

## Course Descriptions | Fall 2020



**\*\*\*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.\*\*\***

### **ENGL 674 Research Trends in English**

#### **Time, Space, Feeling, and Money**

Dr. Michael T. Williamson

T 6:00 – 8:30pm

This M.A. level course offers opportunities to practice a series of intertwined research processes that are central to success in a graduate English program and in the world outside of academia:

- reading strategies appropriate to a variety of genres and periods (novels, poetry from classical and modern periods, short stories, critical essays on literary texts, theoretical essays on reading, creativity and composition)
- professional writing and research (conference paper abstracts, research into professional organizations, library research techniques)
- advanced professional writing (quotation selection, thesis development, integration of secondary and theoretical sources, understanding of audience)
- textual studies and bibliography development (longer range research projects in academic and other public settings, including projects for publication)
- archival work (sources related to wartime and prewar women's writing, poetry from the Arabian Peninsula, and science fiction)
- integration of scientific, linguistic, and historical knowledge into the study of literature

**Unit One** will explore research trends in related to writing by women during the first half of the twentieth century. **Unit Two** will consider classical, medieval, and modern poetry from the Arabian Peninsula. **Unit Three** will introduce major texts and elements in science fiction studies.

#### **Required Texts:**

1. Bowen, Elizabeth. *The Heat of the Day* (Anchor) 978-0385721288
2. Chang, Eileen (Zhang Aileen). *Love in a Fallen City* (New York Review of Books) 978-1590171783
3. Dick, Philip. *Four Novels of the 1960s* (Library of America) 978-1598530094
4. Franzen, Cola (trans.) *Poems from Arab Andalusia* (City Lights Books) 978-0872862425
5. Sells, Michael, trans. *Desert Tracings: Six Classic Arabian Odes* (Wesleyan UP) 978-0819511584
6. Sutzkever, Abraham. *The Full Pomegranate: Poems of Avrom Sutzkever* (Excelsior) 978-1438472508
7. Wharton, Edith. *Three Novels of New York* (Penguin) 978-0143106555
8. Young, David. *Five T'ang Poets* (Oberlin UP) 978-0-932440-55-6
9. Vandermeer, Ann and Jeff. *The Big Book of Science Fiction* (Basic Books) 978-1101910092
10. Zelda, *The Spectacular Difference*, Marcia Faulk, trans. (Hebrew College Union) 978-0-878202226



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

Dr. Melanie Holm

W 3:00 – 5:30pm

What does it mean to be a professional reader of literature? How does the profession work? This course explores these questions with the aim of preparing students to pursue their graduate study as professional training. By the end of the semester, students will have a clear understanding of the professional landscape and how to orient their study towards the kind of career they desire, a general understanding of the major journals and texts involved in their fields, practice in developing scholarly documents, writing proposals and cover-letters, and giving conference papers.

#### Goals and Objectives:

- Design your graduate career
- Develop professional documents
- Prepare to participate in scholarly and professional activities

#### Course Text:

Kelsky, Karen. *The Professor is in: The Essential Guide to Turning Your PhD into a Job*. Three Rivers Press, 2015.

### **ENGL 763/863 British Literature before 1660**

Shakespeare and Adaptations in the Contemporary Novel

Dr. Christopher Orchard

TR 6:00 – 8:30pm

The course will focus on novelistic adaptations of certain Shakespeare plays whose selection have been determined by the Hogarth press series that began publication in 2015. We shall examine how these novelists have adapted these plays, examining specifically the issues of changing from one genre to another, updating character and content, and addressing ideological shifts across time. Invariably the larger question of the legacy of Shakespeare on these writers will be considered. The course will be structured as pairings as indicated below:

Howard Jacobson, *Shylock is My Name* (*Merchant of Venice*)

Ann Tyler, *Vinegar Girl* (*Taming of the Shrew*)

Jeanette Winterson, *The Gap of Time* (*Winter's Tale*)

