

## Course Descriptions □ Summer 2018



### Pre-session I: May 14-18

#### **ENGL 756/856 A Domain of One's Own: Digital Literacy for the English Professional**

Dr. Sherwood

M-F 8:30 – 4:30

**This course satisfies three credits of the Research Skills requirement.**

Through this accelerated, pre-session course, I want to enable students to incorporate new, digital tools into their own teaching of writing and literature. Whether you are a digital native or immigrant, I invite you to join us as we collaboratively learn by exploring available Web 2.0 tools (such as blogs and wikis) and creating and managing a personal webspace on a domain belonging to you. As we learn to utilize these tools, we will become acquainted with relevant theory and methodology, develop instructional strategies and classroom applications, and think critically about how to manage a professional web presence as 21st century academics. No prior digital-teaching experience is required, but you should be comfortable exploring new software with guidance. All students will be required to register for a shared server space through Reclaim Hosting at a cost of approximately \$40 for the year. Please note, this is not a course in the use of Learning Management Systems such as Moodle or Blackboard. As the course approaches, please look for the website at [sherwoodweb.org](http://sherwoodweb.org) or feel free to email.

Students will:

1. Cultivate a professional online identity for the scholar and teacher with an awareness of changing disciplinary and cultural norms;
2. Develop a digital writing "workflow" using appropriate techniques (exs. Markdown, HTML, CSS) to produce and publish on the web;
3. Demonstrate working knowledge of simple markup to create and publish an academic website on a hosted server, managing their own web domain;
4. Identify and critically evaluate tools for digital learning;

MA-level 756 goals:

1. Explore personal learning environments appropriate to the discipline and to the academic goals of an MA student; demonstrate how platforms constrain and enable communication and interaction;
2. Enhance their existing digital literacies by producing a project(s) with at least two multimodal elements: sound, images, visual design and typography, interactivity (exs. audio podcast, video, Twine game).

Doctoral-level 856 goals:

1. Implement personal learning and teaching environments appropriate to the discipline, including but not limited to blogs and wikis and to academic goals including professional advancement and the job market, participation in disciplinary discourse, and contribution to the community or public sphere; demonstrating theoretical knowledge and practical application of how platforms constrain and enable communication and interaction;



2. Enhance their existing digital literacies by producing a project(s) with a full range of appropriate multimodal elements: sound, images, visual design and typography, interactivity (exs. audio podcast, video, Twine game).

Feel free to contact Prof. Sherwood ([sherwood@iup.edu](mailto:sherwood@iup.edu)) or visit the course archive on his website ([www.sherwoodweb.org](http://www.sherwoodweb.org)) for more information.

### **Presession II: May 21-25**

#### **ENGL 760/860 Teaching College Literature**

Dr. Veronica Watson

M-F 8:30 - 4:30

**This course satisfies three credits of the Research Skills requirement.**

This is a seminar and workshop course in which we'll focus as pragmatically as possible on current approaches to teaching introductory courses in literature--as informed by recent theory as well as the real constraints of the classroom, the institutional setting, and the needs of our students and ourselves. We will also consider the teaching of literature in non-academic contexts, which calls on many of the same skill sets and considerations as what happens in a college classroom. Employing the modes of reflective practice and critical pedagogy, we will explore both the theoretical and practical concerns of teaching college literature, with special attention paid to the design and implementation of pedagogical goals that encourage "significant learning" (Fink).

Evaluation will be based on workshop participation, critical evaluations, and on course materials prepared, including course descriptions, syllabi, policy statements, sample assignments, and so on.

