

Course Descriptions | Fall 2016



ENGL 674: Research Trends in English

Dr. Michael T. Williamson

T 6:00-8:30pm

This M.A.-level course offers practical training in special methods and materials of research in English. We will discuss and practice several intertwined research processes that are central to success in a graduate English program: professionalization, research techniques, reading and interpreting disparate academic genres, textual studies and bibliography, and archival work. Using Franco Moretti's essay, "Graphs, Maps, and Trees" (New Left Review 24 2003: 67-93) as a starting point, we will focus on creating alternative modes for reading literary history. In particular, we will explore how literary inheritances take on new and strange forms as they travel across time, genre, space, and form. This class will be divided into four main units of 3 weeks each. Unit One will explore Nadine Gordimer's novel *The Pickup* in light of feminist studies, classical Arabic Odes, and medieval Arabic and Hebrew poetry. Unit Two will explore research trends in war literature by women and on war literature and classical literature by focusing on Eileen Chang's collection of short stories, *Love in a Fallen City* and Chinese poetry from the T'Ang dynasty. Unit Three will consider research trends related to science fiction by two black feminist writers, N.K. Jemisin and Octavia Butler. Unit Four will shift time periods to explore the 19th century poet Felicia Hemans's creation of a gendered reconsideration of history. Digital texts will figure prominently in Unit Four. As you pursue a variety of research leads, you will work to define their field(s) of study and become fluent in the resources and approaches necessary to make significant scholarly contributions.

Required Texts: You must purchase a hard copy of each of these 7 texts.

Butler, Octavia. *Seed to Harvest* (Grand Central) 978-0446698900

Chang, Eileen (Zhang Aileen). *Love in a Fallen City* (New York Review of Books) 978-1590171783

Hemans, Felicia. *Records of Woman* (U of Kentucky P) 978-0-8131-0964-0

Gordimer, Nadine. *The Pickup* (Picador) 978-1250024046

Jemisin, N.K. *The Broken Earth* (Orbit) 978-0316229296 and *Obelisk Gate* (Orbit) 978-0316229265

Sells, Michael, ed. and trans. *Desert Tracings: Six Classic Arabian Odes* (Wesleyan UP) 978-0-8195-1158-4

Young, David. *Five T'ang Poets* (Oberlin UP) 978-0-932440-55-6

ENGL 753/853: Literature as a Profession

Dr. Melanie Holm

TR 3:00-4:45pm

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 760/860: Teaching College Literature

Dr. Christopher Kuipers

MW 3:00-4:15pm

Note that ENGL 860 serves to satisfy the doctoral research skills requirement.

This course is a workshop for newer teachers of college literature courses. (Experienced teachers of literature may consider registering for the course in summer, if offered.) Employing the modes of reflective practice and critical pedagogy, we will explore both the theoretical and practical concerns of college literature teaching, with special attention paid to creating and implementing pedagogical goals that encourage “significant learning” (Fink). By the end of the course, future teachers will have designed and gathered various teaching materials, including plans for one or more literature courses. Evaluation will be based on course materials prepared and on performance in other course activities and assignments. Those who have had some experience in college literature teaching may be invited, in consultation with the instructor, to create supporting materials for a literature teaching portfolio.

ENGL 761/861: Topics in American Literature Before 1870

Dr. Todd Thompson

M 6-8:30pm

Periodicals, Period: Antebellum US Literature in Newspapers and Magazines

In the antebellum United States, new technologies and a highly literate public led to what one scholar has dubbed a “print explosion,” with a glut of newspapers, magazines, gift books, and other periodicals. With a blurrier line than exists now between “literature” and “news,” much of the artistic outpouring that has been labeled the “American Renaissance” was originally published in such formats. But, even with the emergence of historicizing methods, attention to audience, and increased access to electronic archives of nineteenth-century periodicals, scholars and students still tend to read these works in a way that removes them from their original publication context. This class will seek to remedy this oversight by re-reading antebellum literature with attention to medium as well as message. Together, we will attempt to articulate a collaborative theory on reading, researching, and teaching periodical literatures. Assigned readings may include such works as Washington Irving, William Irving, and James Kirk Paulding’s magazine *Salmagundi*; Edgar Allan Poe’s magazine writings; Fanny Fern’s newspaper columns, Frederick Douglass’s *The North Star* and *Frederick Douglass’ Paper*, James Russell Lowell’s “Hosea Biglow” poems as printed and reprinted in newspapers; story papers such as *The Flag of Our Union*; annual gift books; and more. Course work will include contextualizing research on individual periodicals, research in electronic and print archives, pedagogy presentations, and a final seminar paper constituting an original contribution to antebellum American periodical studies.

