

Department of English



Undergraduate Courses
Spring 2019

REQUIREMENTS FOR ENGLISH SUBPLANS AND ENGLISH MINOR

The information on this page is for students who will be new to NIU during the 2018-2019 academic year.
If you are a continuing student, please see an English advisor for information regarding requirements.

English Studies in Literature Track (39 hours)

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

English Studies in Writing Track (42 hours)

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

English Studies in Secondary Teacher Licensure Track (39 hours)

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

Minor in English (18 hours)

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

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

*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
Spring 2019

This booklet contains descriptions of undergraduate (110 through 497) courses to be offered by the Department of English in the spring semester 2019. The arrangement is by course and section number. While every effort will be made to abide by the information given here, some last-minute changes may be unavoidable. Check the MyNIU website <http://www.niu.edu/myniu/> and the bulletin board outside of RH 214 for up-to-date information.

Registration

For spring 2019, registration for most English courses is not restricted to majors and minors. However, honors classes, directed study, internships, and educator licensure courses require permits from the Undergraduate Office. If you intend to register for 491 Honors Directed Study or ENGL 497 Directed Study, you must have a proposal form signed by the instructor and the Undergraduate Director before you will be given a permit. Proposal forms for departmental honors may be picked up in RH 214, and proposals should be approved before the start of the semester. Forms for university honors are available at the University Honors Program office, CL 110.

Grammar Competency Requirement

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

General Education Courses

ENGL 110 – Literature and Popular Culture
 ENGL 115 – British Identities, British Literature
 ENGL 350 – Writing Across the Curriculum

Honors Courses/Sections

ENGL 337 – Western Literature: Classical & Medieval
 ENGL 381 – American Ethnic Literature – Special Topics
 ENGL 491 – Honors Directed Study

Undergraduate Schedule

SPRING 2019

COURSE	SECT	CLASS #	TITLE	DAY	TIME	FACULTY	ROOM
110	0001	2293	Literature and Popular Culture	MW	2:00-3:15	Stark	RH 202
110	0002	2295	Literature and Popular Culture	MWF	10:00-10:50	Price	RH 301
115	0001	6792	British Identities, British Literature	MWF	10:00-10:50	Clifton	RH 201
200	0001	2299	Literature Study: Research & Criticism	TTH	9:30-10:45	Van Wiene	RH 202
200	0002	4274	Literature Study: Research & Criticism	TTH	2:00-3:15	Newman	RH 202
207	0001	2300	Fundamentals of Grammar	MW	2:00-3:15	Aygen	DU 204
207	0002	2301	Fundamentals of Grammar	MW	2:00-3:15	Aygen	DU 204
207	0003	2302	Fundamentals of Grammar	TTH	9:30-10:45	Macdonald	DU 340
207	0004	2303	Fundamentals of Grammar	TTH	9:30-10:45	Macdonald	DU 340
300A	0001	2309	Advanced Essay Composition – General	TTH	3:30-4:45	Gorman	RH 207
300A	0002	5473	Advanced Essay Composition – General	TTH	11:00-12:15	Hibbett	RH 309
300C	00P1	perm	Advanced Essay Comp. T-Lisc.	TTH	11:00-12:15	Bird	RH 309
302	0001	6793	Fiction Writing 1	M	6:00-8:40	Libman	RH 301
308	0001	5624	Technical Writing	MWF	12:00-12:50	Bock-Eastley	RH 201
308	0002	6794	Technical Writing	MWF	1:00-1:50	Bock-Eastley	RH 201
308	0003	6795	Technical Writing (online)	Online	Online	Knudsen	NA
320	0001	5598	History of the English Language	TTH	11:00-12:15	Deskis	RH 202
322	00P1	perm	Language in American Society	TTH	12:30-1:45	Macdonald	RH 201

