Department of English

Undergraduate Courses
Spring 2021
requirements for English Subplans and English Minor

The information on this page is for students who will be new to NIU during the 2020-2021 academic year. If you are a continuing student, please see an English advisor for information regarding requirements.

English Studies in Literature, Language, and Film Track (39 hours)

Literary Study: Research and Criticism (3) 200
Fundamentals of English Grammar (3) 207 (or GEE *)
One from the following Analytical Writing courses (3): 300, 304, 305, 308
One from the following Linguistics courses (3): 261X, 318, 320, 321, 322, 432, 433, 434X
Two from the following Literature to 1660 courses (6): 337, 340, 405, 406, 407, 408, 409, 410, 420
Two from the following Literature 1660-1900 courses (6): 330, 331, 332, 338, 412, 413, 414, 470
One from the following Literature Since 1900 courses (3): 333, 334, 339, 363, 376, 377, 471, 475, 476
One from the following Diverse Literature courses (3): 335, 381, 382, 383, 474, 477

One additional English course at the 300-400 level in literature, linguistics or film (3):

Two additional English courses at the 300-400 level (6):

English Studies in Secondary Teacher Licensure Track (39 hours)

Literary Study: Research and Criticism (3) 200
Fundamentals of English Grammar (3) 207
Advanced Essay Composition (3) 300C
Language in American Society (3) 322
Western Literature: Classical and Medieval (3) 337
Shakespeare (3) 407
One from the following Literature 1660-1900 courses (3): 330, 331, 332, 338, 412, 413, 414, 470
One from the following Literature Since 1900 courses (3): 333, 334, 339, 363, 376, 377, 471, 475, 476
One from the following Diverse Literature courses (3): 335, 381, 382, 383, 474, 477

Methods: (9 hours) 404A, 479, 480A and co-requisite clinicals
Education: SESE 457, EPS 406, EPFE 400/410, LTRE 311, LTIC 420

One additional course in English at the 300-400 level (3):

English Studies in Writing Track (39 hours)

Literary Study: Research and Criticism (3) 200
Fundamentals of English Grammar (3) 207 (or GEE *)
One from the following Analytical Writing courses (3): 300, 304, 305, 308
Four from the following Writing courses (12): 300, 301, 302, 303, 304, 305, 308, 350, 398, 401, 402, 403, 424, 426, 493, 496
One from the following Literature Courses (3): 337, 340, 405, 406, 407, 408, 409, 410, 420
One from the following Literature 1660-1900 courses (3): 330, 331, 332, 338, 412, 413, 414, 470
One from the following Literature Since 1900 courses (3): 333, 334, 339, 363, 376, 377, 471, 475, 476
One from the following Diverse Literature courses (3): 335, 381, 382, 383, 474, 477

Two additional courses in English at the 300-400 level (6):

Minor in English (18 hours)

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

Literary Study: Research and Criticism (3) 200
Fundamentals of English Grammar (3) 207 *
Advanced Essay Composition (3) 300

Three additional courses at the 300-400 level (9)

* 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.

Spring 2021 English Undergraduate Course Descriptions
This booklet contains descriptions of undergraduate (110 through 497) courses to be offered by the Department of English in the spring semester 2021. 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 2021, 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 ENGL 491 Honors Directed Study or ENGL 497 Directed Study, you must have a proposal form signed by the instructor and the Undergraduate Director before you will be given a permit. Proposal forms for departmental honors may be picked up in RH 214, and proposals should be approved before the start of the semester. Forms for university honors are available at the University Honors Program office, CL 110.

Grammar Competency Requirement
English majors and minors must demonstrate competence in the fundamentals of English grammar by passing an exemption examination, or by successfully completing ENGL 207 Fundamentals of English Grammar.

