

## Course Descriptions | Summer 2022



*\*\*\* You can take any course number a second time as long as the topic of the course is different. No course number can be taken more than a total of four times. \*\*\**

### Summer Session I: June 6 – July 1

#### **ENGL 765/865 Literature as Genre**

##### **Hypertext to Bot Poems**

Dr. Kenneth Sherwood

M-TR 4:30-7:00 pm

When one first encounters digital literature, getting one's bearing in this new and contested zone can be a challenge. Katherine Hayles' introductory book should help us to start off on the right foot. The creative work that goes on under the labels of e-poetry, hypertext fiction, code poetry, generative text, digital literature, net art, new media etc. is varied. One way to think about the adventure of this course is to imagine that your task is to create a map of an emerging field (or a map of several, overlapping and contested fields) for yourself. Literature has been directly engaged with technological change and its mediation of language for at least the duration of the modernist period—from telegraph, radio, magazine, newspaper and book typesetting, to the fax, tv, personal computer, desktop publishing, networking, and digital multi-media production. If we remember that alphabetic writing and the printing press are themselves technologies, then this engagement with change dates back even further.

In this course, we will consider the poetics of born-digital literature from experiential (readerly), aesthetic, theoretical, and historical perspectives. I hope to acquaint you with 21st-century digital literary practices, leading you toward becoming a fluent reader/viewer/user, while buttressing these interpretive engagements with critical discussion of textual art in new environments. Our foci will oscillate between close encounters with born-digital artifacts and more distanced reflections on theoretical and historical issues—supported by assigned critical readings, student presentations, and collaboration. We will communally work through a number emerging E-lit “classics” and “foundational” critical texts with the aim of enabling you to develop a conceptual framework for producing review-quality critical writing about digital literature and sufficient expertise to introduce it into your teaching.

#### *On Practice*

Most digital writers today are self-taught; in the US, there is only one MFA in digital writing per se (Brown University). This lack of formal educational programs (and the small market share of E Lit) may actually contribute positively to the dynamic, innovative nature of the work. To some extent, digital creative writers are inventing as they go. So, we will also engage in some very basic “hands-on” practice in digital composition using Twine. Exploratory practice will give you insights into the pleasures and challenges of making born-digital literature.



*Born Digital Literature Sources*

Electronic Literature Collection. Volume One, October 2006. College Park, Maryland: Electronic Literature Organization. ISSN: 1932-2011 <http://collection.eliterature.org/1/>

Electronic Literature Collections. Volume Two, February 2011. College Park, Maryland: Electronic Literature Organization. ISSN: 1932-2011 [http://collection.eliterature.org/\\_\\_\\_2/\\_\\_\\_](http://collection.eliterature.org/___2/___)

Electronic Literature Collections. Volume Three, February 2016. Cambridge, Mass.: Electronic Literature Organization. ISSN: 1932-2016 <http://collection.eliterature.org/3/>

Electronic Literature Collections. Volume Four, [in press; 2022] <http://collection.eliterature.org/4/>

*Primary Critical Texts*

Hammond, Adam. *Literature in the Digital Age: An Introduction*. Cambridge UP, 2016.

Hayles, N. Katherine. *Electronic Literature: New Horizons for the Literary*. Notre Dame, IN, USA: University of Notre Dame Press, 2008.

O'Sullivan, James, and Dene Grigar, editors. *Electronic Literature as Digital Humanities: Contexts, Forms, & Practices*. Bloomsbury Academic, 2021, <https://doi.org/10.5040/9781501363474>.

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**ENGL 766/866 Comparative Literature  
Postcolonial Theory & Globalism**

Dr. Reena Dube

M- TR 1:30-4:00 pm

This course examines some key texts through the lens of postcolonial theory and critique, in doing so we pay close attention to the ways in which these texts have been read and interpreted and critically deployed for understanding what they reveal about the postcolonial condition and consequently about the global world order. Our major focus will be on the critical readings and we will examine the primary texts via these readings. The course is made up of 3 Units and in each unit we will be reading, viewing, and discussing a cluster of texts that refer to each other and are intertextually imbricated with each other and therefore create a kind of literary and film history.

