

**Temple University Department of English**  
**Graduate Programs**  
**Course Descriptions - Fall 2009**

Course#	CRN	Location	Course Title	Professor	Day/Time
5012	093117	AH1138	Early American Literature	Kaufmann	M 12-2:45
5014	087176	AH1138	16 <sup>th</sup> & 17 <sup>th</sup> C. British Lit.: Shakespeare -- intro course	N. Miller	W 9:00-11:45
5018	068642	AH1138	Topics in Brit Lit 1789-1830: Intro to Victorian Literature	Logan	W 12-2:45
5022	067762	AH 1123	20 <sup>th</sup> & 21 <sup>st</sup> C. British Lit: Fabricating Englishness (intro, modernisms)	Joshi	R 12-2:45
5301	087187	AH 1123	Methods in Cinema Studies	Gaycken	T 3-5:45
5701	087193	AH1138	Composition Research Methods	Goldblatt	M 9:00-11:45
8204:001	060396	AH1122	Adv. Studies 20 <sup>th</sup> . [African Am.]	Joyce	T 12-2:45
8304	087213	AH1138	Adv. Studies Genre	Duplessis	R 9-11:45
9300	087224	AH1138	Seminar in Critical Theory: Hegel & Literary Modernity	O'Hara/Singer	T 9-11:45
9001	046023	TBA	Intro to Graduate Studies	Venuti	T 1:30-4:15
9087	087231	AH1138	Composition Practicum	Wells	F 9-11:45

**Other Program Requirements**

9082:001	036835	Independent Study	Singer	
9994:001	018120	Preliminary Exam Prep	Singer	
9996:001	032538	Master's Essay	Singer	
9998:001	067786	Pre-Dissertation Research	Singer	
9999:001	018154	Dissertation Research	Singer	

**Creative Writing Program Requirements**

5601:001	046037	AH 1123	Poetry Workshop	DuPlessis	T 12:00-2:45
5602:001	046046	AH1138	Fiction Workshop	Mellen	T 12:00-2:45
5602:003	079229	TBA	Fiction Workshop	TBA	T 12:00-2:45
9083:001	018136	Arr	Manuscript Tutorial		Arr
9083:008	009831	Arr	Manuscript Tutorial	DuPlessis	Arr
9083:009	018147	Arr	Manuscript Tutorial	Mellen	Arr

(1)-Concentrated Textual Analysis (2)-Periods and Periodization (3)-Genre Studies

(4)-Critical Methodologies

(5)-Rhetorics, Literacies, Discursive Practices

AB - Anderson Hall      GH - Gladfelter Hall      WH - Weiss Hall, 13<sup>th</sup> & Cecil B. Moore Streets

Please check location prior to fall semester - rooms are subject to change

## **English 5012 - Early American Literature**

Monday, 12:00-2:45

Prof. Michael Kaufmann

The Puritans will serve as an anchor for our exploration of the 17<sup>th</sup> and 18<sup>th</sup> centuries American literature, in part because this is the role they have traditionally played in Early American studies, and in part because they provide us with a point of entry into the many fascinating questions and controversies that shape the period. We will investigate the theological, cultural, political and rhetorical questions stirred up by topics such as the migration to the New World (including some reference to 16<sup>th</sup> and 17<sup>th</sup> century English contexts), debates about conversion including the Antinomian Controversy, the witch trials, declension and secularization, captivity narratives and more. From here, we will expand our inquiry outward to encompass more recently pondered questions about colonization and expansion, relations with native cultures, etc. The goal will be to achieve a certain level of mastery over the more traditional configurations of the field (including the major landmarks of scholarship) while at the same time introducing the ways in which the field is currently being reconfigured. There will be weekly short papers, frequent short presentations, and a longer essay.

## **English 5014: 16/17th c British Lit: Political Life and its Exceptions in Shakespeare**

Wednesday, 9:00-11:45

Prof. Nichole Miller

In Book I of the *Politics*, Aristotle famously claims that "it is evident that the state is a creation of nature, and that man is by nature a political animal. And he who by nature and not by mere accident is without a state, is either a bad man or above humanity; he is like the 'tribeless, lawless, hearthless one' [*aphrētōr, athemistos, anestios*] whom Homer denounces – the natural outcast is forthwith a lover of war" (I.1253a. 5-10). But what "accident" (*tukhē*, generally "chance or fortune") can render one "tribeless, lawless, hearthless"? Is it ever an "accident"? Who or what might be able to cast one from humanity to inhumanity, the state not of the political animal (*politikon zōion*) but of mere life, *zōion*? And what is the condition of *zōion*? What, if anything, mediates between the "political animal" and the bestial "lover of war"?

