Department of English

Fall in Love with Reading

Undergraduate Courses
Fall 2019
REQUIREMENTS FOR ENGLISH SUBPLANS AND ENGLISH MINOR

The information on this page is for students who were new to NIU during the Fall 2018 semester.

If you are a continuing student, please see an English advisor for information regarding requirements.

**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)**

Students in Track 1 are strongly encouraged to take at least one elective from the following world literature courses:
310, 335, 337, 338, 339, 340, 474, 477, 489

**English Studies in Writing Track (42 hours)**

Grammar (3 hours) 207 * or GEE
Lit Study (3 hours) 200
Adv Comp (3 hours) 300A
Shakespeare (3 hours) 407

Group 1: **Two** from the following:
301, 302, 303, 304, 305, 308, 350

Group 2: **Two** from the following:
401, 402, 403, 424, 426, 493, 496 (496-3 hrs)

Group 3: **One** from the following:
318, 320, 321, 322, 432, 433, 434X

Group 4: **One** from the following:
309, 333, 334, 374, 382, 383, 384, 471, 474, 477

Group 5: **One** from the following:
307, 363, 376, 407, 476

Group 6: **One** from the following:
311, 377, 405, 406, 409, 475

Group 7: **One** from the following:
405, 408, 410, 412, 413, 414, 420, 470

Group 8: **One** from the following:
330, 331, 332, 381

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

Grammar (3 hours) 207
Lit Study (3 hours) 200
World Lit (3 hours) 310 OR 337
Writing/Ling (6 hours) 300C and 322

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

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*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.
NORTHERN ILLINOIS UNIVERSITY
DEPARTMENT OF ENGLISH
UNDERGRADUATE COURSE DESCRIPTION BOOKLET
Fall 2019

This booklet contains descriptions of undergraduate (110 through 497) courses to be offered by the Department of English in the fall semester 2019. 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 2019, 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 310 – Ideas & Ideals in World Literature
ENGL 350 – Writing Across the Curriculum

Honors Courses/Sections
ENGL 302.00H1 – Writing Fiction I
ENGL 310.00H1 – Ideas & Ideals in World Literature

Undergraduate Schedule

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<th>FACULTY</th>
<th>ROOM</th>
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<td>4243</td>
<td>Literature &amp; Popular Culture</td>
<td>MWF</td>
<td>10:00-10:50</td>
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<td>4242</td>
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<td>TTH</td>
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<td>9:30-10:45</td>
<td>Peters</td>
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<td>Topics in Tech Writing: Website Usability</td>
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<td>British Poetry Since 1900</td>
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<td>Theory &amp; Research in Literature for ELA</td>
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<td>3:30-4:45</td>
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<td>480A/648</td>
<td>00P1</td>
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<td>Materials &amp; Methods of Teaching ELA</td>
<td>TTH</td>
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<td>482/645</td>
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<td>perm</td>
<td>Clinical Experience in ELA</td>
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<td>5:00-5:50</td>
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<td>Internship in Writing, Editing or Training</td>
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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 202  Clifton
**Description:** Heroic myths and legends. We’ll read a selection of myths and legends from the classical world and medieval Europe, including excerpts from the *Odyssey*, *Aeneid*, Norse myths, and Welsh legends; we’ll also look at modern stories, films, and other genres that draw on these ancient tales.

**Requirements:** Class requirements will include several short (2-page) papers and some creative assignments, regular attendance and participation in discussion.

**Texts:** Readings may include but may not be limited to the following: *The Mabiqogion*; Alan Garner, *The Owl Service*; Ursula Le Guin, “The Wife’s Story”; Marie de France, “Bisclavret”; J. R. R. Tolkien, “Farmer Giles of Ham”; Extracts from *Beowulf*; A. S. Byatt, *Ragnarok*; Interviews with and/or essays by various writers

**Section 0002**
TTh 11:00-12:15  RH 201  Staff
**Description:** TBD

**Requirements:** TBD

**Text(s):** TBD

**Section 0003**
TTh 12:30-1:45  RH 302  Staff
**Description:** TBD

**Requirements:** TBD

**Text(s):** TBD

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 11:00-11:50  RH 202  Clifton
**Description:** Introduction to methods and terms used in the study of literature. Emphasis on a variety of approaches to literary analysis; terminology used in the study of literary genres of poetry, prose, and drama. This section will focus on modern revisions of texts from classical Greece and Rome. Classes will typically include some combination of lecture, discussion, and a participatory activity.

