Graduate Course Descriptions
Summer 2020

Department of English
Northern Illinois University
## Summer 2020 Course Schedule

<table>
<thead>
<tr>
<th>Course</th>
<th>Sect</th>
<th>Class #</th>
<th>TITLE</th>
<th>Day</th>
<th>TIME</th>
<th>FACULTY</th>
<th>Room #</th>
</tr>
</thead>
<tbody>
<tr>
<td>607/400</td>
<td>0001</td>
<td>1613</td>
<td>The Immigrant Experience in Twentieth-Century American Literature</td>
<td>MW</td>
<td>2:00-4:45</td>
<td>Gómez-Vega</td>
<td>RH 305</td>
</tr>
<tr>
<td>663/400</td>
<td>0001</td>
<td>2714</td>
<td>Victoria’s Dark Night of the Soul: The Literature of Horror, 1799-1899</td>
<td>TTh</td>
<td>2:00-4:45</td>
<td>May</td>
<td>RH 201</td>
</tr>
<tr>
<td>696</td>
<td>P001</td>
<td>1240</td>
<td>Practicum in the Teaching of College English</td>
<td>TBD</td>
<td>TBD</td>
<td>Balcerzak</td>
<td>TBD</td>
</tr>
<tr>
<td>697</td>
<td>P001</td>
<td>1658</td>
<td>English Institute</td>
<td>TBD</td>
<td>TBD</td>
<td>Balcerzak</td>
<td>TBD</td>
</tr>
<tr>
<td>698</td>
<td>P001</td>
<td>1786</td>
<td>Independent Reading</td>
<td>TBD</td>
<td>TBD</td>
<td>Staff</td>
<td>TBD</td>
</tr>
<tr>
<td>699</td>
<td>P001</td>
<td>1756</td>
<td>Master’s Thesis</td>
<td>TBD</td>
<td>TBD</td>
<td>Balcerzak</td>
<td>TBD</td>
</tr>
<tr>
<td>799</td>
<td>P001</td>
<td>1657</td>
<td>Doctoral Dissertation</td>
<td>TBD</td>
<td>TBD</td>
<td>Balcerzak</td>
<td>TBD</td>
</tr>
</tbody>
</table>

### ENGL 607 – The Immigrant Experience in Twentieth-Century American Literature
**Dr. Ibis Gómez-Vega**
**MW 2:00-4:45 pm**
**RH 305**

#### Course Description:
The Immigrant Experience in Twentieth-Century American Literature
Description: This class will examine the immigrant stories told by immigrants and the children of immigrants, although the focus will be on material published since 1945.

#### Texts:
- Diana Abu-Jaber’s Crescent (2004)
- Yelena Akhtiorskaya's Panic in a Suitcase (2014)
- Carlos Bulasan's America Is in the Heart (1943)
- Ana Castillo’s The Guardians (2008)
- Elaine Cstillo's America Is Not the Heart (2018)
- Pietro di Donato’s Christ in Concrete (1939)
- Cristina García’s Dreaming in Cuban (1991)
- Gish Jen’s Typical American (1999)
- Laila Lalami’s The Other Americans (2019)
- Dinaw Mengestu’s The Beautiful Things That Heaven Bears (2007)
- Jamake Mukherjee’s Jasmine (1989)
- Ole Edvart Rolvaag’s The Boat of Longing (1933)
- Le Thy Diem Thúy’s The Gangster We Are All Looking For (2003)

#### Graduate Requirements:
An analytical essay (15+ pages) typed using the MLA Style
or
A Research paper (15+ pages) typed using the MLA Style.

Suggested:
- David Cowart’s Trailing Clouds
- Warner Sollors Ethnic Modernism

[Combined with ENGL 400-0001]
ENGL 663 – Victoria’s Dark Night of the Soul: The Literature of Horror, 1799-1899
Dr. Brian May   TTh 2:00-4:45 pm  RH 201

Course Description: "The Literature of Horror" begins pre-Victorian with Ann Radcliffe’s The Italian and Mary Shelley's Frankenstein before turning to a few poems by Tennyson ("The Palace of Art," a few lyrics from In Memoriam, and portions of "Maud") and by R. Browning. Wilkie Collins's The Woman in White, Charles Dickens's The Mystery of Edwin Drood, George Eliot's The Lifted Veil, R. L. Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde, and Bram Stoker's Dracula (and its precursor, Joseph Sheridan Le Fanu's Carmilla) will follow (we may dip into Oscar Wilde's The Picture of Dorian Gray and George Du Maurier's Trilby --does the name "Svengali" ring a bell?). We will finish up with Conrad's Heart of Darkness.

Aside from becoming appropriately horrified (!), our ambition will be to address a list of questions which includes the following: how did the Victorians define "the horrible"? How does the Victorian conception of "horror" differ from its definition of "terror"? from its conception of the "grotesque"? from its notion of "the [negative] sublime"? Is there a specifically English idea of horror? How does it fit into the Gothic tradition? How do all these ideas change over the course of the century? And how are they related to such extra-literary events and enterprises as the French Revolution (itself terror-making), the Hungry Forties (a time of very-near-revolution in England), the 1857 Mutiny, the Second and Third Reform Bills, the "scramble for Africa," the emergence of Darwinian thought, and so forth?

