 331, 332, 375

Group 2: **One** from the following:
- 333, 334, 374, 376, 377, 381

Group 3: **One** from the following:
- 405, 406, 408, 409, 410, 412, 420

Group 4: **One** from the following:
- 413, 414, 470, 471, 475, 476, 477

Shakespeare (3 hours) 407

Methods (9 hours)

- 404A, 479, 480A

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. NOTE: Teacher licensure students must take ENGL 207 and cannot do the exam.
This booklet contains descriptions of undergraduate (110 through 497) courses to be offered by the Department of English in the fall 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/] and the bulletin board outside of RH 214 for up-to-date information.

**Registration**

For fall 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 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 – Literature & Pop Culture
- ENGL 117 – Literature of Social Justice
- ENGL 310 – Ideas & Ideals in World Literature
- ENGL 350 – Writing Across the Curriculum

**Honors Courses/Sections**

- ENGL 333 – American Literature 1910-1960
- ENGL 491 – Honors Directed Study

### Undergraduate Schedule

**FALL 2017**

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* This class does not satisfy the linguistics requirement but can be taken as an elective.
110 – LITERATURE AND POPULAR CULTURE
Exploration of drama, fiction, film, graphic novels, poetry, and television adaptations to see how writers convince readers to enter the worlds and believe in the characters they create. Survey with selected authors.

Section 0001
MW 3:30-4:45
RH 305
Gómez-Vega
Description: Students in this class will examine how fairy tales, superheroes, and immigration stories create a narrative in American popular culture.

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

Texts: Martin Hallett’s Fairy Tales in Popular Culture; Beverly Lawn’s 40 Short Stories 4th edition; Lisa Loomer’s Living Out (2003); Robin S. Rosenberg’s The Psychology of Superheroes

Section 0002
TTH 9:30-10:45
RH 207
Staff
Description: Exploration of drama, fiction, film, graphic novels, poetry, and television adaptations to see how writers convince readers to enter the worlds and believe in the characters they create. Survey with selected authors. Usually taught with a course theme.

Requirements: Regular attendance, two papers, quizzes, midterm and final exams

Texts: TBA

Section 0003
TTH 11:00-12:15
RH 207
Staff
Description: Exploration of drama, fiction, film, graphic novels, poetry, and television adaptations to see how writers convince readers to enter the worlds and believe in the characters they create. Survey with selected authors. Usually taught with a course theme.

Requirements: Regular attendance, two papers, quizzes, midterm and final exams

Texts: TBA

117 – LITERATURE OF SOCIAL JUSTICE
Literary exploration of how poverty, discrimination, and systematic oppression have affected diverse people who sought equal opportunity and basic human rights. Survey of fiction, nonfiction, drama, and poetry by selected British, postcolonial, and American authors will demonstrate how creative works have raised readers’ critical consciousness in different periods and contexts.

Section 0001
TTH 2:00-3:15
RH 207
Swanson
Description: Justice is a cornerstone of democracy, but what does justice mean in people’s lives? How can we understand what justice means in practice? Imaginative writing offers us insights into these important questions and their relevance to our society today. We will explore fiction, poetry, autobiography, and essays by authors from the past and present who write with passion about justice and injustice and the search for understanding and equity.

This general education class meets your course distribution requirement for the Knowledge Domain of Creativity and Critical Analysis and for the Social Justice and Diversity Pathway.

Objectives: Students will practice 1) Using fundamental literary concepts such as genre, voice, plot, and imagery; 2) Using fundamental cultural studies concepts such as gender, race, ethnicity, class, sexual orientation, and intersectionality; 3) Analyzing literature effectively; 4) Communicating verbally and in writing; 5) Thinking critically and creatively

Requirements: 1) Weekly reading; 2) Participation in class discussion and activities; 3) Weekly, short in-class writings; 4) Four 3-page papers; 5) A final project