**Requirements:** Expect several short papers (1 page each), 2-3 papers of 2 pages each, and at least one paper of 5-7 pages. There may be quizzes on vocabulary and there will be a final exam. Regular participation and attendance required.

**Required Texts:** Ursula Le Guin, *Lavinia*; Sophocles, *Antigone* (trans. David Grene); Virgil, *Aeneid* (trans. Robert Fitzgerald); other readings (drama and poetry) posted to Blackboard; texts on literary terms and a style guide TBA

**Section 0002**
TTH 9:30-10:45  RH 301  DeRosa
**Description:** This course will introduce you to several types of literary criticism, to research methods, and to writing conventions that will prepare you to succeed as an English major. We will do the former by reading, analyzing, and writing about four genres: the short story, the novel, film and poetry.

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

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

**Texts:** Short stories and poems will be available on Blackboard. Tentative Novels: Morrison’s *Beloved* and Allison’s *Bastard out of Carolina*
**Section 0003**

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

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

**Texts:** TBA

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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.

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<th>Newman</th>
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<td>Sect. 0003 &amp; 0004</td>
<td>TTH 3:30-4:45</td>
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<td>Macdonald</td>
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<td>Sect. 0003</td>
<td>MW 2:00-3:15</td>
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**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.

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<th>TTH 9:30-10:45</th>
<th>RH 302</th>
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**Description:** This course is for student writers looking to edge closer to the professional level. It is also for those who understand that any level of writing can be improved upon and benefit from feedback and revision. Keeping in mind that what we call “good writing” may vary depending on the genre, purpose, and audience, we will approach the essay in a variety of forms, including personal narrative, literary analysis, and music review. We will also attempt to collapse the division between so-called “creative” and “expository” writing—to recognize that writing of both kinds of writing involve making aesthetic choices, being a wordsmith, and engaging actively with other voices. Our class time will be divided between discussion and analysis of readings, exercises to improve clarity and correctness, various composing and research activities, and peer review. My hope is that you will finish the course as thoughtful and crafty composers, who possess the kind of heightened audience awareness and decision-making skills that distinguish one’s work from the norm.

**Requirements:** TBA


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**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 001**  
TTH 2:00-3:15  
RH 301  
McCann

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

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

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

**301 – WRITING POETRY I**

Beginning course in writing poetry.

**Section 001**  
TTH 3:30-4:45  
RH 302  
Newman

**Description:** An introductory class in the craft and discipline of writing poetry, the workshop will focus on the study of poetry and, though intensive poetic practice, to work toward developing poetic voice. This is a writing course, not a course in light verse or children’s verse, spoken/slam/performance, or song lyric. You’ll read widely, studying and applying poetic techniques including image, metaphor, line, and stanza, and examine a number of traditions, including the sonnet, and the villanelle. You will read and respond to a number of books and essays, write poems, continually revise these outside of class toward the final project.

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

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

**302 – WRITING FICTION I**

Beginning course in writing fiction.

**Section 001**  
M 6:00-8:40  
RH 301  
Libman

**Section 001H**  
M 6:00-8:40  
RH 301  
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 discouraged from writing genre fiction and prohibited from writing fan fiction.

**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. Note: This is an electronic free class, no laptops or phones allowed during class time, and you will be required to print student work each week.

**Text(s):** Texts: *The Art of Fiction* by John Gardner

**Section 002**  
Th 6:00-8:40  
RH 301  
McNett

**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.

**Requirements:** TBD

**Text(s):** TBD
WRITING CREATIVE NONFICTION
Writing informal and formal nonfiction essays, emphasizing a literary approach to language and flexibility of form. Essay models include memoir, personal essay, nature essay, segmented essay, and travel essay, and may include biography and history.

