

# Department of English

## Fall 2008 - Graduate Course Schedule

CRN	Course #	Room	Course Title	Professor	Day / Time
094524	5018	TBA	19 <sup>th</sup> C British Lit: Romantic Period	Ford	W 9:00-11:45
093911	5022	AB1138	20 <sup>th</sup> & 21 <sup>st</sup> C British Lit: Modernism	Brivic	T 3:00-5:45
081261	5032	AB1123	Studies in the History of the Book	Joshi	M 12:00-2:45
081124	5100	AB1138	Topics in Literary Genres: Poetics of Fiction	Delany	R 12-2:45
080683	5501	AB1138	History of Critical Theory	O'Hara	T 9-11:45
080669	8109	AB1138	Adv. Study in 19 <sup>th</sup> Century Am. Lit: The Child	Salazar	W 3:00-5:45
087149	8204	AB1138	Adv. Studies: Asian American Literature & Criticism	Lee	M 3:00-5:45
068924	9001	GH812	Intro to Graduate Study	Newman	R 9-11:45
019007	9087	AB1106	Composition Practicum	Wells	F 9:00-11:45
<b>Other Program Requirements</b>					
062751	9082		Independent Study	Singer	
028174	9994		Preliminary Exam Prep	Singer	
053195	9996		Master's Essay	Singer	
093933	9998:001		Pre-dissertation Research	Singer	
028207	9999:001		Dissertation Research	Singer	
<b>Creative Writing Workshops &amp; Program Requirements</b>					
019015	5601	AB1123	Poetry Workshop	Osman	T 12-2:45
019021	5602:001	AB1138	Fiction Workshop	Mellen	T 12-2:45
019039	5602:002	TBA	Fiction Workshop	Singer	T 12-2:45
028183	9083:001	Arr	Manuscript Tutorial	McElroy	W 12-3:00/ R 11-3:00
013363	9083:008	Arr	Manuscript Tutorial	Osman	Arr

(1)-Concentrated Textual Analysis (2)-Periods and Periodization (3)-Genre Studies (4)-Critical Methodologies  
(5)-Rhetorics, Literacies, Discursive Practices

GH – Gladfelter Hall

AB – Anderson Hall

### **ENG 5018: 19<sup>th</sup> C. British Literature: Romantic Movement ~ Prof. Talissa Ford**

The years of the British Romantic movement, roughly the 1790s through the 1830s, were marked by increased exploration and imperial expansion, the emergence of the modern industrial state, the consolidation of the nation-state, the abolition of the slave trade in the British colonies, and revolutions in America, France, and Haiti. Romantic literature is therefore occupied not only with an interest in personal experience and expression, but with questions of the individual's relation to the nation and to the world – questions of what it means to be "British" and what it means to write British literature, of how to figure Britain's role in the international sphere and British literature's proximity to the aesthetic productions of other cultures. This course, as an overview of the Romantic period, will be motivated by such questions. We will read not only the "big six" Romantic poets – William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Shelley, and John Keats – but also the more (canonically, and sometimes geographically) marginalized figures of the period. By reading these more and less "central"

authors alongside each other, we will call into focus the impact of such conceptions of center and periphery on the establishment of a "national" literature. Assignments are a short essay, a longer research paper, and a conference-style presentation.

**ENG 5022: 20<sup>th</sup> & 21<sup>st</sup> C. British Literatures: Modernism ~ Prof. Sheldon Brivic**

The modernist movement in the first half of the 20<sup>th</sup> century revolutionized literature and thought with new ideas about art, psychology, philosophy, politics, gender and culture. We will study the history of the Anglophone modernist movement, reading some of the main statements of principle and some of the greatest works by T.S. Eliot, W.B. Yeats, H.D., James Joyce, Virginia Woolf, Jean Toomer, William Faulkner, and Eugene O'Neill. Two papers will be required, a shorter one and a longer one of at least 3,500 words.

**ENG 5032: "Studies in the History of the Book" ~ Prof. Priya Joshi**

Over a quarter century ago, the historian Robert Darnton described book history as "one of the few sectors in the human sciences where there is a mood of expansion and a flurry of fresh ideas." That mood and its ideas have had a dramatic impact on literary study to the extent that it is now virtually inconceivable to write about a literary text without also countenancing its contexts. Once relegated to the fuddy confines of publishing history and bibliography, book history today is a thriving enterprise at the intersection of matter and mentalités, exploring within its practices the material conditions of textual production, the circuits of circulation and distribution, and, above all, the varied nature of consumption. Our seminar is an introduction to the methods and opportunities of book history and its many transdisciplinary practices. While our focus will be the literary text and print, we will review the still relevant scholarship on orality, explore books and authors as commodities in a marketplace of ideas and ideologies, and pay particular attention to research on readers and reading as they have shaped the social lives of books.

