

**QUEENS COLLEGE
DEPARTMENT OF ENGLISH
SCHEDULE OF CLASSES SUMMER SESSION I 2009**

Note:

ALL SUMMER CLASSES MEET MONDAY, TUESDAY, WEDNESDAY and THURSDAY UNLESS OTHERWISE STATED. (151-156 COURSES NOT REFLECTED HERE)

165W: Introduction to Poetry *Required for all English Majors

1SIEB	0466	M,T,W,R	9:00 -11:40	RA 106	Altman
1SIED	0467	M,T,W,R	9:00 -11:40	RA 112	Ribeiro
1SIHA	0468	M,T,W,R	1:00 - 3:40	PH 115	Shanafelt
1SILA	0473	M,T,W,R	6:00 - 8:40	KP 333	Bahr

170W: Introduction to Literary Study *Required for all English Majors

1SIHA	0475	M,T,W,R	1:00-3:40	KP 708	Nysenholc
1SILA	0480	M,T,W,R	6:00-8:40	KP 304	Weubben

210W: Creative Writing

1SIEA	0487	M,T,W,R	9:00-11:40	KP 708	Lehman
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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.

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

1SIEA	0491	M,T,W,R	9:00-11:40	RO 257	Lewis
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253, 254, AND 255 ARE REQUIRED FOR ALL ENGLISH MAJORS

253: American Literature Survey I

1SIEA	0713	M,T,W,R	9:00-11:40	KS 04	Meyer
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254: American Literature Survey II

1SIHA	0496	M,T,W,R	1:00-3:40	RA 102	Schwartz
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255: Twentieth-Century Literatures in English

1SILA	0500	M,T,W,R	6:00-8:40	RA 102	Lee, F.
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328: Topics in Children's Literature: Allegorical Quest Narratives

1SIEB	0715	M,T,W,R	9:00-11:40	KS 02	Shanafelt
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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.

352: The American Novel to 1918

1SIHA	0721	M,T,W,R	1:00 - 3:40	KS 02	Meyer
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359: Regionalism, Realism, and Naturalism in American Literature

1SIEA	0722	M,T,W,R	9:00 - 11:40	KS 110	Rogers-Cooper
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383: Aspects of Poetry

1SIHA	0724	M,T,W,R	1:00-3:40	KS 04	English
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We will read the poems of Elizabeth Bishop: North & South (1946); A Cold Spring (1955); Questions of Travel (1965); Geography III (1976); and some of the uncollected poetry. (All the poetry can be found in Bishop's The Complete Poems 1927-1979.) We will supplement our primary focus on Bishop's poetry with a little of Bishop's prose and with poems by the following poets: George Herbert, Robert Frost, Marianne Moore, Robert Lowell and Gwendolyn Brooks. Our reading of Bishop will be framed by an ongoing exploration of how she crafts her poetic voice, a voice so seemingly ordinary, even conversational, yet carefully and formally crafted or constructed. One is tempted to say even "perfectly" crafted by this poet whose perfectionism resulted in a fairly small oeuvre for such a major twentieth-century poet. Course evaluation will be based on participation, a discussion presentation, a couple of interpretative essays, and an open-genre essayistic exploration of your experience with Bishop's poetry.

384: Aspects of Fiction

1SIRA	0100	M,T,W,R	7:00-9:40	PH 153	Sirlin
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385: Aspects of Drama: *Our Word Is Our Weapon*: Postcolonial Drama and Film - 1962 to the Contemporary Period

1SIRA	0726	M,T,W,R	7:00-9:40	D 15	Maerhofer
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According to Barbara Harlow, "the struggle over the historical and culture record" in the formation of the postcolonial society is equally important to the armed resistance against colonialism and the imperialist project. By 1962, "Third World" artists and intellectuals had created a discourse of aesthetic and political resistance by assigning what Vijay Prashad calls "cultural confidence" to movements in China, India, Iran, Cuba, Kenya, Nigeria, and most remarkably to the FLN in Algeria whose war against French colonialism symbolized the internationalist breadth of decolonization and national liberation. Whether it was in the streets of Havana after 1959, in the camps of the Palestinian disinherited after 1948, or in the militancy of the Mau Mau uprising in Kenya against British colonialism, Third World revolutionary discourse was central to the awakening of political consciousness against colonial racism and exploitation, and continues to influence the models of self-determination and collective liberation for contemporary struggles against empire.

Keeping in mind the historico-theoretical framework of Third World revolutionary discourse, this course will analyze aspects of Postcolonial drama and film from the 1960's to the contemporary period that document the ongoing configurations of "Third World" resistance and postcolonality. Some of the issues this course intends to address are: theatrical and visual representations of anticolonial resistance and decolonization; Eurocentrism and the formations of cultural imperialism; race and gender in the emergent postcolonial/global culture; the politics of globalization and postmodernity; and the aesthetic and political responses to its ever-increasing hegemony of the "new" imperialism. Among the authors we will read are: Aimé Césaire, Derek Walcott, Wole Soyinka, Maishe Maponya, and Kee Thuan Chye; films by Gillo Pontecorvo, Ousamne Sembene, Hany Abu-Assad, Euzhan Palcy, and Souleymane Cissé; and theoretical texts by Amílcar Cabral, Aimé Césaire, Frantz Fanon, Edward Said, Gayatri Chakravorty Spivak, Vijay Prashad, José Rabasa, and Subcomandante Marcos.

395W: Studies in Literature: Reading the Child

1SILA	0714	M,T,W,R	6:00-8:40	KG 107	Sheldon
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Why has the child become the site of so much and such conflicting emotional and discursive investment? Why does the child elicit anxiety, pleasure, longing, despair, rancor, rage, protection and disputation? How has the child come to bear so many different meanings for so many differently oriented groups? What relationships adhere between our fantasies of the child and our ideas about the family, the future, health, security, reproduction, and sexuality? In attempting to answer these questions, this class will review the historical development of the child as a socially circulating figure capable of inflaming emotions and influencing political developments. Throughout, our contention will be that this child-figure develops from out of psychoanalytic narrative structures. Thus, this course will be designed as a series of case studies beginning with Sigmund Freud's Dora. Subsequent readings will most likely include short stories by Henry James, Djuna Barnes, Willa Cather, Mary Gaitskill, Kathy Acker and Samuel Delany along with films such as *The Exorcist*, *American Beauty* and *L.I.E.* We will also read interpretive articles, primary source documents and theoretical essays on the child. Assessment will be based on three five-to-seven page essays written over the course of the session.