

# Graduate English Program

Graduate School- Rutgers, Newark

## **The following courses will be offered by the Graduate English Program in Fall 2009.**

### **Rhetoric and the Teaching of Writing**

**Professor Mal Kiniry**

**26:350:506 Monday 1:00-4:00**

This course is designed to directly benefit graduate students early in their teaching careers. It broadly examines the field of composition pedagogy in both theoretical and practical terms.

**Open to MFA and English students.**

### **Studies in Film: Antonioni in Context**

**Professor Benjamin Gray**

**26:350:555 Monday 5:30-8:10**

An introduction to the work of Italian filmmaker Michelangelo Antonioni, presented within the context of the explosive innovations in film language and narrative that swept across Europe in the 1960s. In addition to a selection of films by Antonioni himself, we will also examine the work of his contemporaries (Bergman, Bresson, Bunuel, Resnais), as well as the work of filmmakers whom he influenced (Tarkovsky, Scorsese).

The course also deals with film language and narrative. Creative writing students are welcome.

*Benjamin Gray was educated at Yale College and the Columbia University School of the Arts, where his thesis film was one of a handful of films worldwide to qualify for Academy Award consideration in the Live Action Short category. In addition to teaching film history at Columbia and Rutgers-Newark, he is the editor of the HBO documentary series, "The Black List".*

### **Studies in American Lit: Literature of the (Last) Great Depression**

**Professor Barbara Foley**

**26:352:509:01 Monday 5:30-8:10**

We shall examine literary works and debates over literary production that emerged from the Great Depression of the 1930s in the United States. The proletarian literary movement will be

emphasized: we shall read novels, poems, and plays that display the wide range of formal options explored by writers committed to bringing literature into alignment with anti-capitalist critique (and, in some cases, in using literature as a “weapon” in the class war and the revolutionary transformation of society). We shall treat 1930s literary radicalism as a self-conscious movement and study its internal debates, as articulated in the New Masses and other organs of the cultural left. We shall not confine ourselves to leftist literature and criticism, however: writers who remained unidentified with (and in some cases hostile to) contemporaneous radical movements, but who nonetheless responded to the pressures of the Great Depression, will also be examined. Spending the final section of the course examining parallels between the Great Depression of the 1930s and the current economic meltdown, we shall glance at literary developments that constitute what may become a new wave of literary radicalism reflecting and articulating both the constraints and the opportunities accompanying the political and economic challenges of our time.

In terms of literary theory, the course will emphasize the ways in which the class-conscious (and often Marxist-inflected) literary production of the 1930s—which frequently focused on ‘race’ and gender issues as well as the class struggle—calls into question the model of “intersectionality” currently influential in literary and cultural study.

Writers to be studied include: John Dos Passos, Richard Wright, Tillie Olsen, Meridel Le Sueur, Clifford Odets, Lillian Hellman, Langston Hughes, William Attaway, Muriel Rukeyser, William Faulkner, Ernest Hemingway, Zora Neale Hurston, and Katherine Anne Porter.

**Open to non-matriculated students.**

### **Introduction to Graduate Literary Study**

Professor Janet Larson

26:350:503 **Tuesday 5:30-8:10**

Introduces students through reading, discussion, research and writing practice—to the art and *techné* of literary scholarship and critical writing at the graduate level; to the history of the discipline of “English” and some of its current issues; to many major thinkers, ideas, and movements (in their contexts) that have helped shape what literary interpretation has been and become. The Graduate Program’s specialized theory courses supplement this required introductory course. **Closed to non-matriculated students.**

### **Elizabethan Drama**

Professor Ameer Sohrawardy

26:350:543 **Tuesday 5:30-8:10**

This course will examine England’s late Tudor identities through its dramatic engagements with the Mediterranean world. During the reign of Queen Elizabeth (1558-1603), the English began to imagine themselves as a proto-imperial nation with a developing, yet unique, place on the world stage. Prior to the establishment of the New World colonies, this stage had its loci along several important Mediterranean entrepôts. We will read a number of Elizabethan plays set in these entrepôts: Malta (Christopher Marlowe’s *The Jew of Malta*), Venice (William Shakespeare’s *The Merchant of Venice*), Fez/Morocco (George Peele’s *The Battle of Alcazar*), and Rhodes (Thomas Kyd’s *Soliman and Perseda*), to name a few. These plays were composed at a fascinating juncture in English history – in the domestic recovery phase after the War of the Roses and before the realization of a ‘Great Britain.’ As such, one of our main concerns will be

asking what role these ‘foreign’ settings played in constructing ‘English’ ideas of itinerancy, nationhood, sexuality, and religion. And, of course, to what extent were ideas . . . . from one another?" Students who wish to discuss their own interests may e-mail me [[ameersoh@rci.rutgers.edu](mailto:ameersoh@rci.rutgers.edu)] **Open to non-matriculated students.**

