Department of English

Undergraduate Courses
Spring 2020
# REQUIREMENTS FOR ENGLISH SUBPLANS AND ENGLISH MINOR

The information on this page is for students who will be new to NIU during the 2019-2020 academic year. If you are a continuing student, please see an English advisor for information regarding requirements.

## English Studies in Literature Track (39 hours)

<table>
<thead>
<tr>
<th>Course</th>
<th>Code(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar</td>
<td>207 * or GEE</td>
</tr>
<tr>
<td>Lit Study</td>
<td>200</td>
</tr>
<tr>
<td>Adv Comp (3 hours)</td>
<td>300A</td>
</tr>
<tr>
<td>Group 1: <strong>One</strong> from the following:</td>
<td>318, 320, 321, 322, 432, 433, 434X</td>
</tr>
<tr>
<td>Group 2: <strong>One</strong> from the following:</td>
<td>330, 331, 332, 375</td>
</tr>
<tr>
<td>Group 3: <strong>One</strong> from the following:</td>
<td>333, 334, 374, 376, 377, 381</td>
</tr>
</tbody>
</table>

**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)

<table>
<thead>
<tr>
<th>Course</th>
<th>Code(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar</td>
<td>207 * or GEE</td>
</tr>
<tr>
<td>Lit Study</td>
<td>200</td>
</tr>
<tr>
<td>Adv Comp (3 hours)</td>
<td>300A</td>
</tr>
<tr>
<td>Shakespeare (3 hours)</td>
<td>407</td>
</tr>
<tr>
<td>Group 1: <strong>Two</strong> from the following:</td>
<td>301, 302, 303, 304, 305, 308, 350, 398 (398-3.6 hrs)</td>
</tr>
<tr>
<td>Group 2: <strong>Two</strong> from the following:</td>
<td>401, 402, 403, 424, 426, 493, 496 (496-3.6 hrs)</td>
</tr>
<tr>
<td>Group 3: <strong>One</strong> from the following:</td>
<td>318, 230, 321, 322, 432, 433, 434X</td>
</tr>
<tr>
<td>Group 4: <strong>One</strong> from the following:</td>
<td>309, 333, 334, 374, 382, 383, 384, 471, 474, 477</td>
</tr>
<tr>
<td>Group 5: <strong>One</strong> from the following:</td>
<td>307, 363, 376, 407, 476</td>
</tr>
<tr>
<td>Group 6: <strong>One</strong> from the following:</td>
<td>311, 377, 405, 406, 409, 475</td>
</tr>
<tr>
<td>Group 7: <strong>One</strong> from the following:</td>
<td>405, 408, 410, 412, 413, 414, 420, 470</td>
</tr>
<tr>
<td>Group 8: <strong>One</strong> from the following:</td>
<td>330, 331, 332, 381</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Code(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar</td>
<td>207</td>
</tr>
<tr>
<td>Lit Study</td>
<td>200</td>
</tr>
<tr>
<td>World Lit (3 hours)</td>
<td>310 OR 337</td>
</tr>
<tr>
<td>Writing/Ling (6 hours)</td>
<td>300C and 322</td>
</tr>
<tr>
<td>Group 1: <strong>One</strong> from the following:</td>
<td>330, 331, 332, 375</td>
</tr>
<tr>
<td>Group 2: <strong>One</strong> from the following:</td>
<td>333, 334, 374, 376, 377, 381</td>
</tr>
<tr>
<td>Group 3: <strong>One</strong> from the following:</td>
<td>405, 406, 408, 409, 410, 412, 420</td>
</tr>
<tr>
<td>Group 4: <strong>One</strong> from the following:</td>
<td>413, 414, 470, 471, 475, 476, 477</td>
</tr>
<tr>
<td>Shakespeare (3 hours)</td>
<td>407</td>
</tr>
<tr>
<td>Methods: (9 hours)</td>
<td>404A, 479, 480A</td>
</tr>
<tr>
<td>Education:</td>
<td>SESE 457, EPS 406, EPFE 400/410, LTRE 311, LTIC 420</td>
</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>Code(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literary Study: Research and Criticism</td>
<td>200</td>
</tr>
<tr>
<td>Fundamentals of English Grammar</td>
<td>207 *</td>
</tr>
<tr>
<td>Advanced Essay Composition</td>
<td>300</td>
</tr>
<tr>
<td>Three additional courses at the 300-400 level</td>
<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 2020. The arrangement is by course and section number. While every effort will be made to abide by the information given here, some last-minute changes may be unavoidable. Check the MyNIU website http://www.niu.edu/myniu/ and the bulletin board outside of RH 214 for up-to-date information.

