

Department of English



Undergraduate Courses
Fall 2018

REQUIREMENTS FOR ENGLISH SUBPLANS AND ENGLISH MINOR

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

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

English Studies in Literature Track (39 hours)

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

English Studies in Writing Track (42 hours)

Grammar (3 hours)	207 * or GEE
Lit Study (3 hours)	200
Adv Comp (3 hours)	300A
Shakespeare (3 hours)	407
Group 1: Two from the following:	301, 302, 303, 304, 305, 308, 350
Group 2: Two from the following:	401, 402, 403, 424, 426, 493, 496 (496-3 hrs)
Group 3: One from the following:	318, 320, 321, 322, 432, 433, 434X
Group 4: One from the following:	309, 333, 334, 374, 382, 383, 384, 471, 474, 477
Group 5: One from the following:	307, 363, 376, 407, 476
Group 6: One from the following:	311, 377, 405, 406, 409, 475
Group 7: One from the following:	405, 408, 410, 412, 413, 414, 420, 470
Group 8: One from the following:	330, 331, 332, 381

English Studies in Secondary Teacher Licensure Track (39 hours)

Grammar (3 hours)	207
Lit Study (3 hours)	200
World Lit (3 hours)	310 OR 337
Writing/Ling (6 hours)	300C and 322
Group 1: One from the following:	330, 331, 332, 375
Group 2: One from the following:	333, 334, 374, 376, 377, 381
Group 3: One from the following:	405, 406, 408, 409, 410, 412, 420
Group 4: One from the following:	413, 414, 470, 471, 475, 476, 477
Shakespeare (3 hours)	407
Methods: (9 hours)	404A, 479, 480A
Education:	SESE 457, EPS 406, EPFE 400/410, LTRE 311, LTIC 420

Minor in English (18 hours)

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

Literary Study: Research and Criticism	200
Fundamentals of English Grammar	207 *
Advanced Essay Composition	300
Three additional courses at the 300-400 level	_____

*Students with a major or minor in English must demonstrate competence in the fundamentals of English grammar by successfully completing ENGL 207 or by passing an examination. Those who pass the grammar exemption exam will not receive 3 hours of academic credit; therefore, they must select some other English class (taken at NIU or elsewhere) to satisfy this requirement. Those who pass the examination should see an advisor to make the appropriate substitution.

NORTHERN ILLINOIS UNIVERSITY
DEPARTMENT OF ENGLISH
UNDERGRADUATE COURSE DESCRIPTION BOOKLET
Fall 2018

This booklet contains descriptions of undergraduate (110 through 497) courses to be offered by the Department of English in the fall semester 2018. The arrangement is by course and section number. While every effort will be made to abide by the information given here, some last-minute changes may be unavoidable. Check the MyNIU website <http://www.niu.edu/myniu/> and the bulletin board outside of RH 214 for up-to-date information.

Registration

For fall 2018, registration for most English courses is not restricted to majors and minors. However, honors classes, directed study, internships, and teacher licensure courses require permits from the Undergraduate Office. If you intend to register for 491 Honors Directed Study or ENGL 497 Directed Study, you must have a proposal form signed by the instructor and the Undergraduate Director before you will be given a permit. Proposal forms for departmental honors may be picked up in RH 214, and proposals should be approved before the start of the semester. Forms for university honors are available at the University Honors Program office, CL 110.

Grammar Competency Requirement

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

General Education Courses

ENGL 110 – Literature and Popular Culture
 ENGL 310 – Ideas & Ideals in World Literature
 ENGL 350 – Writing Across the Curriculum

Honors Courses/Sections

ENGL 310.00H1 – Ideas & Ideals in World Literature

Undergraduate Schedule

FALL 2018

COURSE	SECT	CLASS #	TITLE	DAY	TIME	FACULTY	ROOM
110	0001	4428	Literature and Popular Culture	MW	3:30-4:45	Gomez-Vega	RH 305
110	0002	4426	Literature and Popular Culture	MWF	11:00-11:50	Vreeland	RH 201
200	0001	2832	Literary Study: Research & Criticism	MW	3:30-4:45	Adams-Campbell	RH 201
200	0002	2833	Literary Study: Research & Criticism	TTH	9:30-10:45	De Rosa	RH 202
200	0003	7913	Literary Study: Research & Criticism	TTH	11:00-12:15	Bennett	DU 270
207	0001	2835	Fundamentals of English Grammar	TTH	2:00-3:15	Macdonald	DU 204
207	0002	2836	Fundamentals of English Grammar	TTH	2:00-3:15	Macdonald	DU 204
207	0003	2837	Fundamentals of English Grammar	TTH	2:00-3:15	Macdonald	DU 204
300A	0001	2841	Advanced Essay Composition - General	TTH	3:30-4:45	Hibbett	RH 201
300C	00P1	perm	Advanced Essay Composition – Licensure	TTH	11:00-12:15	Bird	RH 301
301	0001	3848	Writing Poetry I	TTH	2:00-3:15	Newman	RH 302
302	0001	4697	Writing Fiction I	M	6:00-8:40	Libman	RH 309
303	0001	2842	Writing Creative Nonfiction	TTH	12:30-1:45	Bonomo	RH 201
305	0001	7176	Principles of Writing Literary Criticism	MWF	10:00-10:50	Gorman	RH 207
308	0001	7195	Technical Writing	TTH	3:30-4:45	Bock-Eastley	RH 301
308	0002	2843	Technical Writing	TTH	2:00-3:15	Kyburz	RH 301
308	0003	7770	Technical Writing	Online	Online	Knudsen	Online
310	0001	2844	Ideas & Ideals in World Literature	MW	3:30-4:45	Einboden	RH 202

