

Temple University
Department of English
Graduate Programs in English

Spring 2008

CRN	Course #	Course	Professor	Date/Time
049315	5014	16 th /17 th Century British Lit: Milton (1)	Miller	R 9-11:45
078849	5018	19 th Century British Lit: Victorian Literary Value (2)	Logan	T 12-2:45
078876	5022	20 th & 21 st Century British Literatures: Modern Irish Novel (2)	Brivic	M 11-1:45
073251	5100	Topics in Literary Genres: Early American Theater (3)	Henry	M 3-5:45
078887	5200	Topics in Literature & Culture: Passing in the American Novel (2)	Williams	R 3-5:45
078893	8501	Adv. Study in Critical Theory Theory of American Literature (4)	Orvell	W 9-11:45
078902	8704	Adv. Study in Literacy & Language: Literacy Studies (5)	Goldblatt	F 12-2:45
078861	9100:401 TUCC	Seminar in Literature and Culture: Transnational Feminisms	Gauch	T 5:00-7:45

Creative Writing Courses

078917	5600	Special Topics in Creative Writing	T. Morris	W 3-5:45
014197	5601	Poetry Workshop	T. Morris	W 12-2:45
014217	5602:001	Fiction Workshop	S. Delany	R 12-2:45
014243	5602:002	Fiction Workshop	TBA	R 12-2:45

Other Course Requirements

052433	9082	Independent Study	A. Singer	Arr
014170	9994	Preliminary Exam Prep	A. Singer	Arr
062304	9996	Masters Essay	A. Singer	Arr
014278	9998	Pre-Dissertation Research	A. Singer	Arr
014299	9999:001	Dissertation Research	A. Singer	Arr
078926	9999:002	Dissertation Research	A. Singer	Arr

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

WH – Weiss Hall, 13th & Cecil B. Moore Streets

AB – Anderson Hall

TUCC – Center City

English 5014 – 16th/17th Century British Literature: Milton

S. Miller

This course, which will introduce students to Milton's life and his writings, will focus on Paradise Lost and the multiple discourses in which it participates. Paradise Lost has been viewed as the dividing line of a modern consciousness, even as constitutive of it. Paradise Lost operates as a fulcrum between early modern and modern discourses of subjectivity, gender, domesticity, the state, and authorship. Modern gender categories and distinctions--which form this canonical work--are also in large part articulated through and by Milton's poem. The distinction between domestic space and the public sphere of the state--the modern, Lockean division--are becoming formulated within Paradise Lost. The poem demands that we read it through a lens of religion while simultaneously operating on a secular level. Further, many critics have argued that the concept of a modern author is produced through the poem. We will explore these multiple emergent discourses within Milton's works, with particular emphasis on Paradise Lost. Class sessions will also engage with the poetry of Milton's work in explicit ways, and we will also explicitly consider the canonical position that Milton occupies for both our profession and for the tradition of writers who follow Milton. Consequently, this course will be engaging both the canonicity and the contexts of Milton's poem. Students will make one or two class presentations and write a final paper.

English 5018 -- 19th Century British Literature: Victorian Literary Value

P. Logan

This course introduces graduate students to the changes that took place within Victorian prose and poetry in the nineteenth century. Our readings focus on Victorian questions about the nature of literary art, and we will use them to understand the emergence of two opposite answers: realism and aestheticism. The course also introduces you to major issues in Victorian social history, including the Woman Question and the Condition of England problem. Writers include Tennyson, Barrett Browning, Ruskin, Arnold, George Eliot, Pater, Wilde, and Hardy. Assignments are three essays (two short, one long) and an oral presentation.

English 5022 -- The Postmodern Irish Novel: A Parallax View

S. Brivic

We will read a series of twentieth-century Irish novels that are technically and intellectually sophisticated: either postmodern or modernist with postmodern aspects. Our guiding principle will be the parallax view of Slavoj Žižek, that any text is an interaction of opposed positions that cannot be reconciled, so that the meaning lies in the opposition. This will be applied to the major oppositions in these works, including realism and postmodernism, the genders, and in particular the double consciousness of postcolonialism for these writers who work within and against the tradition of the English novel. A special focus will be on the peculiar Irish tendency to mix horror and humor. Readings: Joyce, *A Portrait of the Artist*, Flann O'Brien, *The Third Policeman*; Elizabeth Bowen, *The Heat of the Day*; Samuel Beckett, *How It Is*, John Banville; *Doctor Copernicus*, Seamus Deane, *Reading in the Dark*; Slavoj Žižek, *The Parallax View*.

English 5100 - Topics in Literary Genres: Early American Theater

K. Henry

This course will examine antebellum American drama in light of recent critical work on performance, theatricality, and the conflicted notion of authenticity that the idea of theater entails. We will begin by considering the aversion to theater among New England Puritans, asking what sort of threat a theatrical world-view might have posed to Puritan theology and culture. We will continue by looking more broadly at performative conceptions of selfhood and citizenship in the early republic, and specifically at the *Autobiography* of Benjamin Franklin, examining the implications for emerging American conceptions of liberty. Finally, we will

explore the complex interplay of performance, race, and slavery manifest in such cultural phenomena as racial “passing” and the rise of blackface minstrelsy.