Registration
For spring 2020, registration for most English courses is not restricted to majors and minors. However, honors classes, directed study, internships, and educator 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 363 – Literature & Film
ENGL 414 – The Victorian Age
ENGL 491 – Honors Directed Study

Undergraduate Schedule

<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>2289</td>
<td>Literature and Popular Culture</td>
<td>MWF</td>
<td>11:00-11:50</td>
<td>Staff</td>
<td>DU 446</td>
</tr>
<tr>
<td>110</td>
<td>0002</td>
<td>2291</td>
<td>Literature and Popular Culture</td>
<td>TTH</td>
<td>3:30-4:45</td>
<td>Staff</td>
<td>RH 202</td>
</tr>
<tr>
<td>116</td>
<td>0001</td>
<td>7967</td>
<td>American Identities, American Literature</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>Staff</td>
<td>RH 201</td>
</tr>
<tr>
<td>200</td>
<td>0001</td>
<td>2294</td>
<td>Literature Study: Research &amp; Criticism</td>
<td>MW</td>
<td>3:30-4:45</td>
<td>Adams-Campbell</td>
<td>RH 201</td>
</tr>
<tr>
<td>200</td>
<td>0002</td>
<td>4165</td>
<td>Literature Study: Research &amp; Criticism</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>Newman</td>
<td>RH 301</td>
</tr>
<tr>
<td>207</td>
<td>0001</td>
<td>2295</td>
<td>Fundamentals of Grammar</td>
<td>MW</td>
<td>2:00-3:15</td>
<td>Aygen</td>
<td>SB 170AC</td>
</tr>
<tr>
<td>207</td>
<td>0002</td>
<td>2296</td>
<td>Fundamentals of Grammar</td>
<td>MW</td>
<td>2:00-3:15</td>
<td>Aygen</td>
<td>SB 170AC</td>
</tr>
<tr>
<td>300A</td>
<td>0001</td>
<td>2304</td>
<td>Advanced Essay Composition – General</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>Bird</td>
<td>RH 302</td>
</tr>
<tr>
<td>300A</td>
<td>0002</td>
<td>5197</td>
<td>Advanced Essay Composition – General</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>Bird</td>
<td>RH 302</td>
</tr>
<tr>
<td>300C</td>
<td>00P1</td>
<td>perm</td>
<td>Advanced Essay Comp. T-Lic.</td>
<td>TTH</td>
<td>12:30-1:45</td>
<td>McFarland-Wilson</td>
<td>RH 202</td>
</tr>
<tr>
<td>302</td>
<td>0001</td>
<td>6020</td>
<td>Fiction Writing 1</td>
<td>TH</td>
<td>6:00-8:40</td>
<td>McNett</td>
<td>RH 302</td>
</tr>
<tr>
<td>308</td>
<td>0001</td>
<td>5307</td>
<td>Technical Writing</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>Bock-Eastley</td>
<td>RH 301</td>
</tr>
<tr>
<td>308</td>
<td>0002</td>
<td>6021</td>
<td>Technical Writing</td>
<td>TTH</td>
<td>12:30-1:45</td>
<td>Bock-Eastley</td>
<td>RH 301</td>
</tr>
<tr>
<td>322</td>
<td>00P1</td>
<td>perm</td>
<td>Language in American Society</td>
<td>TTH</td>
<td>12:30-1:45</td>
<td>Macdonald</td>
<td>RH 302</td>
</tr>
<tr>
<td>332</td>
<td>0001</td>
<td>7072</td>
<td>American Literature: 1860-1890</td>
<td>TTH</td>
<td>9:30-10:45</td>
<td>De Rosa</td>
<td>RH 202</td>
</tr>
<tr>
<td>334</td>
<td>0001</td>
<td>2310</td>
<td>American Literature: 1960-present</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>Van Wienen</td>
<td>DU 270</td>
</tr>
<tr>
<td>337</td>
<td>0001</td>
<td>5312</td>
<td>Western Lit: Classical &amp; Medieval</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>Crowley, T.</td>
<td>RH 201</td>
</tr>
<tr>
<td>350</td>
<td>OK02</td>
<td>2301</td>
<td>Writing Across the Curriculum</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>Lawson</td>
<td>DU 140</td>
</tr>
<tr>
<td>COURSE</td>
<td>SECT</td>
<td>CLASS #</td>
<td>TITLE</td>
<td>DAY</td>
<td>TIME</td>
<td>FACULTY</td>
<td>ROOM</td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
<td>----------</td>
<td>---------------------------------------------------</td>
<td>-----</td>
<td>----------------</td>
<td>-------------</td>
<td>-------</td>
</tr>
<tr>
<td>350</td>
<td>OK03</td>
<td>2302</td>
<td>Writing Across the Curriculum</td>
<td>TTH</td>
