

# English

Rutgers-Newark

Spring 2010

## Spring Courses Announced

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

### Writers at Newark II

Professor Ripatrazone

21:350:206 Saturday, 9:00-11:55 am

Students will read works from selected Spring 2010 visiting writers and will attend respective reading events to experience the material firsthand. Our particular focus will be contemporary methods of prose narration. We will read fiction and non-fiction from Jayne Anne Phillips, Chang-rae Lee, Jeff Eugenides, Paul Lisicky, Nalini Jones, and Caryl Phillips.

### Survey of English Literature

Professor Elias

21:350:222 T 6-9:00 pm

An examination of the major prose and poetry in the English tradition from the late eighteenth to the twentieth century.

### Survey of English Literature

Professor Heffernan

21:350:222 TTH 3

An examination of the major prose and poetry in the English tradition from the late eighteenth to the twentieth century.

### Persian Literature

Professor Varzagar

21:350:227 TTH 7:00-8:20 am

A study of Persian and American fiction, with emphasis on cultural, social, psychological, and historical issues to enhance students' universal appreciation and communication and broaden their literary horizons through movies and videotapes.

### Literature and Politics in the Third World

Professor Abbas

21:350:254 TTH 3

How do novels, poems, short stories represent colonization? Can literature provide ways of imagining an end to imperialism? What literary strategies do authors employ to represent, imagine urge liberation?

We will ask these, and other, questions. Possible readings from Leslie Marmon Silko, Nadeem Aslam, Chinua Achebe, Tsitsi Dangarembga, Arundhati Roy and others.

**Fnd. Of Literary Study\* Writing Intensive \***

Professor Elias

21:350:308 TH 6-9:00 pm

Provides English majors with a firm foundation in the terms, concepts, and issues of literary analysis. Reading includes selections from the major genres (poetry, fiction, drama, nonfiction prose) together with a variety of critical and historical approaches. Projects introduce students to the goals and methods of literary research, including the use of computers, and provide practice in writing about literature.

**Fnd. Of Literary Study\* Writing Intensive \***

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**Eng Biography & Autobiography**

Professor Lynch

21:350:318 MW 6

An exploration of life-writing in the eighteenth century, focused especially (but not exclusively) on Great Britain. Readings may include selections from Aubrey's *Brief Lives*, Bunyan's *Grace Abounding*, Franklin's *Autobiography*, Rousseau's *Confessions*, Boswell's *Life of Johnson*, Equiano's *Interesting Narrative*, and Wordsworth's *Prelude*.

**Shakespeare**

Professor Sohrawardy

21:350:320 M5 W4

This course will cover many of Shakespeare's major Jacobean dramatic works, as well his sonnet sequence. I expect us to read *Othello*, *King Lear*, *The Tempest*, and *All's Well That Ends Well*, among others. We will ask how Shakespeare created art that reflected on early modern society. To that end, we will pay attention to how Shakespeare's use of language and poetic innovation enabled commentary on gender and race relations, monarchy, commerce, and religion. Class requirements will include quizzes, a mid-term, and a final paper.

**The Victorian Period**

Professor Kahn

21:350:334 MW 7

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 both 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 Brontë, Charles Dickens, Christina Rossetti, Elizabeth Gaskell, Wilkie Collins, George Eliot, A. C. Swinburne, Oscar Wilde, Thomas Hardy, and Amy Levy.

**Literature & Law**

Professor Ehrlich

21:350:335 WF 3

We will read classical, European, American, and Third World works, such as Sophocles' *Antigone*, Plato's "Death of Socrates", Aeschylus' *Oresteia*, Shakespeare's *Merchant of Venice*, Thoreau's "Civil Disobedience," Melville's "Bartleby," "Benito Cereno. and *Billy Budd*, Kafka's *The Trial*, Camus' *The Stranger*, and Achebe's *Things Fall Apart*. Students will share oral reports as well as short-to-medium length papers on Blackboard.