**Required Texts:** (I reserve the right to add/substitute the texts/essays)

Norton critical editions of the texts because many of the essays we will be studying are available there in the Critical Approaches sections.

Joseph Conrad *Heart of Darkness*

Chinua Achebe *Things Fall Apart*

Charlotte Bronte *Jane Eyre*

Jean Rhys *Wide Sargasso Sea*

Bram Stoker *Dracula*

**Films**

*Jane Eyre* (2011) dir. Cary Fukunaga

*Apocalypse Now* (1976) dir. Francis Ford Coppola (to be watched on your own)

Apocalypse Now Redux (2001)

Hearts of Darkness: Filmmaker's Apocalypse (1991 documentay by Elenor Copola)

Nosferatu: A Symphony of Horror (1922) dir. F.W. Murnau

Critical Essays

I will try to provide you with all these essays via email. I also reserve the right to add to the list below since our concentration will be on studying the primary texts through the critical perspectives provided by these essays.

Edward Said on Conrad's Heart of Darkness

Chinua Achebe on Conrad's Heart of Darkness

Selections from *The Madwomen in the Attic* by Sandra Gilbert and Susan Gubar (1979)

Emad Mirmotahari's *History as project and source in Achebe's Things Fall Apart* (2011)

Stephen D. Arata *The Occidental Tourist: Dracula and the Anxiety of Reverse Colonization*

Mary Todd *What Bram Stoker's Dracula Reveals about Violence*

Jill Galvan *Occult Networks and the Lagay of the Indian Rebellion in Bram Stoker's Dracula*

### **ENGL 955 History and Theory of Criticism**

Dr. Veronica Watson

M-TR 8:00 – 10:30 am

Literary studies has been continually shaped and reshaped by a range of theoretical and methodological questions and approaches. Using selected texts from the *A Very Short Introduction* series to anchor our explorations, we will engage with some of the theoretical, critical and conceptual frameworks that have had significant impact on the academy broadly speaking, and field of literary study specifically, over the last 50 years or so: Foucault, Freud, Marx, New Historicism, Feminism, Diaspora, Racism, Reader Response Theory, to name but a few. Additionally, you will read original texts from key figures. Our engagement with these ideas will center on understanding the debates that have defined and propelled these conversations, and we will begin to reflect on how they impact both modern higher education and literary study today. During our time we will begin the important process of querying, entering scholarly conversations, and potentially re-envisioning received traditions and the work we do as literary scholars. This course will begin your exploration of the questions, "What is theory?" and "What is criticism?", and will help to lay a foundation for your continued study in the program.

Course components (tentative): Development of discussion questions, leading class discussion, 2-3 short papers, From Theory to Theorizing presentation and a Digging Deeper project on a theorist of your choice.

### **ENGL 984 Literary Theory Applied to a Major British Author or Theme**

**Restoration Women: Irreverent Fictions, Poems, and Fancies**

Dr. Melanie Holm - mdholm@iup.edu

M-TR 10:45 am – 1:15 pm

This class will focus on three women writers from across the seventeenth century whose communicate a particularly nonchalant relationship with the values and expectations of their cultural

moments: Mary Wroth, Margaret Cavendish, and Aphra Behn. This trio of literary graces produced an oeuvre of work that radically expanded the possibilities for literary expression and pushed the boundaries of what could be expressed, by whom, and how. From poems mocking the gentlemanly fascination with geometry to thinly veiled, roman-à-clef tell-alls, to lush, imaginative worlds of wonder, it is as true to say today as it was then: expect the unexpected.

Texts may include:

*The Countess of Montgomery's Urania*

*Poems and Fancies*

*The Convent of Pleasure*

*Sociable Letters*

*The History of the Nun*

*The Rover*

*Love Letters between a Nobleman and his Sister*

While reading their works, we will look at contextual literary historical material, including writers like Sidney, Hobbes, Descartes, Milton, and Rochester.

In addition to the formal features and express content of the text, discussions will be particularly attentive to the ways that gender organizes economic, political, legal, medical, and cultural expression and experience. At the same time, we will give attention to close reading of these clever texts to separate out modern critical desire from their individual responses to, negotiations with, and reimagining of a culture that (at least publicly) demand their silence, obedience, and chastity.