Texts: Fire and Ink: An Anthology of Social Action Writing, ed. Frances Payne Adler, Debra Busman, and Diana García
Octavia’s Brood: Science Fiction Stories From Social Justice Movements, ed. Walidah Imarisha and adrienne maree brown
Diana Comet and Other Improbable Stories, by Sandra McDonald
Other readings on e-reserve and/or Blackboard
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  TTH 11:00-12:15  RH 201  Bennett
Description: So what is it that we do as English majors, anyway? In this course, we will explore a variety of reading and response techniques to a range of literary works, from haiku to novels. How does genre influence the material presented in each piece of writing? What ideas can we trace between time periods and genres? We will also look briefly at critical theory as a series of lenses through which we can examine literary texts. Class format will be roughly that of a seminar, with intensive classroom discussions, group work, and online supplements to the classroom.
Requirements: Several short essay assignments, one longer critical essay, one final exam. Class attendance and active participation are both expected and mandatory.

Texts: TBA

Section 0002  MWF 10:00-10:50  RH 202  De Rosa
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.
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.

Texts: Short stories and poems will be available on Blackboard. Tentative Novels: Morrison’s Beloved and Allison’s Bastard out of Carolina

Section 0003  TTH 3:30-4:45  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 semweekly (short homework assignments on alternate weeks), final exam.


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 & 0002  MW 2:00-3:15  DU 204  Aygen
Sect. 0003 & 0004  TTH 2:00-3:15  DU 204  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.


ILAS 261 - LANGUAGE, MIND, AND THOUGHT
Functioning of the human mind from the perspectives of anthropology, computer science, linguistics, neuroscience, philosophy, and psychology. Interdisciplinary consideration of perception, language, reasoning, artificial intelligence, culture and models of cognition.
This class does not satisfy the linguistics requirement but can be taken as an elective.

**Description:** This course introduces theories of cognition from the perspective of multiple disciplines, including linguistics, computer science, psychology, philosophy, and anthropology. We will discuss the structure and processes of the human brain, and we will focus on language as a central issue in the study of human cognition. Finally, we will consider human cognition from the point of view of computer science and artificial intelligence, and ask to what extent human intelligence can be successfully modeled on a machine. Through the multidisciplinary character of the course, you will acquire an appreciation for the advantages of the different approaches and how they complement each other in our study of the mind.

**Requirements:** TBA

**Texts:** Jose Luis Bermudez, *Cognitive Science: An Introduction to the Science of the Mind*

### 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**

**Description:** Advanced Essay Composition, an intensive writing course, will give you the opportunity to improve your writing skills. Please note that we will NOT do creative writing. Nor will this class focus on grammar (207 does that). Enrolling in this course means that desire to refine your skills to craft concise, precise, and elegant prose. The class utilizes small group workshop and whole class discussion during which you will critically and constructively comment on papers by professionals and peers. Prepare to give and receive constructive criticism, to listen with an open mind, and to use your best judgment.

**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.

**Section 0001**

**Description:** Advanced Composition 300C helps prospective teachers to refine their own writing skills as they deepen their understanding of their own composing processes and the procedures that emerging writers need to learn. The course introduces participants to the English Teacher Licensure program and provides an opportunity to begin work on the required English Licensure portfolio.

**Requirements:** TBA


### 301 – WRITING POETRY 1

Beginning course in writing poetry.

**Section 0001**

**Description:** This is introductory class in the study and practice of written poetry. Students will read several books of poetry and essays on the art, explore poetic techniques, and examine a number of traditions. Work is focused on the eading, writing, and revision of poems, and on discussion in workshop. This class is not a workshop in light verse, children’s verse, theater or spoken/slam/performance, or song lyric.

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

**Texts:** Several books of poetry TBA.
**302 - WRITING FICTION 1**
Beginning course in writing fiction.

**Section 0001**  M 6:00-8:40  RH 201  Libman

**Description:** This class will introduce you to the theory and technique of fiction writing. Beginners are welcome, but all students must be willing to work diligently, to give and receive frank criticism in workshop, and to explore serious literary fiction. You’ll be gently discouraged from writing about zombies and vampires, and fan fiction will be prohibited.