Taking Aristotle's designations as one starting point, our task this semester will be to trace the vicissitudes of, and exceptions to, the category of "political life" through a series of Shakespearean texts. Plays to begin, oddly enough, with Sophocles' *Philoctetes*, but we'll quickly turn to Shakespeare: *The Taming of the Shrew*; *Measure for Measure*; *Lear*; *Coriolanus*; *Timon of Athens*; *Cymbeline*. *Hamlet*, the elephant in the room as always, may or may not make the cut; we will probably also have occasion to glance at some of the sonnets and poems, time permitting. Additional readings may include selections from Cicero, Bodin, Machiavelli, Montaigne, Benjamin, Schmitt, Arendt, Foucault, Agamben, Derrida, and Nancy, as well as various works of literary criticism.

This class aims both to introduce you to some of the critical trends in Renaissance studies and to give you the tools--and the confidence--to formulate your own approaches to pre-modern texts without feeling the need to label yourself an adherent of one school or another. Course requirements: four short close reading responses; one in-class presentation on secondary criticism of the plays; one in-class workshop presentation of your research question and critical methodology; final essay, 20-30 pages.

## **English 5018:001 - 19th Century British Literatures: The Victorian Period: The Purpose of Literature**

Wednesday, 12:00-2:45

Prof. Peter Logan

This course introduces graduate students to the changes that took place within British prose and poetry between 1830 and 1900, the decades of Britain's Imperial height. Readings focus on the

debate over the social utility of art, the role of realism, and the appeal of aestheticism in the late century. The course also introduces you to issues in Victorian social history, as they inform writing in the period, including the Woman Question and the Condition of England problem. Principle writers include Alfred Tennyson, Elizabeth Barrett Browning, Matthew Arnold, George Eliot, Walter Pater, Oscar Wilde, and Thomas Hardy. Assignments include three essays (two short, one long) and an oral presentation.

**English 5022, "Fabricating 'Englishness': Modernism, Nation, Empire"**

Thursdays, 12n-2:45pm

Prof. Priya Joshi

Our seminar is a broad introduction to the literature of Britain that emerged before, between, and after the world wars. Social unrest, class tensions, an empire that seemed about to slip out of hand, the cultural and political ascendancy of France and the United States, two major wars, and the problems in Ireland were the backdrop to many of the works we will read. Some have argued that modernism "occurred" in the four decades around the war; others maintain it never did; yet others insist that the postmodern was born around here. In a reading of key literary works from the last century, we will try to address some set of these issues. Our theoretical attention will be shaped by readings on nationalism, empire, and form by figures such as Benedict Anderson, Hobsbawm, Easthope, Colley, K. Kumar, Schama, Stuart Hall, Briggs, Said, Nairn, Bhabha, Banfield; our literary readings will include titles by Conrad, Joyce, Beckett, Yeats, Ford, T.E. Lawrence, Woolf, Auden, Forster, Orwell, Linton Kwesi Johnson, Rushdie, Kureishi, Zadie Smith. We will neither survey nor exhaust the literary production of the last fecund century: we'll simply try to read a wide range of texts and think critically about them. Course requirements include a graded oral presentation and a 20-page research paper.

**English 5301: Methods in Cinema and Media Studies: Animal Stories**

Tuesday - 3:00-5:45

Prof. Oliver Gaycken

The figure of the animal looms ever larger in the academic landscape. This course will survey this emerging field of inquiry, beginning with a sampling of the literary critical and philosophical treatments of the human/animal divide (Derrida, Agamben, Haraway, Lippit). We will proceed to a selection of case studies that present specific aspects of animal representations, with texts by Charles Darwin, Jack London, H. G. Wells, Franz Kafka, and films by Jean Painlevé, Georges Franju, Werner Herzog, and Sam Fuller. Some questions that will guide our investigations are: How has the figure of the animal changed over the course of the last 150 years? What are the links between the animal and the human? Are animals ever thinkable without reference to humans? Can animals tell stories? The primary methodologies will be those of literary and cinema history, although students from related disciplines (e.g., art history, philosophy, history of science) are welcome.