Section 0001
TTH 12:30-1:45RH 202Bonomo
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.; Essays on reserve at Founders Library

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 9:30-10:45CO 106Bock-Eastley
Section 0002
TTH 11:00-12:15CO 106Bock-Eastley
Section 0003
MWF 9:00-9:50CO 106Crundwell
Description: Technical Writing 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 includes weekly readings with related activities, case studies, and several formal writing projects applying course concepts to real-world scenarios.

Text(s): TBD.

IDEAS AND IDEALS IN WORLD LITERATURE
Translation 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 with selected authors.

Section 0001
MW 2:00-3:15RH 207Gorman
Section 00H1
MW 2:00-3:15RH 207Gorman
Description: The great literary classics are worth reading in their own right, of course. Everyone benefits from reading books of this kind by becoming more literate. And great books have been written in many different societies and historical periods. Everyone benefits from reading a culturally diverse selection of classics by becoming more cosmopolitan. Above all, we read classic literature to become more human. I am human, we read in Terence, and nothing human is foreign to me. The ancient comic poet has expressed a universal ideal here.

If this were not enough, a great literary work provides a gateway to another culture. In this course we will read classics created in five great literary cultures: those of ancient Greece, ancient Rome, tenth-century Japan, medieval Iceland, and China during several centuries. All students in the class will have the opportunity to dive deep into these works, and students in the Honors mini-section will also get the chance to consider one work in its broader literary and historical context. Lecture/discussion format.

Requirements: Reading quizzes weekly; five essays (3-5 pp.); final exam. For Honors credit: one other work (chosen from a list), a longer essay (8-10 pp.) in place of one of the other essays.

318 - EXPLORING HUMAN LANGUAGE

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

**Sect. 0001**

**TTH 2:00-3:15**

**DU 270**

**Macdonald**

**Description:** An introduction to the study of language and linguistic analysis from a variety of perspectives. You will become acquainted with the tools of modern descriptive linguistics and with their applications to real world phenomena such as conversations, language learning, dialects, and usage. You will have ample opportunity to work with the tools of linguistic analysis through in-class practice and homework assignments. Content will include guided analysis and discussion of languages other than English.

**Requirements:** There will be three exams, each worth 25% of your final grade. None of the exams will be cumulative, but don’t plan to forget what you’ve learned from one exam to the next. In addition to the three exams, you will be required to submit homework assignments regularly. These will be worth a total of 15% of your grade. You will also write three assigned response papers which will be worth a total of 10% of your grade.


330 - AMERICAN LITERATURE TO 1830

American literature through the beginnings through the early national period, including such writers as Bradstreet, Taylor, Edwards, Franklin, Equiano, Rowson, and Cooper.

**Section 0001**

**TTH 12:30-1:45**

**RH 201**

**Adams-Campbell**

**Course Description:** How do we tell the story of our country’s origins? Which stories do we include and why? This course considers representations of early America focused on the contact-era to 1830. It may include Native American oral tradition as well as works by Anne Bradstreet, Mary Rowlandson, Phillis Wheatley, Judith Sargent Murray, Benjamin Franklin, Alexander Hamilton, Washington Irving, Nat Turner, Black Hawk, Margaret Fuller, and Jane Johnston Schoolcraft. We will pair original primary-source materials with more recent texts, musicals, and public monuments for a broader understanding of how and why early America continues to matter to our conceptions of American identity today.

**Course Requirements:** Students will be required to prepare for and regularly participate in class discussions, complete in-class writing assignments, write one 3-4 page personal reflection essay on working in the archives, and prepare multiple drafts of a final 6-8 pp research paper on a topic related to the Indigenous Midwest. Attendance and regular participation are mandatory.