<td>9:30-10:45</td>
<td>Lawson</td>
<td>DU 140</td>
</tr>
<tr>
<td>350</td>
<td>OK04</td>
<td>6024</td>
<td>Writing Across the Curriculum</td>
<td>MWF</td>
<td>10:00-10:50</td>
<td>Zeek</td>
<td>RH 201</td>
</tr>
<tr>
<td>363/691</td>
<td>00H1</td>
<td>3384</td>
<td>Literature &amp; Film</td>
<td>TH</td>
<td>6:00-8:40</td>
<td>Balcerzak</td>
<td>DU 270</td>
</tr>
<tr>
<td>375</td>
<td>0001</td>
<td>7073</td>
<td>The American Novel</td>
<td>MW</td>
<td>3:30-4:45</td>
<td>Gomez-Vega</td>
<td>RH 305</td>
</tr>
<tr>
<td>381</td>
<td>0001</td>
<td>6026</td>
<td>American Ethnic Literature – Special Topics</td>
<td>MW</td>
<td>2:00-3:15</td>
<td>Gomez-Vega</td>
<td>RH 305</td>
</tr>
<tr>
<td>401</td>
<td>0001</td>
<td>4444</td>
<td>Writing Poetry II</td>
<td>TTH</td>
<td>3:30-4:45</td>
<td>Newman</td>
<td>RH 301</td>
</tr>
<tr>
<td>402</td>
<td>0001</td>
<td>4445</td>
<td>Writing Fiction II</td>
<td>M</td>
<td>6:00-8:40</td>
<td>Libman</td>
<td>RH 301</td>
</tr>
<tr>
<td>403</td>
<td>0001</td>
<td>7216</td>
<td>Technical Editing</td>
<td>MWF</td>
<td>11:00-11:50</td>
<td>Zeek</td>
<td>RH 201</td>
</tr>
<tr>
<td>404A</td>
<td>00P1</td>
<td>perm</td>
<td>Theory &amp; Res in Written Comp (ELA)</td>
<td>TTH</td>
<td>12:30-1:45</td>
<td>Peters</td>
<td>RH 201</td>
</tr>
<tr>
<td>406</td>
<td>0001</td>
<td>7074</td>
<td>Chaucer (IDSP 225)</td>
<td>MW</td>
<td>3:30-4:45</td>
<td>Clifton</td>
<td>DU 270</td>
</tr>
<tr>
<td>407</td>
<td>0001</td>
<td>2313</td>
<td>Shakespeare</td>
<td>TTH</td>
<td>9:30-10:45</td>
<td>Crowley, T.</td>
<td>RH 201</td>
</tr>
<tr>
<td>414</td>
<td>0001</td>
<td>7968</td>
<td>The Victorian Age</td>
<td>MW</td>
<td>3:30-4:45</td>
<td>May</td>
<td>RH 202</td>
</tr>
<tr>
<td>414</td>
<td>00H1</td>
<td>7969</td>
<td>The Victorian Age</td>
<td>MW</td>
<td>3:30-4:45</td>
<td>May</td>
<td>RH 202</td>
</tr>
<tr>
<td>426</td>
<td>0001</td>
<td>7076</td>
<td>Digital Writing</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>Reyman</td>
<td>CO 106</td>
</tr>
<tr>
<td>477</td>
<td>0001</td>
<td>6031</td>
<td>Postcolonial &amp; New Literatures in English</td>
<td>MW</td>
<td>2:00-3:15</td>
<td>Hibbett</td>
<td>RH 202</td>
</tr>
<tr>
<td>479</td>
<td>00P1</td>
<td>perm</td>
<td>Theory and Research in Literature for ELA</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>McCann</td>
<td>RH 202</td>
</tr>
<tr>
<td>480A/648</td>
<td>00P1</td>
<td>perm</td>
<td>Methods &amp; Materials in ELA</td>
<td>TTH</td>
<td>3:30-4:45</td>
<td>Kahn</td>
<td>RH 201</td>
</tr>
<tr>
<td>482/645</td>
<td>00P1</td>
<td>perm</td>
<td>Clinical Experience</td>
<td>T</td>
<td>5:00-5:50</td>
<td>Staff</td>
<td>RH 202</td>
</tr>
<tr>
<td>485</td>
<td>00P1</td>
<td>perm</td>
<td>Student Teaching</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>485</td>
<td>00P2</td>
<td>perm</td>
<td>Student Teaching</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>491</td>
<td>0HP1</td>
<td>perm</td>
<td>Honors Directed Study</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>493</td>
<td>0001</td>
<td>4446</td>
<td>Writing Creative Nonfiction II</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>Bonomo</td>
<td>RH 209</td>
</tr>
<tr>
<td>494</td>
<td>00P1</td>
<td>perm</td>
<td>Writing Center Practicum</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>495</td>
<td>00P1</td>
<td>perm</td>
<td>Practicum in English</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>496</td>
<td>00P1</td>
<td>perm</td>
<td>Internship in English</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>497</td>
<td>00P1</td>
<td>perm</td>
<td>Directed Study</td>
<td></td>
<td></td>
<td></td>
<td></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 11:00-11:50  DU 446  Staff
Description: TBD
Requirements: TBD
Texts: TBD