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**Tpcs. In Literature: Women in Medieval English Literature**

Professor Heffernan

21:350:337 TTH 5

This course will focus on writing by medieval women: the enigmatic lays (or mini-romances) of Marie de France, the mystical vision of Julian (or Juliana) of Norwich, Margery Kempe's autobiographical account of her travels, the letters of Heloise and Abelard, and the remarkable work of Christine de Pizan. It will also consider representations of women in Chaucer, the Pearl poet, and in metrical romances with female heroes.

**Major Wrtrs of the 20<sup>th</sup> Century**

Professor Hoddeson

21:350:340 MW 2

Novels, stories and plays, along with some poems and films, from England, the America and Europe. The chief focus will be on prose fiction from 1950-present. The emphasis will be on 20<sup>th</sup>/21<sup>st</sup> century literature from these regions as it portrays 20<sup>th</sup>/21<sup>st</sup> century events. We will begin with Camus' The Stranger, followed by the film The Battle of Algiers, Jacob Borowski's This ways for the Gas, Ladies and Gentlement, Joseph Heller's Catch-22, Graham Greene's The Quiet American (and the film Hearts and Minds), plays by Harold Pinter and Athol Fugard, Garcia Marquez' Autumn of the Patriarch and Jose Saramago's The Cave.

**Mythology in Literature**

Professor Hadas

21:350:341 MTH 4

We'll begin with a few crucial ancient texts (selections from Homeric epic and tragedy) which form the foundation of the mythological tradition that has nourished Western literature from its beginnings. We'll read deeply in the vast corpus of lyric poetry inspired by myth from the Renaissance to the present.

We'll also consider more recent genres: a Modernist long poem; a twenty-first century novel; and a graphic novel. In addition, the course will give an overview of the different ways myth has been defined and applied. We will focus (though not exclusively) on two problematic and intriguing mythical characters: Helen and Iphigenia.

### Modern British Poetry

Professor Hirschberg

21:350:342 TTH 2

Poetry from the 1920s to the present: Eliot, Auden, Spenser, Thomas, Hughes, Larkin, and others.

### The Modern & Contemporary English Novel

Professor Hoddeson

21:350:354 M5 W4

English fiction from 1900 to the present.

### Sp. Tpcs. In Film: Migration in Literature & Film (cross-listed with 014:303)

Professor Edmondson

21:350:364 WF 3

This is a course that maps the meaning of travel in all of its manifestations, from the immigrant and refugee experience to the tourist narrative. We will explore the different meanings of movement as both a signifier of dislocation and loss and as a signifier of privilege and consumption.

### Chaucer \*Advanced Method & Theory\* Open to English majors

Professor Heffernan

21:350:373 TTH 4

The course will focus on "intertextuality"--the relationship between the tales of Canterbury themselves and their dialogue with texts outside of Chaucer. The textual will be shown to engage the contextual (a culture's political, economic, religious, and social concerns, including anxieties about class, gender, and sexuality).

### Science Fiction, Tech & Socty

Professor Franklin

21:350:377 M5W4

An introduction to the history, cultural significance, and artistic achievement of science fiction. We will explore science fiction as the most distinctive cultural expression of modern society. One central subject will be the interplay between changes in material life and changing conceptions of time, space, gender, and human identity. We will also investigate the relations between science fiction and warfare in the 20<sup>th</sup> and 21<sup>st</sup> centuries.

### Stds. In Literature Relations: Humans and Other Animals: Literature, Film, Life

Professor Bartkowski

21:350:393 WF 3

Animals figure prominently in an extraordinarily wide range of texts and genres. One of the traditional divisions between humans and other animals has been the notion that humans are the only ones capable of language; we will examine this set of assumptions as well as the question of the ethical. How does representing the animal in fictional forms change our sense of ourselves? Our species? This course

looks at texts by selected modern writers who have represented animals in fiction and films. How do literature and film respond to wider political debates. How do the creative arts such as the novel and film offer readers a way into a new ethical relationship with humans and other animals?

