**Requirements for English Subplans and English Minor**

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
<th>Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar (3 hours)</td>
<td>207*</td>
<td>or GEE</td>
</tr>
<tr>
<td>Lit Study (3 hours)</td>
<td>200</td>
<td></td>
</tr>
<tr>
<td>Adv Comp (3 hours)</td>
<td>300A</td>
<td></td>
</tr>
<tr>
<td><strong>Group 1</strong>: One from the following:</td>
<td></td>
<td>318, 320, 321, 322, 432, 433, 434X</td>
</tr>
<tr>
<td><strong>Group 2</strong>: One from the following:</td>
<td></td>
<td>330, 331, 332, 375</td>
</tr>
<tr>
<td><strong>Group 3</strong>: One from the following:</td>
<td></td>
<td>333, 334, 374, 376, 377, 381</td>
</tr>
<tr>
<td><strong>One</strong> from each group (Groups 4 through 7)</td>
<td></td>
<td>(must include a major author 406, 407 or 409)</td>
</tr>
<tr>
<td><strong>Group 4</strong>:</td>
<td></td>
<td>405, 406, 420</td>
</tr>
<tr>
<td><strong>Group 5</strong>:</td>
<td></td>
<td>407, 408, 409, 410</td>
</tr>
<tr>
<td><strong>Group 6</strong>:</td>
<td></td>
<td>412, 413, 414, 470</td>
</tr>
<tr>
<td><strong>Group 7</strong>:</td>
<td></td>
<td>471, 475, 476, 477</td>
</tr>
<tr>
<td><strong>English Upper-Division Electives (300-400 level) (9 hours)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Students in Track I are strongly encouraged to take at least one elective from the following world literature courses:</strong></td>
<td></td>
<td>310, 335, 337, 338, 339, 340, 474, 477, 489</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
<th>Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar (3 hours)</td>
<td>207*</td>
<td>or GEE</td>
</tr>
<tr>
<td>Lit Study (3 hours)</td>
<td>200</td>
<td></td>
</tr>
<tr>
<td>Adv Comp (3 hours)</td>
<td>300A</td>
<td></td>
</tr>
<tr>
<td><strong>Group 1</strong>: Two from the following:</td>
<td></td>
<td>301, 302, 303, 308, 403</td>
</tr>
<tr>
<td><strong>Group 2</strong>: Two from the following:</td>
<td></td>
<td>304, 350, 398, 401, 402, 424, 493, (496-3 hrs)</td>
</tr>
<tr>
<td><strong>Group 3</strong>: One from the following:</td>
<td></td>
<td>318, 321, 322, 432, 433, 434X</td>
</tr>
<tr>
<td><strong>Group 4</strong>: One from the following:</td>
<td></td>
<td>374, 384, 474</td>
</tr>
<tr>
<td><strong>Group 5</strong>: One from the following:</td>
<td></td>
<td>363, 376, 407, 476</td>
</tr>
<tr>
<td><strong>Group 6</strong>: One from the following:</td>
<td></td>
<td>311, 377, 406, 409, 475</td>
</tr>
<tr>
<td><strong>English Upper-Division Electives (300-400 level) (6 hours)</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
<th>Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar (3 hours)</td>
<td>207</td>
<td></td>
</tr>
<tr>
<td>Lit Study (3 hours)</td>
<td>200</td>
<td></td>
</tr>
<tr>
<td>World Lit (3 hours)</td>
<td>310</td>
<td></td>
</tr>
<tr>
<td>Writing/Ling (6 hours)</td>
<td>300C and 322</td>
<td></td>
</tr>
<tr>
<td><strong>Group 1</strong>: One from the following:</td>
<td></td>
<td>330, 331, 332, 375</td>
</tr>
<tr>
<td><strong>Group 2</strong>: One from the following:</td>
<td></td>
<td>333, 334, 374, 376, 377, 381</td>
</tr>
<tr>
<td><strong>Group 3</strong>: One from the following:</td>
<td></td>
<td>405, 406, 408, 409, 410, 412, 420</td>
</tr>
<tr>
<td><strong>Group 4</strong>: One from the following:</td>
<td></td>
<td>413, 414, 470, 471, 475, 476, 477</td>
</tr>
<tr>
<td>Shakespeare (3 hours)</td>
<td>407</td>
<td></td>
</tr>
<tr>
<td>Methods: (9 hours)</td>
<td>404A, 479, 480A</td>
<td></td>
</tr>
<tr>
<td>Education:</td>
<td>SESE 457, EPS 406, EPFE 400/410, LTRE 311, LTIC 420</td>
<td></td>
</tr>
</tbody>
</table>