Jo Nesbo, *Macbeth* (*Macbeth*)

Margaret Atwood, *Hag-Seed* (*The Tempest*)

Tracy Chevalier, *New Boy* (*Othello*)

Edward St. Aubyn, *Dunbar* (*King Lear*)

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

**Podcasting, Narrative, Poetics, and Sound**

Dr. Kenneth Sherwood ([sherwood@iup.edu](mailto:sherwood@iup.edu); [www.sherwoodweb.org](http://www.sherwoodweb.org))

M 6:00 – 8:30pm

In this course we will explore the genre of the audio podcast: Where did it originate? How does it relate to storytelling, journalism or documentary? Does it fit the discipline of English, Media Studies, Sociology? What differentiates podcasting from radio broadcasts, audiobooks, or spoken word recordings? What unites the many, varied approaches to the form which is produced by d.i.y. podcasters in garages and trained broadcasting professionals in multi-million dollar studios? Forbes Magazine recently reported “there are now 62 million Americans listening to podcasts each week, up from 19 million in 2013 . . . 800,000 active podcasts with over 54 million podcast episodes currently available worldwide.” While the ubiquity of screen devices can seem designate the 21st century as a visual age, the rise of podcasting suggests a counter trend of interest to students of literature and digital culture.

The course will begin with a consideration of some literary pre-cursors such as oral poetry, traditional story-telling, early 20th-century radio drama and post-war sound poetry. Students will also be introduced to the interdisciplinary discourse of “sound studies.” But our primary focus will be on the contemporary podcast with a special attention to its literary dimensions, where the podcast draws upon or reconfigures traditional narrative and poetic techniques.

Using Spinelli and Dann’s recent *Podcasting: The Audio Media Revolution* (Bloomsbury, 2019) as a guide, we’ll study podcast production and together listen to some of the most significant podcasts being made today. Students will also choose a podcast series to study individually and write about critically, probably in review format. In addition to producing a critical essay about some topic in podcasting, students will each plan, record, produce, and publish an original audio podcast. Engaging in the making of podcasts should give students an experiential relationship to podcasting, enhancing their productive digital literacy.

Additional reading selections might include: Miller, Paul and Stephen Reich, eds. *Sound Unbound: Sampling Digital Music and Culture*. MIT, 2008. Miller, Paul. *Rhythm Science*. MIT, 2004. Kahn, Douglas. *Noise, Water, Meat: A History of Sound in the Arts*. MIT, 2001. Perloff, Marjorie and Craig Dworkin. *The Sound of Poetry / The Poetry of Sound*. U Chicago, 2009. Abel, Jessica. *Out on the Wire: The Storytelling Secrets of the New Masters of Radio*. Broadway Books, 2015. Verma, Neil. *Theater of the Mind: Imagination, Aesthetics, and American Radio Drama*. U Chicago, 2012. Bernstein, Charles, ed. *Close Listening: Poetry and the Performed Word*. Oxford UP, 1998. Novak, Julia. *Live Poetry: An Integrated Approach to Poetry in Performance*. Rodopi, 2011.

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

Dr. Lingyan Yang  
W 6:00 – 8:30pm

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 20<sup>th</sup> & 21<sup>st</sup> century comparative British, American, Anglophone postcolonial, and American Multiethnic (Asian American, Arab/Arab American, Latina American, and African American) women’s literatures and feminisms. From a British woman artist seeking professional autonomy different from Victorian domestic womanhood in the stream of consciousness in modernist UK, to a South Asian illegal immigrant woman mapping America and her desire like a tornado; from