**Section 0002**
TTh 3:30-4:45  RH 202  Staff
Description: TBD
Requirements: TBD
Texts: TBD

**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 2:00-3:15  RH 201  Staff
Description: TBD
Requirements: TBD
Texts: 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**
MW 3:30-4:45  RH 201  Adams-Campbell
Description: This course is intended as a “how to” guide for your English major (or minor). We will have three main objectives: 1) to hone our reading, writing, and discussion skills 2) to explore several major literary genres and glean some basic knowledge about how to study literature 3) to grapple with various approaches to literary analysis. Toward that end, we will read poetry, fiction, and drama attending to issues such as characterization, plot, theme, tone, narration, form, prosody, figures of speech, and diction as well as larger issues such as an author’s biography, historical context, and literary theory. We will ask little questions: for instance, why this particular image, word, metaphor, etc.? And we will ask big questions: What does it all mean? And why do we care? We will debate, discuss, argue, and no doubt disagree. This is the joy of a literature course. And of course, we will be writing, rewriting, and writing some more.

Assignments will likely include: Formal Analysis (Explication) of a Poem (3 pages, 10% of grade); Contextualizing a Literary Work (5 pages, 20% of grade); Peer Reviews of Essays (5% of grade); Research Paper with Annotated Bibliography (8 pages, 30% of grade); Homework/Reading Journals (20% of grade); In-class participation, activities, and quizzes (15% of grade)

Texts will likely include: Norton Anthology of Literature, Portable 13th Ed.

**Section 0002**
TTh 2:00-3:15  RH 301  Newman
Description: In this class we come to terms with terms, learning to think and write about literature. Becoming an astute reader and thinker-about-lit requires the understanding of the techniques and approaches to literature, both intrinsic and extrinsic, as well a desire to consider the complexities of being human in the world. We’re going to sample some fabulous literature, discover ways of entering the works, write significantly and clearly about some texts, and familiarize ourselves with terms to assist our understanding. Responsibilities include study questions (response paragraphs), papers, quizzes if necessary, midterm, final. Attendance is mandatory.

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

Texts: TBA
207 – FUNDAMENTALS OF ENGLISH GRAMMAR
Introduction to modern English pedagogical grammar. Traditional terminology and analytical tools used to describe the grammar and use of written Standard English.

Sects. 0001 & 0002 MW 2:00-3:15 SB 170AC Aygen
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. Students will acquire analytical/critical thinking and self/peer-editing skills. To earn a passing grade in this course, you must become proficient in analyzing sentences and in using appropriate terminological conventions. The course will include lectures, class discussions, homework exercises, and a number of quizzes and tests.

