Fall 2011 Courses

Writers Readings Collq
Staff

Survey of English Literature
Professor Heffernan
21:350:221    TTH 11:30-12:50 pm
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 pm
An examination of major British prose and poetry from BEOWULF to Milton's PARADISE LOST.

Foundation of Literary Studies
*Writing Intensive*
Professor Chander
21:350:308    TTH 4:00-5:20 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.

English Renaissance Lit.
Professor Baker
21:350:315    TTH 11:30-12:50 pm
Beginning with More's Utopia, the course studies major poetry and prose of the period.

Shakespeare
Professor Sohrawardy
21:350:319    TTH 10:00-11:20 am
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."
The Victorian Period
Professor Larson
21:350:333   TTH 2:30-3:50 pm

Topics in Literature: Gender & Modernism
Professor Kahn
21:350:337   TTH 4:00-5:20 pm
This course will explore the modernist period in literature, art, and culture. We will analyze influences on various representations of gender, sexuality, desire, trauma, and subjectivity in modernism through seminal works from the late-1890s to the late-1940s, from fiction to poetry, from critical pieces to experimental cinema. A tentative list of authors who will be discussed: Djuna Barnes; Elizabeth Bowen; T. S. Eliot; Ford Madox Ford; E. M. Forster: Freud; Henry Green; Henry James; James Joyce; D. H. Lawrence; Katherine Mansfield; Jean Rhys; and Virginia Woolf.

Topics in Literature: Comics and Graphic Novels
Professor Akhimie
21:350:337   MTH 1:00-2:20 pm
In Comics and Graphic Novels we will read and discuss recent contributions to the genre, developing a critical framework and vocabulary for defining, describing and discussing this popular but amorphous medium.

Major Writers of 20th Century
Professor Hirschberg
21:350:339   TF 8:30-9:50 am
Novels, stories and plays, along with some poems and films, from England, the America and Europe.

Topics in Women & Lit: Women’s Travel Writing
Professor Akhimie
21:350:360   TH 6:00-9:00 pm
This course surveys women's travel writing from medieval to contemporary in diverse genres including autobiography and ethnography, as well as prose fiction, drama, and poetry. We will also trace the history of legal and cultural restrictions on women's movements within their communities and countries, as well as beyond borders and overseas.

The Short Story * Writing Intensive *
Professor Hirschberg
21:350:381   TTH 10:00-11:20 am
Reading and critical study of classical, medieval, and modern short stories; discussion of predominant techniques and theories.

Dev of English Language
Professor Lynch
21:350:411   MW 10:00-11:20 am
English is always changing—so much that the earliest English writings look to modern eyes like another
language. But today’s English carries its long history with it, and modern readers and writers should understand how it got to be the way it is. How did the speech of a few Germanic tribes in Western Europe 1,500 years ago become the language spoken by a billion people today? Is change a good thing or a bad thing? Where do our ideas of “proper English” come from? Who gets to decide what’s “right” and “wrong”? What can we expect to change now that English is a world language, spoken on every inhabited continent? In this class we’ll trace the language from Anglo-Saxon to the present, from Beowulf to bootylicious. Along the way we’ll look at the origins of new words, lexicography, wordplay, spelling reform, obscenity and taboos, and many “nonstandard” varieties of English. No specialized knowledge of grammar is needed.

**Literary Criticism**  
*Advanced Methods & Theory*  
Professor Sohrawardy  
21:350:417 TTH 11:30-12:50 pm  
Only open to English Majors.

**Authors**  
Professor Germek  
21:350:419 T 6:00-9:00 pm  
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 postmodernist novel from critics Terry Eagleton, Harold Bloom, and others.

**Aspects Europ Novel**  
Professor Hoddeson  
21:350:429 W 6:00-9:00 pm  
Readings from the following list: Dostoyevsky, Turgenev, Conrad, Kafka, Svevo, Gide, Beckett, Camus, Mann, Celine, Malraux, Gass, Kundera.

The teacher of this course is a practicing psychoanalyst as well as a professor of literature. A prior knowledge of psychoanalysis is not required, but classroom discussions and literary interpretations will draw on psychoanalytic as well as literary theory.

**Major British Authors**  
Professor Baker  
21:350:479 TTH 2:30-3:50 pm  
Selected authors from Chaucer to Pope, with an emphasis on Milton and Shakespeare.

**Major British Authors *Bryon***  
*Writing Intensive*  
Professor Kiniry  
21:350:479 MW 10:00-11:20 am  
We will be looking at the poetry of Byron in the context of his life, historical era, and literary relations. While we will sample his work widely, we will be paying especially close attention to his last, most
ambitious work "Don Juan."

