Spring Courses Announced

The following courses will be offered by the English Department in Spring 2011.

Writers at Newark Reading
Professor Phillips
21:350:204 BA

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.

Survey of English Literature
Professor Hefferman
21:350:222 TTH 2
An examination of the major prose and poetry in the English tradition from the late eighteenth to the twentieth century.

Fnd. Of Literary Study* Writing Intensive *
Professor Akhimie
21:350:308 MTH 4
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 *
Professor Law
21:350:308 TH 6:00-9:00
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.

17th Century Literature  
Professor Sohrawardy  
21:350:311  WF 3

This course will serve as an introduction to the most influential drama, prose, and poetry of the 17th century. The syllabus may include plays by Ben Jonson, Middleton and Rowley, and Beaumont and Fletcher; the poetry of the Metaphysicals, the Cavaliers, Lady Mary Wroth, and Andrew Marvell; the essays of Sir Francis Bacon; Hobbes’ Leviathan and Milton’s Paradise Lost. Students will be expected to maintain a weekly journal, write a mid-term paper, as well as a longer, final paper. For additional questions, feel free to contact ameersoh@andromeda.rutgers.edu.

English Renaissance Literature  
Professor Baker  
21:350:316  TTH 6

The course will be mostly devoted to sixteenth century English Literature. We will study works by Thomas More, Spenser, Shakespeare, and Queen Elizabeth.

Shakespeare  
Professor Sohrawardy  
21:350:320  W1 F2

We will study Shakespeare’s Jacobean plays with an attentiveness to how language constructs meaning and informs performance. The course will include a sampling of some of the best comedies, tragedies, and romances of the 17th century, including Othello, Hamlet, All’s Well That Ends Well, and The Tempest. Students can expect bi-weekly quizzes, a five-to-seven page midterm paper, and a longer, final paper.

Eighteenth Century  
Professor Lynch  
21:350:326  MW 2

An introduction to the literature and culture of the second half of the eighteenth century, often known as the Age of Johnson. We will try to place the readings in their historical and intellectual contexts, and will chart the great shifts in sensibility between the so-called Augustanism of Swift and Pope in the 1720s to the Romanticism of the 1800s. We’ll stop along the way to explore sentimental novels, Gothic and Oriental tales, comedies of manners, feminist tracts, and prophetic poetry. Readings will include works by Thomas Gray, Samuel Johnson, James Boswell, Tobias Smollett, Horace Walpole, Mary Wollstonecraft, and William Blake.

The Romantic Period  
Professor Chander  
21:350:330  MW 6

This course focuses on the second generation Romantics, with special attention paid to Byron, Keats, and Shelley. Topics include orientalism, nationalism, and nineteenth-century reader relations. Close reading of primary sources as well as secondary historiographical and critical readings. Other authors may include William Hazlitt, Felicia Hemans, and Thomas De Quincey.
Tpcs. in Literature: The Literature of Human Rights
Professor Irvin
21:350:337   TH 5,6
The first decade of the twenty-first century has been defined, on the one hand, by a strong global effort to promote Human Rights and freedom. On the other hand, it has been a decade marked by grave Human Rights violations and new public debates over what it means to be human and have basic rights. In this class, we will examine the formal properties of the literature, focusing on the way literature's techniques of representation construct particular visions of human beings—such as the relationship between the epic and nationalism, the lyric memoir and torture memoir, the role of the epistolary in Human Rights campaigns, the Bildungsroman and individual Human Rights claims, and the popularity of drama in truth commissions established after mass atrocities. Secondly, we will ask: How do authors of fiction negotiate the contradictions between the value of universal human equity and rights with the very real exploitation and exclusion of peoples based on race, class, gender, and cultural identity? Exploring the convergence of literature with philosophy and politics, we will enable look at the way fiction, across cultures and across history, negotiates and renders these tensions between competing cultural concepts of Human Rights.

Tpcs. in Literature: Cosmopolitanism
* Advanced Method & Theory* Open to English majors
Professor Chander
21:350:337   M 6:00-9:00
This is an Advanced Methods course automatically open only to English majors; all other students seeking admittance must get the approval of the instructor.

Tpcs. in Literature: Transnational Muslim Fiction
Professor Abbas
21:350:338   MH 4
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.

Major Wrtts of the 20th Century
Professor Hoddeson
21:350:340   M5W4
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 20th/21st century
literature from these regions as it portrays 20th/21st 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.

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.

Modern Caribbean Literature
Professor Edmondson
21:350:356  WF 3
Familiarizes the student with the basic themes and issues of Caribbean societies as represented in literature. The choice of texts reflects the linguistic and radical diversity of Caribbean cultures, as well as emphasizing the links among them.

Chaucer *Advanced Method & Theory* Open to English majors
Professor Heffernan
21:350:373  TTH 3
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). This is an Advanced Methods course automatically open only to English majors; all other students seeking admittance must get the approval of the instructor.

Short Story *Writing Intensive*
Professor Zeugin
21:350:381  M 6:00-9:00
This course in short fiction literature explores a diverse offering of styles in the short fiction genre, with a focus on international viewpoints. Students examine stories critically using a variety of critical methods; theme, voice, character development, tone, structure are just a few examples of possible points of analysis. As this is a writing intensive course, students produce frequent expository and/or analytical writings on selected topics related to readings. Students will also review, hone and polish writing and editing techniques, while further developing analytical and writing skills and applying critical methods as tools that facilitate analysis and academic, literary discourse. This writing intensive section will include frequent writing with numerous graded and critiqued essays.

