

Temple University

English Graduate Programs

Spring 2009

Course #	CRN	Course Title	Professor	Day/Time
5011	082505	16 th & 17 th C. British Lit: Multi Genre (2)	Miller	R 9-11:45
5022	049545	20 th C British Lit: Postcolonial (2)	Brivic	M 3-5:45
5024	082536	20 th C. American Literature (2)	Orvell	W 12:-2:45
5600	061722	Special Projects in Fiction: Setting (3)	Mellen	T 12:00-2:45
5702	082547	History of Rhetoric (5)	Wells	R 3-5:45
8108	082493	19 th C British Lit: Victorian Fetishism (2)	Logan	T 3-5:45
8304	082518	Adv Study in Genre: Poetry – Poetic Forms & Practices (3)	Venuti	W 3-5:45
9300	082520	Seminar in Critical Theory: The Fate of Deconstruction (4)	Singer	T 9-11:45
Other Program Requirements				
9082:001	036482	Independent Study	Singer	
9996:001	038901	Master's Essay	Singer	
9994:001	919835	Preliminary Exam Preparation	Singer	
9998:001	910918	Pre-Dissertation Research	Singer	
9999:001	010936	Dissertation Research	Singer	
Creative Writing Requirements				
5601:001	061735	Poetry Workshop	McCarthy	W 12:00-2:45
5602:001	010864	Fiction Workshop	McElroy	R 12:00-2:45
5602:002	010888	Fiction Workshop	Delany	R 12:00=2:45

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

5011 16th & 17th C. British Lit: Shakespeare

Shannon Miller

This introduction to the literature of the English Renaissance will take as its focus the role of patronage in the production of sixteenth century and early seventeenth century literature. We will be looking at epic poems, pastoral romances, lyric poetry, and drama, including selections from Edmund Spenser's *Faerie Queene* and "Colin Clout's Come Home Again"; Shakespeare's "Rape of Lucrece," "Venus and Adonis," and *Midsummer Night's Dream*; John Lyly's *Galatea*, poetry by Philip Sidney, Mary Sidney, Walter Raleigh, Queen Elizabeth, Thomas Wyatt, John Donne, and Aemilia Lanyer; and the prose of Thomas More and Walter Raleigh. The focus on patronage will also allow us to explore the cultural nexus of political, social, and personal obligations within which much Elizabethan literature was written. As a system, patronage consequently offers a way to think through issues of power, hegemony, subversion, and resistance. Gender and class identification figure centrally in these works, addressed to patrons of differential class or cultural standing. In addition, we will consider the disruptions introduced to this system by Queen Elizabeth (in many ways the period's supreme patron) and by Lady Mary Sidney, who established an influential patronage circle during the period. Critical articles will review central approaches dominating Renaissance studies, including the development of subjectivity, cultural studies, and queer theory.

5022 20th C British Literature: Postcolonial**Sheldon Brivic**

Nonwestern perspectives and the struggle against colonialism have increasingly made their presence felt in World literature over the last century. We will examine the cultural, political, literary, and psychological issues involved in this trend by studying a number of outstanding works of literature, mostly written in English.

Readings: E.M. Forster, A Passage to India; Salman Rushdie, Midnight's Children; Chinua Achebe, Things Fall Apart; Jorge Luis Borges, Labyrinths; Gabriel Garcia Marquez, One Hundred Years of Solitude; Maxine Hong Kingston, The Woman Warrior; Jamaica Kincaid, At the Bottom of the River; Toni Morrison, Beloved; Seamus Deane, Readings in the Dark.

Critical Works: Frantz Fanon, The Wretched of the Earth; Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, eds., The Post-Colonial Studies Reader; Edward Said, Orientalism; Homi Bhabha, The Location of Culture.

5024 20th and 21st Century American Literature**Miles Orvell**

This course will examine the theory and practice of the American literary survey (second half). Students will compare the way American literature is represented in two widely used anthologies-- the Norton Anthology of American Literature and the Heath Anthology. Some probable topics include: the history and theory of canon formation in American literary study; how anthologies function as machines for learning; the periodization of literature; "major" vs. "minor" author representation; literary influence and how to mark it; what constitutes competence in American literary study. Among the requirements, students will be asked to focus on a particular period or topic and will develop a critique of existing representations and a proposal for a new configuration, including contexts and backgrounds for the study of literature; they will also be required to devise a syllabus for teaching the American survey. The course will in the end offer students both a survey of American literature from the late nineteenth century to the present, as well as a foundation for teaching the undergraduate survey in American literature.