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


300A – ADVANCED ESSAY COMPOSITION: GENERAL
Writing expressive, persuasive, and informative essays and developing appropriate stylistic and organizational techniques. Open to majors, minors, and non-majors.

Section 0001 TTh 2:00-3:15 RH 302 Bird
Section 0002 TTh 11:00-12:15 RH 302 Bird
Description: This course is for both English and non-English majors who want to improve their writing skills. We focus on the essay: personal, interpersonal, and cultural. This is not a course in creative writing, business writing, or grammar, though you might incidentally improve in those areas as well. We will take our inspiration from an anthology of professional writers writing about writing. You will introduce these writers to the class through PowerPoint presentations. You will also have an opportunity for extra credit writing a creative non-fiction essay.


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 00P1 TTh 12:30-1:45 RH 202 McFarland-Wilson
Description: Advanced Composition 300C is designed to advance the writing proficiencies especially important to students seeking licensure in either middle or high school English Language Arts. Course objectives are aligned with the Common Core Standards, the Illinois Professional Teaching Standards, and the National Council of Teachers of English standards for teaching English Language Arts.

Requirements: TBD

Texts: TBD

302 – WRITING FICTION I
Beginning course in writing fiction.

Section 0001 Th 6:00-8:40 RH 302 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
308 – TECHNICAL WRITING
Principles and strategies for planning, writing, and revising technical documents common in government, business, and industry (e.g., manuals, proposals, procedures, newsletters, brochures, specifications, memoranda, and formal reports). Topics include analysis of audience and purpose, simplifying complex information, document design, and project management.

Section 0001  TTh 11:00-12:15  RH 301  Bock-Eastley
Section 0002  TTh 12:30-1:45  RH 301  Bock-Eastley

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.

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 0001  TTh 12:30-1:45  RH 302  Macdonald

Description: In this course you will study language in its social context with a focus on language(s) in the United States and 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. In addition to the course objectives listed below, this class will introduce you to the trajectory of first and second language acquisition; advance your understanding of the history of English in the US; and present the distinctions between stylistic, regional, and social linguistic variation. You will also learn to spot misconceptions, false assumptions, and prejudices about language; to develop a critical awareness of the language practices of different speech communities; and to appreciate the problem of worldwide language endangerment.

Requirements: Very likely a combination of the following types of assignments: Written responses, in-class quizzes on readings, homework activities, annotated bibliography, final exam.

Texts: Mahootian, Kaplan-Weinger, Gebhardt, & Hallett. (2017). Language and Human Behavior: An Introduction to Topics in Linguistics. Kendall-Hunt. You will also be assigned readings that are publicly available (online and through the library) or are on reserve. Some readings will be posted to Blackboard.

332 – AMERICAN LITERATURE: 1860-1910
Includes such authors as Dickinson, Twain, James, Chopin, Chesnutt, and Wharton.

Section 0001  TTh 9:30-10:45  RH 202  De Rosa

Description: Timelines of American history between 1860 and 1920 document great dissent, tumult, and ironically, progress. After the Civil War (and all its ramifications), Americans faced Jim Crow, the New Woman, the rise of the middle class, increased immigration (and xenophobia), urbanization, technological and scientific revolutions, and the end of a millennium. Although Americans theoretically established a level of peace and supposedly equality after the Civil War, they continued to wage “uncivil” wars amongst and within themselves as they moved from one century into the next. Then they faced WWI, a war very different from what the previous generation experienced. To what extent and in which ways did the contemporary moment impact literary authors and the works they created? Why did authors like Freeman, Crane, James, and Chesnutt write about the topics they chose? What did they want to accomplish?

Requirements: TBD

Texts: Short stories; poetry; "Daisy Miller" (Norton); Chesnutt, Marrow of Tradition (Norton); Crane, Maggie a Girl of the Streets (Norton).

334 – AMERICAN LITERATURE: 1960-PRESENT
Includes such writers as Bellow, Rich, Morrison, Pynchon, Ashbery, and Kushner.

Section 0001  TTh 2:00-3:15  DU 270  Van Wienen
**Description:** Between 1960 and the present, American writers have confronted a period of turbulent social and political change, of wide swings in their nation’s perspective and mood. One result has been ongoing literary experimentation in all major genres, which has been given a kind of catch-all label: postmodernism. Another result has been literary art particularly attuned to recording and defining the social movements of the day: Vietnam War literature, feminist writing, the Black Arts, lgbt literature, eco-lit. And then there is the question of the place and meaning of literature in the new millennium—after 9/11 and during the wars in Iraq and Afghanistan. This section of English 334 will explore especially the intersections between dramatic social change and a selection of the best American fiction, poetry, and drama written since 1960.