### Minor in English (18 hours)

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

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

*Students with a major or minor in English must demonstrate competence in the fundamentals of English grammar by successfully completing ENGL 207 or by passing an examination. Those who pass the grammar exemption exam will not receive 3 hours of academic credit; therefore, they must select some other English class (taken at NIU or elsewhere) to satisfy this requirement. Those who pass the examination should see an advisor to make the appropriate substitution.*
This booklet contains descriptions of undergraduate (110 through 497) courses to be offered by the Department of English in the spring semester 2018. 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 2018, 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 and Popular Culture
- ENGL 116 – American Identities, American Literature
- ENGL 350 – Writing Across the Curriculum

**Honors Courses/Sections**

- ENGL 311 – Transformative Poetry (mini-section)
- ENGL 330 – American Literature to 1830 (mini-section)
- ENGL 432 – Topics in General Linguistics: Forbidden Language (mini-section)
- ENGL 491 – Honors Directed Study

### Undergraduate Schedule

**SPRING 2018**

<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>2437</td>
<td>Literature and Popular Culture</td>
<td>MWF</td>
<td>10:00-10:50</td>
<td>Clifton</td>
<td>RH 201</td>
</tr>
<tr>
<td>110</td>
<td>0002</td>
<td>2439</td>
<td>Literature and Popular Culture</td>
<td>TTH</td>
<td>9:30-10:45</td>
<td>DeRosa</td>
<td>RH 209</td>
</tr>
<tr>
<td>110</td>
<td>0003</td>
<td>6573</td>
<td>Literature and Popular Culture</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>Staff</td>
<td>DU 270</td>
</tr>
<tr>
<td>116</td>
<td>0001</td>
<td>2441</td>
<td>American Identities, American Literature</td>
<td>TTH</td>
<td>9:30-10:45</td>
<td>Van Wienen</td>
<td>RH 302</td>
</tr>
<tr>
<td>200</td>
<td>0001</td>
<td>2443</td>
<td>Literature Study: Rsrch&amp;Crit</td>
<td>MWF</td>
<td>10:00-10:50</td>
<td>Hibbett</td>
<td>RH 202</td>
</tr>
<tr>
<td>200</td>
<td>0002</td>
<td>4539</td>
<td>Literature Study: Rsrch&amp;Crit</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>Van Wienen</td>
<td>RH 302</td>
</tr>
<tr>
<td>207</td>
<td>0001</td>
<td>2444</td>
<td>Fundamentals of Grammar</td>
<td>MW</td>
<td>2:00-3:15</td>
<td>Aygen</td>
<td>DU 322</td>
</tr>
<tr>
<td>207</td>
<td>0002</td>
<td>2445</td>
<td>Fundamentals of Grammar</td>
<td>MW</td>
<td>2:00-3:15</td>
<td>Aygen</td>
<td>DU 322</td>
</tr>
<tr>
<td>207</td>
<td>0003</td>
<td>2446</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>0004</td>
<td>2447</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>300A</td>
<td>0001</td>
<td>2453</td>
<td>Advanced Essay Composition - General</td>
<td>TTH</td>
<td>12:30-1:45</td>
<td>DeRosa</td>
<td>RH 202</td>
</tr>
<tr>
<td>300A</td>
<td>0002</td>
<td>6247</td>
<td>Advanced Essay Composition – General</td>
<td>MWF</td>
<td>11:00-11:50</td>
<td>Hibbett</td>
<td>RH 202</td>
</tr>
<tr>
<td>300C</td>
<td>00P1</td>
<td>perm</td>
<td>Advanced Essay Comp. T-Lisc.</td>
<td>TTH</td>
<td>12:30-1:45</td>
<td>Bird</td>
<td>RH 301</td>
</tr>
<tr>
<td>308</td>
<td>0001</td>
<td>6546</td>
<td>Technical Writing (English Majors Only)</td>
<td>MWF</td>
<td>1:00-1:50</td>
<td>Justice</td>
<td>DU 270</td>
</tr>
<tr>
<td>308</td>
<td>TBD</td>
<td>TBD</td>
<td>Technical Writing (NO English majors)</td>
<td>Online</td>
<td>Online</td>
<td>Knudsen</td>
<td>Online</td>
</tr>
<tr>
<td>308</td>
<td>TBD</td>
<td>TBD</td>
<td>Technical Writing (any major)</td>
<td>Online</td>
<td>Online</td>
<td>Martin</td>
<td>Online</td>
</tr>
<tr>
<td>311</td>
<td>0001</td>
<td>6515</td>
<td>Transformative Poetry</td>
<td>TTH</td>
<td>3:30-4:45</td>
<td>Newman</td>
<td>RH 202</td>
</tr>
</tbody>
</table>
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**  
**MWF 10:00-10:50**  
**RH 201**  
**Clifton**