ENGL 763/863: Topics in British Literature Before 1660

Dr. Christopher Orchard

TR 12:30-1:45pm

Political Crises and English Theatre 1580-1660

This course will focus on political crises and theatre from 1580-1660. We will be asking questions about the theatrical representation of moments of political tension during the reign of several kings and queens, starting with Elizabeth I and extending in the Civil War and Protectoral years of Oliver Cromwell. The subject matter will relate to issues of abdication, resistance to royal authoritarianism, Inevitable to this discourse will be issues of censorship, and relationships between authority and the playwright, and negotiated stances between playwright and audience, as well as an examination of the status of closeted drama after the theatres were closed in the 1640s. Students will be expected to write weekly responses alongside a conference length paper to conclude the course.

Texts will include among others

Shakespeare, *Richard II*

Ben Jonson, *Sejanus*

Thomas Middleton, *Game of Chess*

Philip Massinger, *The Roman Actor*

Jaspar Mayne, *The Amorous Warre*

Christopher Wase, trans. Sophocles, *Electra*

John Tatham, *The Distracted State*

Cosmo Manuche, *The Just General*

William Killigrew, *Pallantius and Eudora*

ENGL 765/865: Topics in Literature as Genre

Dr. Mike Sell

R 6-8:30pm

Video Games and Literature

There is little question that video games are an ascendant, potentially hegemonic medium. Whether as a form of entertainment, a procedural component of day-to-day life (e.g. gamification), a method and adjunct to education, or ideological figure, video games demand our attention as scholars, teachers, and citizens. As the title suggests, this is a course that explores the relationship between digital games and literature. In other words, it is a course that explores how digital games can be considered a form of literature and how digital games have been represented in literature.

Over the course of the semester, we will learn about the specific figurative and narrative capacities of video games, whether mainstream, independent, or queer. We will examine literary representations of video games to better understand their cultural function and significance. We will explore the adaptation and remediation of literature into video games and video games into literature, including vernacular literatures such as shipping, slash fiction, machinima, and cosplay. And we will develop practical strategies for incorporating video games into the literature and writing classrooms.

Do you need to be an experienced video game player to succeed in this class? Absolutely not. Almost all of the games we will play do not require tremendous skill and whatever deficits you might have will be quickly overcome as you gain experience. That said, many of the games do take time to complete, so you'll want to get started before the semester begins.

I'll be in touch in advance of the semester to let you know the final list of games and texts, and I welcome your suggestions. The readings, games, and films will be chosen from the following:

Games: Overwatch, Gone Home, Her Story, 80 Days, Alabaster, Depression Quest, Mainichi, Dys4ia, Spec Ops: The Line, Kentucky Route Zero, and With Those We Love Alive. (All games are available online or through the Steam digital distribution platform. Go to steampowered.com to create an account.)

Print texts: William Gibson, *The Peripheral*; Philip Dick, *The Game-Players of Titan*; Hazel Newlevant (ed.), *Chainmail Bikini: An Anthology of Women Gamers*; Bryan Lee O'Malley, *Scott Pilgrim*, 1-6; Cory Doctorow and Jen Wang, *In Real Life*

Screen texts: *The Guild* (web series); *Scott Pilgrim Vs. The World* (dir. Edgar Wright); *WarGames* (dir. John Badham); *Edge of Tomorrow* (dir. Doug Liman).

Miscellaneous: Fan fiction, art, machinima, and essays on Overwatch.

ENGL766/866: Topics in Comparative Literature

Dr. Susan Comfort

W 6-8:30pm

Human Rights and Postcolonial Literature

This course will explore concepts and issues of human rights, as represented in postcolonial literature and culture. As cultural critics and literary scholars have suggested, the discourse of human rights, and many key human rights instruments, would not have been imagined or articulated without the mediation of literature and culture. Arguably, postcolonial literature has played an especially crucial role in advancing critical, transformative visions of human rights through experimental uses of traditional genres and also through the invention of new ones, such as the testimonio and magical realist novel, to represent the voices and struggles of the marginalized and oppressed under colonialism—and, more recently, under neoliberalism.

This course will explore representative texts of postcolonial human rights literature, at the same time situating our inquiries within the history of colonial and neocolonial capitalism and movements for decolonization and social justice. Some of the issues we will explore include: the colonial/neocolonial uses of humanitarianism; the dilemmas of power and representation; politically fraught constructions of the human, and the re-vision of human rights to include non-human persons and living systems. We will ask, for example, what are some of the ways postcolonial literature spurs debate on human rights emerging from global issues such as militarization and state violence; the widening gap between wealth and poverty; the intensifying exploitation of labor and the environment; indigenous rights; gender, lgbt, and women's rights; and refugee crises? What are some of the forms of critique and imaginative engagement that postcolonial literature might offer

us? What are some alternative visions of the nation, democratic citizenship, global justice, the distribution of wealth, and sustainable communities that we might gather from postcolonial literature and culture? As we explore these and related questions, it is my hope that we gain a sense of cooperation and community as we work together to define and engage a critical praxis for creating a world of social justice and sustainability.

