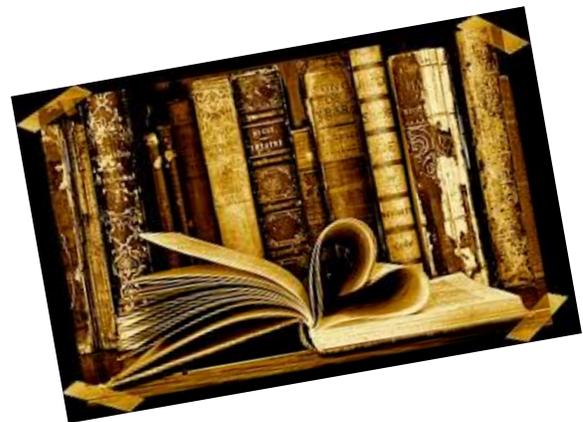


Graduate Course Descriptions

Summer 2020



Department of English
Northern Illinois University



Summer 2020 Course Schedule

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

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 Bulosan's *America Is in the Heart* (1943)

Ana Castillo's *The Guardians* (2008)

Elaine Castillo'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)
4. George Eliot, The Lifted Veil (1859) 978-0199555055 (oxford world’s 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)
7. Bram Stoker, Dracula (1897) ISBN 9780141325668 (Penguin classics)
8. Joseph Conrad, Heart of Darkness (1899) 978-0393926361 (Norton critical edition)

Course Texts that are available on-line or elsewhere:

1. Victorian poetry (the websites for these texts will be announced).
2. Joseph Sheridan Le Fanu, "Carmilla" (1872) (<http://www.english.upenn.edu/~nauerbac/crml.html>).
3. a. "Carmilla" (1989 film; Furst and Beaumont) (<https://www.youtube.com/watch?v=2xcHhpf4oNk>).
b. "Styria" (2014 film; the American version is "Angels of Darkness"; Chernovetzky) (<http://www.sho.com/titles/3417142/angels-of-darkness#/closed>).
c. "The Vampire Lovers" (1970 film; Fine) (<https://www.youtube.com/watch?v=FrlJ9Ejeulk>).

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.**