**Description:** We'll explore speculative fiction set in the British Isles and inspired by stories and poems from the Middle Ages: for example, a medieval tale about a werewolf and its modern counterpart by prize-winning author Ursula K. Le Guin, and other similar pairings. How do these authors convince us to accept magic?
**Requirements:** Active participation and regular attendance; several in-class writing assignments; two short essays; two longer assignments (3-5 pages), which may have a creative component; final exam.

**Texts:** Alan Garner, *The Owl Service*; Parke Godwin, *Firelord*; Diana Wynne Jones, *Fire and Hemlock*; *The Mabinogion*, trans. Sioned Davies; Paul Storr and Ron Randall, *Beowulf: Monster Slayer*; Other texts will be made available as PDFs posted to Blackboard, or as links to online sources.

**Text(s):** TBA

**Requirements:** TBA

**Section 0001**
**TTH 9:30-10:45**
**RH 209**
**DeRosa**

**Description:** Who Am I?: Explorations of Self in Literature and Popular Culture. Our perceptions of self as individuals, small communities, and a nation shift with our life experiences. How do we define ourselves to ourselves, to our families, to our peers, to our superiors, in our faith and in our nation? How do life experiences (good, bad and tragic) shape us and who we become as individuals, within our community and as a nation? What impact does our gender, class status, race, religious affiliation, or sexuality have on our identity? How does whether we “fit into” (or not) and how we respond to (or perhaps influence) affect the larger community?

As a participant in this course, you will work towards developing a sophisticated understanding of the complex dynamics of American identity represented in poems, short stories, novels, YA literature, plays, and film adaptations from the nineteenth century to the present. We will address various controversial topics. I expect all to participate respectfully and open-mindedly.

**Requirements:** short writing projects, in-class assignments, and quizzes.

**Text(s):** TBA

**Section 0003**
**TTH 2:00-3:15**
**DU 270**
**Staff**

**Requirements:** TBA

**Text(s):** TBA

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

**Section 0001**
**TTH 9:30-10:45**
**RH 302**
**Van Wienen**

**Description:** English 116 asks who Americans are, and what shapes their beliefs, as reflected and formulated in literature. Through reading, writing, and discussion, the course considers how fiction, poetry, nonfiction, and dramatic works have challenged or complicated what it means to be “American.” This particular section of the course will focus on the role of place in the creation of American identities. We will consider, for example: how limits and possibilities of geographic place have shaped Americans; how Americans have defined themselves by movement from place to place; and how, over time, the place we call “America” has been radically transformed by “Americans.” Through this inquiry, we will consider from multiple points of view what our places are in the American stories we have told and keep telling.

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

**Texts:** Readings will offer a historical survey with selected authors. Texts to be read, from an anthology to be determined, will include autobiographical narratives of exploration and capture by Native Americans; poetry describing city, country, wilderness, and all the murky places in between; and plays about looking for a place to call home. Several novels will be included as well, titles such as James Fenimore Cooper’s *The Last of the Mohicans*, Zora Neale Hurston’s *Their Eyes Were Watching God*, and Julia Alvarez’s *How the Garcia Girls Lost Their Accents*.

**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 202**
**Hibbett**

**Description:** The purpose of this course—a gateway, of sorts, to the English major—is to introduce you to the basic practices of literary analysis. We will take a genre-based approach, with units on poetry, fiction, and drama. In exploring these texts we will not only hone our skills of close textual analysis and build a vocabulary for discussing literature, but become acquainted
with various theoretical and ideological approaches for analyzing texts, such as gender criticism, sociological criticism, and psychoanalysis.

Requirements: Students will write two formal essays, partake in a group presentation, complete a final exam, and participate in class discussions.

Text(s): TBA

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Section 0002  
TTH 11:00-12:15  
RH 302  
Van Wienen

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

Requirements: Regular journal writing and quizzes; three short essays; final exam; class attendance and participation in discussion mandatory.