## **Summer Session II: July 5 – July 29**

### **ENGL 763/863 British Literature to 1660 Revolution, Politics and Poetry**

Dr. Christopher Orchard

M-TR 10:45am - 1:15pm

The course will explore moments in British history prior to the restoration of the monarchy in 1660 that showed how poetry articulated concerns about key moments of political crises. These seminal events will include the Medieval rebellion of 1381 with a specific focus on the poetry of William Langland, Geoffrey Chaucer and John Gower, and the British Civil wars of the 1640s and 1650s that will examine the poetry of John Milton, Andrew Marvell, George Wither, Anna Trapnell and Katherine Philips. Students will write two short papers on each of these moments of political rebellion and will be expected to demonstrate a working knowledge of the historical context in which these writers were living. Most readings will be available for free through the database Early English Books Online.

**ENGL 872/772 Women's Literature**  
**Women's Writing, Gender, and Culture**

Dr. Lingyan Yang  
M-TR 4:30-7:00 pm

This graduate class focuses on the complex relationships between women's writing, gender, and culture in the dynamic, diverse and empowering literary traditions in the global context in the 20th & 21st century comparative British, American, Anglophone postcolonial/global, and American Multiethnic (Asian American, American Indian, Latina American, and African American) women's literatures and feminisms.

From a British woman artist seeking professional autonomy different from the Victorian domestic womanhood in Virginia Woolf's high modernist "stream of consciousness" writing, to a young American woman English major trying to be a poet and to defy patriarchal expectations in the early 1950s by Sylvia Plath; from Jean Rhys' postcolonial feminist prequel to and rewriting of Bertha, "the mad woman in the attic" in Charlotte Brontë's *Jane Eyre* in a white mulatto plantation heiress's tormenting journey through slavery, racial/class divisions, madness, and a British husband's brutal treatment in the Thornfield Hall in both Jamaica in the Caribbean and Britain in the 19th century, to Yaa Gyasi's stunning epic of 8 generations of African and African American women and men experiencing colonialism, tribal warfare, slave trade, slavery, racial segregation, and story-telling across the Atlantic in African diaspora in three centuries; from Louise Erdrich's poetic prose with 8 distinctive narrators in 4 generations of two American Indian families' entanglement in love, feud, and healing in the middle of self-realization and tribal turbulence, to a Chinese American girl/woman empowered by the "talk-stories" of Mu Lan and of her strong mother to be a woman warrior in contemporary ethnic America in Maxine Hong Kingston's classical American and Asian American creative autobiography, to Karen Tei Yamashita's magical and fantastic intersections of the migration of labor and oranges in the hemispheric globalization in urban L.A.; from Cristina Garcia's fluid and elegant depiction of 3 generations of Cuban and Cuban American women's negotiations with socialism, capitalism, and non-linear cultural memories across the ocean, to Toni Morrison's haunting tale of a community of male and female European white settlers and American multiethnic slaves, servants, and indentured workers, who are at the mercy of the wild nature, small pox, slavery, law, kind or unkind human hearts in the late 17th century colonial America, women's literature and writing in the 20th and 21st centuries have indeed been remarkably imaginative, diverse and rich.

Interpreting selected novel, autobiography, short stories, and poetry in multiple literary traditions by women writers and artists, we will pay most critical attention to women's writing, feminist aesthetics, women's literary form, women's body, female sexuality, women's cultures, women's histories and geographies, and feminist insurgent politics. Our literary analysis is informed by a rich range of powerful and clear theoretical articles on British, French, American, postcolonial, and American multiethnic feminist literary and cultural criticisms. Mediating between language, gender, culture and power, we will analyze the various literary forms, narrative styles, poetics, textual, sexual and cultural politics in their diverse historical, geographical, socio-economic, cultural, intellectual, and sexual contexts. Our interpretations will be enriched and complicated by the critical categories of language, gender, decolonization, history, class, sexuality, ethnicity, race, and geography. Requirements include active participation in class discussions, one individual oral presentation, weekly informal responses, one 12-15 page final research paper, and a designed syllabus of ENGL 225: Introduction to Women's Literature in undergraduate English B.A. curriculum. IUP Graduate School allows

graduate students to take any graduate class with the same course number but under different course titles for 3 or 4 times with different faculty. If you have questions, please email [lingyan@iup.edu](mailto:lingyan@iup.edu). All are very welcome!