FALL 2018

COURSE	SECT	CLASS #	TITLE	DAY	TIME	FACULTY	ROOM
310	00H1	7677	Ideas & Ideals in World Literature	MW	3:30-4:45	Einboden	RH 202
332	0001	7162	American Literature 1860-1910	TTH	11:00-12:15	De Rosa	RH 202
333	0001	2845	American Literature 1910-1960	TTH	12:30-1:45	Van Wiene	RH 309
350	0K01	4698	Writing Across the Curriculum	MWF	11:00-11:50	Fitch	RH 202
350	0K02	2840	Writing Across the Curriculum	MWF	10:00-10:50	Fitch	RH 202
350	0K03	2839	Writing Across the Curriculum	TTH	12:30-1:45	Lawson	DU 446
350	0K04	6017	Writing Across the Curriculum	TTH	11:00-12:15	Lawson	DU 446
363	0001	2846	Literature and Film	TTH	9:30-10:45	Bennett	DU 270
374	0001	7175	The American Short Story	MW	2:00-3:15	Gomez-Vega	RH 305
375	0001	5214	The American Novel	TTH	3:30-4:45	Staff	DU 474
384	0001	5259	Literary Nonfiction	TTH	2:00-3:15	Bonomo	RH 201
398	0001	7707	Topics in the Practice and Theory of Composition: Topic: Digital Storytelling	TTH	3:30-4:45	Kyburz	GH 424
404A	00P1	perm	Theory & Res in Written Comp (ELA)	TTH	12:30-1:45	McCann	RH 202
404B	00P1	perm	Theory & Res in Written Comp (MLCA)	TTH	9:30-10:45	Peters	RH 302
405	0001	7814	Early English Literature	MWF	11:00-11:50	Clifton	RH 301
407	0001	2847	Shakespeare	TTH	11:00-12:15	Crowley, T.	RH 201
410	0001	7141	17 th Century English Literature: 1603-1660	TTH	9:30-10:45	Crowley, L.	RH 201
412	0001	7178	Restoration & 18 th Century English Literature	MWF	1:00-1:50	Gorman	RH 207
433	0001	7088	Discourse Analysis	MW	2:00-3:15	Birner	RH 202
470	0001	7191	The English Novel to 1900	TTH	2:00-3:15	Swanson	RH 309
475	0001	7182	British Poetry Since 1900	MW	3:30-4:45	May	RH 301
479	00P1	perm	Theory & Research in Literature for ELA	TTH	3:30-4:45	Kahn	RH 202
480A	00P1	perm	Methods & Materials of Teaching ELA	TTH	2:00-3:15	McCann	RH 202
482/645	00P1	perm	Clinical Experience in Secondary ELA	T	5:00-5:50	Pokorny	RH 201
485/649	00P1	perm	Student Teaching			Levin	NA
485	00P2	perm	Student Teaching			Walter	NA
485/649	00P3	perm	Student Teaching			Levin	NA
485	00P4	Perm	Student Teaching			Halpin	NA
491	0HP1	perm	Honors Directed Study			Staff	NA
494	00P1	perm	Writing Center Practicum			Jacky	NA
495	00P1	perm	Practicum in English			Coffield	NA
496	00P1	perm	Internship in English			King	NA
497	00P1	perm	Directed Study			Staff	NA

110 – LITERATURE AND POPULAR CULTURE

Exploration of drama, fiction, film, graphic novels, poetry, and television adaptations to see how writers convince readers to enter the worlds and believe in the characters they create. Survey with selected authors.

Section 0001

MW 3:30-4:45

RH 305

Gomez-Vega

Description Students in this class will examine how American masculinity and the concept of "the American Dream" influence the lives of working class people in America and create a narrative in American popular culture.