### **Summer Session I: May 29-June 21**

#### **ENGL 761/861 Topics in American Literature before 1870**

Dr. Todd Thompson

M-TR 8:00 -10:30

The 2013 Academy Award for "Best Picture" went to *Twelve Years a Slave*, a movie adapted from the 1853 nonfiction work by Solomon Northup. In 2013, two of the "Best Picture" nominees—*Lincoln* and *Django Unchained*—also treated mid-nineteenth-century US subject matter. Similarly, recent T.V. shows such as *Sleepy Hollow* build on (but depart wildly from) antecedents in early American literature. Such recursions raise questions about what 19<sup>th</sup> century American literature and culture meant to readers then and what they mean to us now. How, and why, have 20<sup>th</sup> and 21<sup>st</sup> century writers, filmmakers, and other artists adapted source material written during the period retroactively labeled the "American Renaissance"? Just as important, what did these texts mean to their original audiences?

To answer these questions, we will first historicize these texts to understand them in their original contexts, and then consider how they have been repurposed to speak to a very different historical moment. Through such multiple historicizations, we will pay respect to distinct but sometimes

overlaid time periods while finding ways to make early American literatures exciting and relevant for modern generations of students and readers. In doing so, we will read and apply multiple models of current adaptation theory. We will also think self-consciously about the American literary canon: how it gets established and re-shaped, what types of texts are embraced or forgotten at which points in history, and why.

Coursework will include regular response papers, a collectively created annotated bibliography on adaptation theory, a critical synthesis, and a seminar paper. Required books may include the following:

- James Fenimore Cooper, *Last of the Mohicans* (Penguin Classics, 1986)
- Mat Johnson, *Pym: A Novel* (Spiegel & Grau, 2012)
- Solomon Northup, *Twelve Years a Slave* (Telemachus Press, 2013)
- Edgar Allan Poe, *The Selected Writings of Edgar Allan Poe* (Norton 2004)
- Linda Hutcheon, *A Theory of Adaptation* [Second Edition] (Routledge, 2013)

### **ENGL 772/872 Topics in Women's Literature (American)**

#### **Black Women, Black Plays**

Dr. Mike Sell

M-TR 10:45 - 1:15

This course provides students the opportunity to develop critical understanding of the writers, texts, themes, and methods that comprise the canon—better yet, and with a nod to Beyoncé, the canon-in-formation—of African American women playwrights and plays. We will consider (and support semester projects about) early twentieth-century women; for example, Georgia Douglas Johnson, Mary P. Burrill, Zora Neale Hurston, Eulalie Spence, May Miller, Marita Bonner, or Shirley Graham. As we will do with contemporary playwrights: Suzan-Lori Parks, Lynn Nottage, Lydia Diamond, Dael Orlandersmith, Anna Deavere Smith, Sarah Jones, Charlayne Woodard, Katori Hall, Christina Anderson, and Ifa Bayeza, for examples.

But our focus will fall strongest on black women who wrote plays between 1959 and 1973, the era that witnessed the rejuvenation of the Civil Rights Struggle; the emergence of the Black Power, Black Arts, and Black Feminist movements; and the comprehensive reformation of the U.S. literary and theatrical economy. This remarkable generation of playwrights explored—sometimes emphatically, sometimes warily—a conception of Blackness that was inextricably linked to political, cultural, social, and personal transformation. Among the playwrights we might consider: Dorothy Ahmad, Maya Angelou, Vinnette Carroll, Alice Childress, Pearl Cleage, Martie Evans-Charles, J.e. Franklin, Adrienne Kennedy, Sonia Sanchez, Ntozake Shange, and Sharon Stockard.

Beyond the obvious benefits of learning about African American women writers and what they wrote, this course will also give students the opportunity to further explore and apply relevant critical-theoretical approaches (critical race theory, black cultural studies, intersectional feminism, black feminist performance theory) and learn the specific disciplinary methodologies required for the effective study of dramatic literature.

## **ENGL 955 History of Criticism**

Dr. David Downing

M-W 6:00-9:00

This course will be not so much a history of ideas as an exploration of those significant cultural conflicts which have produced the society, the disciplines, and the vocabulary with which we describe ourselves and our literature. After a brief look at some recent contributions to the status of history and theory in literature departments, we will turn to Plato and ancient Greece. My assumption is that the cultural revolution inaugurated by the shift from oral to literate culture shaped what we call "Western metaphysics," and that this catch-all phrase suggests the extent to which the issues of representation, mimesis, reason, rhetoric, imagination, objective and subjective still have a bearing on the way we read and interpret the world.