The writers and critics that we will analyze include Virginia Woolf, Hélène Cixous, Luce Irigaray, Malcolm Bradley, James McFarlane, Sylvia Plath, Adrienne Rich, Judith Butler, Jean Rhys, Sandra Gilbert and Susan Gubar, Gayatri Chakravorty Spivak, Yaa Gyasi, Edward Said, Trinh Minh-ha, Anne McClintock, Paul Gilroy, Frantz Fanon, Jhumpa Lahiri, Louise Erdrich, Paula Gunn Allen, Leslie Marmon Silko, Maxine Hong Kingston, Sui Sin Far, King-kok Cheung, Lisa Lowe, Karen Tei Yamashita, Hisaye Yamamoto, Gary Okihiro, Werner Sollors, Cristina Garcia, Linda Alcoff, Gloria Anzaldua, Toni Morrison, Houston Baker, and Alice Walker.



#### Reading List of Full-Length Texts:

1. British modernist women's lit: Virginia Woolf, *To the Lighthouse* (1927). ISBN: 0-15-690739-9.
2. American mid-20th century women's lit: Sylvia Plath, *The Bell Jar* (1963/1971). Plath received Pulitzer Prize in Poetry in 1982 posthumously for her poetry. ISBN: 0-06-093018-7.
3. Postcolonial/global women's lit: Jean Rhys, *Wide Sargasso Sea* (1966). ISBN: 0393352560.
4. Yaa Gyasi, *Homegoing* (2016), winner of National Book Critics Circle Award's John Leonard Award for Best First Book. ISBN: 978-110197106.
5. American Indian women's lit: Louise Erdrich, *Love Medicine* (1984), newly revised edition; winner of National Book Critics Circle Award in 1985. Erdrich won Pulitzer Prize in Fiction in 2021 with *The Night Watchman* (2020). ISBN: 978-0-06-178742-3.
6. Asian American women's lit: Maxine Hong Kingston, *The Woman Warrior* (1976), which won National Book Critics Circle Award for General Non-Fiction. Kingston also won National Book Award for General Non-Fiction for *China Men* (1980), National Humanities Medal in 1997, and National Medal of Arts in 2013. ISBN: 0-679-72188-6.
7. Karen Tei Yamashita, *Tropic of Orange* (1997). ISBN: I-56689-064-0.
8. Latina American women's lit: Cristina Garcia, *Dreaming in Cuban* (1992). ISBN: 0345381432.
9. African American women's lit: Toni Morrison, *A Mercy* (2008). Morrison's *Song of Solomon* (1977) won National Book Critics Circle Award. Her *Beloved* (1987) won Pulitzer Prize in Fiction in 1988, and Nobel Prize in Literature in 1993. ISBN: 978-0-307-27676-6.

The syllabus, class agendas, handouts, theoretical articles, shorter literary works, discussion questions, and all Assignments Links will all be uploaded to D2L for your free and easy access. Enjoy.