Women in Medieval Literature *Writing Intensive*
Professor Heffernan
21:350:390  TTH 5
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 20th and 21st centuries.

**Literature & Protest: Radical Tradition American Literature**  
**Professor Foley**  
**21:350:398**  
**MW 2**

Oldly articulated. Splitting our time evenly between the 1930s and the 1960s, we will examine primarily works of fiction and autobiography—along with selected poems—that voice critical commentaries on capitalism, imperialism, racism, and sexism. The “advanced methods” component of the course consists in our close attention to the relationship between literary texts and their political and historical contexts, as well as to the relationship between literary form and the politics of social protest. The political and artistic manifestoes and historical texts assigned are thus not mere “background,” but integral to our understanding of the creative texts under examination.

**Major British Authors**  
**Professor Germek**  
**21:350:480**  
**T 6:00-9:00**

This course examines 20th and 21st century major authors of British fiction. Our discussions will encompass the condition-of-England novel and literary theories such as modernism, post-modernism, anti-modernism, feminism, and Marxism. Readings include Greene’s *Brighton Rock*, Orwell’s *Nineteen Eighty-Four*, Barker’s *Regeneration*, Golding’s *The Inheritors*, selected works of Conrad and Joyce, and Lessing’s *The Good Terrorist*. Move over, selected literacy scholarship will be examined in order to gain a more thorough understanding of the period.

**American Literature 352**

**Survey of American Literature**  
**Professor Benson**  
**21:352:224:01**  
**TTH 5**

**Survey of American Literature**  
**Professor Kiniry**  
**21:352:224:61**  
**T 6:00-9:00**

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.

**America Literature of 19th Century**  
**Professor Bland**  
**21:352:338**  
**TF 4**

The United States, from the early 1800s through the end of the century, was a country of extreme paradox and great change. Eighteenth century rationalism was replaced by a desire for freer expression and a longing for a literary voice that reflected America’s language and the experience of its people. After the Civil War, the United States transformed itself from an agrarian-based society into an industrialized nation characterized by growth, commerce, mass production, mass consumption, and a rising middle class. This course will examine the influence of these and other issues on the writings of a
number of nineteenth century writers. The objective of this course is to offer students an opportunity to analyze and engage the aesthetic, political, social, and cultural ideas that informed American literature in the nineteenth century.

American Literature of the 20th 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.

Studies in American Authors: Toni Morrison
Professor Bartkowski
21:352:362:01 TH 5,6
We will read four of Morrison's novels, and some of her essays as well as some of the literary criticism about her work. We will analyze how Morrison's fictions ask readers to contemplate the crosscurrents in African American life of history and storytelling, race and gender, family and community, identity and fragmentation

Studies in American Authors: 3 Playwrights LTS
Professor Miller
21:352:362:02 TTH 2
This course will explore the careers and work of 3 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, and Tennessee Williams. Their plays all explore moral and spiritual loss and the crushing of the individual by society.

Studies in American Authors: Leslie Marmon Silko
*Advanced Method & Theory* Open to English majors
Professor Gonzalez
21:352:362:Q1 MW6
Native American author Leslie Marmon Silko has authored a number of novels and poetry collections that have earned her high critical praise and literary recognitions, including the MacArthur “genius” grant. Self-identifying as “Laguna Pueblo Indian,” Silko’s landscape is the American Southwest, and she has worked hard to expand this country’s understanding of Native American history, culture and identity. Students enrolled in this seminar will study Silko’s nonfiction prose—essays, letters, and autobiography—in order to explore the personal and political complexities of this literary activist. Requirements include two oral presentations (one individual, one group) and an academic term/paper. 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 read major works of twentieth-century fiction by a range of writers, canonical and non-
canonical. We will study novels in the context of important movements in literary history—realism, modernism, postmodernism—as well as social and political history—proletarianism, feminism, ethnic studies. Particular attention will be paid to the historical backgrounds of fictional production.


**Tpcs. In American Literature: Film Noir**  
**Professor Miller**  
**21:352:369:01**  
**TTH 3**

Film Noir is a French term used to describe a large body of films released in America from 1941-1958. (This is a rough approximation.) These films generally focus on urban crime and corruption and the sudden release of violence in a culture that seems to be unraveling. Because of these concerns, Film Noir usually concentrates on vice, sleaze, and unrestrained desire. Basic to the formula, however, is the abrogation of the American dream’s most fundamental promises—hope, prosperity and safety from persecution.

Some of the films we will study: *The Maltese Falcon, Murder, My Sweet, Double Indemnity, Touch of Evil, Dark Passage, Cross Fire, Out of the Past, The Set Up, The Killers, Chinatown, Kiss Me Deadly.*

There will be at least three short papers which will require students to analyze films required for class, a mid-term and final exam, and quizzes.

**Tpcs. In American Literature: Literature of American Revolution**  
**Professor Kiniry**  
**21:352:369:Q2**  
**TTH 6**

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.

**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 *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.