General Education Courses
ENGL 110 – Literature and Popular Culture
ENGL 310 - Ideas and Ideals in World Literature
ENGL 315 – Readings in Shakespeare
ENGL 350 – Writing Across the Curriculum

Honors Courses/Sections
ENGL 315 – Readings in Shakespeare
ENGL 491 – Honors Directed Study

Undergraduate Schedule

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<td>10:00-10:50</td>
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<td>3:30-4:45</td>
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<td>200</td>
<td>0001</td>
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<td>Literature Study: Research &amp; Criticism</td>
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<td>3:30-4:45</td>
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<td>3891</td>
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<tr>
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<td>Internship in English</td>
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<td>497</td>
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<td>Directed Study</td>
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<td>5:00-5:50</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 Staff
Description: TBD
Requirements: TBD
Texts: TBD

Section 0002 TTH 12:30-1:45 RH 301 Staff
Description: TBD
Requirements: TBD
Texts: TBD

Section 0003 MW 3:30-4:45 RH 302 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 DU 400 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.

Requirements: 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: Norton Anthology of Literature, Portable 13th Ed.

Section 0002 TTH 2:00-3:15 RH 302 Newman
Description: In this class we come to terms with 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.

**Description:** An introduction to modern English grammar from a linguistic perspective. This course is designed to make the student thoroughly familiar with the rules of writing prescriptively correct and stylistically effective English as well as with the terminology relevant for the grammatical structure of written English. We will use the analytic tools of modern descriptive linguistics in order both to critique and to make clear the sometimes inconsistent and vague rules of prescriptive grammar. Lectures will cover all relevant grammatical structures and identify discriminating use of grammar and language, such as sexist use of pronouns or racist use of passives. The student will gain a variety of analytic skills that will be of use in the production and discussion of not only expository prose but also literary prose and verse. Such analytical skills are also transferrable to any field of study and practice. The course aims to empower students in their academic and professional lives.

**Requirements:** TBA


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 206**

**Hibbett**

**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:** TBD

**Texts:** TBD

300C – ADVANCED ESSAY COMPOSITION: LICENSURE IN TEACHING
Designed to advance the writing proficiencies especially important to students seeking licensure in either middle or high school English Language Arts. Aligned with the Common Core Standards, the Illinois Professional Teaching Standards, and the National Council of Teachers of English standards for teaching English Language Arts.

**Section 0001**

**TTH 9:30-10:45**

**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: Lessons in Clarity and Grace*, 12th Edition. Longman, 2002; additional materials contained in the course pack.

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**302 – WRITING FICTION I**

Beginning course in writing fiction.

**Section 0001**

**Description:** TBD

**Requirements:** TBD

**Text(s):** TBD

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**304 – WRITING ABOUT THE ARTS**

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

**Section 0001**

**Description:** A work of art requires an intelligent spectator who must go beyond the pleasures of the eyes to express a judgment and to argue the reasons for what he sees.

—Lucian and Kallistratos

This is a course in practice in writing critical reviews of visual art, music, film, and other art forms, designed for students who have some knowledge of the art form they choose to write on and who seek guidance in organizing and communicating their judgments. As the semester progresses we will debate the very notion of “the arts,” as well as recognize that in order to write critically one must first learn to think critically. Thus, we’ll focus on forming objective critical thought that originates in subjective experience. There will be regular writing workshops where students will be responsible for thorough peer-editing of one another’s drafts; the focus will be on technical aspects of writing as much as on the merits and persuasiveness of critical thought and point-of-view.

**Requirements:** Regular class attendance; attentive and thoughtful reading; twice-weekly reading responses; several reviews

**Texts:** TBA

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**308 – TECHNICAL WRITING**

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

**Section 0001**

**Description:** TBD

**Requirements:** TBD

**Texts:** TBD

**Section 0002**

**Description:** TBD

**Requirements:** TBD

**Texts:** TBD
310 – IDEAS AND IDEALS IN WORLD LITERATURE
Translations of epics, religious writing, treatises on love, myths, novels, essays and plays - ancient to modern, Eastern and Western. How to define what the “classics” are and explore why these works endure. Survey with selected authors.

**Section 0001**  
**MW 3:30-4:45**  
**RH 202**  
**Einboden**  
**Description:** How to begin? Is the end nigh? These are the questions posed by ENGL 310, a course spanning the genesis and apocalypse of world literatures. Traversing India and Israel, Egypt and America, our course covers texts that catalyzed ancient civilizations, exploring narratives of global creation as well as global cataclysm. From gardens to dragons, from idyllic fountains to ruinous fires, ENGL 310 surveys historic works originally composed in Hebrew and Arabic; Sanskrit and Coptic; Hieroglyphics and Greek; Latin and Italian; Old English and Ojibwe.