Course Texts, Paperback, available in the bookstore (I believe):
1. Ann Radcliffe, The Italian (1797) 0 19 281572 5 (oxford world’s classics)
2. Mary Shelley, Frankenstein (1818) 0 451 52336 9 (signet)
3. Wilkie Collins, The Woman in White (1859) 978-0141439617 (penguin classics)
5. Charles Dickens, The Mystery of Edwin Drood (1870) 0 14 043092 x (Penguin classics)
6. R. L. Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde (1886) 978-1583900109 (Copeley ed)

Course Texts that are available on-line or elsewhere:
1. Victorian poetry (the websites for these texts will be announced).

Course goals and intended “learning outcomes”: We will read, discuss, and write about a number of 19th-century English novels—novels written in English, in any event. Students should expect to broaden and deepen their raw knowledge of an important period of our cultural heritage. To that end, our aim will be to distinguish the important themes and techniques on display in these often complex and lengthy novels and try to understand how and why this horror sub-genre of
“the novel” (to the extent that these fictions fit into a single category) developed as it did. Students should expect to finish the course with a good sense of the Victorian tradition in fiction—its Realist center-line, which I’ll be talking about, as well as the arcs and tangents, both thematic and formal, proper to Victorian horror. The format will be class discussion initiated and punctuated by brief monologues (some of which will be offered by students).

**Undergraduate students** should leave the course with enhanced analytical and rhetorical skills; the most specific intention of the course with respect to writing and speaking (in class discussions but also in “SAoCP”’s, brief oral reports on crucial passages in the reading) is that of developing undergraduate students' own individual critical voices. To that end, undergraduates will be asked to write several essay-exams as well as one five- to seven-page paper.

**Students taking the course for graduate-level credit**, on the other hand, should leave the course with all of the above as well as with a sharper sense of what makes for writing of professional quality. They will give two ten-minute oral reports and write several essay-exams as well as a substantial (ten- to fifteen-page) paper.

**Course requirements, Undergraduate credit.**
1. 20%—two “SAoCP”’s (one- to two-page analyses of knotty passages): I’ll explain;
2. 25%—formal paper (5-7 pages); a style sheet will be provided;
3. 20%—two take-home essay-exams (see the schedule);
4. 20%—final exam (e-mailed--tb0btm1@mail.niu.edu);
5. 15%—class participation;
6. 3%—optional, extra-credit film commentary; more later.

**Course requirements, Graduate credit.**
1. 40%-- a final paper (ten- to fifteen-pages); a substantial literary-critical analysis; a style-sheet will be provided;
2. 30%--three take-home essay-exams, the third of which—the “final exam”-- will be due noon on 8/5; the two other portions will be due earlier (see schedule);
3. 20%--two ten-minute reports (we’ll discuss them);
4. 10%--class participation.

**[Combined with ENGL 400-0002]**

**ENGL 696 – Practicum in the Teaching of College English**  
**Dr. Scott Balcerzak**  
**[Permission Number Required]**  
Contact Dawn Sibley at dsibley@niu.edu

3 hours. May be repeated to a maximum of 15 semester hours; however, only 3 hours may be applied toward a graduate degree in English. S/U grading.

**ENGL 697 – English Institute**  
**Dr. Scott Balcerzak**  
**[Permission Number Required]**  
Contact Dawn Sibley at dsibley@niu.edu

1-6 hours. May be repeated to a maximum of 12 semester hours as the topic changes. S/U grading.
ENGL 698 – Independent Reading  Staff
[Permission Number Required]  Contact Dawn Sibley at dsibley@niu.edu

Normally open only to students who have completed 30 semester hours in an M.A. program. May be repeated to a maximum of 6 semester hours when topic varies.

ENGL 699 – Master’s Thesis  Dr. Scott Balcerzak
[Permission Number Required]  Contact Dawn Sibley at dsibley@niu.edu

This course may be taken upon selection of a thesis director, appointment of a committee of two additional readers, and approval of a prospectus. Selection of a thesis director is made by the thesis writer, based upon the faculty member’s expert knowledge in the thesis field. The other two readers, typically a subject specialist and a general reader, are selected by the Director of Graduate Studies in consultation with the thesis writer and thesis director.

Approval of the thesis prospectus by all committee members should be obtained at least one semester in advance of enrollment in 699. A student writing a thesis must register in 699 in the semester in which he or she plans to defend the thesis, and must register in any subsequent term until the thesis is submitted to and formally approved by the Graduate School. A permit for registration will be given to the approved students by the Director of Graduate Studies.

ENGL 799 – Doctoral Dissertation  Dr. Scott Balcerzak
[Permission Number Required]  Contact Dawn Sibley at dsibley@niu.edu

Dissertators will be enrolled in ENGL 799 when they have entered into candidacy: after their director has been selected, their committee approved, and dissertation proposal defended. Once enrolled in 799, continuous enrollment is required, including summers, until the dissertation is submitted to and formally approved by the Graduate School.