**English, American Literature**

American Poetry  
**Professor Shaughnessy**  
21:352:301    TTH 2:30-3:50 pm

American Lit of 19th Century  
**Professor Bland**  
21:352:337    WF 11:30-12:50 pm

Representation of Race  
**Professor Foley**  
21:352:348    MTH 1:00-2:20 pm  
We will read texts by Native American, Asian American, Latina/o, African American, and Euro-American writers. We shall examine the range of ways in which “race” is constructed in literary texts, both through assumptions about “race” that readers are assumed to hold and assertions about “race” that are explicitly or implicitly set forth in the texts. A probable (not yet definite) list of novels examined will include: Anne Petry's *The Street*; Maria Helena Viramontes's *Under the Feet of Jesus*; Leslie Marmon Silko's *Ceremony*; Edwidge Danticat's *The Farming of Bones*; Mike Gold's *Jews Without Money*; Steve Yarbrough's *The Oxygen Man*; and John Okada's *No-No Boy.*

Studies in American Authors: Langston Hughes  
*Advanced Methods & Theory*  
**Professor Foley**  
21:352:361  
Langston Hughes was a lyrical poet, a social critic, a political radical, a man of the people—one of the most popular and beloved American literary artists of the twentieth century. We will examine the range of Hughes’s career, as poet and writer of fiction, from his contributions to the early years of the Harlem Renaissance through his involvement with the leftist proletarian literary movement of the 1930s and 1940s to his engagement with post-World War II civil rights activity. We shall also analyze his internationalist interests and commitments through an examination of his writings recording his travels through the Soviet Union and Asia during the Depression years. The “advanced methods” component of this course will entail “deep” historicization; history will be viewed not as “backdrop” but as integral to the production of Hughes’s work. The texts we read will include the following books by Hughes: *The Collective Poems of Langston Hughes; The Ways of White Folks; Not Without Laughter; I Wonder as I Wander; The Big Sea; The Best of Simple.* We will also read Arnold Rampersad’s two-volume biography of Hughes and various theoretical readings addressing the connections among history, politics, and literature. Only open to English Majors

Special Topics in American Literature: American Literature & the Marine Environment  
**Professor Franklin**
For the Europeans who sailed to these shores, as well as for the slaves they later imported from Africa, the experience of what we now call “America” began in the marine environment. The colonies and the early nation were all mainly coastal societies, and they developed with profound economic, social, and cultural relations to the sea. So it’s no surprise that the marine environment has always played an important role in American consciousness and hence its literature. Today there is a growing awareness that ours is a planet of oceans, that all life originated in the seas and still depends on the seas, and that we are now rapidly destroying the marine environment of our continent and our planet. The city of Newark and the state of New Jersey have special relations to this history and to our shore. These are some of the topics we will be exploring through the study of American literature. Students will also be asked to draw upon their own personal experience with the marine environment, and to produce two pieces of creative writing relating to the marine environment. The tentative syllabus for the course is posted at http://andromeda.rutgers.edu/~hbf.

Special Topics in American Literature: First Generation Literature
Professor Dark
21:352:368  M 2:30-3:50 pm W1:00-2:20 pm
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 are 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: Am. Cities in the late 20th Century
Professor Singer
21:352:368  WF 11:30-12:50 pm
The mission of this course is to examine artistic inquiry into the decline (and rebirth) of cities in the 1980s and 1990s. This course focuses on poetry, photography, visual art, and music to show how close attentive readings of their work can reveal fresh thinking about urban problems at a time when many social scientists and critics advised to either abandon or ignore those cities. The broader questions students will ask are: how can artistic inquiry into history yield different answers than the scientific method? What can we learn about what happened to urban environments by reading art? “Texts” include not only reading, but also music and visual art. Possible texts include: Hull, Lynda. Collected Poems. (Graywolf Press); Zukin, Sharon. Naked City: The Death and Life of Authentic Urban Places (Oxford UP); Sorkin, Michael. Twenty Minutes in Manhattan (Reaktion Books); Art by: Saul Steinberg, Romare Bearden, William Pope L. Photography by: Roy DeCarava, Builder Levy, Milton Rogovin, Helen Stummer, George Tice; O’Hara, Frank. Selected Poems; Vergara, Camilo Jose. Invincible Cities, http://invinciblecities.camden.rutgers.edu/intro.html; Vincent Bessieres and Franck Bergerot, We Want Miles: Miles Davis Vs. Jazz (Rizzoli).
**Special Topics in American Literature: Race, Nation, & Borders in American Literature**  
*Writing Intensive*  
Professor Lomas  
21:352:368  
M 2:30-3:50 pm W 1:00-2:20 pm

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.

**Special Topics in American Literature: Big Money**  
Professor Hoddeson  
21:352:369  
M 6:00-9:00 pm

**Contemporary American Literature**  
Professor Hirschberg  
21:352:377  
TF 1:00-2:20 pm

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 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.