generations of African women experiencing slavery differently across the Atlantic in African diaspora in several centuries, to a multi-genred text on Korean diasporic feminist, decolonizing, and migrant consciousness; from the magical and fantastic intersections of hemispheric globalization in urban L.A., to a Muslim woman's struggles with domestic violence, Islamophobia, and male Imam's indifference to her sexual assault in marriage in contemporary America; from generations of Cuban and Cuban American women's negotiations with socialism, capitalism, and non-linear cultural memories across the ocean, to the ensemble of black slave women from Africa, native woman servant, European settlers, and white indentured workers struggling to survive in the 17<sup>th</sup> century multiethnic colonial America, women's literature and writing in the 20<sup>th</sup> and 21<sup>st</sup> centuries have indeed been remarkably imaginative, diverse and rich. Interpreting selected autobiography, novel, 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 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 of these artists and texts 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, a few informal responses, and one 15-20 page final research paper. 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, Sandra Gilbert and Susan Gubar, Hélène Cixous, Luce Irigaray, Sylvia Plath, Bharati Mukherjee, Edward Said, Gayatri Chakravorty Spivak, Anne McClintock, Trinh Minh-ha, Paul Gilroy, Jhumpa Lahiri, Maxine Hong Kingston, Sui Sin Far, King-kok Cheung, Lisa Lowe, David Palumbo-Liu, Theresa Hak-Kyung Cha, Karen Tei Yamashita, Hisaye Yamamoto, Werner Sollors, Sahar Abdulaziz, Naomi Shihab Nye, Leila Ahmed, Rabab Abdulhadi, Evelyne Alsultany, Nadine Naber, Cristina Garcia, Gloria Anzaldúa, Linda Alcoff, Walter Dignolo, Toni Morrison, W.E.B. DuBois, and Alice Walker.

### Reading List of Full-Length Texts:

1. British modernist women's lit: Virginia Woolf, *To the Lighthouse* (1927)
2. Postcolonial/global women's lit: Bharati Mukherjee, *Jasmine* (1989)
3. Yaa Gyasi, *Homegoing* (2016)
4. Asian American women's lit: Theresa Hak Kyung Cha, *Dictée* (1982)
5. Karen Tei Yamashita, *Tropic of Orange* (1997)
6. Arab/Arab American women's lit: Sahar Abdulaziz, *The Broken Half* (2015)
7. Latina American women's lit: Cristina Garcia, *Dreaming in Cuban* (1992)
8. African American women's lit: Toni Morrison, *A Mercy* (2008)

I will also prepare a course pack, available in Copies Plus, on selected short stories, poetry, and on theoretical articles on comparative British/French/American, postcolonial, and American multiethnic feminisms. Enjoy.

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

*Dr. Chris Orchard*

Shakespeare (and adaptations), Renaissance literature, post 9/11 novel, transatlantic studies (British writers in America in the 19th century)

*Dr. Todd Thompson*

Eighteenth- and nineteenth-century American literature and culture, political satire, humor studies, hemispheric American studies, poetry and poetics, New Historicism.

### **ENGL 955 History of Criticism**

Dr. Veronica Watson

M 3:00 – 5:30pm

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 theorists and 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: Freud, Marx, Modernism/Postmodernism, Feminism, Postcolonialism, Racism, to name but a few. Additionally, students will read 1-2 texts from key figures identified in the A Very Short Introduction texts for the class. Our engagement with these ideas will center on understanding the conversations and debates that have defined and propelled these issues, and beginning to reflect on how they impact both modern higher education and literary study today. 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.

Additionally, we will examine some of the genres and ways in which literature has been approached and categorized in English Studies. Titles from the A Very Short Introduction series are likely to include: Science Fiction, The Harlem Renaissance, and Bestsellers. This will begin the important process of querying, entering scholarly conversations, and potentially re-envisioning received traditions and the work we do as literary scholars.

**Course components:** Weekly reading and discussion, leading class discussion, short papers, an extended research project.

