

English

Rutgers-Newark

Fall 2009

Fall 2009 Courses

Writers Readings Collq

Staff

21:350:204 By Arr.

Literary Masterpieces

Professor Larson

21:350:215 TF4

In this interdisciplinary course, we will study Greek drama, mythology (Greek, Babylonian, Egyptian), some of the oldest poetry ever written, and the classical origins of what we call "the novel" in biblical story-telling, Greek epic, and Greco-Roman romance tales. We will also bring ancient works into dialogue with our world by paying special attention to gender, race, and class politics in this literature, by including North Africa in the cultural matrix out of which the "Western" classics emerged, and by discovering what "the ancients" can teach us about war and peace. Throughout, we'll return to large questions of origins: where did "civilization," drama, sacred texts, the 'book,' dominant ideas about sex and gender, the idea of the "hero" and warrior codes come from? What are the "Eastern" cultural origins of the so-called "West"? Truly "great books" are great reading--they're fun, contain wisdom, provoke critical thinking, and reveal not only how it was 'back then' but who we are here and now. To develop our skills and imaginations, we will also practice writing and entertain each other with dramatic readings.

Survey of English Literature

Professor Heffernan

21:350:221 TTH3

An examination of major British prose and poetry from BEOWULF to Milton's PARADISE LOST.

Survey of English Literature

Professor Elias

21:350:221 TH 6:00-9:00

Serious interest in studying literary works in their historical settings, we will be engaging in an intense and academically demanding survey of English literature from the early Middle Ages into the Eighteenth Century. Because the scope of this course spans approximately a one thousand-year period and because, of necessity, we will be reading only a sampling of a vast body of literature; serious attention must be paid to class discussion which will include large amounts of 'connective' background information supplied by the instructor.

Foundation of Literary Studies

Writing Intensive

Professor Levy

21:350:308 TTH2

This required course for English majors provides a firm foundation in the terms, concepts, and practice of literary analysis. Reading includes representative texts from the major genres (poetry, fiction, drama, nonfiction prose) and introduces students to a range of critical approaches. Projects introduce students to the goals and methods of literary research, including the use of indexes and databases. This course introduces students to the art of reading and writing about literature.

Foundation of Lit. Study ** Writing Intensive **

Professor Baker

21:350:308 T 6:00-9:00

Foundations of Literary Study addresses the basics of interpreting texts: close reading, historical context, and some understanding of different theoretical approaches. We will read works in a selection of genres.

English Renaissn Lit.

Professor Baker

21:350:315 TTH 6

Beginning with More's Utopia, the course studies major poetry and prose of the period.

Shakespeare

Professor Sohrawardy

21:350:319 MW6

This course offers a detailed study of approximately ten plays by Shakespeare. These represent the span of Shakespeare's creative life and include comedies, history plays, tragedies, and "problem plays."

Shakespeare

Professor Elias

21:350:320 TTH5

This course offers a detailed study of approximately ten plays by Shakespeare. These represent the span of Shakespeare's creative life and include comedies, history plays, tragedies, and "problem plays."

Topics in Literature: Iranian Women Writers & Poetics **Writing Intensive**

Professor Varzegar

21:350:337 MTH 7:30-8:20 am

A study of the different periods of literature through the works of Iranian women poets and writers and their struggles for freedom and justice; watching and analyzing movies and videotapes on Iranian women's issues and relating them to those of women in the other parts of the world.

Topics in Literature: Transnational Muslim Fiction

Professor Abbas

21:350:337 TTH 3

We will look closely at a number of works by “Muslim” authors. We will ask many questions including: what makes someone an authentic Muslim writer? Who gets to decide? Can we think of Muslim as a social and cultural identity? What is the role of literary writers who write about the “Muslim world?” Given the tremendous diversity of cultures and nations that call themselves Muslim can we even say there is such a thing as the Muslim world? How have these writers responded to colonialism, imperialism, the encroachment of the West? Why is the “problem of the Muslim woman” so central to the idea of a clash between Islam and the “West”? How have these writers engaged the challenges and crises of tradition and its clash with the modern world? What kinds of feminist positions have they articulated? How, in other words, have they navigated their way around a series of political upheavals in an era of profound social change? Texts by Orhan Pamuk, Assia Djebar, Nuruddin Farah, Leila Lalami, Mariama Ba, Fehmida Riaz, Leila Aboulela, among others.