333 - AMERICAN LITERATURE 1910-1960

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

**Section 0001**

**TTH 3:30-4:45**

**DU 270**

**Ryan**

**Description:** This course explores one of the most remarkable periods in American culture, from the revolutionary modernist experiments of the Jazz Age, through the great flowering of African American literature during the Harlem Renaissance and the proletarian writing of the New Deal, to the new literary directions beginning to emerge after World War II. 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, Carson McCullers, and Allen Ginsberg. While we will consider the complex interrelations between American literature and its socio-cultural contexts (such as the Roaring Twenties, the Great Depression, World War II, and the Cold War), we will place particular emphasis upon skills of close textual analysis and effective critical writing.

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

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

For additional details, please e-mail Professor Ryan at tryan@niu.edu.
**350 - WRITING ACROSS THE CURRICULUM**

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

**Section 0K01**  
MWF 11:00-11:50  
RH 301  
Fitch

**Section 0K02**  
MWF 10:00-10:50  
RH 301  
Fitch

**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, and 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: http://www.niu.edu/gened/overview/outcomes/index.shtml).

**Requirements:** Report on writing in your major or future profession—10%; Case study- 15%; Literature Review—15%; Lab Report—10%; Proposal—20%; Final portfolio- 10%; Series of short assignments in various formats—10%; Participation-10%

**Texts:** TBD

**Section 0K03**  
TTH 12:30-1:45  
DU 276  
Lawson

**Section 0K04**  
TTH 11:00-12:15  
DU 276  
Lawson

**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:** 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: http://www.niu.edu/gened/overview/outcomes/index.shtml)

**Requirements:** Report on writing in your major or future profession—10%; Lab Report—10%; Case study- 15%; Annotated Bibliography-10%; Literature Review—15%; Proposal—15%; Final portfolio- 5%; Series of short assignments in various formats—10%; Participation-10%

**Texts:** TBD

**376 - AMERICAN DRAMA SINCE 1900**

Selected works by representative American playwrights since 1900.

**Section 0001**  
MW 3:30-4:45  
RH 305  
Gomez-Vega

**Description:** Within the constrain of fifteen weeks, we will cover as many plays representative of 118 years of American theater as we can possibly cover. Most of the plays will be provided as pdf documents.

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

**Texts:** Ayad Akhtar's Disgraced (2013) *; Edward Albee’s Zoo Story (1960); Alice Childress’ Florence (1950); Christopher Durang’s The Book of Leviticus (1994); Henry Blake Fuller’s At Saint Judas (1896); Joseph El Guindi’s Back of the Throat (2006); Susan Glaspell’s Trifles (1915); Philip Kan Gotanda’s The Wash (1987); Lorraine Hansberry’s A Raisin in the Sun (1959); Tony Kushner’s Angels in America: Millennium Approaches (1992)*; Tony Kushner’s Angels in America: Perestroika (1993); Lisa Loomer’s Living Out (2005); Arthur Miller’s Death of a Salesman (1949)*; Lynn Nottage’s Fabulation (2005); Eugene O’Neill’s The Hairy Ape (1922); Eugene O’Neill’s Long Day’s Journey into Night (1957)*; Luis Santeiro’s Our Lady of the Tortilla (1987); Sam Shepard’s True West (1980); Neil Simon’s The Prisoner of Second Avenue (1972); Diana Son’s Stop Kiss (2006); Luis Valdez’s Zoot Suit (1978); Tennessee Williams’ The Glass Menagerie (1945); August Wilson’s Fences (1983)*; Wakako Yamauchi’s And the Soul Shall Dance (1977)

**377 - AMERICAN POETRY SINCE 1900**

Selected works by representative American poets since 1900.

**Section 0001**  
TTH 2:00-3:15  
DU 456  
Van Wienen

**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.


### 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:** A course in autobiography. Michel de Montaigne has written that “Every man has within himself the entire human condition.” This course will both assume and challenge that argument, as we discuss representative readings in first-person literature, focusing on memoir and essays. We’ll also look at graphic art and video 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; *Between the World and Me*, Ta-Nehisi Coates; *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; *In Cold Blood*, Truman Capote; *The Scent of God*, Beryl Singleton Bissell; *Fun Home*, Alison Bechdel; *The Kiss*, Kathryn Harrison; *Lifespan of a Fact*, John D’Agata and Jim Fingal; *Lying*, Lauren Slater; John Edgar Wideman, *Brothers and Keepers*, etc.