Aside from Franklin’s *Autobiography*, texts will likely include a wide selection of early American plays, comedies of manners, historical and political dramas, a temperance melodrama, and stage versions of *Clotel* and *Uncle Tom’s Cabin*, as well as critical works by Jean-Christophe Agnew, David Waldstreicher, Jay Fliegelman, David Marshall, Jeffrey Richards, Eric Lott, and Michael Fried.

English 5200 – Topics in Literature & Culture: Passing in the American Novel

R. Williams

Benjamin Franklin once compared the *parvenu* to a “*Molatto Gentleman*,” whom he imagined close to a monkey in tails. Pap reiterates the bias in *Huckleberry Finn* when he derides a dapper “mulatter” professor who can “talk all kinds of languages.” Each case betrays a social practice, entailing identification by complexion. The institution of black bondage provoked the custom. This course explores the habit through a study of stories on “passing” where characters hide their identity behind their color. In addition to the slave narrative *Running a Thousand Miles for Freedom*, literature for the course includes novels like *Black No More*, *Passing*, and *The Human Stain*; the reading list contains *Ways of Seeing* too. The curriculum also involves the analysis of films such as *Imitation of Life* and *Pinky*. Students must present an oral report, develop an annotated bibliography, and write a research paper.

English 8501 – Advanced Study in Critical Theory: Theory of American Literature

M. Orvell

This course will examine some of the major approaches to the study of American literature, beginning with the 1920s and continuing through the twentieth century to the present. Our main focus will be on the past fifty years, emphasizing methodologies and underlying theoretical assumptions. Students will read a variety of secondary materials--critical studies, literary histories, cultural studies--demonstrating the range of approaches and the evolving and ongoing debate over the nature of American literary study. Possible topics will include: intellectual history; interdisciplinary cultural studies; period studies; ethnic studies; feminist studies; myth & symbol approaches; studies of the literary marketplace; studies of literary influence; psychological approaches; relationships between high and low literature. Possible authors: Banta, Bercovitch, Brodhead, Brooks, Buell, Chase, Crews, Davidson, Feidelson, Fiedler, Gates, Kolodny, Levine, Lewis, Matthiessen, Mumford, Pease, Parrington, Radway, Reising, Rubin, Slotkin, Sollors, Tompkins, Trachtenberg, Trilling. The goal of the course will be to gain a familiarity with theories of literary study and to discover, among the range of available approaches, methods of inquiry that are appropriate to the student’s interests. Although this course can be taken at any point in the student’s career, some familiarity with American literature is recommended.

English 8704 – Adv. Study in Literacy & Language: Literacy Studies **E. Goldblatt**

This course will focus on the emerging field of community literacy. We will be reading the founding documents, books, and articles in the field, and each student will begin developing a community-based research project in the first weeks of the course. The class will parallel a similar grad class on the same subject taught through Syracuse University; students in both courses will discuss their work together by email. In addition to reading and field work, we will take at least one field trip in Philadelphia, and members of the class will also be invited to visit Syracuse University for a weekend conference. Here at Temple we will be hosting a small conference in April of some of the best known community literacy researchers in the country,

and grad students will have a chance to share their work with these visitors. Written assignments will include Blackboard posts, two short papers and a final academic paper on field work.

English 9100 - Transnational Feminist Theory

S. Gauch

This seminar is an introduction to the different modes of analysis that have shaped feminist theory since the late 1960s, with a particular emphasis on recent debates in postcolonial and transnational feminisms. Over the course of this semester, we will study how feminist theory has tackled the legacies of colonialism in an effort to promote alliances across class, race, ethnic, religious, cultural, and national boundaries, as well as how economic and cultural globalizations have affected these efforts.

In addition to theoretical readings, we will examine the politics of feminist representation in recent literature, film, memoir, and mixed genre work concerned with reaching audiences across national boundaries.

Weekly response papers posted to Blackboard, presentations, final research paper.

English 5601 Poetry Workshop

T. Morris

Performance Poetry – In this writing workshop, we will consider the application of performance technique to make us better writers and truer performers. We will emphasize workshopping of the class' poetry but will incorporate body-oriented exercises with traditional poetic technique. The course's final project will include a collection of poems and a performance. You will also be required to attend two live performances for this class. I will come up with a few interesting performances that I think would be suitable for our class. Each performance viewing requires a written commentary.

Eng 5602:01 Fiction Workshop

S. Delany

Students will hand in stories, which will be photocopied so that each student can take the story home, read it, make careful notes, and come in prepared to discuss the story in a round-robin setting, where each student is expected to comment.

Students will be expected to hand in at least three sizable contributions. Attendance is mandatory. This course is open only to students in the Creative Writing program.

Eng 5602:02 Fiction Workshop

TBA

English 5610: Special Topics in Creative Writing

T. Morris

Sound Poetry -- In this writing course we will specialize on vocal and ear attention as media to present writing for 3 dimensional space. We will begin with page-based techniques then work on creating writing through sound for auditory-specific poetry. Your final projects will include a required recording, written essays on sound performances and responses to live performances.