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

Texts: The American Dream: Eugene O'Neill's *The Hairy Ape* (1922); Willa Cather's "Neighbour Rosicky" (1928); Alice Childress's *Florence* (1950); Bienvenido Santos's "Immigration Blues" (1955); Lorraine Hansberry's *A Raisin in the Sun* (1959); Chris Offutt's "Second Hand" (2003); Lisa Loomer's *Living Out* (2003); Joan Holden's *Nickel and Dimed* (2005); Ron Rash's "Hard Times" (2007). American Masculinity: Washington Irving's "Rip Van Winkle" (1819); Charles Chesnutt's "The Wife of His Youth" (1898); Ernest Hemingway's "Soldier's Home" (1925); Ernest Hemingway's "The Short Happy Life of Francis Macomber" (1936); Edward Albee's *Zoo Story* (1960); Ernest Gaines' "The Sky Is Gray" (1963); Joseph Geha's "Almost Thirty" (1981); David Leavitt's "A Place I've Never Been" (1990); Tomás Vallejos's "Piñons" (1991); Philip Kan Gotanda's *The Wash* (1991); Cynthia Kadohata's "Charlie-O" (1994); T. Coraghessan Boyle's "She Wasn't Soft" (2001); Lucia Nevai's "Faith Healer" (2001); Tom Perrota's "The Smile on Happy Chang's Face" (2004); Benjamin Alire Sáenz's "The Act of Translation" (2012)

Section 0002

MWF 11:00-11:50

RH 201

Vreeland

Description: Social Justice in Contemporary Literature and Pop Culture. Focusing on the controversial nature of social justice literature, television, and film, we will examine texts that address social and political issues such as sexuality, mental health, sexual violence, classism, sexism, and racism, considering how these issues relate to one another within our complex and multi-faceted macro-culture. Fiction is often and effectively used to communicate and promote the understanding of the experiences of marginalized people. In this course, we will explore how literature is used as a tool for social change, focusing on the rhetorical and narrative techniques used to communicate these messages.

Requirements: Students will engage with texts, thinking critically and writing analytically through the following assignments: 2 analytic essays, 2 exams, 1 class presentation, and short writings.

Text(s): Atwood, Margaret *The Handmaid's Tale*; Bechdel, Alison *Fun Home*; Cisneros, Sandra *The House on Mango Street*; Magoon, Kekla *How It Went Down*; Morrison, Toni *The Bluest Eye*; Shange, Ntozake *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*

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 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. We will read poetry, fiction, and drama with an eye toward characterization, plot, theme, tone, narration, structure, form, 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)

Text(s): Texts will likely include: Acheson, *Writing Essays about Literature*; Hamilton, *Essential Literary Terms*; selections of poetry, fiction, and drama to be determined.

Section 0002

TTH 9:30-10:45

RH 202

DeRosa

Description: This course will introduce you to several types of literary criticism, to research methods, and to writing conventions that will prepare you to succeed as an English major. We will do the former by reading, analyzing, and writing about four genres: the short story, the novel, film and poetry.

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

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

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

Section 0003

TTH 11:00-12:15

DU 270

Bennett

Description: So what is it that we do as English majors, anyway? In this course, we will explore a wide range of texts and a variety of responses to them, including poetry, prose, drama, and film. How does genre influence the material presented in each piece of writing? What ideas can we trace between time periods and genres? How does 'critical reading' differ from 'ordinary reading'? How can we write effectively about our ideas? Are judgements about literature always subjective? We will also look briefly at critical theory as a series of lenses through which we can examine literary tests. Ultimately, this class will introduce you to the expectations held in advanced courses in English studies.

Requirements: Students will write 3 papers; complete one group project and a library exercise, and write a final exam for this course. Attendance and participation will also be evaluated.

Texts: Mays, ed. *The Norton Introduction to Literature Shorter 11th edition*, Steinbeck, *Gertrude and Claudius*, Kalanithi, *When Breath Becomes Air*

207 – FUNDAMENTALS OF ENGLISH GRAMMAR

Introduction to modern English pedagogical grammar. Traditional terminology and analytical tools used to describe the grammar and use of written Standard English.

Sect. 0001-0003

TTH 2:00-3:15

DU 204

Macdonald

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

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

Texts: Gulsat Aygen, 2015. *English Grammar: A Descriptive Linguistic Approach*, 3rd edition, Kendall-Hunt available at http://www.kendallhunt.com/english_grammar/, *The American Heritage College Dictionary* (recommended)

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 3:30-4:45

RH 201

Hibbett

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

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

Text(s): TBA

300C - ADVANCED ESSAY COMPOSITION: LICENSURE IN TEACHING

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

Section OOP1

TTH 11:00-12:15

RH 301

Bird

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

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

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

301 – WRITING POETRY I

Beginning course in writing poetry.

Section 0001

TTH 2:00-3:15

RH 302

Newman

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

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

Texts: TBA

302 – WRITING FICTION I

Beginning course in writing fiction.

Section 0001

M 6:00-8:40

RH 309

Libman

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

Requirements: Weekly written creative exercises, readings, and written critiques of classmates' work, two short stories over the course of the semester, and a final portfolio. Workshops require attendance and participation by definition. Note: This is an electronic free class, no laptops or phones allowed during class time, and you will be required to print student work each week.

Text(s): Texts: *The Art of Fiction* by John Gardner, *Lathe of Heaven* by Ursula K. Leguin, and an additional weekly short story posted online.