SPRING 2019

COURSE	SECT	CLASS #	TITLE	DAY	TIME	FACULTY	ROOM
331	0001	6796	American Literature: 1830-1860	MW	2:00-3:15	Einboden	RH 302
334	0001	2315	American Literature: 1960-present	TTH	2:00-3:15	Van Wiene	DU 270
337	0001	5643	Western Lit: Classical & Medieval	TTH	9:30-10:45	Crowley, T.	RH 302
337	00H1	7133	Western Lit: Classical & Medieval	TTH	9:30-10:45	Crowley, T.	RH 302
350	0K01	2308	Writing Across the Curriculum	MWF	11:00-11:50	Fitch	RH 202
350	0K02	2306	Writing Across the Curriculum	TTH	11:00-12:15	Lawson	DU 406
350	0K03	2307	Writing Across the Curriculum	TTH	12:30-1:45	Lawson	DU 406
350	0K04	6797	Writing Across the Curriculum	MWF	10:00-10:50	Fitch	RH 202
363	0001	3451	Literature & Film	TTH	3:30-5:50	Balcerzek	DU 270
374	0001	3975	The American Short Story	TTH	9:30-10:45	DeRosa	DU 270
377	0001	6798	American Poetry since 1900	MW	3:30-4:45	Gomez-Vega	RH 305
381	0001	6799	American Ethnic Literature – Special Topics	TTH	11:00-12:15	Adams-Campbell	RH 201
381	00H1	7134	American Ethnic Literature – Special Topics	TTH	11:00-12:15	Adams-Campbell	RH 201
401	0001	4594	Writing Poetry II	TTH	3:30-4:45	Newman	RH 202
402	0001	4595	Writing Fiction II	T	6:00-8:40	McNett	RH 301
403	0001	3976	Technical Editing	TTH	3:30-4:45	Kyburz	CO 106
404A/647	00P1	perm	Theory & Res in Written Comp (ELA)	T	6:00-8:40	McCann	RH 202
404A	00P2	perm	Theory & Res in Written Comp (ELA)	TTH	3:30-4:45	McCann	RH 201
407	0001	2318	Shakespeare	TTH	9:30-10:45	Bennett	RH 301
407	0002	6800	Shakespeare	TTH	11:00-12:15	Bennett	RH 301
408	0001	6801	English Renaissance: 1500-1603	TTH	12:30-1:45	Crowley, T.	RH 302
414	0001	6802	The Victorian Age	MW	3:30-4:45	May	RH 202
420	0001	5056	Arthurian Literature	MWF	11:00-11:50	Clifton	RH 201
434X	0001	6803	Language and Gender	MW	2:00-3:15	Birner	RH 301
477	0001	6805	Postcolonial & New Literatures in English	TTH	9:30-10:45	Hibbett	RH 309
479	00P1	perm	Theory and Research in Literature for ELA	TTH	2:00-3:15	McFarland-Wilson	RH 201
480A/648	00P1	perm	Methods & Materials in ELA	TH	6:00-8:40	Kahn	RH 202
480A	00P2	perm	Methods & Materials in ELA	TTH	3:30-4:45	Kahn	RH 301
482/645	00P1	perm	Clinical Experience	T	5:00-5:50	Pokorny	RH 201
482	00P2	perm	Clinical Experience	TH	5:00-5:50	McFarland-Wilson	RH 201
485	00P1	perm	Student Teaching			Levin	
485	00P2	perm	Student Teaching			Levin	
491	0HP1	perm	Honors Directed Study			Staff	
493	0001	4596	Writing Creative Nonfiction II	TTH	2:00-3:15	Bonomo	RH 302
494	00P1	perm	Writing Center Practicum			Jacky	
495	00P1	perm	Practicum in English			Coffield	
496	00P1	perm	Internship in English			King	
497	00P1	perm	Directed Study			Staff	

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 2:00-3:15

RH 202

Stark

Description: In this course, we'll study interconnections between some enduring themes in fiction, poetry, drama, and the popular imagination. Underlying our discussions will be the central topic of *displacement*. As we examine literary and pop-cultural depictions of relationships, travel, migration, and expatriation, we'll focus on ways characters either lament or celebrate the experience of being or feeling out of place. We'll also note how the texts we study treat conventions of one or more of the following literary genres: domestic drama, castaway tale, sea adventure, migration story, Western, and transnational narrative. Our body of texts consists of short stories, a novella, three novels, poems, and a play script. We'll also read selected passages from a few works in NIU's amazing online collection of nineteenth-century dime novels, and during one week we'll view a feature film. The authors we'll read include Ernest Hemingway, Jhumpa Lahiri, Ann Petry, Edith Wharton, Johann Wyss, Jack London, Willa Cather, Emily Dickinson, Langston Hughes, Gloria Anzaldúa, Sam Shepard, and a few others. In addition to introducing terms and approaches for studying literature and popular culture, the course will also provide practice in using writing to cultivate creativity and critical thinking.