**Requirements:** Midterm Exam: 15%; Term Paper: 35%; Final Exam: 25%; Class Participation & Response Writing: 25%


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

**Section 0001**  
**TTH 11:00-12:15**  
**RH 202**  
**Bennett**  
**Section 00H1**  
**TTH 11:00-12:15**  
**RH 202**  
**Bennett**  
**Course Description:** So just who was this Shakespeare guy, and why does everyone think he’s so wonderful? In this course, we will approach these and other questions — this course is designed to introduce non-specialists to Shakespeare’s works and to the world in which he wrote them. Not only will we read and discuss various plays, but we will also learn about Shakespeare’s life, his historical context, and the theatre, and we will consider the plays as dramatic pieces rather than simply literary works. This means we will occasionally watch videos of stage productions and film adaptations (and indulge in some amateur performances ourselves!).

**Assignments:** There will be two analytical papers, one group project, one oral performance, and a final exam required for this course. (315H students will complete an additional in-depth assignment.) Class participation will also be expected and evaluated.

**Texts:** TBA

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 English Language Arts.

**Section 00P1**  
**TTH 12:30-1:45**  
**DU 270**  
**Birner**  
**Description:** This course will address language in its social contexts, with an emphasis on language varieties in the U.S. Topics will include descriptive linguistics; first and second language acquisition; regional, social, and stylistic variation; language misconceptions and prejudices; and language endangerment. Students will become familiar with basic methods and principles of linguistic description, and will examine the relationship between language systems and the communities that use them. Format: Lecture and discussion

**Requirements:** Students will select from a menu of options for earning their desired grade.


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

**Section 0001**  
**MW 2:00-3:15**  
**RH 202**  
**Einboden**
**Description:** What is American literature? ENGL 330 charts the first centuries of this continent’s literary history, mapping the diverse texts and traditions which underlie the nation’s earliest writings. Paying attention to philosophical dimensions and political tensions, our course explores both the stunning diversity and startling continuities that combine to form a literary canon that is identifiably “American”.

**Requirements:** Midterm Exam: 15%; Term Paper: 35%; Final Exam: 25%; Class Participation & Response Writing: 25%

**Texts:** Giles Gunn, editor, *Early American Writing* (Penguin); Thomas Paine, *Common Sense* (Penguin); Charles Brockden Brown, *Wieland* (Penguin); Anishinaabe & Cherokee texts (hand-outs and online)

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### 333 – AMERICAN LITERATURE: 1910-1960

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

**Section 0001**

**TTH 11:00-12:15**

**RH 301**

**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 poetry, short fiction, novels, drama, autobiography, film, and even popular music. While we will consider the complex interactions 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.


Other readings (all available as electronic reserves on Blackboard) will include plays, poems, and short stories by such authors and artists as Langston Hughes, Ernest Hemingway, Charley Patton, E. E. Cummings, Countee Cullen, Louis Armstrong, Carson McCullers, and Allen Ginsberg.

We will also watch in class and discuss the film *Cat People* (dir. Jacques Tournier, 1942)

**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.

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### 334 – AMERICAN LITERATURE: 1960 – PRESENT

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

**Section 0001**

**MW 2:00-3:15**

**RH 305**

**Gomez-Vega**

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

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

**Text(s):** Edward Albee’s *The Zoo Story* (1960); Diana Abu-Jaber’s *Arabian Jazz* (1993); Frank Chin’s *Donald Duck* (1991); Don DeLillo’s *White Noise* (1985); Joan Didion’s *Play It As It Lays* (1970); Youssef El Guindi’s *Back of the Throat* (2006); Louise Erdrich’s *Tracks* (1988); Richard Ford’s *Independence Day* (1995); Kaye Gibbons’s *Ellen Foster* (1987); Philip Kan Gotanda’s *The Wash* (1991); Ken Kesey’s *One Flew over the Cuckoo’s Nest* (1962); Tony Kushner’s *Angels in America: Perestroika* (1993); Tony Kushner’s *Angels in America: Millennium Approaches* (1992); Frances Khirallah Noble’s *The New Belly Dancer of the Galaxy* (2007); Lynn Nottage’s *Fabulation* (2005); Tomás Rivera’s “. . . And the Earth Did Not Devour Him” (1971) (pdf); Neil Simon’s *The Prisoner of Second Avenue* (1971); Diana Son’s *Stop Kiss* (2006); Anne Tyler’s *Dinner at the Homestead Restaurant* (1982); John Williams’ *Stoner* (1965); August Wilson’s *Fences* (1983)