303 – WRITING CREATIVE NONFICTION

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

Section 0001

TTH 12:30-1:45

RH 201

Bonomo

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

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

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

305 – PRINCIPLES OF WRITING LITERARY CRITICISM

Composing essays on literary works based on readings in literary theory. Applying literary theories, critical methods and modes, principles of evaluation, appreciation, and interpretation.

Section 0001**MWF 10:00-10:50****RH 207****Gorman**

Description: In the first place, this is a course on essay writing. Student will draft and rewrite essays with attention to mechanics as well clarity, concision, and organization. In this respect, the focus on literary essays is incidental, because anyone interested in improving his or her expository writing can benefit from the class. In the second place, however, this is also a course in literary criticism. We will read literary works in various genres as well as reading criticism to get a sense of what the possibilities of critical writing are. Then students will have a chance to try it for themselves. Lecture/discussion format.

Requirements: Midterm; final exam; four essays (3-5 pp.), in two drafts each. Mandatory attendance.

Texts: Jane Austen, *Emma* (Norton Critical Edition, 4th ed); *The Broadview Guide to Writing* (6th ed.); Don DeLillo, *The Names* (Vintage); T. S. Eliot, *The Waste Land and Other Poems* (Broadview); William Shakespeare, *Hamlet* (Norton Critical Edition, new ed.)

308 – TECHNICAL WRITING

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

Section 0001**TTH 3:30-4:45****RH 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): TBA

Section 0002**TTH 2:00-3:15****RH 301****Kyburz**

Description: This course begins with a definition of “techné,” (craft) as its guiding frame. Arranged as an active workshop or “makerspace,” this class teaches the craft of writing to help students develop skills for addressing a variety of writing scenarios. Through a series of analytical readings, practice texts, and exercises in imitation, invention, collaboration and revision, students will become skilled at producing procedural content. Students are invited to become skilled at critical thinking that aids in the performance of technical writing tasks involving problem-posing and problem-solving. Students can expect to produce Instructions and Tutorials, Reports, Visual and Multimedia Presentations, and more. Projects include: Readings, Weekly blog posts, one Individual and one Group Presentation, and a variety of documents to be delivered in both conventional and engagingly new and effective ways.

Requirements: 1.) Access to digital composing tools, 2.) A willing, improvisational spirit, and 3.) A designated Writer’s Notebook (a physical folder; we will develop project-specific digital folders in class or as homework).

Text(s): *Technical Communication 12th Edition*. Mike Markel and Stuart A. Selber. Bedford/St.Martin’s, 2018.

Regular course readings will be housed as pdfs at the course blog.

Section 0003**Online****Blackboard****Knudsen**

Description: In this fully online class, students will study the principles and strategies for planning, writing, and revising technical documents common in government, business, and industry. Some of the topics covered in this class are writing effectively, simplifying complex information, writing proposals and reports, and writing instructions (including scripting and producing screencasts).

The class will “meet” in Blackboard Learn where students will find video lectures, video demonstrations, assignment information, and discussion boards. Students will also use Launchpad, an online space provided by the textbook publisher, to access downloadable documents for case studies and other course materials.

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

310 – IDEAS AND IDEALS IN WORLD LITERATURE

Translation of epics, religious writing, treatises on love, myths, novels, essays, and plays-ancient to modern, Eastern and Western. How to define what the “classics” are and explore why these works endure. Survey with selected authors.

Section 0001

MW 3:30-4:45

RH 202

Einboden

Section 00H1

MW 3:30-4:45

RH 202

Einboden

Description: *Literary Genesis: Origins, Order & Enigma*. How to begin? In ENGL 310, we pose this question, exploring the beginnings of World Literature, and worlds of literary beginnings. Ranging from India to Israel, Egypt to Greece, our course covers texts that catalyze global civilizations, even while recounting origins of the globe, unfolding narratives of “genesis”, human and divine. Surveying acts of literary creation, as well as literatures that subvert creative orders, ENGL 310 culminates with America’s own mythic origins, reading Melville’s *Moby-Dick*.

Requirements: i) *Term Paper:* 35%; ii) *Midterm Examination:* 15%; iii) *Final Examination:* 25%; iv) *Participation & Response Papers:* 25%

Text(s): *The English Bible: The Old Testament* (Vol. 1; Norton Critical Editions); *The Koran Interpreted: A Translation*, trans. A. J. Arberry (Touchstone); *The Gnostic Gospels of Jesus*, trans. Marvin W. Meyer (HarperOne); *The Bhagavad Gita* (Penguin Classics); Herman Melville, *Moby-Dick* (Penguin Classics)

332 – AMERICAN LITERATURE: 1860-1910

Includes such writers as Dickinson, Twain, James, Chopin, Chesnutt, and Wharton.