We will then shift to the cultural revolution that took place during the Romantic period leading up to Marx, Nietzsche, and Darwin. We will then turn to what I call Cultural Turn 3, the contemporary moment, where students will have the opportunity to explore the impact of the course on the contemporary teaching, research, and working conditions in English departments in the United States. Students can expect to emerge with a sense of the many ways that history, theory, and teaching impact on each other.

Students will be given a variety of options for writing assignments; collaborative projects, group work, and study groups will also be encouraged. We will also be using online computer conferences to exchange ideas and announcements. Class participation will, of course, be a vital part of the seminar. Texts to be used include: *The Republic* and *Phaedrus*, by Plato, the *Rhetoric and Poetics of Aristotle*, *Orality and Literacy* by Walter Ong, *Selected Writings* by Karl Marx, *The Portable Nietzsche*, *The University in Ruins*, by Bill Readings, *European Universalism*, by Immanuel Wallerstein, and several other texts and articles on reserve that address the university and the English department, especially in the post-World War II period.

## **ENGL 984 Seminar in British Literature**

### **Origins of the English Novel**

Professor Melanie Holm

M-R 10:30-12:40

*Where do novels come from?*

*What conditions developed an audience and authorship for early experiments in prose fiction?*

*How did early modern readers and writers understand the form that would eventually dominate literature of the West?*

In this seminar, we will examine the birth of the novel in the British long eighteenth century through engaged readings of Michael McKeon's critical work, *The Origins of the English Novel, 1600-1740*. Guided by McKeon's dialectical historical theory, we will trace the novel from its origins in the romance, history, chronicle, and myth, mindful both of the "new species of writing" that triumphed and those kindred forms that perished in the heady and contentious manufacture of middle-class literary taste. In so doing, we will explore apposite questions of method that include Marxist historiography, intellectual history, and genre theory, among others, and seek to understand the imbrications of any history of genres with our own genres of history.

Due to the nature of summer session, students will be expected to have read two novels by the first meeting of class, *Pamela* by Samuel Richardson, and *Joseph Andrews* by Henry Fielding.

**Required Texts:**

Samuel Richardson, *Pamela: or Virtue Rewarded*, ed. Keymer (OUP 2008)

Henry Fielding, *The Adventures of Joseph Andrews*, ed. Scanlon (Broadview Press, 2001)

Michael McKeon, *Origins of the English Novel 1600-1740* (Johns Hopkins UP, 2002)

**Summer Session II: July 2 – July 26**

**ENGL 763/863 Topics in Brit Literature before 1660**

**Play to play: Shakespeare and Contemporary Adaptations**

Dr. Orchard

M-TR 1:30 - 4:00

The course will look specifically at contemporary drama adaptations of a selection of Shakespeare's plays. We will discuss the ideological, gendered and political differences between the texts, examine the anxiety of influence, and explore the cultural arguments for the appropriation of Shakespeare's plays. Discussion will centre around theories of adaptation, both generally and specifically in terms of Shakespeare's work and final papers will consider these theories as part of the comparative analysis. There will be daily responses and a final paper that considers one of the plays and its adaptation/s.

