

Queens College Department of English

Graduate Courses for the

Summer Session I 2009 Semester

ALL SUMMER SESSION I CLASSES MEET MONDAY, TUESDAY, WEDNESDAY AND THURSDAY UNLESS OTHERWISE NOTED!

You can contact the Director of Graduate Studies in English, Professor Talia Schaffer at talia.schaffer@qc.cuny.edu or go to the office hours of any member of the graduate committee (list available in English department).

Students admitted in September 2004 and later must use the new requirements for the M.A. and the M.S. in Education/English. Students admitted earlier may use either the old or the new requirements. To make sure you are taking the right sequence of courses, be sure to consult the department website at <http://qcpages.qc.edu/ENGLISH/Graduate/degreerequirements.html>

636: History of Literary Criticism

1SHQA 0516 M,T,W,R 6:45-8:25 KP 708 Nysenholc

We will study representative texts in literary theory from Plato to the present. Contemporary critical trends, such as New Criticism, Structuralism, Reader Response, Deconstruction, New Historicism, Feminist Criticism, Psychoanalytic Criticism, Marxist Criticism, and Postcolonialism will be examined in relation to historical antecedents. Authors will include Mikhail Bakhtin, Cleanth Brooks, Ferdinand de Saussure, Wolfgang Iser, Roland Barthes, Jacques Derrida, Michel Foucault, Hélène Cixous, Julia Kristeva, Sigmund Freud, Jacques Lacan, Louis Althusser, Fredric Jameson, Edward Said, Gayatri Spivak, and others.

662: History of the English Language

1SHQA 0520 M,T,W,R 6:45-8:25 PH 116 Kole

759: Advanced Writing Project

1SK1A 0525 TBA Weir

781: Science and Literature in Early Twentieth-Century America

1SHQB 0528 M,T,W,R 6:45-8:25 RO 258 Weingarten

This course will focus on how scientific theories from the nineteenth and early twentieth centuries impacted American literature and writing. We'll read selections from such works as Charles Darwin's *On the Origin of Species*, Sigmund Freud's "Dora: Fragments of an Analysis of a Case of Hysteria," and various eugenic studies that have now been discredited as pseudoscientific. In addition, the course will include novels and stories by Charlotte Perkins Gilman, Pauline Hopkins, George Schuyler, and Edith Wharton. We'll also read more contemporary criticism and theory that examines the relationship between science, literature, race, gender, and sexuality.

781: Special Seminar: Scribblers, Hacks and Wits: Satire and the Politics of Authorship

1SHQA 0527 M,T,W,R 6:45-8:25 RO 257 Williams

In one of the prefaces to his great mock epic, *The Dunciad*, Alexander Pope wrote of the writers of his century, "Paper... became so cheap, and printers so numerous, that a deluge of authors cover'd the land: whereby not only the peace of the honest unwriting subject was daily molested, but unmerciful demands were made of his applause, yea his money." In his poem, Pope satirized the professional "hack" writers that he believed were corrupting taste and culture. Yet Pope was also one of the first writers to become rich from his writing, as he carefully orchestrated the publication of his works and cultivated his public persona. The eighteenth century, which saw the emergence of the popular novel, the public sphere and the modern printing industry, also produced a number of satires that reacted strongly against the proliferation of printed matter. During our brief summer semester we will study the war between the satirists and those writers that they ridiculed as "dunces," "scribblers" and "Grubstreet hacks," and we will examine the way writers of both groups contributed to the development of the modern "author." Our inquiry will center on a close reading of Pope's *Dunciad*. Along the way, however, we will sample some of his other satires, as

consider will be specific to the eighteenth century: What happened when the traditional patronage system was replaced by a literary marketplace? How did popular forms like the novel achieve cultural legitimacy? How did the ideological battles between Whigs and Tories impact contemporary theories of aesthetics and the role of the author? Others questions will be more general: What is an author, and how does an author differ from a writer? What is the social function of an author? How is the “author-function” situated in terms of gender and class?

781: Special Seminar

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| 1SHQC | 0529 | M,T,W,R | 6:45-8:25 | RZ 308 | Weir |
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791: Thesis Course

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| 1SK1A | 0531 | | TBA | | Weir |
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795: Independent Study

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| 1SK1A | 0534 | | TBA | | Weir |
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