This course is designed for students with historical interests ranging from the early modern to the contemporary. While our geographical focus will mostly be on the US and the UK, it will include forays into Western Europe and the British Empire in Asia and parts of Africa.

Readings include theoretical writings by Darnton, Roger Chartier, Pierre Bourdieu, Roland Barthes, Michel Foucault, Michel de Certeau, among others, and empirical cases by Jane Tompkins, Franco Moretti, Carlo Ginzburg, Michael Denning, Walter Ong, etc.

**ENG 5100: Topics in Literary Genres: Poetics of Fiction ~ Prof. Samuel Delany**

The purpose of this course is twofold: first is to promote close readings of a number of classical short novels and second to familiarize students with some theories of genre, as well as the meaning and history of those theories' constitutive terms and concepts. We will read in whole or in part a number of critical texts concerning genre, including Derrida's "The Law of Genre," Rene Wellek and Austin Warren's "Literary Genres," Georg Lukacs's "Theory of the Novel," Tsvetsov Todorov's "The Origin of Genre," and Aristotle's "Poetics."

We will explore a number of traditional interpretive problems with each text. We will examine how looking at a text as though it belongs to one genre promotes interpretations of one sort, while looking at it as if it belonged to another, promotes another sort. We will show how some of the classical problems can only be solved if the text is read as belonging to two genres, and two resultant and independent interpretations are allowed to create a dialogue with each other.

This course requires attendance, participation in the discussion, brief response papers to each text read (500 to 1,000 words and posted on "Blackboard"), and a final paper of 15 to 20 pages. A first draft of your paper may be required as a midterm.

**ENG 5501: History of Critical Theory ~ Prof. Dan O'Hara**

We will read closely, in the best available editions, classic texts from the history of criticism.

These texts are definitive in large part for determining the nature of the field. They include: Plato's *Republic*, Aristotle's *Poetics*, Longinus' *On the Sublime*, Kant's *Critique of Judgement*, Hegel's *Introduction to the Lectures on Aesthetics*, Nietzsche's *The Birth of Tragedy*, and Heidegger's *The Origin of the Work of Art*. In addition, we will read excerpts from other important texts, from Plato's *Ion* and Sidney's *Apology* through the major essays from T.S. Eliot's *The Sacred Wood*. Finally, I have invited a few guest seminar participants, critics from around the world, who will lead class discussion to provide a wide variety of perspectives promoting, I hope, lively critical debate. Requirements: Active class participation, bi-weekly response papers to questions provided by instructor, mid-term and final take-home exams.

### **ENG 8109: The Nineteenth-Century Child ~ Prof. James Salazar**

This course examines the fluid and frequently contested figure of the child in nineteenth-century U.S. literature and culture. We'll begin by considering some important child narrators and characters in the literature of the nineteenth century, while tracing out the intersections between the debates over literary genre and theories of child development. This will lead to a broader consideration of the different theories of childhood, child-rearing, and pedagogy in the period as well as of the complex ways that national identity, racial difference, and gender roles were articulated in terms of the nature, identity, and development of the child. Possible topics of discussion will include: the articulation of democratic consent in terms of the passage from childhood to adulthood; race and gender in the national family romance; race and recapitulation theory; the invention of adolescence; moral suasion and the child reader; pedagogy and the character-building agency; literacy, language, and self-formation. Readings will include: Benjamin Franklin, *Autobiography*; Caleb Bingham, *The Columbian Orator*; Horatio Alger, *Ragged Dick*; Louisa May Alcott, *Little Women*; Mark Twain, *The Adventures of Tom Sawyer*; Harriet Beecher Stowe, *Uncle Tom's Cabin* (selections), Harriet Wilson, *Our Nig*; Luther Standing Bear, *My People the Sioux*; Thorstein Veblen, *Theory of the Leisure Class* (selections), G. Stanley Hall, *Adolescence*, Ernest Thompson Seton, *Boy Scouts of America: A Handbook of Woodcraft, Scouting and Life-Craft*; Juliette Low, *Girl Scout Handbook*; Stephen Crane, *Maggie*. We will also read selections from Locke, Rousseau, Mill, Freud, Bederman, Brown, Ariès, and others.