Requirements: TBA

Text(s): TBA

Section 0002

MWF 10:00-10:50

RH 301

Price

Description: This class will explore the relationship between literature and the ways in which popular entertainment, namely film and television, has "translated" those written experiences into visual ones. We will consider those two broad realms of adaptation, omission and augmentation (what is left out and what is added). We will also try to discern when these alterations are merely due to the changing of format and when there are "darker" motivations. This will necessitate evaluating films and television representation in light of their cultural era.

Requirements: Two research essays (5 pages/each), also several short in-class short analytical writing assignments and quizzes.

Texts: Examined authors will include Shakespeare, Hawthorne, Dickens, and Austen

115 – BRITISH IDENTITIES, BRITISH LITERATURE

Britain's literary traditions and cultures through novels, poetry, drama, non-fiction, and short stories that have captivated readers from early times to now. Historical survey with selected authors.

Section 0001

MWF 10:00-10:50

RH 201

Clifton

Description: We'll focus on the works of three famous and influential twentieth-century fantasy writers: J. R. R. Tolkien, Alan Garner, and Diana Wynne Jones. We'll also read essays and interviews with them, so we can consider how their lives influenced their writing. Tolkien's scholarship, Garner's stone-mason grandfather, and Jones's unhappy childhood all have visible effects on their fictional works.

Requirements: Active participation, regular attendance, a lot of reading; several in-class writing assignments; three short essays; one longer assignment (5–7 pages), which may have a creative component; final exam.

Text(s): Alan Garner, *The Stone Book*; Alan Garner, *The Weirdstone of Brisingamen*; Diana Wynne Jones, *The Time of the Ghost*; Diana Wynne Jones, *Unexpected Magic*; J. R. R. Tolkien, *The Tolkien Reader*; J. R. R. Tolkien, *The Hobbit*.

Other texts TBA; shorter texts will be available online or posted to Blackboard.

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

TTH 9:30-10:45

RH 202

Van Wienen

Description: English 200 tackles fundamental questions and answers about literary studies. As a student in this course, you will be introduced to some of the customary ways of reading the literary genres of drama, poetry, and fiction. You will practice techniques of literary research and conventions of documentation. You can also expect to begin exploring the

relationship between words on the page and the meanings that writers, readers, and cultures bring to them.

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

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

Section 0002

TTH 2:00-3:15

RH 202

Newman

Description: In this class we come to terms with terms, learning to think and write about literature. Becoming an astute reader and thinker-about-lit requires the understanding of the techniques and approaches to literature, both intrinsic and extrinsic, as well as 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.

Sect. 0001 & 0002

MW 2:00-3:15

DU 204

Aygen

Sect. 0003 & 0004

TTH 9:30-10:45

DU 340

Macdonald

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

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

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 207

Gorman

Description: Being able to write well and effectively is one of the strongest skills a student can acquire in college. It is not acquired easily however. By writing and rewriting, reviewing mechanics, and reading to acquire ideas and techniques for better expression, students in this course will work to bring up the level of their writing. Lecture/discussion format.

Requirements: Four essays (in two drafts each); midterm, final

Texts: *The Broadview Pocket Guide to Writing*, 6th ed. *40 Model Essays: A Portable Anthology*, 2nd ed. (Bedford/St Martin's)

Section 0002

TTH 11:00-12:15

RH 309

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 309

Bird

Description: An advanced writing course designed to meet the special writing needs of students seeking admission into the English Language Arts Teaching Licensure program.

Requirements: Three short papers, one medium-length MLA-style research paper on an aspect of education, a short poetry PowerPoint presentation, and an electronic portfolio required by the program.

Texts: Ben Yagoda, *How to Not Write Bad*. Diane Ravitch. *The Death and Life of the Great American School System* (rev. ed). Sam Insrator and Megan Scribner, eds. *Teaching with Fire: Poetry that Sustains the Courage to Teach*.

302 – WRITING FICTION I

Beginning course in writing fiction.