**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. Workshops require attendance and participation by definition.

**Texts:** The Art of Fiction, by John Gardner, and an additional weekly published short story posted online.

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**303 - CREATIVE NONFICTION 1**
Writing informal and formal nonfiction essays, emphasizing a literary approach to language and flexibility of form. Essay models include memoir, personal essay, nature essay, segmented essay, and travel essay, and may include biography and history.

**Section 0001**  TTH 2:00-3:15  RH 305  Bonomo

**Description:** Introductory creative writing workshop in the essay. We’ll read personal essays spanning centuries, discussing a first-person voice that combines autobiography, dramatizing, and reflection, and you’ll draft your own essays. Crucial to your success in the course is a commitment to thorough and reflective reading, in-class exercises and drafting, revision, and active participation in a generous and serious workshop environment.

**Requirements:** Regular class attendance; full preparation for workshops; three personal essays (approx. 15-20 pages total); regular reading responses; one critical/interpretive essay (approx. 5-7 pgs.)

**Texts:** The Art of the Personal Essay, Phillip Lopate, ed.

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**304 - WRITING ARTS CRITICISM**
Practice in writing critical reviews of visual art, music, film and other art forms. Designed for students who have some knowledge of the art form they choose to write on and who seek guidance in organizing and communicating their judgments.

**Section 0001**  TTH 11:00-12:15  RH 301  Hibbett

**Description:** What makes hipsters hipsters, and why do we call them that? What makes something “cheesy”? Why do we have guilty pleasures? What does it mean to have “taste”? These are the kinds of questions that will fuel this course, for which you will have the opportunity to Blog on subject matter as wide-ranging as pop music, theater, architecture, comics, graffiti, and television. Providing a little theoretical “oomph” will be readings and concepts (such as cultural capital, simulacra, and hegemony) out of a Cultural Studies tradition. Get your art-snob on, or prepare to defend your latest binge-watching series.

**Requirements:** TBA

**Text:** John Storey. Cultural Theory and Popular Culture: An Introduction.

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

**Section 0001**  TTH 3:30-4:45  RH 201  Justice

**Description:** Technical Writing explores the theories, principles, and processes of effective communication in professional contexts. We will give special attention to composition strategies for 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.


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### 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.

**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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### 321 - STRUCTURE OF MODERN ENGLISH

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

**Description**: This instance of ENGL 321 will use language invention as a means to attaining a deep understanding of the structure of Modern English. We will examine structure and meaning in Modern English using the tools and methodologies of linguistic analysis. We will cover phonetics, phonology, morphology, and syntax, emphasizing problem solving and analysis, with a focus on understanding the structure and function of language in general and English in particular. As they become familiar with basic methods and principles of linguistic analysis, students will apply these principles to the construction of their own artificial languages (in the sense of Tolkien’s Elvish, Star Trek’s Klingon, etc.). Evaluation will be based on students’ ability to construct a linguistically sound language and describe how its structure differs from the structure of English.

**Requirements**: Quizzes on English structure, 25%; Language construction (in a series of modules), 50%; Comparisons of invented language and English, 25%. Format is lecture, discussion, problem-solving, small-group workshopping

**Texts**: Fromkin, Rodman, and Hyams, *An Introduction to Language*; Peterson, *The Art of Language Invention*; Okrent, *In the Land of Invented Languages*

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### 333 - AMERICAN LITERATURE: 1910-1960

Includes such writers as Cather, Stevens, Eliot, Faulkner, Hurston, and Williams.

**Description**: This course explores one of the most remarkable periods in American culture, from the revolutionary modernist experimentation of the Jazz Age and the great flowering of African American literature during the Harlem Renaissance to popular theatre comedy of the 1940s and the subversive “Beat” writing of the 1950s. We will examine drama, poetry, short fiction, novels, film, and even popular song, including works by Langston Hughes, Ernest Hemingway, Nella Larsen, William Faulkner, Charley Patton, Grace Paley, and Allen Ginsberg. We will consider the relationships between American literature and its social, historical, and cultural contexts, as well as addressing skills of close textual analysis and effective critical writing.

