

# Temple University

## Graduate English Programs

### Spring 2007 Course Schedule

| CRN                               | Course # | Course Title                                                                                    | Faculty          | Day/Time  |
|-----------------------------------|----------|-------------------------------------------------------------------------------------------------|------------------|-----------|
| 084216                            | 565      | Ideas & Forms in Literature: Poetic Forms and Practices (3)                                     | Venuti           | W 12-2:45 |
| 081190                            | 630      | English Literature of the Renaissance (2)                                                       | Bernhard Jackson | R 3-5:45  |
| 081124                            | 687      | American Writing 1940-Present: Asian American Literature (2)                                    | Lee              | W 9-11:45 |
| 081162                            | 710      | Modern Literary Backgrounds & Movements: After Revolution? Postcolonial Theory Reconsidered (4) | Gauch            | R 9-11:45 |
| 081255                            | 766:01   | Approaches to Literature: Sources of Racial Representation in Popular Culture                   | Williams         | W 3-5:45  |
| 081261                            | 766:02   | Approaches to Literature: Photography and Literature (2)                                        | Orvell           | T 12-2:45 |
| 086845                            | 901:01   | Studies in Victorian Novelist: The Victorian Novel and Novel Theory (2) (3)                     | Logan            | T 9-11:45 |
| 050063                            | 970:01   | Ideas & Forms in Literature: Joyce and Lacan (1)                                                | Brivic           | T 3-5:45  |
| 081186                            | 974      | Literature & Society: Composition and Literacy Theory (5)                                       | Goldblatt        | M 12-2:45 |
| <b>Other Program Requirements</b> |          |                                                                                                 |                  |           |
| 019660                            | 799:001  | Preliminary Examination Prep                                                                    | Logan, P         |           |
| 019783                            | 899:001  | Pre-Dissertation Research                                                                       | Logan, P         |           |
| 084201                            | 902:001  | Independent Study                                                                               | Logan, P         |           |
| 081145                            | 990:001  | Master's Essay                                                                                  | Logan, P         |           |
| 019803                            | 999:001  | Dissertation Research                                                                           | Logan, P         |           |
| <b>Creative Writing</b>           |          |                                                                                                 |                  |           |
| 019692                            | 790:001  | Poetry Workshop                                                                                 | Osman            | R 12-2:45 |
| 019716                            | 791: 01  | Fiction Workshop                                                                                | Singer           | R 12-2:45 |
| 019752                            | 791: 02  | Fiction Workshop                                                                                | Newman           | R 12-2:45 |
| 081204                            | 794:001  | Special Topics in Creative Writing: Readings In Poetics And Prosaics                            | Delany           | F 9-11:45 |

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

WH – Weiss Hall, 13<sup>th</sup> & Cecil B. Moore Streets

AB – Anderson Hall

### **Eng 565      Reading in Poetry**

**Prof. Lawrence Venuti**

A survey 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, 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, and Tom Raworth. 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.

### **Eng 630      Modes of Thought & Form in English Renaissance Writing** **Prof. G. Bernhard-Jackson**

From roughly the mid-16th to the mid-17th centuries, English literature flowered as never before and hardly since. This course will look at the ways in which the period's literary discourses responded to both medieval heritage and ongoing change in the nation's language, religion, politics, and social structures. We will look at the interrelation of English Renaissance forms with old and new concepts of the self, gender, nationhood, and the nature of language itself. Our reading will draw from the work of the major European figures Montaigne and Petrarch as well as outstanding English lyricists and dramatists, both male and female, e.g. Wyatt, Sidney, Shakespeare, and Donne; Emilia Lanyer, Mary Sidney, and Mary Wroth; Marlowe, Jonson, Ford, and Elizabeth Cary. Characteristic forms to which we will give attention will be, among others, the poetic miscellany, the emblem book, the city comedy, the sonnet sequence, and the masque. Students will write 2 short papers reacting to critical readings and will engage in independent research. There will be a midterm essay and a final project that blends research and critical analysis.