Section OOP1

M 6:00-8:40

RH 301

Libman

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

308 – TECHNICAL WRITING

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

Section 0001

MWF 12:00-12:50

RH 201

Bock-Eastley

Section 0002

MWF 1:00-1:50

RH 201

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.

Texts: Markel, Mike. *Technical Communication*. 10th Edition. Bedford/St. Martin's: Boston, 2012.

Section 0003

Online

Online

Knudsen

Description: Students in this online section of English 308 (Technical Writing) will study and practice writing documents commonly used in the professional workplace. These documents include correspondence, memos, proposals, and instructions. Students will also create video instructions using the free screencasting software program Jing (or a similar program chosen by the student).

Text: *Practical Strategies for Technical Communication, second edition, by Mike Markel with access to LaunchPad*, an interactive course site. (If you buy a used book, you will need to purchase access to Launchpad separately.) (The Launchpad site includes an e-version of the book, for those who prefer online reading.

320 - HISTORY OF THE ENGLISH LANGUAGE

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

Section 0001**TTH 11:00-12:15****RH 202****Deskis**

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

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

Text: Baugh, Albert, and Cable, Thomas. *A History of the English Language*. 6th edn (Routledge, 2013).

322 - LANGUAGE IN AMERICAN SOCIETY

Introduction to the study of language in its social context. Focus on varieties of American English with attention to the status of minority languages. Sociolinguistic approach to language variation by region, social class, ethnicity, gender, and social context. Standardization and attitudes toward dialects and minority languages. Relationship between language and power and social control. Aligned with the Common Core Standards, the Illinois Professional Teaching Standards, and the National Council of Teachers of English standards for teaching English Language Arts.

Section OOP1**TTH 12:30-1:45****RH 201****Macdonald**

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

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

Text: TBA. You will also be assigned readings that are publicly available (online and through the library) or are on reserve. Some readings will be posted to Blackboard. Please plan to incur some printing costs for assignments and occasional readings. You will also be tasked with searching for language-related articles in popular publications (print or online) to be shared with the class.

331 - AMERICAN LITERATURE: 1830-1860

Literature of the American Romantic period, including such writers as Emerson, Hawthorne, Poe, Fuller, Stowe, Thoreau, and Melville.

Section 0001**MW 2:00-3:15****RH 302****Einboden**

Description: A survey of American Romanticism, ENGL 331 opens with the idealist philosophy of Ralph Waldo Emerson, which leads to the prose and poetry of his successors, Henry David Thoreau and Walt Whitman. The second half of the course grapples with Romanticism's more ominous shades, from the poetry of Emily Dickinson to the short fiction of Edgar Allan Poe. Culminating ENGL 331 is an extended treatment of Herman Melville's American epic, *Moby-Dick*.

Requirements: Midterm Exam: 15%; Term Paper: 35%; Final Exam: 30%; Class Participation & Response Writing: 20%

Texts: Ralph Waldo Emerson, "The American Scholar"; Henry David Thoreau, *Walden*; Walt Whitman, *Leaves of Grass*; Emily Dickinson, *Poems*; Nathaniel Hawthorne, "The Minister's Black Veil"; Edgar Allan Poe, "The Fall of the House of Usher"; Herman Melville, *Moby-Dick*

334 - AMERICAN LITERATURE: 1960-PRESENT

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

Section 0001**TTH 2:00-3:15****DU 270****Van Wienen**

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

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

Texts: Paul Lauter, ed., *The Heath Anthology of American Literature*, vol. E, 7th ed.; several novels such as Thomas Pynchon's *The Crying of Lot 49*, Toni Morrison's *Song of Solomon*, and Jonathon Safran Foer's *Extremely Loud and Incredibly Close*; at least one play, for instance Tony Kushner's *Angels in America*.

337 - WESTERN LITERATURE: CLASSICAL & MEDIEVAL

Intensive study of representative selections translated from the works of Greek, Roman, and other European writers, such as Homer, Sappho, Aeschylus, Sophocles, Plato, Virgil, Ovid, Dante, Tasso, Rabelais, and Cervantes.

Section 0001&00H1 **TTH 9:30-10:45** **RH 302** **Crowley, T.**

Description: Explore the provocative worlds of European fiction in various forms: from love, sex, politics, and revenge in epic poetry and drama—to the anxieties of erotic desire in lyric poetry—to the first science-fiction/fantasy narrative in prose. 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.