We will read texts by: Jack London, Virginia Woolf, J.M. Coetzee, Will Self, Yann Martel, Barbara Gowdy, Indra Sinha

### Literature & Protest

Professor Abbas

21:350:398 TTH 5

How does literature challenge religion? How do writers stage the trials of the world as a challenge to heaven? What is the relation between literature, religion and politics? We will ask these and other questions, and read writers who draw upon Christianity, Islam, Judaism and Hinduism. Possible texts: *Maps for Lost Lovers*, *My Name is Asher Lev*, *The Last Temptation of Christ*, *The God of Small Things*.

### Creative Writing Fiction

Professor Jones

21:350:462 MW 2

This course will function on the craft of writing short fiction. The course will rely heavily on group critique. In addition we will read widely in the genre of short fiction. Students should expect to submit a portfolio of about forty pages at the end of the term.

### Literary Genres: Comedy

Professor Russell

21:350:470 TTH 3

This course will explore the varieties of comic writing—whether in drama, fiction, poetry, or film—as well as instances of the comic in everyday life. We will study various types of comedy—including satire, farce, the comedy of manners—and the use of comedic spirit within irony and the grotesque. Texts both ancient and modern, classical and contemporary will be read, along with selections from writers across the centuries who have tried to determine what makes us laugh and why.

### Major British Authors I

Professor Baker

21:350:479 T 6-9:00 pm

Selected authors from Chaucer to Pope, with an emphasis on Milton and Shakespeare.

### Reading in a Major Author

Professor Germek

21:350:482 T 6-9:00 pm

In this course you will closely read several major British writers, including Joseph Conrad, Graham Greene, George Orwell, and Kazuo Ishiguro. Readings will consider colonialism through post-colonialism; selected biographies, letters, and essays, and literary criticisms from Bloom to Eagleton will also be evaluated.

## American Literature 352

### Survey of American Literature

Professor Ehrlich

21:352:224:01 W1 F2

Close readings, class discussions, and individual papers on selections from American authors from 1860 to the present, including Walt Whitman, Emily Dickinson, Mark Twain, Henry James, Kate Chopin, W. E. B. DuBois, Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, Robert Frost, T. S. Eliot, Kurt Vonegut, James Dickey, Gwendlyn Brooks, Langston Hughes, and Sylvia Plath.

### Survey of American Literature \* *Writing Intensive* \*

Professor Kiniry

21:352:224 TTH 5

Rather than attempt a comprehensive survey, the course will employ the theme of transformation to examine selected American texts of the late 19th and 20th centuries. Authors include Twain, Crane, Cather, Wharton, Dos Passos, Eliot, Hemingway, Ellison, Plath, Ginsberg, Morrison, Doctorow, and Roth.

### Survey of American Literature

Professor Russell

21:352:224:02 TTH 2

This course presents representative works of American literature from the post civil-war era to the present. As a literature course, one of its goals is to introduce you to the ways that fiction and poetry provide insights into the nature of personal and social experience; how literature offers a way of understanding and articulating human life. Another of its goals is to expand your appreciation of the power of language and the particular methods and strategies employed by writers of poetry and fiction during this period. As a survey of the literary production of a century and a half of American culture, the course asks us to consider literature as an expression of and contributing element in American thought, life, and history.

### Survey of American Literature \* *Writing Intensive* \*

Professor Stanton

21:352:224 MW 8

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**American Drama**

Professor Miller

21:352:333 TTH 3

A survey of American plays in their historical context from early melodramas, romances, and comedies through the modern realistic and expressionistic work of O'Neill, Odets, Hellman, Miller, Williams, Albee, Hamsberry, Wilson and others.

**American Literature of the 20<sup>th</sup> Century**

Professor Hirschberg

21:352:344 TTH 3

American Writing from 1950-present. Novels and stories, along with some plays, poems and one or two films.

