

Graduate English Program

Graduate School- Newark

The following courses will be offered by the Graduate English Program in Spring 2010.

Poets and Poetry

Professor Rachel Hadas

26:350:511 Monday 5:30-8:10

In this course, we take a close look at ten American poets (possibly one or two may be British) working from the end of the nineteenth century to later in the twentieth century, paying special attention both to prosody and other formal issues and also to context and critical reception. Students will also write more conventional papers on poems of their choice - several brief papers rather than one long one.

Not open to non-matriculated students.

Introduction to Renaissance Studies

Professor Ameer Sohrawardy

26:350:539 Monday 5:30-8:10

Early modern writers would often reference each other (and each other's works) in their dedications, their literary allusions, and their stylistic appropriations. Some of the Tudor-Stuart period's most seminal poetry and prose were inspired through such collaborations. In this course, we shall develop an aptitude for interpreting these literary works singly and as rejoinders to one another. Students can expect to read representative works from the most popular genres of the period, including the pastoral, the epic, the sonnet sequence, and the revenge tragedy. Probable texts include: Sir Walter Raleigh's "The Passionate Shepherd to his Love," and Christopher Marlowe's reply, "The Nymph's Reply to the Shepherd," Marlowe's *The Jew of Malta* and Shakespeare's *The Merchant of Venice*, as well as works by Wyatt and Surrey, Sidney and Spenser, and Donne and Herbert. Throughout the course, we will ask ourselves why this body of coterie literature is still timely today, at a time when the internet has compelled us to question what constitutes an author, a "shared" audience, and even an autonomous text. Course requirements will include a mid-term and a final, seminar-length paper. Further inquiries can be directed to ameersoh@rci.rutgers.edu.

Literature Topics in Women/Gender Studies: Doris Lessing

Professor Virginia Tiger

26:350:568 Monday 5:30-8:10

Sixty years of productivity with the publication of over fifty volumes, Doris Lessing resists easy categorization. She is, however, one of the twentieth and twentieth-first century's most significant and

accomplished writers, as the Nobel Prize Award in 2007 attested. Radically experimental with formal complexity often masquerading as naive realism, her work engages current debates on the ideology of fictive forms, the fabular, questions of authorship, autobiography, commercial literary culture, aging and gender. This course will examine the fiction in the context of persistent themes: family, gender and generation, mother-daughter bonds, race and class systems and the political implication of domestic and heterosexual dynamics. The following novels will be read: *A Proper Marriage*, *The Golden Notebook*, *The Memoirs of a Survivor*, *The Diaries of Jane Somers*, *The Memoirs of a Survivor*, *The Fifth Child* and *The Cleft*. In class reports will explore commonalities between that week's text and some of the other fictions. **Open to non-matriculated students.**

Victorian Literature

Professor Kristian Kahn

26:350:572 Tuesday 5:30-8:10

This course will expose students to important Victorian texts in order to fathom the period's complexities. Narrative prose will be the primary focus, but poetry, nonfiction, and visual art will also be crucial representational methods by which we will explore issues such as social class, the condition of England, gender and sexuality, the crisis of faith, aestheticism, and New Woman politics. Novels by canonical and noncanonical writers will also inform our consideration of the period's notions of popular, serialized fiction, celebrity, and genre. Authors may include: Anne and Charlotte Brontë, Charles Dickens, Christina Rossetti, Elizabeth Gaskell, Wilkie Collins, George Eliot, A. C. Swinburne, Oscar Wilde, Thomas Hardy, Olive Schreiner, and Amy Levy. **Open to non-matriculated students.**

The Literature of the American Revolution

Professor Mal Kiniry

26:352:527 Tuesday 5:30-8:10

Defining the term literature broadly, we examine the political arguments of the American Revolution and its aftermath in pamphlets, speeches, sermons, letters, journalism, and work of at least two contemporary historians, John Marshall and Mercy Otis Warren. Classic readings include COMMON SENSE, speeches by Edmund Burke, THE DECLARATION OF INDEPENDENCE, THE FEDERALIST PAPERS, and THE CONSTITUTION. We will be looking at the rhetoric of the founders and framers, including Franklin, Jefferson, Madison, Hamilton, Washington, and Adams. The course climaxes in a nonfiction novel AMERICAN AURORA set during the time of the Alien and Sedition Acts.

Studies in Narrative

Professor Janet Larson

26:350:507 Wednesday 5:30-8:10

This course explores three inter-related paths: (1) *history* of narrative, from influential oral, biblical, and classical forms, and traditional plots and character types, and to the evolution of narrative genres, especially the many forms of romance and the novel; (2) *theories* of narrative, narrative types, and the elements of fiction, along with other ways to theorize about narrative representation; (3) *larger questions* about storytelling: Why do we need stories? How do we become the stories we tell and are told? How is narrative "fiction" related to "truth" or "reality" (and *whose* "real")? What is the social impact of story? How do particular cultural formations, discourses, and political interests produce, and embed in, various story forms?