Texts: Readings representative of a range of genres and historical periods, such as William Shakespeare’s *Merchant of Venice*, Charlotte Brontë’s *Jane Eyre*, Arna Bontemps’ *American Negro Poetry*, and Allen Ginsberg’s *Howl and Other Poems*.

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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 322  
Aygen

Sect. 0003 & 0004  
TTH 9:30-10:45  
DU 340  
Macdonald

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

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


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300A - ADVANCED ESSAY COMPOSITION: GENERAL

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

Section 0001  
TTH 12:30-1:45  
RH 202  
DeRosa

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)

Section 0002  
MWF 11:00-11:50  
RH 202  
Hibbett

Description: This course is for strong student writers looking to edge closer to the professional level. It is also for those who understand that any level of writing can be improved upon and benefit from feedback and revision. Keeping in mind that what we call ‘good writing’ may vary depending on the genre, purpose, and audience, we will approach the essay in a variety of forms, including personal narrative, literary analysis, and music review. Our class time will be divided between discussion and analysis of readings, exercises to improve clarity and correctness, various composing and research activities, and peer review.

Requirements: Students will complete four formal essays over the course of the semester.

Text(s): TBA
300C - ADVANCED ESSAY COMPOSITION: LICENSURE IN TEACHING

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

**Section 0001**  
TTH 12:30-1:45  
RH 301  
Bird

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

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

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

308 - TECHNICAL WRITING

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

**Section 0001**  
MWF 1:00-1:50  
DU 270  
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.


311 - TRANSFORMATIVE POETRY

How poetic forms and language persuade readers to see the world in new and unconventional ways, and what makes poems powerful in different cultures and times. Survey with selected poets.

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

**Section 00H1**  
TTH 3:30-4:45  
RH 202  
Newman

**Description:** Like most of us, poets wonder about what it means to be a human being, and they write joyous, frustrated, angry, scary, stunned, celebratory poems about it. Often those poems persuade readers to see in new and unconventional ways. Students will command a basic knowledge of the history of poetry in English and a number of its wider cultural and social contexts, along with critical strategies for approaching that literature. Covering poetry of a wide variety and substance, and finishing somewhere in contemporary work, we’ll endeavor to read poetry as it lives, in context.

**Requirements:** Response papers to weekly assignments in reading and writing, poetry drafts, regular attendance, thoughtful participation, exams.

**Text(s):** several books of poetry TBA

320 - HISTORY OF THE ENGLISH LANGUAGE

Survey of the English language from its Indo-European origins to the modern period. Topics include phonology and grammar, the relationships between English and other languages, and the social, political, and cultural forces affecting linguistic change.

**Section 0001**  
TTH 11:00-12:15  
RH 202  
Deskis
Description: In this course we will examine the development of the English language from its prehistoric roots to the present day. Topics to be covered include pronunciation, grammar, syntax, vocabulary, and semantics. We will pay special attention to the socio-political influences on the development of the language. The end result should be a better understanding of the structures and forms of Present-Day English.

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


### 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 DU 270 Macdonald

Description: In this course you will study language in its social context with a focus on language(s) in the United States and on varieties of English used in the US. However, to meet the objectives of the course, you will also learn about the tools of modern descriptive linguistics and examine language in other settings. In this class you will: come to understand the basic concepts and traditions of (sociolinguistic study; gain awareness of the complexity and diversity of language; learn to spot misconceptions, false assumptions, and prejudices about language; understand the distinctions between stylistic, regional, and social linguistic variation; develop a critical awareness of language practices of different speech communities; and appreciate the problem of worldwide language endangerment.

Requirements: Weekly Quizzes; Reading Responses; Research Presentations; Annotated Bibliography; Exams.

Text(s): There will be no required textbook for this class. You will be assigned readings that are publicly available (online and through the library) or are on reserve. Some readings will be posted to Blackboard. Please plan to incur some printing costs for assignments and occasional readings. You will also be tasked with searching for language-related articles in popular publications (print or online) to be shared with the class.

### 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 3:30-4:45 RH 202 Adams-Campbell

Section 00H1 MW 3:30-4:45 RH 202 Adams-Campbell

Description: Early Americans were a hardy, resilient bunch. This semester we will focus on overcoming adversity and that most American of all traits, self-reliance. Readings will include Native American oral tradition, captivity narratives (non-fiction and fictional), novels, poems, essays, and autobiographies. We will also consider how early ethnic writers participated in and transformed the rhetoric of self-reliance for their own purposes. Authors may include Benjamin Franklin, Anne Bradstreet, Susanna Rowson, Mary Rowlandson, Nat Turner, Ralph Waldo Emerson, and others.