5600 Special Projects In Fiction: Setting**Joan Mellen**

Among the most distinguished writers of fiction, from Cervantes to Tolstoy to Garcia Marquez, are those whose characters move within a rich historical, cultural and social setting. For these authors, the present exists within history and circumstances intersect inevitably with the yearnings of their people.

For writers like Faulkner, Garcia Marquez, Delillo and Ondaatje, to suggest just a handful, setting functions not as mere backdrop (a bar, an apartment, a street), but as a character in its own right. Fiction is about forging a full alternative reality. Among the models we may consider are Thomas Mann's "Mario and the Magician," Don DeLillo's "Baader Meinhof," Garcia Marquez's Chronicle Of A Death Foretold and, for a challenging novel with two strong settings spanning two distinct historical time periods, Haruki Murakami's "The Wind-Up Bird Chronicle."

In this Creative Writing Special Projects course, added to the curriculum in place of what had been a second manuscript tutorial, we will both write and read works attempting nuanced, dynamic settings.

5702 History of Rhetoric**Susan Wells**

This class investigates how rhetoricians and critics thought about a wide range of texts and performances from Greek and Roman antiquity through the eighteenth century: I am interested in thinking about how these reflective disciplines addressed what was seen as a unified world of letters, not yet differentiated into literary and non-literary texts. These readings will help us think about two of the central disciplines of English studies-- literary reflection on the text as aesthetic object and rhetorical analysis on the text as situated, mundane, and efficacious. (And of course, it will not take long for us to get to the limits of such simple distinctions.) We will also think about rhetoric and literary study as disciplinary formations, each engaged in its own distinct styles of argument and research, each with its canons of professional formation and practice. And, on good days, we will bring these thoughts to bear on our daily practices as teachers in writing classes and as scholars in an English

department. We will follow a very loose historical framework, beginning with Greek and Roman antiquity, moving through early modern rhetorical and literary theory, and ending with eighteenth and nineteenth century British and American writers; we will also read contemporary responses to these texts. Reading assignments will generally contrast parallel texts that are canonic in the literary or rhetorical traditions, often by the same writer. Students can expect to read heavily, to participate in the work of the seminar on a weekly basis, and to produce a final project.

8101 19th Century British Literature: Victorian Fetishism **Peter Logan**

Victorians associated fetishism with “primitive” culture. This course examines fetishism as a trope in Victorian novels and non-fiction scientific and literary prose, and we consider Victorian literature itself as a form of fetishism. We will read widely in the history of fetishism as an idea, particularly as it was appropriated into Victorian culture via anthropology, missionary activity, Marxism, sexology and psychoanalysis. Readings include major literary text by Matthew Arnold, Thomas Carlyle, John Ruskin, Emily Brontë, George Eliot, Mary Braddon, and Bram Stoker. We also read works by anthropologist Edward Tylor, sexologist Richard von Krafft-Ebing, and Freud, along with current cultural theory from Foucault and Zizek. Assignments include 1-2 short essays, 1 long essay, and an oral presentation.

8304 Adv Study in Genre: Poetry – Poetic Forms & Practices **Larry Venuti**

An examination of basic theoretical and critical issues in the study of poetic forms and practices, with a focus on those that have driven research and practice in the last twenty-five years. We will consider textual editing, canon formation, the construction of poetic subjectivity, ideological determinations, meter, and a range of narrative and lyric genres and modes (e.g. epic, ballad, sonnet, elegy, pastoral, satire, and translation). The theorists and critics will most likely include Theodor Adorno, Mikhail Bakhtin, Charles Bernstein, Antony Easthope, Ezra Pound, James Longenbach, Jerome McGann, Peter Sacks, Susan Stewart, Nancy Vickers, and William Wordsworth. We will ground our discussions in poems taken from the history of western verse from antiquity to the present, including work by such poets as Catullus, Guido Cavalcanti, Sir Thomas Wyatt, John Donne, Alexander Pope, Samuel Taylor Coleridge, Robert Browning, Charles Baudelaire, Emily Dickinson, T.S. Eliot, H.D., Paul Celan, Sylvia Plath, Gwendolyn Brooks, Tom Raworth, and Paul Muldoon. Our aim will be to assess the strengths and limitations of the theoretical and critical concepts that have dominated the study of poetry and to consider new directions for research.