Topics in Literature: Literature & Medicine

Professor Hadas

21:350:337 M5W4

Literature inspired by, combined with, or applied to medicine is an important ongoing cultural surge we will both explore and participate in through readings of work in various genres (poetry, nonfiction; fiction) by and about doctors, nurses, patients, and caregivers. Writing will also be an important component of the course. Readings will include Thom Gunn, NIGHT SWEATS, and Frank Huyler, THE BLOOD OF STRANGERS.

Topics in Literature: Comparative Caribbean & African Fiction

Professor Edmondson

21:350:337 WF3

Major Writers of 20th Century

Professor Hirschberg

21:350:339 TF1

Novels, stories and plays, along with some poems and films, from England, the America and Europe.

Modern Drama

Professor Miller

21:350:345 TTH2

Dramatic literature beginning with the advent of realism in the 1860's European, English, Irish, and American plays studied, with attention to major movements and the philosophical and artistic forces, which produced them.

Women in Lit.

Professor Kahn

21:350:361 MW 5:30-6:50

This course will examine literature by women in different social and cultural contexts. In so doing, we will also be exploring the intersection between feminist theory and feminist literary criticism (as well as different kinds and schools of feminism) in order to use, question, and even challenge arguments in our discussions of the primary texts. Prose will be the main focus—including novels, short stories, and essays—and, during the course, we will consider how women writers wrote within and also challenged the norms of a genre

traditionally gendered as male. Concepts that will be encountered will include: feminisms and femininities; (self-) representation; gender and sexualities; autonomy; “identity”; class; race; sexual politics; madness; and the radical, transgressive role of the female artist in society and culture. Authors may include: Charlotte Brönte, Charlotte Perkins Gilman, Virginia Woolf, Doris Lessing, Toni Morrison, Margaret Atwood, Alice Walker, and Carole Maso.

Special Topics in Film

Professor Edmondson

21:350:363 F56

Special Topics in Film: Hitchcock

Professor Miller

21:350:363 TTH3

In a career than spanned six decades and more than fifty films, Alfred Hitchcock was the dominant figure in the first century of cinema. His films set new standards for cinematic invention and storytelling style. He was both a visionary artist and a consummate entertainer...and became the most widely recognized director who ever lived.

In this course, we will trace Hitchcock's career from his first silent films made in his native England through his first sound films, culminating in the great work of his Hollywood years. Some of the films we will study include: THE LODGER, THE 39 STEPS, NOTORIOUS, REAR WINDOW, VERTIGO, PSYCHO, and THE BIRDS.

Milton

Professor Baker

21:350:371 TTH5

The course examines a range of works to study Milton as poet, revolutionary pamphleteer, and self-proclaimed prophet. Some effort will be made to situate him in the context of his time.

The Short Story *Writing Intensive*

Professor Hirschberg

21:350:381 TTH2

Reading and critical study of classical, medieval, and modern short stories; discussion of predominant techniques and theories.

Literary Relations: African Am. Lit. & Art

Professor Russell

21:350:393 TTH2

This course will study the efforts of African American writers, artists, and theorists to identify the defining characteristics and cultural role of African American arts within American culture and in relation to European, African, and world culture. It will focus on three significant moments in this effort: the 1920s-1930s' concept of the New Negro and the Harlem Renaissance; the 1950s-1960s civil rights period and the development of the Black Arts movement; and the late 20th and early 21st centuries' perspective on American multi-culturalism and the Global Arts movement. Students will read representative novels, shorts stories, poems, and critical and theoretical texts and will view reproductions of paintings and sculpture by the significant artists of the period.

Major Authors

Professor Germek

21:350:419 T 6:00-9:00

In this course we will concentrate intensely on some of the most influential writers of the twentieth century, Joseph Conrad, Graham Greene, and George Orwell. Readings will also include selected biographies, letters, and essays of each author. We will also read significant accounts of the modernist and post-modernist novel from critics Terry Eagleton, Harold Bloom, and others.