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### 337 – WESTERN LITERATURE: CLASSICAL AND 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 302**

**T. Crowley**
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 a humanities, social sciences, and sciences (e.g., proposals, lab reports, case studies, literature reviews, critiques). Open to majors and non-majors.

Section 0001
MWF 9:00-9:50
DU 446
Staff

Requirements: TBD

Texts: TBD

Section 0002
TTH 9:30-10:45
RH 206
Peters

Requirements: TBD

Texts: TBD

382 – WOMEN WRITERS
Literary accomplishments of women writing in English, covering a range of genres such as fiction, poetry, essays, and drama. Effects of gender on the reading and writing of literature.

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

Requirements: An analytical essay (5-7 pages) typed using the MLA Style (60% of grade) 10 quizzes (40% of grade)


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

Section 0001
TTH 12:30-1:45
RH 305
Gorman

Topic: Science Fiction

Description: Science Fiction is now recognized as a genre (meaning, kind) of fiction. From an academic standpoint, what this means is that fiction of this kind follows certain rules and conventions, and sometimes breaks them. Recognizing those conventions will therefore be one of the goals of this course. From the viewpoint of literary culture, however, the idea of “genre fiction” has generally negative connotations: SF is a popular form of writing aimed purely at providing entertainment. In response to this assumption, it might be said that the best science fiction, aside from being artistic in its own right, addresses anxieties and issues in culture that cannot be so well addressed in any other way. Another aim of this course therefore will be to consider the genre from this perspective. Lecture-discussion format.
Requirements: Weekly reading quizzes; final exam; essays (three short, one longer - in two installments).


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

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<th>RH 302</th>
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<td>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.</td>
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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 and Notes:** PRQ: ENGL 302.

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<th>Section 0001</th>
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Requirements: TBD

Texts: TBD

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Requirements: TBD

Texts: TBD

**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.

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<td>Description: Introduction to technical editing as a professional practice. Students will learn principles and strategies for editing that span the micro-level issues of grammar, punctuation, and style, as well as the macro-level issues of content, organization, and layout.</td>
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Requirements: This class will focus on practical application of principles and approaches through hands-on editing. Assignments will include regular editing exercise to practice editing for grammar, punctuation, and style; at least one comprehensive, whole-document editing project; and a client-based project.

Texts: TBD

**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.
This class will meet with ENGL 647

**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, 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.


**405 – EARLY ENGLISH LITERATURE**

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

**Section 0001**  
*MW 3:30-4:45*  
**RH 301**  
**Clifton**

**Description:** This class will explore the relationship between J. R. R. Tolkien’s professional life as a scholar of medieval literature and his creative work, focusing on his translations of Old and Middle English texts. Middle English texts will be read in the original language; we’ll use translations for older and non-English texts. Classes will typically include some combination of lecture, discussion, and a participatory activity.

**Requirements:** Regular attendance and participation; three short papers (500–600 words); one longer paper, about 2000 words (8 pages), with assorted short assignments and in-class writing that will contribute to the longer paper.

**Texts:** *Beowulf*, trans. Michael Alexander; *Sir Gawain and the Green Knight, Pearl, and Sir Orfeo*, trans. J. R. R. Tolkien; *The Tolkien Reader*, J. R. R. Tolkien; *The Hobbit*, J. R. R. Tolkien; Other literary and critical readings will be posted to the class Blackboard site.

**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**  
**Bennett**

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

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

**Texts:** TBA

**471 – ENGLISH NOVEL SINCE 1900**

Includes works by such representative authors as Conrad, Joyce, Woolf, Lawrence, Murdoch, Amis, Naipaul, and Drabble.