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

**Texts:** Paul Lauter, ed., *The Heath Anthology of American Literature*, vol. E, 7th ed.; several novels such as Tim O’Brien’s *Going After Cacciato*, Toni Morrison’s *Beloved*, and Richard Powers’s *The Overstory*; at least one play, for instance Tony Kushner’s *Angels in America*.

---

**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**

**TTh 11:00-12:15**

**RH 201**

**Crowley, T.**

**Description:** This course explores 2,000 years of European literature in diverse forms: epic poetry, stage drama, lyric poetry, and prose narratives ranging from Judeo-Christian sacred Scripture to a Viking short story. Central themes spanning the selected works entail love, sex, erotic desire, friendship, honor, revenge, politics, and the nature of humanity in relation to the divine. Works from various languages and cultures will be studied in English translations.

**Requirements:** Learning will be assessed by participation [including attendance and in-class discussion], a research essay, and two exams.


---

**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 0K04**

**MWF 10:00-10:50**

**RH 201**

**Zeek**

**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](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

---

**NIU Learning Outcomes addressed in this course:** 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.

**Text:** TBD
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 00H1    Th 6:00-8:40    DU 270    Balcerzak

This class will meet with ENGL 691

Description: Known as the “Master of Suspense,” Alfred Hitchcock defined his legacy through establishing the psychological thriller genre. The director created films that became objects of fascination for generations of fans and scholars. This class employs Hitchcock's oeuvre as a gateway to understanding “authorship” in cinema as it relates to various scholarly approaches – including adaptation, political, psychoanalytic, feminist, queer, and postmodernist approaches. This honors section will be cross-listed with the graduate section ENGL 691.

Requirements: Short weekly reading and/or viewing response assignments; midterm and final papers; open text final exam; graduate students will be required to do extra reading and write longer, research-based papers


Required Films: Students will be required to view weekly films outside of class.

375 – THE AMERICAN NOVEL
Development of the American novel from the 18th century to the present.

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

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

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

Texts: Charles W. Chesnutt’s The Marrow of Tradition (1901); Henry Blake Fuller’s Bertram Cope’s Year (1919); Willa Cather’s A Lost Lady (1923); Pietro di Donato’s Christ in Concrete (1939)*; John Steinbeck’s Grapes of Wrath (1939)*; J. D. Salinger’s The Catcher in the Rye (1951); Joan Didion’s Play It as It Lays (1970); Don DeLillo’s White Noise (1985); Louise Erdrich’s Tracks (1988); Frank Chin’s Donald Duk (1991); Michael Cunningham’s The Hours (1998); Ana Castillo’s The Guardians (2007); Frances Khirallah Noble’s The New Belly Dancer of the Galaxy (2007)

381 – AMERICAN ETHNIC LITERATURE
D. Special Topics. Study of one or more ethnic traditions in American literature not covered in ENGL 381A, 381B, or 381C.

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

Description: This class will examine the work of writers from three diverse ethnic groups, Latinas/os, Asian Americans, and Arab Americans, writing in English.

Requirements: Two analytical essays (5-7 pages) written in the MLA Style (30% of grade each); Ten quizzes (40% of grade)

Texts: Ayad Akhtar’s Disgraced (2013)*; Diana Abu-Jaber’s Arabian Jazz (1993); Ana Castillo’s The Guardians (2008); Sandra Cisneros’ The House on Mango Street (1984); Jade Chang’s The Wangs vs. the World (2017); Frank Chin’s Donald Duk (1991); Yussef El Guindi’s Back of the Throat (2005); Louise Erdrich’s The Bingo Palace (2001); Cristina García’s Dreaming in Cuban (1993); Philip Kan Gotanda’s The Wash (1987); Gish Jen’s Typical American (1999); Lisa Loomer’s Living Out (2003); Maria Mazzotti Gillan’s Unsettling America; Frances Khirallah Noble’s The New Belly Dancer of the Galaxy (2007); Guillermo Reyes’s Deporting the Divas (1996); Tomás Rivera’s And the Earth Did Not Devour Him (1971); José Rivera's Adoration of the Old Woman (2010); Luis Santeiro’s Our Lady of the Tortilla (1987)