Pairings:

*Taming of the Shrew* and Fletcher, *The Woman's Prize*

*Merchant of Venice* and Wesker's *A Merchant*

Othello and (1) Paula Vogel, *Play About a Handkerchief* (2) Djanet Sears, *Harlem Duet*

Hamlet and (1) Stoppard, *Rosencrantz and Guildenstern Are Dead*, (2) Blessing, *Fortinbras*

The Tempest and (1) Cesaire, *A Tempest*, (2) Osment, *This Island's Mine*

**ENGL 766/866 Topics in Comparative Literature**

**Reading Poetry: Psalms, Odes, and Dramatic Monologues**

Dr. Michael Williamson

M-W 6:00 - 9:00

This course is open to students who love poetry, students who are baffled by poetry, students who are scared of poetry, students whose lives are transformed by poetry, and all the range of possibilities in between. ENGL 766/866 offers students opportunities to study three major poetic forms – the ode, the psalm (or prayer poem), and the dramatic monologue – over the course of almost 3,000 years of literary history. Our main objective will be to develop intensive experience and emerging expertise in reading these three main poetic forms along with some offshoots and variations. Our first unit will focus on very old poetry. The Psalms (mostly written between 996 and 586 BCE), the Pindaric Victory Ode (about 498-444 BCE), and the Arabic Ode (around 550- 730 CE) are poetic forms whose origins lie in oral poetry. Our main questions for Unit One will be “What can we learn about the structures of our imaginations from the structure of these poetic forms?” “How do these

poetic forms intertwine the human, natural, and divine worlds”? How do they negotiate the complex interplay between private experience and public performance or recitation?” Unit Two will consider the “socially oriented” form of the 19<sup>th</sup> century dramatic monologue and 20<sup>th</sup> century versions of the form by Gwendolyn Brooks. We will ask the same questions in Unit Two that we ask in Unit One, but we will consider the larger question, “How does poetry convey the experience of time travel, uncanny encounters with the past, confrontations between publically recorded history and privately experienced fantasy?” As we explore each unit, we will refer to other poems that help us to get a clearer sense of the range of possibility for each poetic form.

- 1) *The Book of Psalms* Trans. Robert Alter. (W.W. Norton, 2009) 978-0393337044
- 2) Pindar, *Pindar's Victory Songs*. Trans. Frank Nisetich. (Johns Hopkins UP), 1980. 978-0801823565
- 3) *Desert Tracings: Six Classic Arabian Odes by 'Alqama, Shanfara, Labid, 'Antara, Al-A'sha, and Dhu al-Rumma*. Trans. Michael Sells (Wesleyan UP, 1989) 978-0819511584
- 4) William Wordsworth, *The Major Works* (Oxford World Classics) 978-0199536863
- 5) Alfred Tennyson, *Selected Poems* (Penguin Classics) 978-014042443
- 6) Gwendolyn Brooks, *The Essential Gwendolyn Brooks* 978-1931082877
- 7) Short Selections from Abraham Cowley, John Donne, John Milton, John Keats, Rita Dove, Muhyiddin Ibn al-'Arabi, and Shlomo Ibn Gabirol

Suggested reference texts:

Hilary Mackie, *Graceful Errors: Pindar and the Performance of Praise* (U Michigan P, 2003)

Robert Alter, *The Art of Biblical Poetry* (Basic Books, 2011)

Cornelia Piersall, *Tennyson's Rapture: Transformation in the Victorian Dramatic Monologue* (Oxford UP, 2017)

### **ENGL 771/871 Topics in Postmodern Literature**

Dr. Slater

M-TR 4:30 – 7:00

In this class, we will work at defining and identifying postmodernism in film and lit, taking a long view in relation to tragedy through Sezen Kayhan's *Fragments of Tragedy in Postmodern Film* (2014), available as an online e-book and a short view through Brian McHale's *The Cambridge Introduction to Postmodernism* (2015). We'll read a few novels and study a few films which I have not had time to select yet. But I will aim at selecting a variety in terms of genre, gender, period, and place of production. Students will very likely write one or two short essays and a research paper and contribute to a small-group presentation.