### **ENG 8204: Advanced Studies in Asian American Literature and Criticism ~ Prof. Sue-Im Lee**

This course will examine ongoing major debates in Asian American literary discourse as well as in the interdisciplinary operations of Asian American Studies. Reading a wide survey of literature from the late-nineteenth-century to the present, we will examine the material and discursive ramifications of the literary rubric called "Asian American literature." Specifically, we will explore the complex and sometimes contentious relationships drawn between "minority" literature and dimensions of the aesthetic. These debates take place over minority literature and issues of the "literary," "value," "beauty," "craft," "taste," and "truth," such as the debate over the Heath Anthology. We will also pursue a comparative dimension by studying the art/propaganda debate over African American literary classic, "Native Son." All these will be accompanied by extensive reading on theories of aesthetics. Requirements: 2 presentations, 2 5 page papers, one 25 page research paper.

### **ENG 9001: Introduction to Graduate Studies ~ Prof. Steve Newman**

What value is there in teaching and producing scholarship about literature, film, and rhetoric/composition? By considering some of the ways, past and present, our multifarious discipline has answered this question, this seminar will introduce students to graduate studies in English. We will approach these answers historically, theoretically, and practically by way of: 1) the recent history of English as a discipline, beginning with the rise of philology in the latter half of the nineteenth century; 2) theories of value and "knowledge work" that intersect with recent shifts in literary and rhetorical theory; and 3) important tools of the trade such as analyzing journals in your potential fields, and writing conference abstracts and annotated bibliographies.

Assignments will include an abstract, an annotated bibliography, one short paper and one medium-length critical paper (approx. 15 pages). Among the authors we may read: Jonathan Swift, William Wordsworth, John Dewey, Gerald Graff, Alan Liu, Richard Ohmann, Elaine Scarry, Theodor Adorno, Erich Auerbach, John Guillory, and Martha Nussbaum.

### **ENG 9087: Composition Practicum ~ 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

## **Creative Writing Course Descriptions**

### **Eng 5601:001: Poetry Workshop: The Conversation ~ Prof. Jena Osman**

We will start with the premise that no poem is self-sufficient or cut off from the environment in which it was created. We will look at the kinds of conversations that poetry encourages, takes part in, and inspires by addressing the following questions: How does your writing converse with particular poetic genealogies, with other art forms, with other discourses and disciplines? How does your work imagine its readers? How do the internal worlds of your poems speak to the world outside of the poems? In what ways can poetry engage with political/social/historical topicalities? What are some useful historical (and future) models for poetic collaboration and other connective acts? Our semester will begin with a group of critical readings, discussions, and writing prompts—after which point we will look at your individual poems in relation to the issues brought up at the start. Your final project will be a portfolio of poems accompanied by a statement of poetics. Readings of work by visiting poets in the Poets & Writers series (and other local venues) and attendance at their presentations are also required. This course is open only to students in the M.A. Creative Writing program; however, with instructor approval, exceptions may be made for students in the Ph.D. program who are practicing poets.

### **ENG 5602:001: FICTION WORKSHOP ~ Prof. Joan Mellen**

This is your workshop: the first order of the day is the discussion of student short stories (or novel chapters). We also explore fictional strategies, beginning with the varieties of point of view, and approaches ranging from minimalism to magic realism. Since Francisco Goldman is our visiting fiction writer in residence in the fall, we will read two of his novels, "The Ordinary Seaman" and "Long Night Of White Chickens," as well as his new book, "The Art Of Political Murder: Who Killed the Bishop?" Other texts will be: Gabriel Garcia Marquez, "One Hundred Years Of Solitude," Don DeLillo's "Libra" and The Best American Stories 2007, edited by Stephen King.

### **ENG 5602:001: FICTION WORKSHOP ~ Prof. Alan Singer**

This workshop is designed to maximize authorial self-consciousness and to develop the rhetorical/stylistic resources that authorial self-consciousness draws upon. We will situate the discussion of student work within the context of three pragmatic questions: 1. What are the levers (conceptual and linguistic) or authorial control? 2. How do plot and character deployed in order to embody a world? What are the means by which the author test the "reality" of his/her imagined world? In addition to producing creative works, members of the workshop will be expected to acquire and employ a shared critical vocabulary. Students are free to work in the short story or the novel form. Our discussions of student work will be supplemented by readings from published fictions. These readings are chosen with an eye to featuring the most diverse range of formal approaches to fiction-making. Readings will

include: *Why I Don't Write Like Franz Kafka*, by William S. Wilson, "The Metamorphosis" by Franz Kafka, *Blood Meridian*, by Cormac McCarthy, stories by Henry James and Steven Milhauser.