Requirements: Students will be required to regularly participate in class discussions, write one 3-4 page personal essay on working in the archives, write one 5-6 page essay, create a group "time capsule" project and present it to the class, complete a midterm and final exam. Attendance and regular participation are mandatory.

Text(s): Texts may include: *Autobiography of Benjamin Franklin; The Captivity of Mrs. Mary Rowlandson; Susanna Rowson’s Trials of the Human Heart* and a significant number of pdf or other electronic texts.

### 334 - AMERICAN LITERATURE: 1960-PRESENT

Includes such writers as Bellow, Rich, Morrison, Pynchon, Ashbery, and Kushner.

Section 0001 MW 2:00-3:15 RH 305 Gómez-Vega

Description: This class will examine some of the most representative works from different periods of American literature since 1960.

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

Texts: Edward Albee’s *The Zoo Story* (1960); Sandra Cisneros’ *The House on Mango Street* (1984); Don DeLillo’s *White Noise* (1985); Joan Didion’s *Play It As It Lays* (1970); Philip Kan Gotanda’s *The Wash* (1991); Ken Kesey’s *One Flew over the Cuckoo’s Nest* (1962); Tony Kushner’s *Angels in America: Perestroika* (1993); Tony Kushner’s *Angels in America: Millennium Edition*. 

337 - WESTERN LITERATURE: CLASSICAL & MEDIEVAL
Intensive study of representative selections translated from the works of Greek, Roman, and other European writers, such as Homer, Sappho, Aeschylus, Sophocles, Plato, Virgil, Ovid, Dante, Tasso, Rabelais, and Cervantes.

**Section 0001**
**Description:** Provides a gateway to Western literature of classical antiquity and the Middle Ages. Course goals are as follows.
1.) To read some literary masterworks, in their entirety: this is not a survey course in which we will skim over a bunch of snippets—instead students will have a chance to study major literary works first-hand. 2.) To gain background information to help with future reading (for example, a basic knowledge of classical mythology; another example: acquaintance with some basic literary genres). 3.) To improve students' writing skills in addition to their reading skills. Lecture-discussion format

**Requirements:** Weekly reading quizzes, three short essays, a longer essay (in two drafts), final exam; also, attendance and participation

**Text(s):** Chrétien de Troyes, Perceval; Euripides, Bacchae; Homer, Odyssey; Ovid, Metamorphoses; Petronius, Satyricon; The Saga of the People of Laxardal

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 0K01**
**Section 0K02**
**Section 0K03**

**Description:** Writing Across the Curriculum provides students with 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).

**Objectives:** Integrate knowledge of global interdependencies; Exhibit intercultural competencies; Analyze issues that interconnect human life and the natural world; Demonstrate critical, creative, and independent thought; Communicate clearly and effectively; Collaborate with others to achieve specific goals; Use and combine quantitative and qualitative reasoning; Synthesize knowledge and skills relevant to your major and apply them to an innovative outcome (see:

**Requirements:** TBA

**Text(s):** TBA

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**
**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, Alfred Hitchcock, and Alfonso Cuarón.

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


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

Section 0001  TTH 9:30-10:45  RH 301  Ryan
Description: This section of ENGL 374 explores and analyzes American short fiction from Romanticism and Realism (in the nineteenth century) to Modernism and Postmodernism (in the twentieth and twenty-first). Although we will cover the whole history of the American short story, we will devote particular attention to the first half of the twentieth century, a golden age when major short stories by canonical American writers regularly appeared in the pages of popular magazines and periodicals. We will address the interrelationships between the American short story and its sociocultural and historical contexts in this class, but our primary focus will be upon skills of close textual analysis and effective critical writing.

Requirements: Two short papers, periodical research project, a final project and presentation, and a 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.

Text(s): Many of the stories will be available as eReserves on Blackboard. I will only require students to purchase an anthology if I can locate one that is both comprehensive and economically priced.

For additional details, please e-mail Professor Ryan at tryan@niu.edu

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

Section 0001  TTH 2:00-3:15  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: 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.

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 302  McNett
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 0001**

**Description:** Participants in the class will examine theory, research, and practice in the teaching of writing for students in middle schools and high schools. Participants will evaluate 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 teaching various kinds of writing. Participants will study ways to connect literature and writing, help students learn how to interpret and write about literature, and how to use technology to help students think, read, and write.