### **ENGL 956 Literary Theory**

Dr. Susan Comfort

M-TR 10:45 - 1:15

In this course, we will survey major movements of literary and cultural theory from the late nineteenth century to the present. Included in our discussions will be varied selections on formalism, marxism, structuralism, poststructuralism, postcolonial studies, human rights theory, feminism,

queer & gender studies, affect theory and ecocriticism. To focus our efforts, we will consider major questions, concepts, methods and debates emerging from these movements at the same time that we strive to situate theoretical developments within historical, intellectual, cultural contexts. Also, to practice applying theory, we will be occasionally pause our survey to focus our discussions on selected literary and cultural works, including J.M. Coetzee's *Waiting for the Barbarians*, Jamaica Kincaid's *Lucy* and Stephanie Black's documentary *Life and Debt*. At the same time, we will examine examples of criticism and cultural studies to explore varying applications of theory. A main concern throughout the course will be the ways knowledge, scholarship, and teaching are shaped by a dynamic engagement of theory and practice.

Course Requirements: a1) a presentation and a corresponding analysis paper (5-6 pages) on a chosen theory article or book; 2) a criticism paper (5-6 pages); and 3) a seminar paper (12-15 pages)

Required Texts\*:

Coetzee, J.M. *Waiting for the Barbarians*. 1980. Reprint. New York, Penguin, 2010.  
Kincaid, Jamaica. *Lucy*. 1990. Reprint. New York: Farrar, Straus and Giroux, 2002.  
Hennessy, Rosemary. *Fires on the Border: The Passionate Politics of Labor Organizing on the Mexican Frontera*. Minneapolis: UMinn Press, 2013.  
Rivkin, Julie and Michael Ryan, eds. *Literary Theory: An Anthology, 3rd Edition*, Oxford: Blackwell, 2017.

\*There will also be a few required selections of poetry, stories and criticism on our D2L course site.

**ENGL 985 Seminar in Comparative Literature Theory Applied to Traditional and Special Literatures**

Dr. Chris Kuipers  
M-TR 8:00 -10:30

Taking a cue from Linda Hutcheon's and others' treatments of the subject, this course will explore what happens to literary works when they are adapted for different genres or media, or otherwise appropriated by later authors. We will examine issues such as "imitation" within a highly formulaic royal genre like epic; the borrowing of literary "matter" from history or "real life"; the critical anatomy of various movements between genres, and among short and long forms; the question of plagiarism and its secret-historical advent as an (academic) deadly sin; the rise of readerly forms of adaptation, from commonplace books to fan fiction, as well as writerly kinds (novelists turned screen writers); and a particularly ubiquitous sort of visual-performative adaptation: the reworking of "classic" texts into television and film, including comics and "high" graphic novels such as Moore's *V for Vendetta* and *Watchmen*. Along the way we will probe various theories of imitational morphology (Aristotle, Propp), formal reproduction (Lessing, Benjamin), (un)creative authorship (Barthes, Bloom), mimetic anthropology (Caillois, Girard), and generic textuality (Derrida, Genette). A persistent theme will be the slipperiness of the canon of "fidelity" when taken as a measure of adaptation. Evaluation will be based primarily on a study of an instance of adaptation developed in consultation with the instructor.

**ENGL 797/897 Independent Seminar  
Areas of Expertise and Interest**

*Dr. Mike Sell*

Video games and/as literature; Speculative literature, film, and games (including horror); Modern drama, theater, and performance; 20th-century Black American literature and culture.

*Dr. David Downing*

Critical theory; American literature; Cultural studies; Institutional critique.

*Dr. Melanie Holm*

British and European Literature 1660-1850 (Restoration, Eighteenth Century, Romanticism, Early Victorian); The Rise of the Novel; Women Writers; Intellectual History (Classical Period to Enlightenment); Empiricism; Aesthetics; Feminist Theory; Thing Theory; Literature of Conquest and Travel Literature; Fairy Tales, Folklore, and Mythology; the Gothic and Literature of the Uncanny.

Summer C&T Courses That Will Count for Research Skills Requirement

ENGL 830	Teaching Writing (Summer 1)	Bizzaro
ENGL 846	Collaborative Learning and Digital Authorship (Summer 1)	Stewart
ENGL 846	Digital Rhetoric (Summer 2)	Vetter