Required Text: *The Norton Anthology of Western Literature*, 8th Edition, general editor Sarah Lawall, *Volume 1: The Ancient World through the Renaissance*, eds. William G. Thalmann, Lee Patterson, and Heather James (New York: W. W. Norton, 2006). [ISBN: 0393925722]

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 OK01 **MWF 11:00-11:50** **RH 202** **Fitch**

Section OK04 **MWF 10:00-10:50** **RH 202** **Fitch**

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

Section OK02 **TTH 11:00-12:15** **DU 406** **Lawson**

Section OK03 **TTH 12:30-1:45** **DU 406** **Lawson**

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

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

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

Texts: 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 3:30-5:50

DU 270

Balcerzak

Description: This class addresses the study of film and literature. For the first part of the term, we will examine two "auteur" directors in relation to literary adaptation – Alfred Hitchcock and Akira Kurosawa, with special attention paid to their adaptations of fiction by Patricia Highsmith and Ryūnosuke Akutagawa. The second half of the term examines topics of cultural significance through corresponding studies of literature and film. We will consider North American Indigenous identity through Thomas King's fiction and Georgina Lightning's cinema, queer masculinity through the work of writer James Baldwin and director Barry Jenkins, and family conflict in the Southern Gothic works of Tennessee Williams and Kasi Lemmons.

Requirements: Short weekly reading/viewing response assignments and quizzes; two 5-7 page papers; final exam.

Texts (I will allow other editions): James Baldwin. *Giovanni's Room*. (Vintage, 2013); Patricia Highsmith. *Strangers on a Train*. (W.W. Norton, 2001); Thomas King. *Green Grass, Running Water*. (Bantam, 1994); Tennessee Williams. *A Streetcar Named Desire*. (New Directions, 2004); E-reserve readings (including Ryūnosuke Akutagawa short stories).

374 - THE AMERICAN SHORT STORY

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

Section 0001

TTH 9:30-10:45

DU 270

DeRosa

Description: We will take on the role of literary detective as we trace the short story from its early nineteenth-century American creators to current masters. We will discuss traditional literary elements such as character development, point-of-view, tone, etc. We will spend most class time analyzing texts by looking for patterns and then considering possible themes and authorial designs. We will also situate texts in their historical context and ask questions regarding gender, race, class, religion, & psychology. Come to class with ideas, questions, and interpretations.

I will lecture briefly at times; however, I expect you to take an active role in making class a valuable learning experience for yourself, your peers, and me. This class consists of a realistic (and hopefully fun and interesting) schedule of reading and writing assignments. I expect you to work hard, share insights, and take responsibility for your learning. Please do not be shy!

Success comes with diligent, hard work.

Tentative Projects and Assignments: Blogs (8); excerpt annotation; mid-term (Romanticism through Realism); team presentation; full text annotation (as prepared for critical analysis paper); critical analysis paper; final exam (Early Modernism through Contemporary)

Text(s): TBA

377 – AMERICAN POETRY SINCE 1900

Selected works by representative poets since 1900.

Section 0001

MW 3:30-4:45

RH 305

Gomez-Vega

Description: Students in this class will study American poetry from 1900 to the present.

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

Text: David Lehman's *The Oxford Book of American Poetry*

381 – AMERICAN ETHNIC LITERATURE

D. Special Topics. Historical survey of the fiction, drama, poetry, and prose of Native American writers such as Zitkala, McNickel, Momaday, Welch, King, and Erdrich.

Section 0001&00H1

TTH 11:00-12:15

RH 201

Adams-Campbell

Description: This course proposes a serious study of the Black popular culture phenomenon *Black Panther* (2018) by considering 1) the film's roots in the Marvel comic universe, including a trip to NIU's Rare Books room to explore Black Panther comic books in the library's holdings and 2) its connections to other historical Black diasporic writing and 3) the rise of Afrofuturist literature, visual arts, and music. In addition to considering the film's themes of social responsibilities within

the Black diaspora, the colonization of Africa, and depictions of race in the super hero universe, we will also think about the film's relationship to: sci-fi storytelling, technology as a means of visualizing African futurities, and the legacies of slavery in the Black present. Depending on available funding this course may include a field trip.

Requirements: Attendance and participation; Oral presentation with partner on an Afrofuturist topic; Three short 2-3 pp. papers; One long final paper, 8-10 pp.