Literary Genres: Memoir/Autobiography

Professor Bartkowski

21:350:469 TTH5

This is a course in what some have called “life writing.” The memoir is a form that has become particularly popular in recent decades. Readings will include coming-of-age stories as well as stories of trauma marked by time and place, race, ethnicity, gender, nationality, sexuality, and all the idiosyncracies that mark a life. What cultural factors impinge on the shaping of a life? How do families, neighborhoods, communities, friends, and bureaucracies of school, religion, state come to trace limits and boundaries to the potential for lives made by choice and circumstance? Students will also have ample opportunity for writing their own lives over the semester.

Possible authors include: Maxine Hong Kingston, Barack Obama, Sadiya Hartman, Jean-Dominique Bauby, Joan Didion, Charlotte Delbo, Frank McCourt

Major British Authors: Marlowe, Middleton, Jonson

Professor Kiniry

21:350:479 MW2

The course will examine multiple plays and some poetry of three major contemporaries of Shakespeare. For purposes of comparison, a Shakespeare course is recommended but not required as prerequisite.

Survey of American Literature

Professor Ehrlich

21:352:223 W1F2

In paying attention to both literary excellence and the social backgrounds of that literature, we will read several kinds of works. First, examples from standard author such as Mark Twain, Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, Robert Frost, and T.S. Eliot. Second, authors who have attracted recent attention for reasons of gender race and ethnicity such as Kate Chopin, Gilman, DuBois, Langston Hughes, Momaday, and Sylvia Plath. Third, authors who were productive in the past decade. In addition to readings for each class in an anthology, students will do several medium length papers and present oral reports to the class.

Survey of American Literature

Professor Russell

21:352:223 MTH1

The course is designed to introduce students to representative literary and cultural texts written during the first two and a half centuries of American colonial and national history (roughly 1610-1860). The course is

conceived as both a cultural history course and a literature course. Students will become acquainted with prominent, and long-standing, ideas and conflicts that have characterized American cultural and literary identity since its founding. We will pay particular attention to analyzing how these issues are expressed in a range of literary forms, including major autobiographies, novels, and essays, as well as selections of numerous works—including poetry, sermons, memoirs, short stories, essays, and letters. Students will learn how to analyze literary texts, identify primary themes, and recognize specific formal strategies of literary creation.

Survey of Am. Lit.

Professor Kiniry

21:352:223 MW 5:30-6:50

Instead of attempting to survey the entire range of American Literature to 1860, this course will focus upon the literature of several important "contact zones" of early American culture--specifically, the early period of European exploration, the Puritan settlement of New England, the revolutionary era, and the abolitionist period leading up to the Civil War.

Latino/a Lit. & Culture: The Latino Short Story

Professor Gonzalez

21:352:324 M5W4

Students will examine and discuss how the American short story (a literary form of economy and realism) has been used and re-imagined by U.S. Latino writers to express in print the richness and inventiveness of the Latin American oral storytelling/ *cuento* tradition. Course work includes weekly response papers, a midterm exam and a final term paper. Readings include two anthologies, *Latinos in Lotusland* and *Lengua Fresca*, and book-length story collections by today's most exciting young authors, including the Dominican writer Anecy Báez and the Chicano writer Manuel Muñoz.

The Vietnam War and American Literature

Professor Franklin

21:352:350 M5W4

This interdisciplinary course explores the interrelations between the U.S. war in Vietnam and American culture--before, during, and after, including the present. Students are expected to become familiar with the basic history of the war, while engaging with its most controversial aspects. We will explore fiction, poetry, autobiography, documentary films, and primary documents, including treaties and previously classified top-secret reports. We will also be concerned with relations between the Vietnam War and America's current wars in Iraq and Afghanistan. No prior knowledge of the history or literature of the Vietnam War is required, but serious interest in learning about both is expected.