Section 0001

TTH 11:00-12:15

RH 202

De Rosa

Description: Timelines of American history between 1860 and 1920 document great dissent, tumult, and ironically, progress. After the Civil War to abolish slavery (and all its ramifications), Americans faced the rise of the middle class, increased immigration, 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 W.W.I, 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 do you think they wanted to achieve? I hope these questions prompt you to ask more questions that will help us analyze these texts as well as the environment that shaped them in meaningful and exciting ways.

By the semester's end, you will have gained a fuller understanding of American literature between 1860 and 1920 and the society that influenced it. You will be able to: recognize major literary figures and thoughtfully analyze their works; identify recurrent themes; understand major literary movements (Realism, Naturalism, Local Color, Early Modernism); identify the social, political, and cultural undertones of the time; consider the purpose(s) of the literature.

Requirements: In addition to reading and discussion, writing helps us to voice our beliefs as well as to learn about our value systems and ourselves. Therefore, you will do a reasonable amount of WRITING: weekly in-class quizzes, papers of increasing complexity, and exams. Each assignment will build on existing skills and introduce new critical thinking and writing strategies. Blackboard has links to important writing strategies and skills.

Text(s): TBA.

333 – AMERICAN LITERATURE 1910-1960

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

Section 0001

TTH 12:30-1:45

RH 201

Van Wienen

Description: 1910-1960 was the period when the twentieth century became “The American Century.” Even as the United States emerged as the most powerful nation on earth industrially and politically, owing no small part to U.S. interventions in the world wars, American writers were leading figures in the formation and definition of the international artistic movement we call Modernism. But the growth of American power and the development of American literature, though connected, were hardly symbiotic, for the best American writers were among the nation’s harshest critics. And the Great Depression, troubled race relations, and political and cultural McCarthyism supplied these critics with plenty of grist for their mills.

Requirements: Class attendance and active participation in class discussion; quizzes and journal writing; two essays; midterm and final exams.

Texts: Paul Lauter, ed., *The Heath Anthology of American Literature*, vol. D, latest edition; several novels such as William Faulkner, *As I Lay Dying*; Zora Neale Hurston, *Their Eyes Were Watching God*; Thomas Boyd, *Through the Wheat*; Ralph Ellison, *Invisible Man*.

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 OK01	MWF 11:00-11:50	RH 202	Fitch
Section OK02	MWF 10:00-10:50	RH 202	Fitch
Section OK03	TTH 12:30-1:45	DU 446	Lawson
Section OK04	TTH 11:00-12:15	DU 446	Lawson

Description: Writing Across the Curriculum provides students with practice in writing skills, conventions, organization, and structuring of prose forms appropriate to the humanities, social sciences, and sciences (e.g., proposals, lab reports, case studies, literature reviews, critiques).

Objectives: Integrate knowledge of global interdependencies; Exhibit intercultural competencies; Analyze issues that interconnect human life and the natural world; Demonstrate critical, creative, and independent thought; Communicate clearly and effectively; Collaborate with others to achieve specific goals; Use and combine quantitative and qualitative reasoning; Synthesize knowledge and skills relevant to your major and apply them to an innovative outcome (see: <http://www.niu.edu/gened/overview/outcomes/index.shtml>)

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

Texts: Smith and Smith, *Building Bridges through Writing*, Pearson/Longman; Juhasz, *Black Tide: The Devastating Impact of the Gulf Oil Spill*, John Wiley & Sons, Inc.

363 - LITERATURE AND FILM

Relationship between film and literature, with specific attention to the aesthetic impact of narrative, drama, and poetry on film and to the significance in film of romanticism, realism, and expressionism as literary modes. Nature and history of the adaptation of literary works to film.

Section 0001	TTH 9:30-10:45	DU 270	Bennett
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Description: This course will explore some of the many and varied ways in which the plays of Shakespeare have been put on film. What kinds of appropriations, adaptations, and (in some cases) transformations have they undergone, and to what ends? Who chooses to film Shakespearean texts, and why? The course will follow two parallel paths: a careful examination of some of Shakespeare's plays, and a discussion of diverse film versions of his texts. We will thus explore both the original works (written in a collaborative and endlessly interpretable genre) and the effects of the necessary translation process into film. Discussions will revolve around the texts, the films, ways of looking at film, and some ways in which we can apply what we're learning to the classroom and other venues.

Requirements: Students will write three papers, develop one group project, and complete a final exam for the course.

Texts: TBA

374 - THE AMERICAN SHORT STORY

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

Section 0001	MW 2:00-3:15	RH 305	Gomez-Vega
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Description: Students in this class will study the American short story from its beginning to the present.

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

Text(s): Beverly Lawn's *40 Short Stories* 4th edition

375 - THE AMERICAN NOVEL

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

Section 0001	TTH 3:30-4:45	DU 474	Staff
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Description: This section of ENGL 375 provides a comprehensive history of the American novel through six representative—and canonical—works. Our journey will take in the central periods and major movements in U.S. fiction, from Romanticism, Realism, and Naturalism (in the nineteenth century) to Modernism and Postmodernism (in the twentieth century). We will also address recent episodic TV drama as a contemporary equivalent of the traditional novel.