Text(s): Possible texts include: *Rise of the Black Panther* by Ta-Nehesi Coates (or another Black Panther comic book); *Binti* by Nnedi Okorafor (one of the speakers for the spring 2019 Sigma Tau Delta conference in St. Louis); *Kindred* by Octavia Butler; and a significant number of online readings accessible through Blackboard including writing by historic Black authors.

401 – WRITING POETRY II

Advanced course in writing poetry. **Prerequisites & Notes:** PRQ: ENGL 301

Section 0001

TTH 3:30-4:45

RH 202

Newman

Description: This advanced course is the second in the sequence of poetry workshops. The focus of the advanced workshop is towards a sequence of poems. You will write steadily throughout the semester, using assignments as loose guides and challenging inspirations, investigate the activity of publishing and journals, and read and respond to essays on poetics and books of poetry.

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

Text(s): TBA

402 – WRITING FICTION II

Advanced course in writing fiction. **Prerequisites & Notes:** PRQ: ENGL 302

Section 0001

T 6:00-8:40

RH 301

McNett

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

Requirements: TBD

Text(s): N/A

403 – TECHNICAL EDITING

Principles and strategies for preparing technical documents for publication, including editing for content, organization, style, and correctness. Topics include the editor's roles and responsibilities, the levels of editing, proofreading and copyediting, readability, format, production, and usability testing.

Section 0001

TTH 3:30-4:45

CO 106

Kyburz

Description: This course explores technical editing for publication and other forms of success. The class emphasizes capacious ideation, composition, design, layout, revision, collaboration, and the granular, audience-specific practices that promote success. We will use real-world texts. Open source resources will provide timely, relevant expertise. Our textbook will offer grounding in key concepts. The course includes many in-class exercises, discussion on rhetorical ethics and editorial choices, projects based upon real-world, text-based needs, and efforts to publish your work in appropriate undergraduate venues.

Requirements:

1. 1 -2 grammar, punctuation, and style exams
2. 2 -3 Individual and/or group projects & presentations
3. 7 – 10 T/F quizzes
4. A course portfolio
5. Active participation
6. Course-specific blog
7. Course-specific textbook
8. In-class editing exercises
9. Regular class attendance
10. Weekly blog posts

Text(s): A repository of pdf files & access to open source materials hosted at the course site.

The Chicago Manual of Style. Available as an e-Resource through the NIU Library.
<http://www.chicagomanualofstyle.org/16/contents.html>

Rude, Carolyn D., and Angela Eaton. *Technical Editing*, 5th Edition. Pearson, 2011.

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 * **T 6:00-8:40** **RH 202** **McCann**

Section OOP2 **TTH 3:30-4:45** **RH 201** **McCann**

* *This section will meet with ENGL 647*

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

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

Texts: Smagorinsky, P., et al. *The Dynamics of Writing Instruction*. Heinemann, 2010; Wilhelm, J. & Smith, M.W. *Getting It Right*. Scholastic, 2007; Johannessen, L.R., Kahn, E.A., & Walter, C.C. *Writing About Literature, Revised and Expanded Edition*. NCTE, 2009; additional materials contained in the course pack.

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 301** **Bennett**

Section 0002 **TTH 11:00-12:15** **RH 301** **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.

Text: G. Blakemore Evans et al., eds. *The Wadsworth Shakespeare*, 2nd edition

408 – THE ENGLISH RENAISSANCE: 1500-1603

Literature during the early Tudor and Elizabethan periods, as reflected in the work of such writers as More, Spenser, Sidney, Marlowe, and Shakespeare.

Section 0001 **Tth 12:30-1:45** **RH 302** **Crowley, T.**

Description: **Title:** Renaissance English Poetry and Prose. **Introduction:** Enjoy works from the "Renaissance" or "early modern" era of English literary history. This is an era of important changes in intellectual culture, global exploration, religion, and political culture from the reign of Henry VIII through that of Elizabeth I. We will analyze literary texts of different forms

and genres—such as utopian prose fiction, lyric poetry on ideas and anxieties of love and sex, travel narratives, and allegorical chivalric epic with monsters and a dragon. Authors include More, Sidney, Elizabeth I, Spenser, Marlowe, and Shakespeare.