**Section 0001**  
*MW 3:30-4:45*  
**DU 270**  
**May**

**Description:** 471 will divide this long, long English and Anglophone twentieth century into three eras: “modernism,” “postmodernism” (post- World War II), and “the contemporary.” We will read novels from all three eras and seek good working-definitions of these three terms– even as a fourth, “postcolonialism,” cuts across the eras, further troubling our formulations. And even as a fifth...&c. But such a high concept approach will occupy us only part of the time. Indeed, most of
our time will be spent closely reading a series of challenging novels, a number of which are notoriously innovative in their style and form no less than in their content, with a view to giving them the individual attention that they both demand and reward. Expect a heavy reading load, then, some of it devoted to quite difficult prose.

Requirements: 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).

Texts: (a very tentative list; some of those listed below will not make the final cut) Joseph Conrad, Lord Jim; E. M. Forster, Howards End; James Joyce, A Portrait of the Artist as a Young Man; Ford Madox Ford, The Good Soldier; D. H. Lawrence, Women in Love; Virginia Woolf, Mrs. Dalloway; Virginia Woolf, To the Lighthouse; Wyndham Lewis, The Revenge for Love; Samuel Beckett, Murphy; Evelyn Waugh, A Handful of Dust; Iris Murdoch, The Bell; Jean Rhys, Wide Sargasso Sea; V. S. Naipaul, A Bend in the River; Nadine Gordimer, The Conservationist; J. M. Coetzee, Waiting for the Barbarians; Zadie Smith, White Teeth; Ian McEwan, Atonement

477 – POST COLONIAL AND NEW LITERATURE
Representative works of new literatures 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 TTH 9:30-10:45 RH 302 Hibbett

Description: This course is an opportunity to study works and authors outside the Anglo-American mainstream, and within the context of colonial and postcolonial historical developments. Postcolonial studies place great emphasis on the relationship between language and power, literature and nation, and the complexities of identity and representation. It seeks out previously silenced or marginalized voices, questions which stories are privileged and who is telling them, and explores the ways in which the colonized participates within, or against, the culture, traditions, and language of the colonizer. It provides, finally, a bridge to understanding how the imperial relationship of rich and poor, powerful and struggling nations continues within today's globalized economy. Though there are of course many historical empires, this particular course will focus on the British, whose global influence has no rival. Students will write several short response papers in addition to a formal essay, take two exams, and participate in class discussion. Authors studied include Wole Soyinka, Nadine Gordimer, Binta Breeze, Joseph Conrad, Jean Rhys, Grace Nichols, Caryl Churchill, Nuala Ni Dhomhnaill, and E.M. Forster.

Requirements: TBD

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 0001 TTH 2:00-3:15 RH 202 Kahn

Description: This course equips prospective teachers with the procedures for the planning and delivery of instruction related to the reading and analysis of literature for students in middle school and high school. Participants will study the competing approaches to the study of literature and the diverse perspectives that influence critical judgment, and will plan experiences that will involve adolescent learners in joining the conversations about the interpretation and evaluation of texts. Course participants will work with a variety of literary genres and literary environments, and examine both the texts that are most commonly taught in middle schools and high schools and other texts of high literary merit that are under-represented in the schools.

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

480A - MATERIALS AND METHODS OF TEACHING ENGLISH LANGUAGE ARTS
A. At the Secondary Level. Methods, curriculum materials, and technologies essential to the teacher of English Language Arts. Emphasis on designing coherent and integrated units of instruction, including the strategic use of assessments to foster learning. Developing a variety of activities and multiple representations of concepts to accommodate diverse students’ characteristics and abilities, especially for learners at the high level (9-12). Aligned with the Common Core Standards, the Illinois Professional Teaching Standards, and the National Council of Teachers of English standards for teaching English Language Arts. Prerequisites & Notes: PRQ: ENGL 479 or consent of department. CRQ: ENGL 482.

Section 00P1 TTH 3:30-4:45 RH 202 Kahn
This class will meet with ENGL 648

Description: 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 Staff

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 00P1 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 207 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*  
Bowers

**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*  
Staff

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

*Section 00P1*  
Staff