

TEMPLE UNIVERSITY
Department of English
Graduate English Program - Fall 2007

075595	5016	18 th Century British Literature: Poetry (2,3)	Newman	AB 1138	R 3-5:45
075600	5024:001	20 th & 21 st C. Am. Lit: Black Male Writers(2)	Joyce	AB 1138	W 12-2:45
084240	5024:002	20 th & 21 st C. Am. Lit: "The Reader" (2)	Lee	AB 1138	W 3-5:45
075682	5300	Topics in Cinema & Media Studies Screenings (2)	Gaycken	AB 1123	T 12:00-2:45
				AB 1123	R 6:00-8:45
075714	8304:401	TU/Penn Exchange/Poetics (3)	DuPlessis	TU 205 (Center City)	T 6:30-9:30
075698	8501	Adv. Study in Critical Theory (4)	Singer	AB 1138	T 9-11:45
023230	9001	Introduction to Graduate Study	O'Hara	AB 1138	M 3-5:45
023248	9087	Composition Practicum (5)	Goldblatt	AB 1138	M 9-11:45
083144	9400	Adv. Study in Rhetoric & Composition (4,5)	Wells	AB 1138	T 3-5:45

Other Program Requirements

083133	9082:001	Independent Study	Singer, A		
034182	9994:001	Preliminary Examination Prep	Singer, A.		
067433	9996:001	Master's Essay	Singer, A.		
034198	9998:001	Pre-Dissertation Research	Singer, A.		
034220	9999:001	Dissertation Research	Singer, A.		
084238	9999:02	Dissertation Research Seminar	Arr		

Creative Writing Program

023256	5601	Poetry Workshop	DuPlessis	AB 1123	R 12-2:45
023267	5602:001	Fiction Workshop	Mellen	AB 1138	R 12-2:45
023275	5602:002	Fiction Workshop	Delany	AB 1122	R 12-2:45
034205	9083:001	Manuscript Tutorial	Delany		Arr.
016111	9083:008	Manuscript Tutorial	DuPlessis		Arr.
034218	9083:009	Manuscript Tutorial	Mellen		Arr.

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

Eng 5016

18th Century British Literature

Steve Newman

This class is designed to introduce you to important genres, authors and texts in eighteenth-century English poetry as well as recent criticism in the field and ways of researching primary texts from this era. We will approach these tasks through the double lens of form and history, asking ourselves how the profound historical changes that attend this era transform genre (including the internal momentum of generic change), and, conversely, how poetic genres alter how various histories and the pattern of history itself are perceived. To underscore the fact that no genre exists in a vacuum, we'll also be spending some time thinking about Samuel Richardson's novel, *Pamela*. Other authors will include: John Dryden, Alexander Pope, Anne

Finch, John Gay, Mary Wortley Montagu, Charlotte Smith, and Robert Burns. Assignments will include an annotated bibliography, a close-reading essay, and a seminar paper.

Eng 5024:001 *Black Male Writers* Joyce Joyce

With the publication of Toni Morrison's *The Bluest Eye*, Alice Walker's *The Third Life of Grange Copeland*, and Toni Cade Bambara's edition of *The Black Woman*—all published in 1970—Black women writers began to dominate media attention and became increasingly the subject of Black literary criticism, classroom syllabi, and dissertation topics. For the most part, current attention to the Black American male novelist is limited too often to Richard Wright, James Baldwin, Ralph Ellison, and Ishmael Reed.

This proposed course on "Black Male Writers" will explore the fiction of contemporary Black male writers, whose works follow Richard Wright, James Baldwin and Ralph Ellison. Students will read selected novels written by Charles Johnson, John A. Williams, Clarence Major, John Oliver Killens, William Melvin Kelly, John Wideman, and Chester Himes. Discussions will highlight the themes and aesthetics that define these writers' place in the African-American literary tradition. We shall also explore how the works of these writers enhance the pedagogy of African-American literature.

Class requirements include graded pedagogical reports, a final paper, and a job talk.

Eng 5024:002 *20th & 21st Century American Literatures* Sue-Im Lee

This class will study "the reader" as a figure of great literary inspiration and theoretical challenge. Readings will encompass works which feature the reader as a character, directly address the reader, thematize the role of the reader, or conceptualize the act of reading. We will examine this variously envisioned reader in relation to theories of fiction, narrative, and formal experimentation, as well as in relation to feminist and anti-imperialist projects. Primary texts will include James, Nabokov, Calvino, Markson, Powers.

Requirements: Two short papers and presentations, one 20 page research paper.

**Eng 5300 *Topics in Cinema and Media Studies: Early Cinema*
*Oliver Gaycken***

This seminar will introduce students to the study of early cinema, beginning with the various nineteenth-century antecedents to motion pictures (the illustrated lecture, chronophotography, stage magic, etc.), continuing into the period of novelty that characterized cinema's first decade (1890-1900), and concluding with the stylistic and industrial transformations of the medium that took place before the feature-length film gained predominance in the mid-1910s. The seminar will provide an overview of key debates in the historiography of early cinema (intertextuality, attractions/narrative integration, fiction/nonfiction), and we also will consider the appropriation of this period by avant-gardes, from Surrealism to the present.

**Eng 8304:401 *The Minor and the Major: Keynotes of 20th C. Poetry*
*Rachel Blau DuPlessis***

A consideration of key American and European mostly modernist poets. Readings may include Baudelaire, Mallarme, Eliot, Cesaire, Oppen. Through theoretical readings we will also focus on the theory and practice of the "minor." This seminar will be held conjointly with Charles Bernstein's Penn seminar as part of Temple-Penn poetics and will meet part of the time at Penn and part of the time at Temple/TUCC. There will be three short papers.