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

Section 0001    TTh 3:30-4:45    RH 301    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**

M 6:00-8:40

Libman

**Description**: This course further explores concepts presented in Fiction Writing I, with an emphasis on short-story techniques and their application to the long story and novel forms. *No genre fiction allowed, including fan fiction or science fiction.*

**Requirements**: TBD

**Text(s)**: *Add This to the List of Things That You Are* by Chris Fink

---

**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**

MWF 11:00-11:50

Zeek

**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 Core Common Standards for writing in the multicultural classroom. Aligned with the Illinois Professional Teaching Standards and the National Council of Teachers of English standards for teaching English Language Arts. **Prerequisites and Notes**: PRQ: ENGL 300C or consent of department. CRQ: ILAS 201.

**Section 00P1**

TTh 12:30-1:45

Peters
Description: Participants in the class will examine theory, research, and practice in the teaching of writing for students in middle schools and high schools. We will consider a variety of approaches to teaching writing with diverse student populations and in a variety of classroom settings. Students will create, co-create, and evaluate lessons for contending with particular teaching challenges. We 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. We will consider strategies for helping middle and secondary students to construct the knowledge and skills necessary to become better thinkers and writers. We 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.

Objectives: After completing this course, students should be able to: 1) identify and express appropriate instructional goals through a process of envisioning the specific performance targets that are appropriate for a specific population of students; 2) analyze the tasks that confront learners, in order to design appropriate learning experiences that bridge the gap between what the students know and what they will be expected to accomplish; 3) evaluate and select instructional materials and design lessons that enhance students’ skills in thinking about various composing challenges and writing in a variety of forms; 4) evaluate a variety of instructional approaches that can connect or enhance reading and writing in order to incorporate selected approaches into instructional plans; 5) design instructional activities that engage learners in relevant procedures for thinking and composing and that prepare them for writing elaborated compositions; 6) develop process-oriented instructional plans for the teaching of writing at the middle school and high school levels; 7) express a lucid research-based theory of instruction for teaching writing, appropriate for grades 5-12; and 8) identify and apply a variety of valid and reliable approaches for evaluating writing and for responding to the writer.

Requirements: Participate in daily impromptu writing activities in class (15%); Prepare a collection of materials for teaching writing, based on course reading assignments (40%); Plan and present co-facilitations featuring writing lessons (10%) and a final mini-lesson in class (5%); Organize assignments for a two-week and one-week syllabus (30%); Develop your Teaching Licensure Portfolio, selecting required and/or appropriate items from materials generated for class (portfolio must be submitted at the end of semester to pass)


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

Section 0001
MW 3:30-4:45
DU 270
Clifton
This class meets with IDSP 225

Description: We will focus on Geoffrey Chaucer’s Canterbury Tales and the idea of pilgrimage. ENGL 406 students will read all Middle English writings in the original language. By the end of the course, students should understand Chaucer’s language, appreciate his poetic ability and his influence on later English literature, and be able to write clear analyses of key passages of his poetry. IDSP 225 students will use the Canterbury Tales as an introduction to medieval culture, art, and history, with an emphasis on fourteenth-century England.

Requirements: Frequent short (1-2 page) writing assignments, leading up to a research paper or project. Length and topic to be determined in consultation with the professor and depending on whether the student is enrolled in ENGL 406 or in IDSP 225.


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

Section 0001
TTh 9:30-10:45
RH 201
Crowley, T.

Description: This version of ENGL 407 focuses on ethical complexities built into the humor and the suffering represented within selected comedies and tragedies from Shakespeare’s dramatic works. Analysis of these plays will include frequent attention to relevant issues of 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.

Requirements: Learning will be assessed by participation (including attendance and in-class discussion), a research essay, and two exams.

---

### 414 – THE VICTORIAN AGE

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

**Section 0001**  
MW 3:30-4:45  
RH 202  
May

**Section 001H**  
MW 3:30-4:45  
RH 202  
May

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

**Requirements:** 1. Ten or so reading quizzes (mostly identifications) and occasional in-class writing assignments. 10%. 2. A shorter paper ("Paper #1") (one brief [two- to three-page] but pithy analytical "squib," either double- or 1.1/2-spaced, Times Roman 11-pt. or larger; a style sheet will be provided; due early on [see schedule]). 15%. 3. A longer paper ("Paper #2," a five- to seven-page analytical essay due near the end of the semester). 25%. 4. A midterm examination. I provide six or seven passages ahead of time, four or five of which appear on the exam; you then choose two and write about them. 20%. 5. A final examination. I provide six or seven passages ahead of time, four or five of which appear on the exam; you then choose two and write about them. 20%. 6. Class participation (discussion). 10%.


