

Graduate Course Descriptions

Summer 2018

NIU Department of English



Illinois wildflowers image courtesy of Lake County Forest Preserves

Course	Section	Class #	Title	Day	Time	Faculty	Room
607	0001	1770	Topics in Literature: Post-World War II American Literature and Film	TU/TH	2:00-4:45	Balcerzak	DU 474
607	DE1	2800	Topics in Literature: Victoria's Dark Night of the Soul – The Literature of Horror, 1832-1899	M/W	2:00-4:45	May	NIU Naperville
628	P001	2894	Internship: Technical Writing or Editing	TBD	TBD	Reyman	TBD
696	P001	1312	Practicum in the Teaching of College English	TBD	TBD	Reyman	TBD
697	P001	1832	English Institute	TBD	TBD	Reyman	TBD
698	P001	2007	Independent Reading	TBD	TBD	Reyman	TBD
699	P001	1962	Master's Thesis	TBD	TBD	Reyman	TBD
799	P001	1831	Doctoral Dissertation	TBD	TBD	Reyman	TBD

607	0001	1770	Topics in Literature: Post-World War II American Literature and Film	TU/ TH	2:00-4:45	Balcerzak	DU 474
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Description: This class examines American literature and film from 1945-1965, considering issues of nationalism, class, race, gender, and sexuality. Screenings will consist of major Hollywood films while readings will cover the works of significant literary figures as well as secondary historical documents. Throughout the term, students will engage the literature and cinema of the era as cultural artifacts vital to understanding, not only midcentury America, but our current national landscape.

Requirements: [This course is open to graduate and undergraduate students.] Short weekly reading and viewing response assignments; midterm and final papers; open text final exam. Graduate students will be required to write a longer, research-based final paper.

Tentative List of Required Texts:

- Baldwin, James. *Notes of a Native Son*. (Beacon Press)
- Capote, Truman. *Breakfast at Tiffany's*. (Penguin)
- Chafe, William Henry, Harvard Sitkoff, Beth Bailey, eds. *A History of Our Time: Readings On Postwar America*. 8th Edition. (Oxford University Press, 2011)
- Hansberry, Lorraine. *A Raisin in the Sun* (Any Edition)
- Highsmith, Patricia. *Strangers on a Train*. (W.W. Norton)
- Williams, Tennessee. *Streetcar Named Desire*. (Any Edition)

607	DE1	2800	Topics in Literature: Victoria's Dark Night of the Soul – The Literature of Horror, 1832-1899	M/ W	2:00-4:45	May	NIU Naperville
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Description and Texts: "The Literature of Horror" will begin a bit pre-Victorian with Ann Radcliffe's *The Italian* and Mary Shelley's *Frankenstein* before turning to Tennyson's poetry (such poems as "The Palace of Art," "In Memoriam," and "Maud") and a few poems 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*; Bram Stoker's *Dracula* (as well as its precursor, Joseph Sheridan Le Fanu's *Carmilla*); and Oscar Wilde's *The Picture of Dorian Gray* will follow; (and we will dip into George Du Maurier's *Trilby* -- does the name "Svengali" ring a bell?), and 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 tradition of the Gothic? 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 goals and intended "learning outcomes": [This course is open to graduate and undergraduate students.] 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 novels 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).

The "writing-infused" course will also require a reasonable amount of argumentative writing. Undergraduate students in particular 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 some cases, in 10-minute oral reports, which will be optional for undergraduates) is that of developing undergraduate students' own individual critical voices. To that end, undergraduates will be asked to write one three-page and one five-to-seven-page paper.

Students taking the course for graduate-level credit 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 two papers, one of five-pages, the other of ten- to fifteen-pages.

628	P001	2894	Internship: Technical Writing or Editing	TBD	TBD	Reyman	TBD
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[Permission Number Required] Contact Shelly Hamlin-Rodrnick, shamlinrodrick@niu.edu

Description: Job-related experience involving primarily writing or editing and supervised cooperatively by the internship coordinator of the College of Liberal Arts and Sciences and by the sponsoring company or organization.

May be repeated to a maximum of 12 semester hours; however, only 3 semester hours of credit may be applied toward a graduate degree in English. Open only to graduate students in English. Graded satisfactory or unsatisfactory.

Requirements: While the nature of the internship and the amount of credit awarded will be negotiated by the student, internship coordinator, and sponsoring company, the following requirements apply to most internships: a bibliography of readings related to the internship; an internship journal; a progress report; a final report, with examples of work completed; periodic conferences among the student, internship coordinator, and company mentor.

696	P001	4772	Practicum in the Teaching of College English	TBD	TBD	Reyman	TBD
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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	P001	4773	English Institute	TBD	TBD	Reyman	TBD
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1-6 hours. May be repeated to a maximum of 12 semester hours as the topic changes. S/U grading.

698	P001	5139	Independent Reading	TBD	TBD	Reyman	TBD
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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	P001	4775	Master's Thesis	TBD	TBD	Reyman	TBD
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Description: This course may be taken upon selection of a thesis director and two additional readers and approval of a prospectus.

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	P001	4778	Doctoral Dissertation	TBD	TBD	Reyman	TBD
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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.