Although we will consider the interrelationships between the American novel and its socio-cultural and historical contexts, we will place particular emphasis upon skills of close textual analysis and effective critical writing.

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

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

Assigned Texts: Nathaniel Hawthorne. *The Blithedale Romance* (1852); Kate Chopin. *The Awakening* (1899); Paul Laurence Dunbar. *The Sport of the Gods* (1902); William Faulkner. *As I Lay Dying* (1930); Kurt Vonnegut. *Slaughterhouse-Five* (1969); Sandra Cisneros. *The House on Mango Street* (1984); *The Americans*: “Pilot” (2013)

384 – LITERARY NONFICTION

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

Section 0001

TTH 2:00-3:15

RH 201

Bonomo

Description: A course in autobiography. Michel de Montaigne has written that “Every man has within himself the entire human condition.” This course will both assume and challenge that argument, as we discuss representative readings in first-person literature, focusing on memoir and essays. We’ll also look at graphic art and video essays. Attention paid to literary qualities fostered in personal writing, and to form, theory, and historical and cultural contexts.

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

Texts chosen from: *Autobiography of a Face*, Lucy Grealy; *Between the World and Me*, Ta-Nehisi Coates; *Truth Serum*, Bernard Cooper; *Stop-Time*, Frank Conroy; *Hunger for Memory: The Education of Richard Rodriguez*, Richard Rodriguez; *Another Bullshit Night in Suck City*, Nick Flynn; *In Cold Blood*, Truman Capote; *The Scent of God*, Beryl Singleton Bissell; *Fun Home*, Alison Bechdel; *The Kiss*, Kathryn Harrison; *Lifespan of a Fact*, John D’Agata and Jim Fingal; *Lying*, Lauren Slater; John Edgar Wideman, *Brothers and Keepers*, etc.

398 – TOPICS IN THE PRACTICE AND THEORY OF COMPOSITION

Selected aspects of composition such as advanced rhetorical argumentative and writing for publication. May be repeated to a maximum of 6 semester hours when topic varies.

Section 0001

TTH 3:30-4:45

GH 424

Kyburz

Description: Topic: Digital Storytelling. What makes a good story? In seeking to answer this question and activate our discoveries, this course considers how access to digital media has enhanced our storytelling skills. Digital media offer compositional possibilities for developing our stories, our arguments, and our personal and professional ethos. Through an active workshop (“makerspace”) design, students are invited to plan, structure, create, edit, and revise up to 3 short films. Through critical and playful collaboration with peers, guidance from the instructor, and special guest speakers, students are encouraged to study successful digital stories and storytelling techniques, analyze content and meaning, and put that learning to use as they produce their films. Frequent classroom conversations, workshops, presentations, and ongoing dialogue will help students discover effective communicative skills associated with digital storytelling. Projects include: Assigned Readings, Screenings, Weekly blog entries, Documentary Summary & Reflection, Documentary Short, Experimental Short, and Final Film Presentation/Screening. Note: While we’ll be using *digital video*, this course uses the term “film” to describe our projects as a way of highlighting that much of our work will derive from considering classic films and film techniques. Also, because we’ll use video tools readily at our disposal, no special existing skills are required.

Requirements: 1.) Ideally, easy access to a smartphone or other form of digital camera. *If you don’t have one, I will work with you to find a solution*, 2.) A willing, improvisational spirit! 3.) Internet access, and 4.) A designated Writer’s Notebook (a physical notebook; we’ll create project-specific digital folders in class or as homework).

Text(s): *Writer/Designer: A Guide to Making Multimodal Projects*. 2nd Edition. Cheryl E. Ball, Jennifer Sheppard, and Kristin L. Arola. Macmillan, 2018.

Regular course readings will be housed as pdfs at the course blog.

404A – THEORY AND RESEARCH IN WRITTEN COMPOSITION FOR ENGLISH LANGUAGE ARTS

A. English Language Arts. Theory and research applied to principled practices in teaching and evaluating composition in English Language Arts with emphasis on meeting Common Core Standards for writing in the multicultural classroom. Aligned with the Illinois Professional Teaching Standards and the National Council of Teachers of English standards for teaching English Language Arts. **Prerequisites and Notes:** PRQ: ENGL 300C or consent of department. CRQ: ILAS 201.

Section OOP1

TTH 12:30-1:45

RH 202

McCann

Description: Participants in the class will examine theory, research, and practice in the teaching of writing for students in middle schools and high schools. Participants will evaluate a variety of approaches to teaching writing with diverse student populations and in a variety of classroom settings. Students will create, co-create, and evaluate lessons for teaching various kinds of writing. Participants will study ways to connect literature and writing, to help students learn how to interpret and write about literature, and to integrate technology to help students think, read, and write.

Requirements: The course requirements include readings from the assigned texts, written responses to reading and discussions, three clinical observation assignments, written analysis of contemporary instructional issues, development of lessons to prepare adolescents to write, appropriate progress on the teacher licensure portfolio, and completion of the final examination.