---

### 426 – DIGITAL WRITING

Study of the principles and strategies for writing in digital environments, including relevant issues such as ethics, usability, accessibility, utilizing,

**Section 0001**  
TTh 11:00-12:15  
CO 106  
Reyman

**Description:** This course focuses on writing online. You will read and think critically about a range of issues relevant to digital writing, such as information architecture, design, content management, usability, rhetoric and persuasion, social media use, and Internet ethics. You will also develop content within a variety of online contexts, including websites, social media platforms, wikis, and/or digital video. Class time will be divided among lecture, discussion, and workshop/lab activities.

**Requirements:** In this course, you will: Acquire experience composing in multiple modes and genres associated with digital media; Develop rhetorical awareness of digital modes and genres through analysis and production; Gain familiarity and experience with a range of platforms for the production of digital content; Analyze various audiences, contexts, and purposes for digital writing; Approach digital composing procedurally as well as creatively and rhetorically; Think critically about issues of user-centered design, ownership, authorship, delivery, and persuasion online; Plan, develop, and manage a website that you may choose to maintain, build on, and/or continue with an eye toward professional development.

Prior experience with particular software is not required or expected, but creativity and willingness to experiment are.

477 – POSTCOLONIAL AND NEW LITERATURES IN ENGLISH
Representative works of new literature in English by postcolonial South Asian, African, Australian, and Caribbean writers, such as Arundhati Roy, Buchi Emecheta, Ben Okri, Peter Carey, Michelle Cliff, and Derek Walcott.

Section 0001
MW 2:00-3:15
RH 202
Hibbett

Description: This course is an opportunity to step outside the Anglo-American mainstream, studying authors from places as far-ranging as South Africa, Ireland, the Caribbean Islands, and India. Using Conrad’s Heart of Darkness as a point of departure and sweeping across various genres and authors (Jean Rhys, Nadine Gordimer, Grace Nichols, Nj Dhomhnaill, Salmon Rushdie, Derek Walcott), we will explore the relationship of (former) colony to “mother-country”; the “whose language?” debate; problems of authorship and representation; issues of canonicity; and the spread of Englishness as language, culture, institution, and the very discipline we find ourselves in. I hope to see you there!

Requirements: In addition to several short response papers, students will write a longer formal essay and give a presentation.

Texts: TBD

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.

Section 001
TTH 2:00-3:15
RH 202
McCann

Description: This course equips prospective teachers with the procedures for the planning and delivery of instruction related to the reading and analysis of literature for students in middle school and high school. Participants in this course will study competing approaches to the study of literature and the diverse perspectives that influence critical judgment. Class members will plan learning experiences that will involve adolescent learners in joining the conversations about the interpretation and evaluation of texts. The participants in this course will also engage in the construction of coherent conceptual units of instruction, matching the guiding questions, texts, activities and assessments with the characteristics of specific learners.


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 001
TTH 3:30-4:45
RH 201
Kahn

This class will meet with ENGL 648

Description: Meets with ENGL 648. English 480A 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 480A 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. In addition, candidates will become familiar with the academic language and expectations of the Stanford/Pearson Teacher Performance Assessment (edTPA).

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 T 5:00-5:50 RH 202 Pokorny
This class will meet with ENGL 645

485 – STUDENT TEACHING IN SECONDARY ENGLISH LANGUAGE ARTS
Student teaching for one semester. Assignments arranged through the office of clinical experiences in the College of Liberal Arts and Sciences, in consultation with the coordinator of educator licensure in English Language Arts. Ongoing assessment of candidate’s development. Candidates must satisfactorily complete a formal teacher performance assessment. Monthly on-campus seminars. Not available for credit in the major. S/U grading. Prerequisites & Notes: PRQ: ENGL 480A, ENGL 482, and consent of department.

Section 00P1-00P3 Staff

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

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 2:00-3:15 RH 209 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.)

Texts: 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**

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

**Section 00P1**