9300 The Fate Of Deconstruction: A Critical Reconnoitering **Alan Singer**

Jacques Derrida is said to have fostered the non-concept “deconstruction” as a term of art for critical practices that subsequently transformed the nature of literary study. This course is an effort to understand what Derrida did and how it affects what we do now as professors of the literary. Though the currency of deconstruction is indebted to Derrida’s critical ingenuity or critical nihilism, the term has deep Nietzschean-Hegelian-Heideggerian roots. In the first half of the course we will be unearthing those roots. We will analyze the key Derridean texts that fostered the various idioms of post-structuralist literary theory and practice. We will closely read texts, such as “Structure, Sign, and Play in the Human Sciences,” and passages from *Of Grammatology*. Derrida launched his methodological initiatives in such texts. We will juxtapose our reading of Derrida’s formulations with the methods of the American New Criticism which prevailed in the Anglo/American academy at the time of Derrida’s initiative. Upon these grounds we will attempt to locate Derrida’s practice within an intellectual tradition rather than see him, as he is often mistakenly seen, to be the self-appointed father of an intellectual tradition, albeit one that destroys all traditional knowledge. The second half of the course will attempt to trace out the effects of Derrida’s writing in subsequent literary critical movements that have proffered a morally, politically, aesthetically, and socially, beneficent rupture with tradition: feminism, post-colonialism, neo-Marxist ideology-critique and queer theory. We do this in order to better understand what tradition we find ourselves working in at the present moment. We want to

determine how much of what we do today in literary study stands in the shadow of Derrida. How much depends upon strategic mis-readings, or misconstructions of “deconstruction”? Does anything useful flow from the texts that notoriously “decentered” academic practices relating to literature, literariness, and critical judgment? At this moment in the history of literature and literary criticism Derrida’s standing is much diminished. So, in a climate of hostility, we will try to do justice to what we have learned by reading Derrida’s texts. We will try to make an honest assessment of what value or disvalue those lessons might represent.

Course requirements: brief weekly response papers and two formal critical/research essays (12 pages approx.). We will of course read primary texts by Derrida. But because this course is not the study of a single author, we will also read texts by deMan, Miller, Searle, Foucault, Lacan, Deleuze, Cixous, Kristeva, Lyotard, Bhabha, and Zizek.

Graduate Creative Writing Workshop

5601:001 Poetry Workshop

Patti McCarthy

In this workshop, our main focus will be on new writing byclass members—— with an eye toward building a booklength manuscript and/or how poems eventually make a book. We will read the work of visiting writers and other selected contemporary poets. Each student will submit their poetry to the class twice and will be required to present the work of two of their classmates. Written workshop responses will be due weekly. Students will meet in conference at least once with the instructor. The final project will be a manuscript or book project, as developed and designed by each student.

5602:001 Fiction Workshop

Joseph McElroy

We will concentrate on technique and the range of choices writing affords. Emphasis on structure, sequence, momentum, elements of change, placing of backstory; diction, voice, the sentence, and authorial distance; idea, emotion, initial situation. Required: 1) 8000-10000 words an approximate minimum, three short stories, two of these fully revised; or one story and, in consultation with me, a short novella; 2) Critique of all work submitted for class discussion; 3) Additional readings, to include Chekhov, Ward No. 6 and other Stories; Carole Maso, Ava; Howard Nemerov's essay, "Composition and Fate in the Short Novel" (handed out); and other work which may include stories by Babel, Borges, Barthelme, Welty, Deborah Eisenberg, Proulx, Brodkey, to name some possibilities.

5602:002 Fiction Writing

Samuel R. Delany

Over the fourteen weeks of this workshop we will look at student submissions, which we will distribute to each other by e-mail with enough time before the class session begins to read and write out comments on the stories. The discussion goes around in a circle. Everyone must speak about every story handed in. We will try to do three stories a week.

As well, there will be an supplementary reading list, which you will get by the first class. One session a month we will devote to discussing a novel. We shall read these books paying attention to how the writer goes about creating particular effects.