Required Texts: Johannessen, L.R., Kahn, Elizabeth A., & Walter, C.C. *Writing About Literature: Revised and Expanded Edition*. Urbana: ERIC/NCTE, 2009. ISBN 978-0-8141-3211-1; Smagorinsky, P. Johannessen, L. Kahn, E. & McCann, T.M. *The Dynamics of Writing Instruction*. Portsmouth, NH: Heinemann, 2010. ISBN 978-0-325-01193-6 / 0-325-01193-1
Smith, M.W. and Wilhelm, J. *Getting It Right: Fresh Approaches to Teaching Grammar, Usage, and Correctness*. Scholastic. 2007. ISBN-10: 0439669332

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

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

Section 0001

TTH 9:30-10:45

RH 302

Peters

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

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

Text(s):

For all students:

- Peery, *Writing Matters in Every Classroom*, Houghton-Mifflin Harcourt, ISBN-13: 978-1933196794
- Hicks, *Crafting Digital Writing*, Heinemann, ISBN: 13: 978-0-325-04696-9
- Selected short texts & articles

For pre-service history teachers:

- McCann, et al., *Literacy and History in Action*, Teachers College Press, ISBN: 978-0-8077-5734-5

For pre-service math teachers:

- Countryman, *Writing to Learn Mathematics*, Heinemann, ISBN: 0-435-08329-5

For preservice science teachers:

- Osborne, et. al, *Arguing from Evidence in Middle School Science*, Corwin, ISBN 978-1-5063-3594-0

405 – EARLY ENGLISH LITERATURE

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

Section 0001

MWF 11:00-11:50

RH 301

Clifton

Description: Medieval Scholar and Modern Fantasist. As a scholar, Tolkien had an enormous influence on Medieval Studies; his scholarship also informed his creative writing. As a writer of fantasy novels, he has entertained generations of readers and inspired scores of writers. This class will explore both his scholarly and his creative work.

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. J. R. R. Tolkien; *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 11:00-12:15

RH 201

Crowley, T.

Description: Title: Ethics and Society in Shakespeare's Comedies and Tragedies. 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 and sexual conduct, 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 short critical essay, a research essay, and two exams

Texts: William Shakespeare, *The Complete Works [The Complete Pelican Shakespeare]*, general editors Stephen Orgel and A. R. Braunmuller (London: Penguin, 2002). ISBN: 0141000589.

410 – ENGLISH LITERATURE 1603-1660

Literature during the Jacobean, Caroline, and Commonwealth periods, as reflected in the work of such authors as Bacon, Donne, Jonson, Browne, Milton and Marvell

Section 0001

TTH 9:30-10:45

RH 201

Crowley, L.

Description: This course explores British writers and texts from the Jacobean, Caroline, and Interregnum periods. From seventeenth-century England come some of our most accomplished authors, such as John Donne, Katherine Philips, and John Milton. We will consider in roughly chronological order works that represent various literary forms and genres, as well as the contexts (political, religious, bibliographical, etc.) in which they were composed and disseminated. Much of our class time will be devoted to explicating texts and to discussing issues that they raise, such as religious reformations, Renaissance humanism, colonization and the New World, companionate marriage, the nature of monarchies and republics, censorship and copyright, and the "purpose" of literature.

Requirements: Two critical essays, occasional brief assignments, a final exam, and class participation.

Texts: *The Broadview Anthology of Seventeenth-Century Verse & Prose*, eds. Joseph Black, Holly Faith Nelson, and Alan Rudrum (Broadview, 2001). ISBN: 978-1551110530; John Milton, *Paradise Lost* (Oxford World's Classics, 2008). ISBN: 978-0199535743

412 – RESTORATION AND 18TH CENTURY ENGLISH LITERATURE

Later 17th and 18th century literature, including selections from such representative writers as Dryden, Swift, Pope, and Johnson.

Section 0001

MWF 1:00-1:50

RH 207

Gorman

Description: The period covered by this course is a long one: from 1660 to 1789. Rather than trying to survey everything superficially, we will focus on a few key works and authors, representing poetry, drama, fiction and other genres during the era. Literary language and literary conventions will be our primary concern. Lecture/discussion format.

Requirements: Final exam (no midterm), weekly reading quizzes, five essays (3-5 pp.), due semiweekly, extra-credit opportunities available on alternate weeks. Mandatory attendance.

Texts: Daniel Defoe, *Robinson Crusoe* (Penguin); Henry Fielding, *Tom Jones* (Oxford World's Classics); David Hume, *Selected Essays* (Oxford World's Classics); Alexander Pope, *Selected Poetry* (Oxford World's Classics); Clara Reeve, *The Old English Baron* (Oxford World's Classics); *Restoration and Eighteenth-Century Comedy*, ed. Scott McMillin (Norton Critical Edition); Jonathan Swift, *Gulliver's Travels* (Broadview)

433 – DISCOURSE ANALYSIS

Survey of the approaches to the study of language above the level of the sentence. Structural and functional analysis of a variety of oral and written genres, such as oral narrative and conversation, literary texts, and written expository prose.