### 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**

**Description:** English 403 introduces students to the core concepts and practices of contemporary technical editing. Today’s technical editor must wield a wide range of rhetorical, linguistic, and design skills; nimbly manage content across disciplines; and quickly adapt to a variety of rapidly evolving collaboration, design, and editing tools and platforms—all without ever losing sight of key timelines and goals. Additionally, the technical editor must be adept at grasping and working successfully within an organization’s structural and cultural expectations, excel at collaboration and interpersonal communication, and respond productively to critical feedback. In short, technical editing requires broad and deep understanding and appreciation of every aspect of the art of planning, designing, composing, revising, editing, polishing and publishing documents of every stripe.

In this course, we will focus both on learning to think like a technical editor, and on developing the specific skills required. To that end, we will work with a variety of real world compositions such as posters, flyers, brochures, booklets, directions, procedures, fundraising campaigns, product descriptions, advertisements, marketing materials, white papers, websites, and social media profiles and posts. We will focus on understanding the contexts, goals and purposes of these kinds of compositions, and on editing them to sharpen their appeal and effectiveness. Please note that though style and usage guidelines will be discussed and reviewed throughout this course, Technical Editing is not narrowly focused on grammar or usage.

**Requirements and Activities:** Participate in in-class discussions and activities; complete out of class projects, assignments, and exercises; collaboratively and individually examine and edit a variety of real-world documents; collaboratively and individually present projects to peers; explore Technical Editing across disciplines, organizations, modes, and platforms; consider the roles of content knowledge, research, design, rhetorical awareness, and levels of revision in editing; complete a final portfolio and reflection.

**Required Texts:** TBA
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  TTH 12:30-1:45  RH 301  Kahn
Description: Meets with ENGL 647. Participants in the class will examine theory, research, and practice in the teaching of writing for students in middle schools and high schools. Students will create, co-create, and evaluate lessons for contending with particular teaching challenges. The class will read and discuss case studies in the teaching of writing that focus on common problems writing teachers will likely encounter in their own classrooms, and students will evaluate the many options offered as solutions to these problems. Students will consider strategies for helping middle and secondary students to construct the knowledge and skills necessary to become better thinkers and writers. The class will study ways to connect complex texts and writing, to help students learn how to interpret and write about literature, and to use technology to help students think, read, and write.

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.


Section 0002  TTH 12:30-1:45  TBD  McFarland-Wilson
Description: Participants in the class will examine theory, research, and practice in the teaching of writing for students in middle schools and high schools. Students will create, co-create, demonstrate, and evaluate lessons for contending with particular teaching challenges. Students will consider strategies for helping middle and secondary students to construct the knowledge and skills necessary to become better thinkers and writers. The class will study ways to connect complex texts and writing, to help students learn how to interpret and write about literature, and to use technology to help students think, read, and write.

Requirements: The course requires regular attendance, the completion of assigned readings, and preparation for active participation in class discussions, activities, and demonstrations. Participants will be asked to respond to readings and activities and synthesize thoughts about the instructional issues explored in class; these responses and thoughts may be demonstrated through short papers, on-line discussions, and postings to learning applications. Each class participant will prepare instructional plans that will support clinical experiences.


404B - THEORY AND RESEARCH IN WRITTEN COMPOSITION WRITING ACROSS THE CURRICULUM

B. 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 0001  TTH 9:30-10:45  RH 201  Peters
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 preservice 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

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

**Requirements:** 2 papers; several quizzes and exams; consistent preparation for class; contribution to class discussions


407 – SHAKESPEARE

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

**Section 0001**  TTH 9:30-10:45  RH 202  Crowley, T.

**Course Title:** Ethics and Society in Shakespeare’s Comedies and Tragedies

**Introduction:** This version of ENGL 407 focuses on ethical complexities build into the humor and the suffering represented within selected comedies and tragedies from Shakespeare’s dramatic works. Analysis of these plays will include frequent attention to relevant issues of social structure and culture (including theater, gender relations, law, politics, and religion) in Shakespeare’s society—as well as comparison and contrast with analogous issues in our own society.