All semester we will read a spectrum of narrative literature. Major texts could include such works as Charlotte Brontë's *Villette*, *Narrative of the Life of Frederick Douglass, an American Slave*, Woolf's *Mrs. Dalloway*, Rushdie's *Haroun and the Sea of Stories*; and Nadeem Aslam's *The Wasted Vigil*. Shorter

readings: chapters from Dickens' *Oliver Twist* and George Eliot's *Adam Bede*; Flaubert's novella *A Simple Heart*; chapters from William Rice Burroughs' *Tarzan*; Tim O'Brien's "How to Tell a True War Story."

Besides writers on writing, our theorists will include Booth, Frye, Georg Lukács and other marxists on the novel, Bakhtin, Foucault, various narratologists, and African-American, feminist, and postcolonial thinkers.

This course is designed to serve both English MA and MFA students, especially those eager to discover previously unexplored paths in understanding about and writing fiction.

Studies in Satire

Professor Jack Lynch

26:350:556 Wednesday 5:30-8:10

An exploration of the theory and practice of literary satire from the Roman beginnings through the late twentieth century. The emphasis will be on England's golden age of satire, 1660 to 1750-- the course satisfies the pre-1800 requirement -- but we'll also look at works from Horace and Juvenal through Thomas Pynchon. Works will probably include selections from Langland's *Piers Plowman*, More's *Utopia*, Swift's *Gulliver*, Pope's *Rape of the Lock*, Voltaire's *Candide*, Austen's *Emma*, and Twain's *Connecticut Yankee*.

Open to non-matriculated students.

Studies in American Literature: African American Literature & Art

Professor Charles Russell

26:352:510 Wednesday 5:30-8:10

The course will concentrate on how writers and artists explored what African American literature and art was—and what it could be. How to define it; how to determine and articulate its nature and value—value to the creator, to the audience, both black and white, local, national, and international. What was to be distinctive about African American literature and art? What was, especially, its cultural and historical role and significance?

We'll focus in particular on three historical moments when these issues were especially important and generated a good deal of writing and art making, theorizing and creating:

1920-1940, with particular emphasis on the Harlem Renaissance;

1950-1970, the era of the civil rights movement, black power movement, and the Black Arts movement;

1980 to the present, the era of multi-culturalism cultural pluralism, and a global, transnational perspective.

We'll read theoretical, critical, and historical texts, as well as literary works (primarily poetry, short stories, and novels), and we'll view a good bit of art, mostly through reproduction. **Not open to non-matriculated students.**

Milton

Professor David Baker

26:350:554 Thursday 5:30-8:10

The course examines the writings of a figure much involved in the "public contests" of the seventeenth century. Known then for his revolutionary stances on divorce law and regicide, Milton is today studied primarily for his poetry, ranging from the lyric and the masque to biblical epic. In this course, we will be reading both the poetry and the prose in order to understand the importance of Milton in his own time and in our own. **Open to non-matriculated students.**

Studies in American Drama

Professor Gabriel Miller

26:352:514:01 Thursday 5:30-8:10

This course will explore the careers and work of 3 or 4 of America's seminal playwrights who brought a strong degree of moral seriousness and aesthetic sensitivity to the American theater and earned it an international reputation. The writers we will study will include: Eugene O'Neill, Arthur Miller, Clifford Odets, and Tennessee Williams. Their plays all explore moral and spiritual loss and the crushing of the individual by society.

Independent Study

By arrangement with Professor
26:350:522

Master's Thesis

By arrangement with Professor
26:350:697

Liberal Studies Program

26:606:511 Tpcs in Contemporary Culture: Travel, Tourism & Pilgrimage in Cultural Perspective
Professor Carol E. Henderson
Tuesdays, 6:00-9:00 PM

Travel is often conceived as a journey to other spaces and peoples. Sometimes the goal is the culmination of the journey—its end; sometimes the goal is the journey itself. This course traces the diverse understandings associated with the experience of travel, tourism, and pilgrimage across diverse cultures and time. We look at “travel” in premodern and modern settings, and with the rise of modern travel experiences through the Romantic Movement into the contemporary setting. Questions asked are, “what are the relationships between travel and the colonial experience?” “How does travel relate to the search for community, and for the search for difference, such as conceiving other groups as the Other?” We examine the proliferation of diverse genres of travel in the current setting, such as “heritage travel,” “ecotourism,” and “war memorialization,” and consider the relationship of current settings of travel to globalization.

History MA Program

26:510:506 POETICS OF HISTORY: Creative Writing/Non-Fiction Writing Workshop
Professor Jim Goodman
Wednesdays, 5:30-8:10 PM

Workshop in the art and craft of non-fiction writing. Students working in the widest variety of forms--essay and personal essay; creative non-fiction; narrative and other literary forms of academic history; popular history; literary journalism; biography; memoir; and more--will present work-in-progress for discussion and criticism. Every student will present work at least twice a term and shortly after each presentation meet independently with their instructor. Permission of the instructor is required for registration. *Note: Although this course is designed for MFA students, it is open to history and English Master's students by permission of the instructor and would count as an elective. Contact Prof. Goodman for permission and more details about the course at <goodmanj@andromeda.rutgers.edu>.*

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>. (Although Dr. Larson's permission is not required, it's best to inform her of your intentions.) Check their schedule online (School 16).