

**QUEENS COLLEGE
DEPARTMENT OF ENGLISH
SCHEDULE OF CLASSES SUMMER SESSION I 2008**

Note:

ALL SUMMER CLASSES MEET MONDAY, TUESDAY, WEDNESDAY and THURSDAY UNLESS OTHERWISE STATED. (151-155 COURSES NOT REFLECTED)

140W: Introduction to Poetry *Required for all English Majors

1SILA	0268	M,T,W,R	6:00-8:40	KY 316	Belli
1SIHB	0732	M,T,W,R	1:00-3:40	PH 157	Black
1SIED	0245	M,T,W,R	9:00-11:40	KP 304	Egan
1SIEB	0244	M,T,W,R	9:00-11:40	D 14	Lewis
1SIHA	0254	M,T,W,R	1:00-3:40	KP 304	Richter

150W: Introduction to Literary Study *Required for all English Majors

1SIHA	0270	M,T,W,R	1:00-3:40	KP 333	Flores
1SILA	0275	M,T,W,R	6:00-8:40	KG 206	Weuben

210W: Creative Writing

1SIEA	0282	M,T,W,R	9:00-11:40	KP 708	Lehman
-------	------	---------	------------	--------	--------

This course is an intensive introduction to the writing of short stories. We'll sharpen skills of characterization, description and dialogue to create narratives that draw on memory and everyday experience. We'll read short stories as writers, seeing how others approach the elements of a story. We'll write a lot.

251: Great Writers of English Literature I *Required for all English Majors

1SIEA	0284	M,T,W,R	9:00-11:40	KS 02	Hizme
-------	------	---------	------------	-------	-------

252: Great Writers in English Literature II *Required for all English Majors

1SIEA	0287	M,T,W,R	9:00-11:40	KY 320	Walker
-------	------	---------	------------	--------	--------

253, 254, AND 255 ARE REQUIRED FOR ALL ENGLISH MAJORS

254: American Literature Survey II

1SIHA	0291	M,T,W,R	1:00-3:40	KG 206	Sheldon
-------	------	---------	-----------	--------	---------

255: Twentieth-Century Literatures in English

1SILA	0295	M,T,W,R	6:00-8:40	KY 320	Lee, F.
-------	------	---------	-----------	--------	---------

328: Topics in Children's Literature: Fairy Tales and Picture Books

1SIHA	0298	M,T,W,R	1:00-3:40	KP 708	Shanafelt
-------	------	---------	-----------	--------	-----------

This class will focus on the history of allegorical quest narratives in children's literature, beginning with *The Pilgrim's Progress* (which, although not written exclusively for children, forms a prototype for many later works of children's literature) and moving then to *Alice's Adventures in Wonderland* by Lewis Carroll, Barrie's *Peter Pan*,

Baum's Wizard of Oz, Lewis's The Lion, the Witch, and the Wardrobe, Juster's The Phantom Tollbooth, and one selection from 21st-century children's literature, TBA. There will be a great deal of discussion about the tensions between religious and secular allegory, the various purposes of children's literature, the figure of the child as representative of anxieties about the future of the nation or of religion, and the nature of allegory itself as a pedagogical (and often satirical) tool. Everything we read is roughly aimed at ages 8-12. There will be some written work expected (a few short papers), but mostly this is a reading and discussion class.

383: Aspects of Poetry

1SILA 0301 M,T,W,R 6:00-8:40 D 14 Menna

This class is a special section of this course which investigates the Aspects of Poetry through two of the 19th century's greatest and most unconventional poets: Walt Whitman and Emily Dickinson. Through Whitman's life-long collection of poems *Leaves of Grass* and Thomas H. Johnson's definitive collection of Dickinson's lifetime of poems *The Complete Works of Emily Dickinson*, we will compare and contrast the content and form of their poetry and how their work reflects the literary, philosophical, and cultural ideas of their century and anticipates those of the next.

384: Aspects of Fiction: Abortion and the Regulation of Reproduction in American Fiction

1SIRA 0303 M,T,W,R 7:00-9:40 KY 315 Weingarten

In this course we will look at several novels and short stories that deal with the politics of abortion in the early twentieth century. In the U.S., abortion was outlawed in the late nineteenth century, and by the turn of the century it became the controversial topic that it is today. The course will aim to investigate how abortion became regulated, and how this regulation is tied to issues of race, class, and immigration. We will read novels by William Faulkner, Edith Wharton, Lillian Smith, and Tess Slesinger, as well as short stories by Langston Hughes, Ernest Hemingway, and Dorothy Parker. Additionally, we will read excerpts from historical and theoretical texts that will contextualize the history of abortion's regulation and provide a framework for our class work.

385: Aspects of Drama

1SIRA 0304 M,T,W,R 7:00-9:40 RZ 347 Sirlin

A selection of plays and criticism from the Greeks to the present. The theory and practice of drama as reflected in tragedy, comedy, and tragicomedy.

387: Literature and Politics: Narrating 9/11

1SIEB 0681 M,T,W,R 9:00-11:40 KS 04 Kijowski

This section of the course will explore the way the events of September 11th have been mediated by the Bush Administration, the 9/11 Commission, the press, academics, cultural theorists, writers, filmmakers, cartoonists/illustrators, bloggers, memoirists and our current presidential candidates. The purpose of our exploration is to track how and why the 9/11 narrative has transformed over time, and to consider the political ramifications of these changes. Some preliminary questions to consider: What language has become the normative way to speak about the event, and how is this language situated within the larger way we talk about atrocity? What are the differences and similarities between the official discourse and alternative discourses? How has 9/11 been appropriated as a weapon within a larger rhetorical battle between the Bush administration and its dissenters? How does this narrative function within the larger attempt to create a new national identity? How has this narrative been made to fit within a larger historical framework? How do the literary and filmic representations of 9/11 contribute to or detract from these larger discourses? The wealth of literature on 9/11 is staggering, so we will focus on popular texts that have wide distribution. Readings will thus be culled from major news sources, key speeches, the 9/11 Commission Report, documentaries and "docudramas," as well as texts such as Art Spiegelman's *In the Shadow of No Towers*, Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, *Trauma at Home: After 9/11*, Noam Chomsky's *9-11*, and *Poems from Guantanamo*. Course requirements will include class participation, a digital journal/archive, one oral presentation/short paper (5-7 pages), and a final paper of approximately 10-15 pages.