**ENGL 983 Seminar: Literary Theory Applied to a Major American Author or Theme  
New Historicism and the Archive in American Literature & Life-Writing**

Dr. Tanya Heflin

T 3:00 – 5:30pm



*Archive image of the 1908 diary of Mai Richie Reed. Huntington Library, San Marino, CA.*

For this seminar, we will make use of the powerful tools of new historicism and archival research to explore more deeply the rich vein of life-writing to be found across regions of the U.S. spanning from the early nineteenth century to the present moment. Focusing particularly on the nineteenth and twentieth centuries, and focusing on both local archives and digital archives from other regions of the continent, we will read widely both the life-writing of authors well-known to the historical record and the life-writing of lesser-studied voices, whose work may never have reached a wide audience in their time but may have much to tell us now. The contemporary scholarship surrounding life-writing helps us to understand the ways in which these documents were uniquely suited to giving voice to writers who wrote from positions that were often ignored or contested on cultural, ethnic, gender, sexuality, religious, or ideological grounds. Throughout the semester, we will ground our research in understanding the histories, values, ethics, and best practices of both new historicist and archival approaches, and through this course, you will have the opportunity to write a longer research paper that illustrates these practices applied to a little-known life-writing text of your choice.

**Course components:** seminar research essay, in-class presentation, active participation in individual and team mini-projects, weekly reading responses, weekly classroom discussion, and archive experience (which will be local and therefore require no special travel arrangements).

**ENGL 985: Seminar: Comparative Literary Theory Applied to Traditional and Special Literatures**

**Holocaust Literature, Trauma Theory**

Dr. Michael T. Williamson

M 3:00 – 5:30pm

This course introduces students to literature written during the Holocaust (1933-1948) and to theories of language and literature related to trauma, resilience, and regrowth. We will read texts written before, during and after the Holocaust (both in English and in Yiddish translated into English), theories of language that inform Holocaust writing, and theories of trauma (including the traumatic inhabitation of one body by spirits).

We will explore points of contact between traumatic history, literature, and modernist literary movements, such as surrealism and symbolism. Feminist theories of trauma and Holocaust literature by women will be significant. You do not have to know Yiddish to take this course! We will consider novels, poems, short stories, and travel writing written in the United States, the Soviet Union, Poland, the Ukraine, Israel, Spain, and Italy. It is my hope that you will learn from this course how theories of language (both secular and religious) and theories of trauma contribute to our understanding of literary responses to ongoing crises. The curriculum for Holocaust literature has changed dramatically over the last 10 years, and this course will enable you to keep up with those changes as we confront the Khurbn (disaster). Most of the people murdered during the Holocaust spoke and read Yiddish, and we will consider how literature in this nearly dead language was revived by young, dynamic scholars and activists. Success in the final exam will be used to grant credit for the Foreign Language Requirement.

### Required Texts:

1. Der Nister, *Regrowth: Seven Tales of Jewish Life Before, During, and After Nazi Occupation* (Northwestern UP, 2011) 978-0810127364
2. Der Nister, *The Family Mashber* (NYRB Classics, 2008) 978-1590172797
3. Glatstein, Jacob *The Glatstein Chronicles* (Yale UP, 2010) 978-0300095142
4. Harshav, Benjamin *The Meaning of Yiddish* (Stanford UP, 1999) 978-0804735759
5. Margolin, Anna. *Drunk from the Bitter Truth* SUNY (2017) 978-0791465806
6. Potok, Chaim, *My Name is Asher Lev Anchor* (2003) 978-1400031047
7. Sutzkever, Abraham. *Selected Poetry and Prose* (U of California P, 1991) 978-0520065390
8. Sutzkever, Abraham. *The Full Pomegranate* SUNY (2019) 978-1438472508
9. S. Ansky, *The Dybbuk and Other Writings* (Yale UP, 2002) 978-0300092509
10. Zelda, *The Spectacular Difference*, Marcia Faulk, trans. (Hebrew Union, 2004) 978-0-878202226

Selected essays on Holocaust literature and trauma theory including Peter Cole, *The Poetry of Kabbalah* (Yale UP, 2014) 978-0300205695