### **Eng 687      American Writing 1940-Present: Asian American Literature** **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. Specifically, we will ask: what are the relationships drawn between "minority" literature and history? More broadly we will ask: what does literature do? The question that has vexed literary studies at large is especially potent in ethnic minority discourse, as claims of art's autonomy compete against claims of art's representational utility; as the "autonomy" of art and of individual artist competes with the needs of the community; and as the professionalization and canonization of minority literature rests uneasily within the larger discipline of Asian American Studies. We will read theories of aesthetics that have most influenced Asian American literary criticism, as well as critical reflections on race, ethnicity, and nationality. Finally, we will conduct a meta-critical assessment of Asian American studies within the larger field of American Studies. Some authors we may read: Onoto Watanna, John Okada, Jade Snow Wong, Chuang Hua, David Henry Hwang, John Yau, Lois-Ann Yamanaka, Karen Tei Yamashita, Myung Mi Kim.

### **Eng 710      Modern Literary Backgrounds & Movements: After Revolution?** **Postcolonial Theory Reconsidered**      **Prof. Suzanne Gauch**

From its inception, postcolonial studies has stood accused of sidestepping the issue of material resistance; in the wake of September 11, 2001, it has been criticized for misrepresenting growing tensions in the "decolonized" world. After revisiting key anti-colonial and postcolonial texts,

we will therefore consider theories—of globalization, new imperialisms, and human rights, among others—that have presented themselves as challenges, or complements, to postcolonial studies. In addition to theoretical works, this course will cover literary works and film, with a focus on the Middle East, North Africa, and the Islamic world.

### **Eng 766:01 Approaches to Literature: Sources of Racial Representation in Popular Culture** Prof. Roland Williams

This course explores how a scale of identity based on identification by complexion determined characterization in popular fiction. Students examine pertinent literature and cinema. In addition, they produce an oral report, annotated bibliography, and research paper. Readings will include 19th and 20th century narratives of race.

### **Eng 766:02 Approaches to Literature: Photography and Literature** Prof. Miles Orvell

Beginning with the work of Walter Benjamin, and continuing in the 1970s with Roland Barthes and Susan Sontag, photography has engaged the literary and critical imagination. In recent years there has been a growing scholarly literature about the relationship between visual and verbal texts, along with exploration of the impact of photography on literary form, the visual construction of cultural categories, the cultural function of the image, photography and memory, and so on. This course will examine some of these issues by focusing on a combination of primary and secondary texts, and using a historical approach that spans the period from 1840 to approximately 1950. Possible topics include: Photography and the representation of the Civil War; Curtis and the construction of the Indian; Stieglitz and Modernism; Evans, Agee, and the idea of Documentary; Tabloid modalities in Weegee and West. No previous knowledge of photographic history is required, but students may wish to acquaint themselves (before the course, if possible) with *American Photography* (Oxford), by the instructor. A research paper or similar project will be required.

### **Eng 901 Studies in Victorian Novelist: The Victorian Novel and Novel Theory** Prof. Peter Logan

This seminar takes up the theory and practice of novel writing in the nineteenth century. Novelists we read will (probably) include C. Brontë, Gaskell, Thackeray, Dickens, Eliot, Trollope, and others. Theoretical writings will range widely, including both significant essays from the nineteenth century and more recent novel theorists. By the end of the semester, you should have a good understanding of the range of novel styles at the time and major issues in contemporary novel theory. Assignments include two short essays, a seminar paper, and an oral presentation.

### **Eng 970 Ideas and Forms in Literature: Joyce and Lacan** Prof. Sheldon Brivic

Lacan's idea that the world we live in is made of language rooted in the unconscious was enacted earlier by Joyce, who had a great influence on Lacan. Both used their styles to draw people into exploring the world through language, and we will use Lacan's theories to illuminate Joyce's novels as vehicles for exploration, with reference to Homer and to Asia. Lacan's seminars on Joyce include some relatively straightforward points about art that can help to bring out Joyce's recognition of the dynamics of society, power, gender, and postcolonialism. We will also consider the Lacanian culture critic Slavoj Žižek, who carries to its logical conclusion the tendencies of Joyce and Lacan to be comedians. There will be a short paper of 1000 words and a long one of 2500. **Readings:** Bruce Fink, *The Lacanian Subject*; Lacan, *Seminar 20, Encore*; Lacan, *Seminar 23, La sinthome* (abridged translation); Joyce, *A Portrait of the Artist*; Joyce, *Ulysses*; Joyce, *Finnegan's Wake* (one chapter); Harry Blamires, *The New Bloomsday Book*; Don Gifford, with R. Seidman, *Ulysses Annotated*; Slavoj Žižek, *The Parallax View* (two chapters).