**Assessment:** Learning will be assessed by participation (including attendance and in-class discussion), a short research essay, an exam, and a longer research essay.


424 – TOPICS IN TECHNICAL WRITING

Studies in selected topics of special interest to students, teachers, and practitioners of written technical communication. May be repeated to a maximum of 6 semester hours when topic varies.

**Section 0001**  MW 12:30-1:45  CO 106  Reyman

**Topic:** Website Usability

**Description:** Usability, sometimes called user-centered design, user-experience design, or UX, is the practice of enhancing a website by writing, designing, and revising with the user in mind. This course will teach students the fundamental principles of usability, strategies for employing user-centered design principles in the development of websites, and methods for conducting usability tests for measuring success in user-centered design.

The course will begin by exploring definitions of usability and user-centered design principles, with particular attention to the intersections of usability and technical writing and communication. Second, we will practice applying these principles in the analysis of websites and other communication products. The course will focus heavily on usability testing of websites, a common technical communication task that involves user research methods such as observation, interviews, and focus groups with human subjects interacting with a website.

**Requirements:** Assignments will include individual reports and presentations that analyze the user-centered design of websites. Students will also participate in a 10-week collaborative project to conduct a formal usability study of a real-world
professional website: preparing a test plan, observing users, gathering information through interviews and focus groups, analyzing qualitative and quantitative data with usability software, writing a formal report, and giving a presentation.

No prior experience with usability or user testing is needed, but students should already have knowledge of basic writing skills such as editing, information design, and productive collaborative teamwork.


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**470 – ENGLISH NOVEL TO 1900**

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

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

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

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


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**475 – BRITISH POETRY SINCE 1900**

Includes works by such representative authors as Hopkins, Yeats, Sitwell, Eliot, Smith, Thomas, and Heaney.

**Description:** This course will introduce you to a wide and varied range of British, Irish, and post-colonial authors. Though our primary historical backdrop will be one of Empire and the two World Wars, we will also devote special attention to experimental versus “accessible” traditions; English isolationism and the recent “Brexit” transition; profanity, social class, and politics; private versus public identity; British architecture; and the gender-charged saga of Poet Laureate Ted Hughes and his relationship with Sylvia Plath.

**Requirements:** Our class time will be a blend of lecture and class discussion, and you’ll write a formal essay and some short reading-responses in addition to taking two exams.


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**479 – THEORY AND RESEARCH IN LITERATURE FOR ENGLISH LANGUAGE ARTS**

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

* Meets with ENGL 648

**Description:** English 480 prepares prospective teachers of middle and high school students for the contemporary English language arts classroom. The class draws from current theory, research, and practice related to the teaching of English. Students will have several opportunities to apply theory and research in practical, concrete ways. English 480 serves prospective teachers in two general ways: to assist candidates in continuing 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 knowledge and skills.

**Requirements:** The course requires readings from the required texts, reflective statements about the readings and discussions, collaboration on instructional activities and assessments, thorough instructional unit plans, appropriate progress on the teacher licensure portfolio, and the completion of the final examination.


### 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 *

* Meets with ENGL 648

**Description:** English 482 prepares prospective teachers of middle and high school students for the contemporary English language arts classroom. The class draws from current theory, research, and practice related to the teaching of English. Students will have several opportunities to apply theory and research in practical, concrete ways. English 480 serves prospective teachers in two general ways: to assist candidates in continuing 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 knowledge and skills.

**Requirements:** The course requires readings from the required texts, reflective statements about the readings and discussions, collaboration on instructional activities and assessments, thorough instructional unit plans, appropriate progress on the teacher licensure portfolio, and the completion of the final examination.


### 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.

#### Sections 00P1–00P6 *

* Sections 00P1 & 00P3 meet 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

* 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