Course Requirements include: 1) a short presentation and a corresponding analysis paper (6-8 pages) on a human rights concept or issue; 2) weekly response papers; 3) a course project presentation and paper (12-15 pages)

Literature selections will likely include the following:

Manlio Argueta, *One Day of Life* (El Salvador, 1980)

J.M. Coetzee, *Waiting for the Barbarians* (South Africa, 1980)

Edwidge Danticat, *The Farming of Bones* (Haiti, 1998)

Mohsin Hamid, *Exit West* (Pakistan, 2017)

Linda Hogan, *People of the Whale* (U.S., 2008)

Abdelrahman Munif, *Endings* (Iraq/Saudi Arabia, 1977)

Chinelo Okparanta, *Under the Udala Trees* (Nigeria, 2015)

Nawal El Saadawi, *Woman at Point Zero* (Egypt, 1975)

Ngũgĩ wa Thiong'o, & Micere Githae Mugo, *The Trial of Dedan Kimathi* (Kenya, 1976)

Arundhati Roy, *The God of Small Things* (India, 1997)

To situate the literature, the course will also include key historical instruments of human rights, such as the United Nations Declaration on Human Rights and Principles of Environmental Justice as well as historical and theoretical readings, such as Andrew Clapham, *Human Rights: A Very Short Introduction*. Oxford: Oxford University Press, 2015.

ENGL 773/873: Minority Literature

Dr. Gail Berlin

R 6-8:30pm

The Holocaust in Literature

“To write poetry after Auschwitz is barbaric.” -Theodore Adorno

“Literature must resist this verdict [that poetry is barbaric] . . . for it is now virtually in art alone that suffering can still find its own voice, consolation, without immediately being betrayed by it.”

-Theodore Adorno

This course will introduce students to the Holocaust through the lens of the written word and of the literary imagination. We will examine texts written by men and women, Jews and non-Jews, victims and perpetrators. We will encounter chronicles, diaries, memoirs, poetry, short fiction, film, oral interview, documents, documentaries, photographs and artwork and the mixed genres so characteristic of this period. We will also distinguish among literatures written during the war, shortly afterwards, and recently. Among the key questions we will tackle are: How and why did the Holocaust happen? What do survivors want us to know about the Holocaust and what do they hope we will learn from their narratives? How is the Holocaust represented and what does representation in various genres imply? How was language, the very medium of literature, affected

by the Holocaust? Is language adequate to record the unspeakable? What sorts of analyses of Holocaust literature are appropriate, respectful, and responsible? Are the usual critical tools sufficient? How should one respond to literature of trauma? What will happen to Holocaust literature once survivors are no longer writing memoirs? Who is “permitted” to write Holocaust literature? What are the causes of Holocaust denial? The course will endeavor to create a supportive atmosphere for a series of difficult discussions.

Course requirements are still being considered, but may include an oral presentation, a journal, and one paper.

Our key class anthology will be Lawrence Langer’s *Art from the Ashes: A Holocaust Anthology*. Among additional readings currently being considered are: Charlotte Delbo’s *Auschwitz and After*, Primo Levi’s *Survival in Auschwitz*, Sara Nomberg-Przytyk’s *Auschwitz: True Tales from a Grotesque Land*, Dawid Sierakowiak’s *Diary*, Helga Schneider’s *Let Me Go*, and William Heyen’s *Shoah Train*, and Alicia Appleman Jurman’s *Alicia: My Story*.

If you have any questions, please feel free to contact the instructor (ivy@iup.edu).

ENGL 955: History of Criticism

Dr. David Downing

T 6-8:30pm

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

Dr. Melanie Holm

T 6-8:30pm

Enlightenment Quixotes: Madness, Eccentricity, and Sociality in the long Eighteenth Century

Drawing from Michel Foucault's observation that "Mad" emerged as an anti-social category in the eighteenth-century, this class will examine how eighteenth-century authors approach questions of belief, reason, and rationality, and the tolerability of degrees of dissent from dominant versions of these categories. What is criminal madness? What is mere eccentricity? What separates the quixotic experience from authorized readings of the "real."

Texts may include but are not limited to *The Life and Opinions of Tristram Shandy*, *The Female Quixote*, *Sense and Sensibility*, *The History of Tom Jones*; and excerpts from *Don Quixote*, *Clarissa*, *Madness and Civilization*, *Madness: a History*, *Don Quixote in England*

Note: While it is encouraged though not necessary to have read Cervantes's *Don Quixote* in order to take this course, it will be helpful for students to familiarize themselves with the basic premise of the novel.

Independent Seminars:

Dr. Melanie Holm:

18th century British and European literature; Gothic literature; Aesthetics, Epistemology, Skepticism

Dr. Christopher Kuipers:

797/897 Independent Seminar areas: world and comparative literature; Bible and classical literature; early British and early American literature; anthologies; poetry; the literary canon; comics/the graphic novel; fantasy and science fiction; ecocriticism and pastoral; popular culture studies; and, please query about other possible areas.

Dr. Mike Sell:

Modern and postmodern literature and film, avant-garde literature and culture, African American literature and culture, video games, critical theory