Requirements: Learning will be assessed by participation [including attendance and in-class discussion], a short critical essay, an exam, and a research essay.

Text(s): *The Norton Anthology of English Literature, Volume B: The Sixteenth Century / The Early Seventeenth Century*, ed. Stephen Greenblatt [et al], 8th Edition (New York: Norton, 2005). ISBN: 0393927180.

414 – THE VICTORIAN AGE

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

Section 0001

MW 3:30-4:45

RH 202

May

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

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

Texts: Charles Dickens, *Great Expectations* (New York: Penguin or Penguin Classic, any edition). M. H. Abrams, Steven Greenblatt, et al., eds., *The Norton Anthology of English Literature, Vol. E: The Victorian Age*, 9th Ed. [7th and 8th are OK, too] (New York: Norton, 2012). Richard Altick, *Victorian People and Ideas: A Companion for the Modern Reader of Victorian Literature* (New York: Norton, 1980).

420 – ARTHURIAN LITERATURE

Representative medieval works, in both Middle English and translation from European languages, with consideration of their influence on later Arthuriana.

Section 0001

MWF 11:00-11:50

RH 201

Clifton

Description: We will read a variety of medieval and early modern literature focusing on King Arthur and his court. Middle English texts will be read in the original language; we'll use translations for non-English texts. Classes will typically include some combination of lecture, discussion, and a participatory activity.

Requirements: There will likely be three short papers (2 pages each), one longer paper, two translation quizzes, and weekly homework or in-class writing exercises designed to help you understand the reading and prepare for the quizzes and papers. Regular attendance and participation are also required.

Text(s): Geoffrey of Monmouth. *The History of the Kings of Britain*. Ed. Faletra (Broadview edition); Malory, Sir Thomas. *Le Morte D'Arthur*. Ed. Janet Cowen (Penguin). 2 vols; Tolkien, J. R. R. *The Fall of Arthur*. Ed. Christopher Tolkien; Other texts TBA; shorter texts will be available online or posted to Blackboard.

434X – LANGUAGE AND GENDER

Crosslisted as WGST 434. Examination of empirical evidence pertaining to language variation by sex and gender identity within the framework of sociolinguistics. Focuses on characteristics of feminine and masculine speech and conversational styles, societal attitudes towards them, and their implications for men and women in society. Biological foundations and sociogenesis of sex differences in language; interaction effects on language variation of other social variables such as age, class, and ethnic identity; and cross-cultural differences.

Section 0001

MW 2:00-3:15

RH 301

Birner

Description: This class will examine empirical evidence pertaining to language variation by sex and gender identity within the framework of sociolinguistics. We'll discuss what gender is, characteristics of feminine and masculine language styles, linguistic gender norms and how they change over time, and societal attitudes towards gendered language. Discussion will include LGBTQ language and will emphasize linguistic methodologies for studying language variation.

Requirements: Quizzes on reading, 30%; Book report, 20%; Reaction papers, 20%; Project/presentation, 30%

Texts: TBA

477 – POSTCOLONIAL AND NEW LITERATURES IN ENGLISH

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

Section 0001

TTH 9:30-10:45

RH 309

Hibbett

Description: This course is an opportunity to step outside the Anglo-American mainstream, studying authors from places as far-ranging as South Africa, Ireland, the Caribbean Islands, and India. Using Conrad's *Heart of Darkness* as a point of departure and sweeping across various genres and authors (Jean Rhys, Nadine Gordimer, Grace Nichols, Nuala Ni Dhomhnaill, Salmon Rushdie, Derek Walcott), we will explore the relationship of (former) colony to "mother-country" and the spread of Englishness across the globe. In addition to a few short response papers, students will write a formal essay of 6-8 pages in length. Come enjoy some dazzling reads and fruitful conversation; I look forward to seeing you there!

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 00P1

TTH 2:00-3:15

RH 201

McFarland-Wilson

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. & Probst, R. *Note and Notice*. 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

Crucial to your success in the course is a commitment to thorough and reflective reading and active participation in a generous and serious workshop environment.

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

Text(s): *Cold Snap As Yearning*, Robert Vivian, *Truth in Nonfiction*, David Lazar, ed., essay handouts, student essay drafts

494 – WRITING CENTER PRACTICUM

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

Section 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