**Crime & Punishment Am. Lit.**

Professor Franklin

21:352:351 MW 2

Crime and punishment have always been central themes of American literature. Questions such as “what constitutes crime?” and “Who are the criminals, and who are the victims?” arise in any society where one class and one gender oppress those they dominate. But in America, these questions were brought into crucial focus by slavery. For example, Frederick Douglass, defined by United States law as a criminal because of his escape from slavery, defined those who made the laws as “a band of successful robbers” who “had stolen us from our homes.” In more recent times, the civil rights movements, the Vietnam War, domestic violence, drugs, capital punishment, environmental devastation, glaring contrasts between wealth and poverty, and the explosive expansion of the prison system have refocused the old questions of crime and punishment. This course will explore the topic of crime and punishment in representative and influential works of American literature from the mid nineteenth century to the present. We will be especially concerned with class, gender, and ethnic contradictions. We will also focus on relations between war and crime, including the question of whether nations can commit crimes.

**Studies in American Authors: Richard Wright****\*Advanced Method & Theory\***

Professor Foley

21:352:362 MW 2

We will undertake an intensive study of the works of a major twentieth-century U.S. writer, Richard Wright. The goal of the course will be not only to produce a deep understanding of this important figure but also to explore a number of issues raised by his work: the relationship of biography to literary study; the relationship of politics and philosophy to literary form; the aesthetics of “protest” literature; the relationship of African-American literature to U.S. literature more generally. It is hoped that substantial portions of Wright’s unpublished drafts can be made available to students. The texts assigned will include a biography of Wright (probably Michel Fabre’s) and several of Wright’s key texts: Uncle Tom’s Children; Native Son; Twelve Million Black Voices; Black Boy/American Hunger; The Outsider; Black Power; Savage Holiday.

This is an Advanced Methods course automatically open only to English majors; all other students seeking admittance must get the approval of the instructor.

**Novel in America**

Professor Foley

21:352:364 M5 W4

We will study seven important novels produced in the United States over the past century. Emphasis will be placed upon the location of the literary works in their social and political contexts. The probable reading list will contain the following: Sinclair Lewis, Babbitt; Tillie Olsen, Yonnondio: From the Thirties; William Attaway, Blood on the Forge; Russell Banks, Affliction; Leslie Marmon Silko, Ceremony; Kurt Vonnegut, Slaughter-House Five; and Tayai Jones, Leaving Atlanta.

**Tpcs. In American Literature: At the Crossroads of Race & Sexuality**

Professor Gonzalez

21:352:369 TTH 5

How does literature and film interrogate identity in its representations of women of color? How does this shape our understanding of gender, sexuality and a feminist consciousness within the different ethnic communities? In this class we will be reading classic texts by Gloria Anzaldua, Maxine Hong Kingston and Audrey Lorde, and tracing how they influence more recent “woman of color” discourse. Films will include *The Color Purple*, *Real Women Have Curves* and *The King of Masks*. Additional reading material will include the anthology *Colonize This! Young Women of Color on Today’s Feminism* and the critical text *Women of Color and Feminism*. Classroom responsibilities include a midterm paper, a final, regular reading responses and a group presentation.

**Contemporary American Literature**

Professor Hirschberg

21:352:378 TF1

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.

**African American Literature**

Professor Bland

21:352:396 TF 4

This course is a survey of African American literature beginning with Harlem Renaissance writing and culminating with contemporary writing. The Harlem Renaissance was a period of remarkable synthesis and exploration that influenced, directly or indirectly, all subsequent African American writers. While the nineteenth-century image of Africa’s primitivism was a source of self-hatred to many blacks, Harlem Renaissance writers initiated the practice, which continues to the present, of turning to the African and African American folk traditions for a useable past.

**African American Literature \*Writing Intensive\***

Professor Oliver

21:352:396 Saturday, 9:00-11:55 am

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.