**English 5701 - Research in Composition, Literacy, and the Pedagogy of Literature**

Monday, 9:00-11:45

Prof. Eli Goldblatt

This course introduces students to research methods in the fields of composition and literacy as well as the pedagogy of literature. Thus we will be interested in how people learn about both reading and writing; students interested in either composition/rhetoric or literature (or both) will find this course valuable. Throughout the course we will be asking ourselves just how researchers can get at the hidden dimensions of literacy learning. Learning involves not only complex cognitive and affective processes, but it is also highly mediated by culture, history, and institutional setting. Even the most sensitive teacher must inevitably miss most of the learning that goes on in a course because so many elements of students' experience unfold out of sight and sometimes resist conscious

recall entirely. This is neither a psychology nor an anthropology course although at times it may seem to belong in either or both departments. We will read texts that prepare students to do ethnographic and other qualitative field research as well as discourse analysis. The work will draw on your experience as a student of literature and writing, but it will lead you to examine classroom experiences in new ways. The culminating project is NOT a research paper – there wouldn't be time for that – but every student will produce a proposal for research based on close study of one or more models. *Students will be required to take the short (1 hour) on-line training for the Institutional Review Board, the committee that oversees human subject research.*

**English 8204: 001 Advanced Studies in 20<sup>th</sup> Century African-American Literature: Defining Moments in African-American Literature**

Tuesday: 12:00 p.m.-2:45 p.m.

Prof. Joyce A. Joyce

Literary scholars traditionally divide the study of literature into periods, such as Old English, Medieval, Seventeenth Century, American Literature Between World War I and II, the Harlem Renaissance, the Black Arts Movement, etc. This course uses another strategy. This course will explore select works of African-American literature, written by ground-breaking writers and published from the 1950s to the twentieth century. What is unique about these selected texts – Hurston's *Seraph on the Suwanee*, Wright's *Savage Holiday*, Baldwin's *Giovanni's Room*, Himes's *Plan B*, Ansa's *The Hand I Fan With*, Reed's *Japanese By Spring*, and Butler's *Mind of My Mind* – is that they either received very controversial reviews and/or they now receive very little attention in the African-American literary canon. Yet, a comparative analysis of these novels to other novels, written by their authors, and an exploration of how these novels reflect contemporary discussions of gender, sexuality, spirituality, the politics of the academy, race, and the interconnections between the politics of publishing and literary taste will enhance the students' pedagogical engagement of African-American literature. Students should leave this course with more questions than answers regarding why some texts become classic texts and others do not and why the concept of a canon has become rather outdated.

Each student will be required to read the "classic" (most well-known) text by one of the writers above and lead a class discussion, based on a comparative analysis of the "classic" text and the one on the syllabus. Students will take a mid-term examination, write a research paper, focusing on only one of authors on the syllabus, and present a final oral pedagogical presentation, conceived from the research paper.

**English 8304 - Advanced Studies in Genre: Survey of Poetry**

Thursday - 9:00-11:4)

Prof. Rachel Blau DuPlessis

A graduate-level study of issues in poetry and poetics, combined with an introductory survey of important genres, texts, and a few theorists and critics. This course is designed to have you read some key work of poets central to a sense of Anglo-American traditions--interpreting the word "traditions" broadly and widely--so that you become familiar with such genres and modes of thought as sonnet, elegy, pastoral, ode, essay in verse, satire, lyric. There will be class sessions on poetry as a material text, including the editorial production of that text, and on the issue of sound and the auditory imagination. The issues the course will raise include the modes and practices of a poetic text (diction, convention, forms, genres, sound, visuality); intertextuality, allusion and poetic representation; the relations among form, subjectivity, and ideology (including class, gender, religious culture); and the general question of the cultural work accomplished in any poem. Readings in poems are sometimes complemented by some readings in contemporary critical writing relevant to these poetic texts. There will be four shorter papers (no more than 10 pages each). All students must be matriculated graduate students in the English Department, M.A. or Ph.D. programs.

## **English 9001 - Introduction to Graduate Studies**

Tuesday (1:30-4:15)

Prof. Lawrence Venuti

The advanced study of literature depends on acquiring a high level of theoretical sophistication in order to devise and execute projects in literary history and criticism. At the same time, literary scholars need to be professionally current: they must be able to situate their work in relation to theoretical concepts and critical categories that have acquired institutional authority at any particular moment. This course, then, has two interrelated aims: to develop your skills in reading theory and criticism in the most incisive, interrogative ways and to master the foundational materials of the critical orthodoxy that has emerged over the past three decades. We will study notions of authorship and reception, textuality and editing, value and canonicity, ideology and history. The readings may include work by Louis Althusser, Roland Barthes, Jacques Derrida, Michel Foucault, Julia Kristeva, Jerome McGann, Barbara Herrnstein Smith, and Hayden White, among others. We will consider the application and development of theoretical concepts in such manuals as Catherine Belsey's *Critical Practice*. Throughout we will ask: "What is the good of theory?" The answer proposed by this course will be: "No criticism or history is possible without it."

