

Queens College Department of English

Graduate Courses for the

Summer Session II 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 John Weir at [johnpweirjr@gmail.com](mailto:johnpweirjr@gmail.com) 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**

2LXXB 0519 T,R 6:00-8:05 RA 201 CASSVAN

**719: Medieval Literature \*\*\* Course Description on Separate Page\*\*\***

2LK2A 0731 \*\*\* ONLINE COURSE \*\*\* WHATLEY

**721: 17<sup>th</sup> Century Literature: Milton's Paradise Lost**

2LGDA 0521 M/W 6:00-8:05 RZ 308 MAROTTA

This course will focus on Milton's Paradise Lost as a major example of the visionary epic. We will examine the intellectual, theological and mythical contexts of the poem and then move on to such issues as sexual politics, the rhetoric of the Divine voice, the rhetoric of the of Satanic voice, and the representations of Adam and Eve. Milton made a number of poetic choices that have endeared him to some readers and alienated him from others. We will look at these choices in the context of an epic poem that is very much the heir to non-Christian classical epic tradition and, at the same time, the recipient of a very specific Christian theological position. This tension engenders some of the more problematical elements in Paradise Lost. Active participation and two ten page papers are required.

**724: Studies in Victorian Literature**

2LGDA 0523 M/W 6:00-8:05 KY 426 SIPE

The purpose of this course is to provide a deeper understanding of English literature and culture during the Victorian period (1837-1901) through a close examination of the Sensation novel. This popular genre both captivated and disturbed Victorian readers because of its shocking subject matter, which often included bigamy, incest, sexual promiscuity, insanity, kidnapping, forgery, and murder. What distinguished the Sensation novel from other genres, such as the Gothic or Newgate novel, however, was the setting of these troubling themes within the ostensibly safe, comfortable domain of the middle-class family and the domestic sphere. The primary reading will include *The Woman in White* by Wilkie Collins and *Lady Audley's Secret* by Mary E. Braddon, as well as a selection of shorter works by Elizabeth Gaskell, Robert Louis Stevenson, and Sir Arthur Conan Doyle. In addition to formal analysis and a close reading of primary texts, the course will also require critical reading of secondary sources.

**727: Major American Authors**

2LGDA 0524 M,W 6:00-8:05 KG 105 MORELAND

This course will examine two major works of a major American writer or two works that echo or converse with each other. In addition, we will look at varying critical approaches to these writers and works. Some of the authors we will study are Melville, Twain, Douglass, Whitman, Dickinson, William Carlos Williams, Frost, Chestnutt, and DuBois. Among the critics we will visit are Leslie Fiedler, Sacvan Bercovitch, Henry Louis Gates, Myra Jehlen, and Eric Sundquist.

**759: Advanced Writing Project**

2LK2A      0526      TBA      WEIR

**781: English 781 By Mourning Tongues: The 20<sup>th</sup> Century Elegiac Poem**

2LGDA      0517      M, W      6:00-8:05      KP 708      BLACK

In this class, we'll talk about the elegy both as poetic genre and linguistic marker. Despite our primary focus being the 20<sup>th</sup> century elegy, we will also trace the development of the elegiac poem and outline its conventions, from Greek poetry to the British pastoral. At the same time, we'll interrogate the notion of language itself as inherently elegiac. Are words, as William Wordsworth says, not just "symbols of the passion, but things, active and efficient, which are themselves part of the passion?" That is, are words themselves potentially lost objects, subject to elegiac feeling and expression? Or is the word merely, as Robert Hass writes, an "elegy to what it signifies?" Given these complicated questions about the status of language itself, how do poets go about "the work of mourning?"

**791: Thesis Course**

2LK2A      0532      Online Course      WEIR

**792: Thesis Course**

2LK2A      0533      TBA      WEIR

**795:**

2LK2A      0535      TBA      WEIR