**Eng 974****Composition Theory****Prof. Eli Goldblatt**

This version of the course will focus on three of the most influential theorists for the field of composition studies: Mikhail Bakhtin, Lev Vygotsky, and John Dewey. To bring these three into the debates of the late 20<sup>th</sup>-early 21<sup>st</sup> century, we will read essays and studies built around each theorist in turn. Students will write short papers for each of the first two theorists and then a longer essay based on one of the theorists and a provocative issue in writing practice, process, or pedagogy.

## ~ *Creative Writing Descriptions* ~

**Eng 790****Poetry Workshop****Prof. Jena Osman**

This is the workshop for poets in the graduate Creative Writing Program. Student work will be the centerpiece of our discussions, but we will also be reading the work of visiting writers and various essays in poetics. Each student will have work presented (and will present the work of others) several times during the course of the semester. In addition, requirements will include written response-experiments, chapbooks, active discussion, and various other critical-creative activities. Ph.D. students with an M.F.A. in poetry and/or active publication record may also register for this course with permission of the instructor.

**Eng 791:01****FICTION WORKSHOP****Prof. Alan Singer**

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*.

**Eng 791:02****FICTION WORKSHOP****Prof. Sandra Newman**

This workshop is designed to expand students' fictional resources while providing insights into the efficacy of literature as private meditation and public intervention. We will ground our work firstly in an intense consciousness and parsing of structure and narrative. Voices and rhetorical personality will also be addressed, in relation to an imagined readership. Finally, we will ask how a concern with theoretical or political purity can be reconciled with the demands of publishing. Readings will include Thomas Bernhard's *Old Masters*, short works of Chekhov, and selections from Cathy Acker's *Blood and Guts in High School*, and Raymond Queneau's *Zazie in the Metro*

**Eng 794****Special Topics in Creative Writing: Readings In Poetics And Prosaics****Prof. Samuel Delany**

Every historical surge of interest in literature has produced its attendant anthology of writings about writing: What makes writing good? What makes writing bad? If there are no universal principles, are there any that have endured long enough or been shared by enough epochs to earn our respect and consideration, even if we do not adopt them ourselves? As poets and fiction writers, what can we take or construct from an encounter with such an array of texts?

Far too much writing of this sort exists to survey it in a single term in any historically or thematically ordered manner. But we can look over a random sampling. Likely our texts will be drawn from among the following: Plato: "Phaedrus." Longinus: "On the Sublime." Hugo von Hoffmannsthal: "The Lord Chandos Letter." Walter Pater: "Conclusion" to *The Renaissance*. Heidegger on Holderlin. Gerald Stem on Cavafy. William Gass: "A Failing Grade for the Present

Tense." Gertrude Stein: *Lectures in America*. Flaubert: Letters (to Louise Collet and George Sand). Gerald Bums: *The Slate Notebook*. Borges: *This Craft of Verse*. Orwell: "Politics and the English Language." Foucault: "What is an Author?" Carver: "On Writing." As well, we will look at some pieces of prose and poetry and some critical work written on them that are spectacular literary performances in their own right.

Many of your texts will be supplied in a course packet, which will be distributed in class. For our first class meeting, you are requested to bring a favorite essay about writing (under ten-thousand words and not including any of the titles above) that you, as a writer, have found useful. These will be collected, photocopied, and distributed to the class as a supplementary anthology, which we shall work into our reading for discussion.

For each class, you must be prepared to take an active part in the discussion. There will be a mid-term paper, which will be developed into a final paper. These papers will examine ways in which the readings for the semester may have changed your attitudes to possible approaches to your own writing of fiction or poetry.