**ENGL 956 Literary Theory for Teacher and Scholarly Writer**  
**Deep Time Theory, World Literary Theory**

Dr. Michael T. Williamson

M-TH 1:30-4:00 pm

This course poses two questions about the relationship between literature, theory, and teaching 1) how might we consider recent scholarship on “catastrophic thinking” in relation to much older forms of literature, especially literature that is both theological and theoretical? 2) how do “modern” literary theories and traditions change when they are measured not according to the lifespan of an individual human, a culture, a nation/state, or an ideology but according to the existence span of the cosmos? In order to answer these questions, we will read a variety of “apocalyptic” literature and theory, but we will do so with other forms of thinking in mind, especially thinking that is insistent on regenerative models of thought based on plenitude and diversity rather than on disaster. Theorizing disaster and developing compensatory theories and ideologies in response to catastrophe has been the work of the twentieth century. It has led to disaster. The work of the twenty-first century to explore what has been left out and where it can take us. Readings for Unit One will establish what we mean by “catastrophic thinking” as we explore the concept through the works of T.S. Eliot and J.G. Ballard (whose speculative fiction has predicted nearly every wrong turn taken by humans in the 21st century). Unit Two will consider alternative modes of understanding catastrophe, especially in response to the Holocaust. Unit Three will explore three literary traditions that offer very different models for what it means to be human in the natural and supernatural worlds – 2nd century CE Tamil Love Poetry, medieval Mystical Poetry, and 20th century Surrealism. Why are we doing this? In her essay, “Towards World Literary Knowledges: Theory in an Age of Globalization,” Revathi Krishnaswamy argues that “the conceptual contributions of diverse cultural traditions across the globe cannot properly be recognized or evaluated unless the domain of theory is extended beyond the formal explicit systematic meta-discourses of dominant, prestigious, textual traditions” (401). Our goal is to be part of that extension into new knowledges and new theories.

Required Texts:

1. J.G. Ballard, *Drought* 9780871404015
1. Elizabeth Bowen, *A World of Love* 978-1400031054
2. Peter Cole, *The Poetry of Kabbalah* 9780300205695
3. T.S. Eliot, *Complete Poems and Plays* 9780571225163
4. Moshe Idel, *Old Worlds, New Mirrors: On Jewish Mysticism and Twentieth-Century Thought* 9780812241303
5. Hannah Pollin-Galay, *Ecologies of Witnessing: Language, Place, and Holocaust Testimony* 9780300226041
6. Martha Selby, *Tamil Love Poetry* 9780231150651
7. David Sepkoski, *Catastrophic Thinking: Extinction and the Value of Diversity from Darwin to the Anthropocene* 9780226348612

**ENGL 983 Literary Theory Applied to a Major American Author or Theme  
American Horror**

Dr. Mike Sell  
M-TR 8:00-10:30 am

This seminar will explore select themes, tropes, and trends in American horror cinema. Though horror has been part of cinema from its earliest days and a profitable presence in virtually every sector of global film culture, we'll be focusing on movies made either by or about people and communities in the U.S. since 1960. Our approach will vary, sometimes focusing on individual films (*Psycho*, *Rosemary's Baby*, *The Exorcist*, *Ganja and Hess*, *The Texas Chainsaw Massacre*, *Hereditary*), sometimes on subgenres (zombies, environmental horror, slashers, indigenous horror, body horror). Our critical approaches will vary, too, engaging variously with theories of monstrosity, whiteness, affect, and the Anthropocene or with the the autobiographical-topographical approach of Kier-La Janisse and what Max Rynnänen has termed the "dank humanities." Students will be expected to develop a conference-style paper and presentation and annotated bibliography.

A note of caution: the films we will be studying include intense, intentionally shocking and frightening representations of violence and monstrosity, often racialized, gendered, and sexualized. Our class discussions will engage at length with those same representations and clips will be shown during class. And we'll be doing all of this at the accelerated pace of a summer-semester course. Make sure you're in the right state of mind and heart to handle the intensity. It will be a thrilling, rewarding, but challenging experience.

**Post-Session August 1 – August 5**

**ENGL 753/853 Literature as a Profession**

Dr. Todd Thompson  
M-F 8:30am - 4:30pm

This intensive course is a practical and theoretical primer on professionalization in the field of literary studies. Through readings, discussions, workshops, and projects, we will consider the current state of the profession as well as how to enter, navigate, and ultimately succeed in it. Activities will include mapping current developments in our specific fields of study and sub-specialties; selecting, submitting to, and presenting at conferences; preparing articles for submission to peer-reviewed publications (as opposed to just sending out unrevised seminar papers); considering the balance of teaching, service, and research in academic jobs; exploring alt-ac career opportunities; and, of course, strategizing for the American academic job market (including community and teaching colleges as well as research institutions). Along the way, you will create a number of documents vital to your entrée into the field, including a conference proposal, a research fellowship application, an article for submission to a journal, a statement of teaching philosophy, a diversity statement, and more. But, in addition to developing usable, career-advancing deliverables, you will also have an opportunity in this course to reflect individually and as a community on the profession and why we are “here.”