Eng 8501 *Adv. Study in Critical Theory* Alan Singer

It is a commonplace that the experience of cultural modernity has shaped the identity of the human subject in the west. This interdisciplinary course will attempt to explicate the

phenomenon of cultural modernity dating from the early Enlightenment, to trace its history, and explain its motivations. Through intensive readings of the foundational texts of modern philosophical thought and the literary artworks that presumed upon their conceptual legacy, we will profile the concept of modernity. We will assess its relevance to contemporary intellectual and aesthetic life, assess the liabilities of the historical experience it has fostered, and speculate upon its fate. We will examine the relation between the phenomenon of cultural modernity and the literary movements of modernism and post modernity. We will pose some urgent critical questions with respect to the currency of the term modernity. Is modernist aesthetics merely epiphenomenal of cultural modernity? Is artistic production--under the banner of the aesthetic movements of literary modernism and post modernity--a response to or a renunciation of the experience of cultural modernity? What critical resources does literary practice give us to elucidate and carry on the legacy of cultural modernity? Or what motivation does it give us to critique the forms of cultural life fostered by modernity?

We will work from the assumption that the study of literature and the critical practices it makes possible provides the revisionary dynamic (including self-critique) for an otherwise mindlessly rampant and ruthless cultural imperialism. Upon this basis we will defend the notion that the critical study of literature is not a marginal academic exercise, but a vital resource for sustaining the life of the human subject in the context of modernity. We will challenge the critical perspective of "cultural studies", which tends to devalue literature as a collaborator with the culturally corrosive practices fostered by cultural modernity. On the contrary we will try to show how literary study is a central activity needed for grasping the ordinarily hidden logic shaping the future.

The course will pair readings in the philosophical sources of the concept of modernity with literary texts that exemplify and complicate the philosophical assumptions. Readings will draw upon texts by Descartes, Kant, Hegel, Nietzsche, Lyotard, Heidegger, Jameson, Dante, Pound, Shakespeare, Joyce, Eliot, Euripides, Beckett and Stevens. We will also examine representative visual texts from the period of modernism and postmodernism in painting: works by Picasso, Pollock, Mondrian, Richter, Johns and others.

Eng 9001 Introduction to Graduate Study Dan O'Hara

This course is designed to instruct new students in professional forms of reading and writing about literature. To this end, we will conduct a representative critical genealogy of those forms of reading and writing via the selection of critical texts for the course: Cleanth Brooks, The Well-Wrought Urn, Erich Auerbach, Mimesis, Northrop Frye, Anatomy of Criticism, Paul de Man, Blindness and Insight, Edward W. Said, Orientalism, and Sandra Gilbert and Susan Gubar, The Madwoman in the Attic. To focus discussion on how such forms of reading and writing can work in our own practice, we will read each week, in addition to sections from these critical texts, selections from The Norton Critical Edition of the Tales of Henry James. All these texts are available and should be obtained online from Amazon or Barnes and Noble before class begins.

Eng 9087 Composition Practicum Eli Goldblatt

This course is designed to support students through their first semester as teachers of English 50 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

Eng 9400 Adv. Study in Rhetoric & Composition Sue Wells

This class will reflect on rhetoric's engagement with public discourse as a site for productive engagement and as an object of analysis. We will investigate the theory of the public sphere, the changes it has undergone at specific periods, and the possibilities of public discourse in contemporary society. Our basic theoretical texts will be Cicero's *De Officiis*, Jürgen Habermas' *Structural Transformation of the Public Sphere*, and Walter Benjamin's *One-Way Street*. We will also sample the current controversies about the public in gender studies, composition, and rhetorical theory. And we will read a broad range of political texts and consider cases that demonstrate some contours of public writing, including selected letters and speeches of Cicero, W.E.B. Dubois' journalism and fiction, and the Philadelphia mayoral election. Students should expect to read political and theoretical texts, to observe public events, and to reflect on the relations among their work as writers, teachers, scholars, and citizens.

- Creative Writing Workshop -

5601:001 POETRY WORKSHOP Rachel Blau DuPlessis

Description: Two Modes of Aesthetic Research. Writing poems, or inter-generic/hybrid approximations of poems, and discussing these in a cooperative setting is our main task. We will circulate new work by class members on a schedule worked out the first day of class; students will also have follow-up conferences on their work. Our other task involves guided readings. We will do focused reading in poetry and poetics to survey different tendencies in contemporary radical anglophone (mainly U.S.) poetries. Further, keyed to their appearances, we will sometimes read poems or books by poets who will be coming this year to Temple and to other significant local reading venues. This class will use the full three hours. Course is open only to 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.

5602:001 FICTION WORKSHOP J. Mellen

Short story, novella, novel: a workshop exploring fictional strategies from point of view to voice, from the linear to the innovative. Students will have the opportunity to submit work three times. Written commentaries will approach each work from the vantage of the craft of fiction. We will also discuss the marketing of fiction: how to get published, how to find an agent. Readings will include: *Libra* by Don DeLillo, *Love In The Time Of Cholera* by Gabriel Garcia Marquez, and *The Wind-Up Bird Chronicle* by Haruki Murakami. This course is open only to students in the Creative Writing program.

5602:001 FICTION WORKSHOP

This workshop is conducted in such a way as to maximize authorial self-consciousness and 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 (both conceptual and linguistic) of authorial control? (2) How do plot and character embody a world? (3) What is the relevance of authorial intentions to the text? In addition to producing creative work, members of the workshop are expected to acquire and deploy a shared critical vocabulary. Readings will include Cormac McCarthy's *Blood Meridian*, Djuna Barnes' *Nightwood* and Nabokov's *Pale Fire*.