### **American Literature Since 1900: American Values and Social Challenge**

Professor Sterling Bland

26:352:523 **Tuesday 5:30-8:10**

This course will examine representative works over the past century that addresses issues of importance in the contemporary American literary and social landscape. We will pay particular attention to a number of essential questions: How is alienation depicted and what are its effects? What are the ways in which historical consciousness is defined and redefined? How does the literature engage (or fail to engage) the realities of a multiracial, multicultural society? In what ways have race, class, and gender functioned as explanatory (and complicating) discourses for American culture? What are the pressures involved in self-definition and what is the relationship between the individual and the collective? The questions we pose are intended to provide the basis for examining American social values and how those principles contribute to creating and critiquing what it means to be American. **Open to non-matriculated students.**

### **Studies in American Literature: The Vietnam War and American Culture: 1945-2009**

Professor H. Bruce Franklin

26:352:509:02 **Wednesday 5:30-8:10**

This interdisciplinary seminar explores the complex interrelations between the U.S. war in Vietnam and American culture. American culture, which was an essential part of the matrix that generated the decades-long war, was then profoundly transformed by the war. And then the culture transformed the war into “Vietnam,” not a nation or a people but a constellation of powerful myths operative today as forces manifest in politics, cultural commodities, and today’s wars in Iraq and Afghanistan. Members of the seminar will be expected to become familiar with the basic history of the war, while engaging with the “culture wars” it engendered. We will explore a range of materials including primary documents, literature, music, and film.

**[Not open to non-matriculated students] By Permission-Instructor.**

Cross-listed with 26:050:521.

### **Critical Theories: Religion, Theory & Literature**

Professor Sadia Abbas

26:350:508 **Thursday 5:30-8:10**

There has been a turn to religion in literary and critical theory and in literary criticism. An astonishing number of scholars and theorists have declared secularism defunct, or suspect, in what has come to be known as the “post-secular” debate. Literature is often taken as a challenge to religion in the current argument. In this course we will try to figure out why this is the case. We will ask, among other questions: is literature really a challenge to religion? What is the role of 9/11 in the recent debates? Readings from theorists and cultural critics such as Adorno, Edward Said, Judith Butler, Susan Buck-Morss, Zizek, Talal Asad, Dipesh Chakrabarty, Saba Mahmood, Matthew Arnold, and Raymond Williams. Fiction and poetry by authors such as Milton, Herbert, Iqbal, Nadeem Aslam, George Eliot and others. Also parts of the Old Testament, the New Testament and the Qur’an. **Non-matriculated students need instructor's permission.**

## **Chaucer**

Professor Carol Heffernan

26:350:533 **Thursday 5:30-8:10**

The course will focus on Chaucer's CANTERBURY TALES. Some attention will be given to the poet's work outside of the tale collection. Major Chaucer scholarship as well as the current scene in Chaucer studies will be integrated into the term's work. **Open to non-matriculated students.**

## **Independent Study**

By arrangement with Professor

26:350:522

**For matriculated students.**

## **Master's Thesis**

By arrangement with Professor

26:350:696

## **Feminist Theory**

Professor Fran Bartkowski

26:988:532 **W 5:30-8:10 PM**

**Open to non-matriculated students.**

**The Rutgers New Brunswick English Doctoral Program** offers seminars that are open to English R-N Master's degree students if the professor agrees to a request. The inquirer should explain his/her background for the course and status in our Program. Forward the positive response and request for a Special Permission number to Cheryl Robinson in the doctoral program office [<carobin@rci.rutgers.edu>](mailto:carobin@rci.rutgers.edu). (Although Dr. Larson's permission is not required, it's best to inform her of your intentions.) Check their schedule online (School 16).