

SUMMER SESSION 2009

English

Department of English
Hill Hall, Room 503
Phone: 973/353-5279
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<http://english-newark.rutgers.edu>

FICTION INTO FILM (3 cr.)

21:350:205:H1:92239

DAY: 7/6-8/12

MTWTh 10:15-12:00

CATALANO ENGELHARD 213

The responses of the English language and its literary conventions to the special demands of film.

SURVEY OF ENGLISH LITERATURE (3 cr.)

62:350:221:H6:92701

EVE: 7/6-8/12

MW 6:00-9:30

ELIAS CONKLIN 319

Literature of the British Isles, from its beginnings to the 20th century.

FOUNDATIONS OF LITERARY STUDY (3 cr.)

62:350:308:BQ:92671

EVE: 5/26-7/2

MW 6:00-9:45

LAPOINTE CONKLIN 345

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.

ENGLISH GRAMMAR (3 cr.)

21:350:310:B1:91861

DAY: 5/26-7/2

MTWTh 1:00-2:45

ELIAS CONKLIN 349

Advanced English grammar; a survey of transformational-generative approaches, with attention to classroom practice and problems, including dialects of black English, English as a second language, and remedial English.

SHAKESPEARE (3 cr.)**62:350:319:B6:94245**

EVE: 5/26-7/2

TTh 6:00-9:30

ELIAS

CONKLIN 319

Writing Intensive.

A sampling of history, tragedy, comedy, and romance in plays representing the span of Shakespeare's creative life.

TOPICS IN LITERATURE: HORROR FICTION (3 cr.)**21:350:337:T1:94247**

DAY: 5/26-8/12

SATURDAY 9:00-1:00

ROSETTI

CONKLIN 348

Fear is one of the most primal of human emotions. Descriptions of excellent writing often refer to the baring of the writer's soul. The combination of terror and vulnerability has resulted in some of our most treasured literature. This course delves into the realm of horror in fiction literature, exploring the origins of horror writing, its evolution through the literary eras, and its impact upon modern society. Shelley to Stoker, Lovecraft to Jackson, Poe to King. By studying these artisans of the macabre - among other - we will achieve a fuller understanding about horror fiction, its place in the world of academia, and its ongoing appeal for a cross-section of American readers.

WOMEN IN LITERATURE (3 cr.)**21:350:361:B1:94248**

DAY: 5/26-7/2

MTWTh 8:15-10:00

TIGER

HILL 215

Selected literature by women that focuses specifically on women; works by Kate Chopin, Charlotte Bronte, Mary Wollstonecraft, Paule Marshall, Pat Barker and Dorothy Allison. Emphasis on changing and continuous notions of womanhood and their formal representation in fiction; particular paradigms employed are female identity and the novel of female development.

THE SHORT STORY (3 cr.)**21:350:381:T1:94249**

DAY: 5/26-8/12

SATURDAY 9:00-1:00

SOHRAWARDY

HILL 115

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

AUTHORS (3 cr.)**62:350:419:B6:94246**

EVE: 5/26-7/2

MW 6:00-9:45

HADAS HILL 204

In this course we will read deeply in the works of two of the most important English Romantic poets, Wordsworth and Keats. In addition to these poets' major works, we'll be attending to some of the prose in which they set forth their ideas; to the elements of poetry; to major critical approaches; and to the intellectual and cultural background of Romanticism.

INTERNSHIP (3 cr.)**21:350:458:T1:91798**

5/26-8/12

MEETING TIME BY ARRANGEMENT

STAFF

By permission only.

Placement in an appropriate publishing, public relations, or media firm; a journal reflecting each working day's activities plus a paper to be agreed upon by the academic supervisor and the intern.

CREATING WRITING: FICTION(3 cr.)**21:350:462:B1:94250**

DAY: 5/26-7/2

MWTTh 10:15-12:00

ZEUGIN CONKLIN 344

Advanced course in recognizing and applying the elements of fiction and shaping them into various forms of story.

English, American Literature

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SEE ALSO: ENGLISH & ENGLISH, COMPOSITION & WRITING

SURVEY OF AMERICAN LITERATURE I (3 cr.)**21:352:223:H1:94251**

DAY: 7/6-8/12

MTWTh 10:15-12:00

STAFF CONKLIN 319

The effects of intellectual and social changes, and the relationship between important authors and their times. American literature to the Civil War.

AMERICAN LITERATURE OF THE 20TH CENTURY (3 cr.)

21:352:344:B1:94252

DAY: 5/26-7/2

MTWTh 1:00-2:45

HIRSCHBERG HILL 203

American poetry and its backgrounds, critical standards, and techniques from the 17th century to the present.

SPECIAL TOPICS IN AMERICAN LITERATURE: THE BEAT MOVEMENT (3 cr.)

21:352:368:B1:92709

DAY: 5/26-7/2

MTWTh 10:15-12:00

BIVONA CONKLIN 237

This course will focus on the major works of the Beat Generation, including Allen Ginsberg's *HOWL and other Poems*, Jack Kerouac's novels *On the Road* and *The Dharma Bums*, William S. Burroughs' *Naked Lunch*, and various short works and poems from other authors. However, more than merely surveying the literature, the course will aim to incorporate various other cultural phenomenon of the period. A documentary film will serve as the theoretical base for this exploration and will be expanded upon with music from the period, recorded readings, historical information, and some exploration of the influence that Buddhist thought had on the writers. Ideally, we will aim to build a firm base for any further study and appreciation of the literary movement and its lingering influence on contemporary literature.

SPECIAL TOPICS IN AMERICAN LITERATURE: LITERATURE OF THE AMERICAN REVOLUTION (3 cr.)

62:352:368:HQ:94254

EVE: 7/6-8/12

TTh 6:00-9:45

KINIRY HILL 208

The course looks at some of the classic political texts as arguments and as literature, including "The Declaration of Independence," Tom Paine's "Common Sense", the U.S. Constitution, and the Federalist Papers. We contrast the versions of the new republic as depicted by Federalist and Republican historians. We look at the journalistic controversy surrounding the early national crisis expressed by the Alien and Sedition Acts. And we look at how several writers of the next generation--Melville, Irving, Hawthorne, Cooper--dealt fictively with the Revolution.

RECENT TRENDS IN AMERICAN FICTION (3 cr.)

62:352:420:B6:94253

EVE: 5/26-7/2

MW 6:00-9:45

GONZALEZ HILL 215

American fiction from 1930 to the present.