**Requirements**: Two short papers, a final project, midterm exam, and final exam.

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

For additional details and a full reading list, please e-mail Professor Ryan at tryan@niu.edu.
Practice in writing skills, conventions, organization, and structuring of prose forms appropriate to the humanities, social sciences, and sciences (e.g., proposals, lab reports, case studies, literature reviews, critiques). Open to majors and non-majors.

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.

Requirements: TBA

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.

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.

Description: This class addresses the study of film and literature, examining adaptations of works by Franz Kafka, Annie Proulx, Patricia Highsmith, and P. D. James. 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, Ang Lee, Alfred Hitchcock, and Alfonso Cuarón.

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


Development of the American novel from the 18th century to the present.

Description: Students in this class will study American novels written since 1900.

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

Texts: Charles W. Chessnutt’s The Marrow of Tradition (1901); Henry Blake Fuller’s Bertram Cope’s Year (1919); Willa Cather’s A Lost Lady (1923); F. Scott Fitzgerald’s The Great Gatsby (1925); Pietro di Donato’s Christ in Concrete (1939)*; J. D. Salinger’s The Catcher in the Rye (1951); Maya Angelou’s I Know Why the Caged Bird Sings (1969); Joan Didion’s Play It as It Lays (1970); Louise Erdrich’s Tracks (1988); Don DeLillo’s White Noise (1985); Julia Alvarez’s How the Garcia Girls Lost Their Accents (1991); Michael Cunningham’s The Hours (1998); Nicole Krauss’ The History of Love (2005); Frances Khirallah Noble’s The New Belly Dancer of the Galaxy (2007)

Selected works by representative American poets since 1900.

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.


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### 384 - LITERARY NONFICTION

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

**Section 0001**

**Description:** Patricia Hampl has written that writers of literary nonfiction “attempt to find not only a self but a world,” and Michel de Montaigne has written that “Every man has within himself the entire human condition.” This course will both assume and challenge those arguments, as we discuss representative readings from autobiography, focusing on memoir and essays. Attention paid to literary qualities fostered in personal writing, and to form, theory, and historical and cultural contexts.

**Requirements:** regular class attendance; attentive and thoughtful reading; twice-weekly reading responses; three in-class examinations

**Texts chosen from:** *Autobiography of a Face*, Lucy Grealy; *Truth Serum*, Bernard Cooper; *Stop-Time*, Frank Conroy; *Hunger of Memory: The Education of Richard Rodriguez*, Richard Rodriguez; *Another Bullshit Night in Suck City*, Nick Flynn; *The Scent of God*, Beryl Singleton Bissell; *Fun Home*, Alison Bechdel; *The Kiss*, Kathryn Harrison; *Lying*, Lauren Slater; John Edgar Wideman, *Brothers and Keepers*, etc.

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### 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**

**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.


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### 404B - THEORY AND RESEARCH IN WRITTEN COMPOSITION

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

**Section 00P1**

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

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

**Texts:** additional materials contained in the course pack.
Description: Middle Level Content Areas. You will study theory and research applied to principled practices in teaching and evaluating composition in middle school content areas such as math, science, and history. This course will emphasize meeting Common Core Standards for writing in the multicultural classroom. Your activities and projects will also align with the Illinois Professional Teaching Standards.

Requirements: Participate in daily impromptu writing activities in class (15%); Prepare various “practica” and a collection of materials for teaching writing (35%); Plan and present co-facilitations featuring writing lessons (10%) and a final mini-lesson in class (10%); Outline and design assignments for a 2-week and 1-week section of a syllabus (30%)

Text(s):
For all students:
• Selected short texts & articles

For pre-service history teachers:

For pre-service math teachers:

For pre-service science teachers:
• Osborne, et. al, Arguing from Evidence in Middle School Science, Corwin, ISBN 978-1-5063-3594-0

405 – EARLY ENGLISH LITERATURE
English literature to 1500. Modernized texts used for works which might otherwise present language problems.