American Literature 20th Century

Professor Ehrlich

21:352:343 WF3

Studies in American Authors: Ralph Ellison

Professor Foley

21:352:361 M5W4

In terms of both politics and aesthetics, Ralph Ellison's 1952 novel *Invisible Man* is considered one of the

most important and influential U.S. novels of the twentieth century. A key text in the canon of African American literature, it is also a Cold War classic and has generated extensive controversy over more than half a century. In this advanced methods course (designed for English majors approaching the end of their studies), we will adopt a multidisciplinary approach—political, historical, biographical and critical—to this key text and its author. We will examine Ellison’s early journalism and fiction (some of it still unpublished) and some of the unpublished drafts of Invisible Man, as well as Ellison’s later essays and his posthumous novel Juneteenth. We will also read key texts by writers who influenced Ellison: his mentor Richard Wright, but also Feodor Dostoevsky, Joseph Conrad, T. S. Eliot, Kenneth Burke, and Ernest Hemingway. We will place Ellison in the context of political debates that animated both Invisible Man and its subsequent reputation—among leftists, liberals, and conservatives, as well as black nationalists. Our reading list will include various texts by Ellison—Invisible Man, Flying Home and Other Stories, The Collected Essays of Ralph Ellison, and Juneteenth; Wright’s Native Son and 12 Million Black Voices; Arnold Rampersad’s Ralph Ellison: A Biography; and a wide range of critical and historical essays.

Special Topics in American Literature:

First Generation Lit.

Professor Dark

21:352:368 TTH3

This course will examine writing that focuses on the experience of first generation immigrants to the United States and their children. Essays and poems will be presented, though the major emphasis is on fiction. Several questions will guide examination of the texts. How are authors grappling with the complexity adapting to the United States, and why are they writing about it? Are these writings inherently political in the present climate of fluctuating immigration policy? What makes such stories reach beyond the scope of one culture to be of general interest? Are there common elements or conventions in the narratives? Work will represent many cultures. Students will write one long paper and several short response papers.

Possible authors to be considered: Chang Rae-Lee, Laila Halaby, Jumpha Lahiri, Edwidge Danticat, Christina Chiu, Joseph O’Neill, Junot Diaz, Rigoberto Gonzalez.

Special Topics in American Literature:

Race, Nation, & Borders in Am Lit.

Writing Intensive

Professor Lomas

21:352:368 TTH5

This course examines reflections on American modernity in the late 19th and 20th century and its accompanying literary innovations, known as modernism. We will consider modernism as a response to modernization—techniques for improving efficiency and productivity—which occur as part of the historical period of modernity, in conjunction with specific conditions of migration, industrialization, post-reconstruction racism and expansion. We will read extensively from the works of Cuban journalist, poet, translator, statesman, diplomat, revolutionary and poet, José Martí, and consider his writing about major (and some more marginal) writers of the modern period in the United States, such as Ralph Waldo Emerson, Walt Whitman, Zitkala-Sa, W.E.B. DuBois, Frederick Douglass and Wong Chin Foo. Drawing on contemporary theoretical discussions of modernity, imperialism, exile, migration and comparative American studies, we will ask what it means to consider José Martí a “major” “American” author. All texts will be available in translation, but students with language skills will be encouraged to read texts in the original.

This course will fulfill Advanced Literary Methods requirement for English majors. Optional group research projects will give students the opportunity to engage in field trips to relevant sites in New Jersey and New York City.

Contemporary American Literature

Professor Hirschberg

21:352:377 TF4

Enduring favorites in American literatures since World War II in different genres, including works by Anne Tyler, Jerzy Kosinski, Kurt Vonnegut Jr., Raymond Carver, Christopher Durgang, Amy Tan, Sam Shepard, Paul Auster, Toni Morrison, Jessica Hagedorn, Frank McCourt, Joyce Carol Oates, James Baldwin, and Flannery O'Connor.

Afro-American Lit. * *Writing Intensive* *

Professor Oliver

21:352:395 Sat. 9:00-11:55

This is a writing intensive course that examines 20th Century African American prose? Fiction and non-fiction? Poetry and drama. At the end of this course, students will know the time frames, significant intellectual trends, cultural values and literary genres of 20th century African American literature and understand how selected writers and their works embody significant characteristics of their literary/historical periods.

Recent Trends Am Fict

Professor Bartkowski

21:352:420 TTH4