**Requirements:** TBA


### 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**

**Description:** “To be, or not to be”? From childhood, we are surrounded by the “Word, words, words” of William Shakespeare. But how did his contemporary audiences respond to his plays, on the stage and on the page? Why have his plays become staples of Western culture? This course will explore a number of Shakespeare’s plays within their historical contexts, as we also consider their continued influence on modern society. We will attend to various influences on his writing, including theatrical, political, and religious factors in Shakespeare’s England. We also will consider how the printing press contributed to early audiences’ exposure to Shakespeare. Our own exposure to his plays will include clips from film versions and adaptations as we interpret together the texts of Shakespeare.

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


### 413 - THE ROMANTIC PERIOD

Earlier 19th century English literature, including selections from such representative writers as Blake, Wollstonecraft, Wordsworth, Austen, Byron, the Shelleys, and Keats.

**Section 0001**

**Description:**
Description: In this course, we will explore literature in the context of a revolutionary time in English and European history—a time of political upheaval, social justice movements, and scientific discoveries. We will read the poetry, essays, and novels of English writers of the late 18th and early 19th centuries for their literary beauty and intellectual and emotional power as well as for insight into the social realities of their day and ours. Writers will include, among others, William Blake, Mary Wollstonecraft, William Wordsworth, Samuel Taylor Coleridge, John Keats, Lord Byron, Ann Radcliffe, Jane Austen, and Mary Shelley.

Objectives: Students will learn about the literary and social history of the late 18th and earlier 19th centuries and the significance of the Romantic period for the development of modern culture.

Students will practice using literary concepts and theories, analyzing literature effectively, communicating verbally and in writing, and thinking critically and creatively.

Requirements: weekly reading, participation in class discussion and activities, four short papers, a midterm exam, and either a final exam or a final project.


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.


432 – TOPICS IN GENERAL LINGUISTICS
Selected problems in descriptive, theoretical, applied or historical linguistics. May be repeated to a maximum of 6 semester hours when topic varies.

Section 0001 MW 2:00-3:15 RH 202 Birner
Section 00H1 MW 2:00-3:15 RH 202 Birner
Topic: Forbidden Language

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

Requirements: Two exams, 40% each; one short paper, 10%; one class presentation, 10%; attendance and participation.


476 – BRITISH DRAMA SINCE 1900
Includes works by such representative playwrights as Wilde, Shaw, Beckett, Osborne, Pinter, Stoppard, and Churchill.

Section 0001 TTH 9:30-10:45 RH 201 Bennett
Description: What does it mean to be “British”? What purposes does “drama” serve? In this course, we will be engaged in an intensive exploration of plays by some of the most important (if also unusual) playwrights and theatre practitioners of the past century in Britain. We will consider questions such as how social issues and historical developments influenced their works, how transformations in theatre affected their plays, and how plays as a whole act as agents in constructing culture as well as reflections of the culture they inhabit.
Requirements: 3 short papers, 1 group project, 1 oral performance and a final exam. Class attendance and participation are also crucial

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 301  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 301  Kahn
* Meets with ENGL 648
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 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)


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 480A.

**Section 00P1**  
T 5:00-5:50  
RH 202  
Pokorny  
* 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 480A, ENGL 482, and consent of department.

**Section 00P1**  
Sections 00P2 & 00P3  
Pokorny  
Levin  
* 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.

**Section 0HP1-0HP2**  
Staff

493 - WRITING CREATIVE NONFICTION II
Advanced workshop in writing 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.

**Section 0001**  
TTH 12:30-1:45  
RH 201  
Bonomo  
Description: Aldous Huxley: “Like the novel, the essay is a literary device for saying almost everything about almost anything.” 493 is the advanced workshop in writing creative nonfiction, continuing the work of 303, the reading and writing of personal and autobiographical essays. The emphasis will be on formal and thematic experimentation, revision, and thinking essayistically. We’ll discuss the implications of the self as subject, and the possibility of the long essay form and linked essays. Crucial to your success in the course is a commitment to thorough and reflective reading and active participation in a generous and serious workshop environment.

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

Text(s): *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

**THINK SPRING!**

**Please see next page for spring 2018 Off-Campus English classes**
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 TBD * Online BlackBoard Knudsen
* No English Majors or Minors.
Section TBD ** Online BlackBoard Martin
** This section is for any major.

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(s): Practical Strategies for Technical Communication, 2nd edition, by Mike Markel, with access to Launchpad.