Section 0001 * TTH 11:00-12:15 RH 202 Deskis
* This class will be combined with IDSP 225

IDSP 225 is a General Education course in Creativity and Critical Analysis. It is also part of the PLUS Pathway in Origins and Influences. And, it fills a core requirement for the Concentration in Medieval Studies.

NB: Students taking this course as ENGL 405 will be required to complete several extra readings, a third short paper, and, depending on enrollment, an oral presentation.

Description: The study of medieval culture is necessarily an interdisciplinary endeavor. In order to gain an understanding of such a remote period scholars must use every bit of evidence at their disposal, no matter what area of culture it comes from. So, in this course we will range freely over the fields of history, literature, art, architecture, music, and philosophy in order to comprehend what “medieval” really means.

Requirements: Regular attendance and participation; 4-5 quizzes; midterm and final exams; 2 short papers


406 – CHAUCER
The poetry, with emphasis on The Canterbury Tales.

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

Description: We will study major works by Geoffrey Chaucer, including Troilus and Criseyde, some of the Canterbury Tales, and excerpts from his dream visions. All Middle English writings will be read in the original language. By the end of the course, students should understand Chaucer’s language, appreciate his poetic ability and his influence on later English literature, and be able to write clear analyses of key passages of his poetry. Students are strongly recommended to have some background in reading and analyzing poetry. English 207 (grammar) or a course in History of the English Language are also helpful.

Requirements: Two exams, two short papers (3-4 pages each), plus memorization and recitation of approximately 20 lines of Chaucer's poetry, in Middle English pronunciation. Regular participation and attendance are also required.

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 9:30-10:45  RH 201  Bennett
Description: Everybody knows Shakespeare was the greatest writer ever, right? Or was he? Just what makes him so wonderful, anyway? This course will involve a detailed exploration of several Shakespeare texts (including some of the non-canonical ones), and include an investigation of some of the historical, ideological, and theatrical factors that influenced his poetic and dramatic works. We will consider the plays not simply as pieces of literature, but as practical play-texts. Any familiarity with some of the recent film productions of his plays will be useful, since we will watch and analyze videos of stage and screen productions.

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


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 2:00-3:15  RH 301  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 betraps 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%.


474 - INTERNATIONAL SHORT STORY
Birth and development of the short story as an international literary form. Studies short fiction by writers from around the world, from the early 19th century to the present.

Section 0001  TTH 12:30-1:45  DU 340  Renk
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

**Requirements:** Students will write frequent informal assignments, several critical essays, and a final project.

**Texts:** 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 404A, 9 semester hours of literature at the 300 and 400 level, or consent of department. CRQ: ILAS 301.

**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 in this course will study competing approaches to the study of literature and the diverse perspectives that influence critical judgment. Class members will plan learning experiences that will involve adolescent learners in joining the conversations about the interpretation and evaluation of texts. The participants in this course will also engage in the construction of coherent conceptual units of instruction, matching the guiding questions, texts, activities and assessments with the characteristics of specific learners.

**Requirements:** TBA


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**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.

**Description:** English 480A 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 (edTPA).

**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 480A 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)

**Texts:** Burke, Jim. *English Teacher's Companion*-4th edition; Smagorinsky, Peter. *Teaching English by Design*; YA literary and non-fiction texts
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.

| Section 00P1 * | T 5:00-5:50 | RH 202 | Pokorny |
| Section 00P2 | T 5:00-5:50 | RH 201 | Bird |

* This class 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. **Prerequisites & Notes:** PRQ: ENGL 480A, ENGL 482, and consent of department.

| Section 00P1&P2*-00P3 | Levin |
| * These sections are also combined 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.

| Section 09P1 | Staff |

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

| 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 | Staff |

**Please see next page for fall 2017 Off-Campus English classes**
308 – TECHNICAL WRITING

Section YE1  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 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.


Section YE2  Online  BlackBoard  Staff

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

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