Section 0001

MW 2:00-3:15

RH 202

Birner

Description: This course will use the tools of linguistic pragmatics to examine how meaning is conveyed in spoken and written discourse. We will discuss how communication occurs, the basics of semantics and pragmatics (including implicature, reference, presupposition, and speech acts), information structure, and inference and interpretation. We will use these tools to examine real-world discourse, including news items and current events.

Requirements: Exams, 75%; Quizzes on reading, 15%; Homework, 10%; Attendance and participation

Text(s): Birner, *Introduction to Pragmatics*

470 – ENGLISH NOVEL TO 1900

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

Section 0001

TTH 2:00-3:15

RH 309

Swanson

Description: We will explore the development of the English novel in the 1700s and 1800s. The novel was a new genre of literature and developed along with the middle class, democracy, capitalism, industrialism, and social justice movements. We will analyze both the literary and social aspects of the novel, with a focus on gender, class, and the *bildungsroman* (coming-of-age novel).

Requirements: Weekly reading, participation in class discussion and activities, quizzes, three short papers, one long paper

Text(s): The reading list is still in construction but likely authors include Daniel Defoe (*Robinson Crusoe*), Samuel Richardson (*Pamela*), Frances Burney (*Evelina*), Jane Austen (*Sense and Sensibility*), Charlotte Brontë (*Jane Eyre*), Charles Dickens (*Oliver Twist*), George Eliot (*The Mill on the Floss*).

475 – BRITISH POETRY SINCE 1900

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

Section 0001

MW 3:30-4:45

RH 301

May

Description: We will attempt careful and close reading and discussion of some of the most significant works of such 20th century British poets as Yeats, Lawrence, Eliot, Pound, H.D., Auden, Larkin, Stevie Smith, and Heaney. The emphasis will fall on the act of explication. But we will also investigate the social, historical, political, aesthetic, philosophical, and larger cultural contexts in which these poems were written. **Note: Students will be expected to read pages and pages of poetry that is difficult, some of it famously inaccessible.**

Requirements: 1. 20%--three-page essay (a literary-critical analysis; keep a copy of every essay you submit); 2. 25%--six-page essay (a literary-critical analysis; keep a copy of every essay you submit); 3. 20%--a mid-term exam (two in-class essay-examinations); 4. 20%--a final exam (two in-class essay-examinations); 5. 10%--reading quizzes (based on assigned readings); 6. 5%--class participation (based on contributions to class conversations).

Texts: 1. Jahan Ramazani, Richard Ellmann, Robert O'Clair, Eds. *The Norton Anthology of Modern and Contemporary Poetry, Third Edition* (New York: W. W. Norton & Co., 2003), Volumes 1 and 2.; 2. Valerie Eliot, Ed. *T. S. Eliot, The Waste Land, a facsimile & transcript of the original drafts including the annotations of Ezra Pound* (London: Faber and Faber, 1971; 1980).

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

Section OOP1

TTH 3:30-4:45

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.

Texts: Beers, K. and Probst, R. *Notice and Note: Strategies for Close Reading*; Heinemann, 2012; McCann, T.M., Johannessen, L.R., Kahn, E., & Flanagan, J.M. *Talking in Class: Using Discussion to Enhance Teaching and Learning*.

Urbana, IL: NCTE, 2006; Wilhelm, J. & Smith, M.W. *Fresh Takes on Teaching Literary Elements: How to Teach What Really Matters About Character, Setting, Point of View, and Theme*. Scholastic, 2010; additional materials contained in the course pack.

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 OOP1

TTH 2:00-3:15

RH 202

McCann

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.

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.

Required Texts: McCann, T.M., Johannessen, L.R. Kahn, E. & Flanagan, J. *Talking in Class*. Urbana, IL: NCTE, 2006. ISBN-13: 978-0814150016; McCann, T.M. *English 480 Course Pack*. DeKalb, IL: NIU; Smagorinsky, Peter. *Teaching English by Design*, Portsmouth, NH: Heinemann, 2007

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 OOP1 *

T 5:00-5:50

RH 201

Pokorny

* Meets with ENGL 645

485 – STUDENT TEACHING IN SECONDARY ENGLISH LANGUAGE ARTS

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

Sections OOP2 & OOP4

Levin

Sections OOP1 & OOP3 *

Pokorny

* Meets with ENGL 649

491 – HONORS DIRECTED STUDY

Directed study in an area of English studies. Open to all department honors students. May be repeated once. **Prerequisites & Notes:** PRQ: Consent of department.

Section OHP1

Staff

494 – WRITING CENTER PRACTICUM

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

Section OOP1

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 OOP1

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 OOP1

King

497 – DIRECTED STUDY (1-3 hours)

Directed study in any area of English Studies. **Prerequisites & Notes:** PRQ: Consent of department.

Section OOP1

Staff