## **English 9087: Composition Practicum**

Friday – 9:00-11:45

Prof. Sue Wells

This course is designed to support students through their first semester as teachers of English 1002 at Temple and to introduce them to the field of composition and rhetoric. We will investigate the theoretical, practical, institutional, and political aspects of writing instruction.

Members of the class will use and adapt a common syllabus, and consider how to modify it for their own future use. We will visit one another's classes, analyze student papers, produce new teaching materials, and think about the relation between our teaching and our work as scholars

## **English 9300 - Seminar in Critical Theory: Hegel & Literary Modernity**

Tuesday - 9-11:45AM

Profs. Dan O'Hara and Alan Singer

"That all modern idealism is Hegelian is obvious; that all modern empiricism is too--that's Hegel's secret" (Wilde).

This team-taught course will explore this "secret" of Hegel's formative, often counter-intuitive influence on the many literary and intellectual movements of the last two centuries, particularly on modernism, surrealism, psychoanalysis, existentialism, phenomenology, structuralism, post-structuralism and postmodernism. Our focus will be twofold: a close reading of Hegel's most important intervention in the emerging human sciences, *The Phenomenology of Spirit* and selective readings of Hegel's other works in philosophy of nature, logic, philosophy of history, history of philosophy, the study of religion and culture as well as the major texts of critical and literary modernity they largely shape. Once we have a grounding in the primary texts of Hegelian thought, we will attempt to re-create the moment of Hegel's translation into French by Jean Hyppolite and the ensuing transformation of the practices of literary criticism, under the umbrella of post-structuralism, and in the work of figures such as Lacan, Derrida, Foucault, Althusser. Within this context all of the major questions respecting what the literary work has to do with the work of human culture (ethical, political, aesthetic) are articulated. Our view of the persistent Hegelianism of literary critical practices will be tested against works of literary modernity that are explicitly marked with a reading (directly or indirectly) of Hegelian thought. We will look at the texts that Hegel himself read in order to formulate his thoughts (Antigone, Rameau's Nephew) and the texts that we now read as Hegelian (the *recits* of Maurice Blanchot, the novels of Georges

Bataille, the poetry of Holderlin). We welcome students from other disciplines who see the usefulness of Hegelian perspectives in their work.

## - Creative Writing Workshops -

### **English 5601 - Poetry Workshop**

Tuesday 12-2:45

Prof. Rachel Blau DuPlessis

Writing poems, or inter-generic/hybrid approximations of poems, and discussing these in a cooperative workshop setting is our main task. We will circulate new work by class members on a schedule worked out the first day of class; other students will comment both in report format and in general discussion. Students will also have follow-up conferences on their work. Our other task involves guided readings, discussed in the third class hour. First, we will do focused reading in the poetry and poetics of contemporary, often radical, Anglophone poets keyed to their appearances in Philadelphia (at Poets & Writers, Temple University and at Kelly Writers House, University of Pennsylvania). Second, we will discuss significant work by contemporary poets, texts important to your poetic education. Students will report on these poets and works, with the help of the instructor and class. This should not be construed as a historical or generic survey, but as soundings in the array that will help you negotiate some of the contemporary field with increasing understanding. Grades will be based on your work in the course—creative work, oral reports, general participation and preparation. This course is open only to matriculated students in the Creative Writing Program. Limited exceptions may be made for PhD students who already have a history of creative writing engagements (such as an MFA or a publication record). The faculty member should be consulted in these latter cases.

### **English 5602:001 – Fiction Workshop**

Tuesday 12-2:45

Prof. Joan Mellen

The novel, the novella, chapters of a novel-in-progress: this fiction workshop will explore the strategies of fiction-writing from every perspective imaginable from realism to minimalism to magic realism and points beyond. Among the novels we will read are "One Hundred Years of Solitude" (Garcia Marquez), and Michael Ondaatje's "The English Patient."

### **English 5602:003 – Fiction Workshop**

Tuesday 12-2:45

Professor: TBA