

Graduate Course Description Booklet Summer 2020



Northern Illinois
University

Department of English
Northern Illinois University

Northern Illinois University Department of English

Graduate Schedule

Summer 2020

Course	Sect	Class #	Title	Faculty	Room
607/400	0001	1613	The Immigrant Experience in Twentieth-Century American Literature	Gómez-Vega	Online
663/400	0001	2714	Victoria's Dark Night of the Soul: The Literature of Horror, 1799-1899	May	Online
696	P001	1240	Practicum in the Teaching of College English	Balcerzak	TBA
697	P001	1658	English Institute	Balcerzak	TBA
698	P001	1786	Independent Reading	Staff	TBA
699	P001	1756	Master's Thesis	Balcerzak	TBA
799	P001	1657	Doctoral Dissertation	Balcerzak	TBA

607 – The Immigrant Experience in Twentieth-Century American Literature

Section	Faculty	Room
Section 0001	Gómez-Vega	Online

[Combined with ENGL 400-0001]

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.

Tentative 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*

Tentative Required 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 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)

663 – Victoria's Dark Night of the Soul: The Literature of Horror, 1799-1899

Section	Faculty	Room
Section 0001	May	Online

[Combined with ENGL 400-0002]

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?

Tentative Requirements

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.

Tentative Required Texts

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.

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.

696 – Practicum in the Teaching of College English

Section	Faculty
Section P001	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.

697 – English Institute

Section	Faculty
Section P001	Balcerzak

[Permission Number Required] Please 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.

698– Independent Readings

Section	Faculty
Section P001	Staff

[Permission Number Required] Please 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.

699 – Master’s Thesis

Section	Faculty
Section P001	Balcerzak

[Permission Number Required] Please contact Dawn Sibley at dsibley@niu.edu

Description

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. Once enrolled in 699, continuous enrollment is required, including summers, until the thesis is submitted to and formally approved by the Graduate School.

799 – Doctoral Dissertation

Section	Faculty
Section P001	Balcerzak

[Permission Number Required] Please contact Dawn Sibley at dsibley@niu.edu

Description

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.**