

## Course Descriptions | Summer 2021

# Literature & Criticism

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

### Pre-session: May 24 – 28

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

Dr. Todd Thompson - thompson@iup.edu

M-F 8:30am - 4:30pm

*In the long period of his preparation, he [the scholar] must betray often an ignorance and shiftlessness in popular arts, incurring the disdain of the able who shoulder him aside. Long must he stammer in his speech; often forego the living for the dead. Worse yet, he must accept, —how often! poverty and solitude. For the ease and pleasure of treading the old road, accepting the fashions, the education, the religion of society, he takes the cross of making his own, and, of course, the self-accusation, the faint heart, the frequent uncertainty and loss of time, which are nettles and tangling vines in the way of the self-relying and self-directed; and the state of virtual hostility in which he seems to stand to society, and especially to educated society. For all this loss and scorn, what offset? He is to find consolation in exercising the highest functions of human nature. He is one, who raises himself from private considerations, and breathes and lives on public and illustrious thoughts. He is the world's eye. He is the world's heart. He is to resist the vulgar prosperity that retrogrades ever to barbarism, by preserving and communicating heroic sentiments, noble biographies, melodious verse, and the conclusions of history. Whatsoever oracles the human heart, in all emergencies, in all solemn hours, has uttered as its commentary on the world of actions—these he shall receive and impart. And whatsoever new verdict Reason from her inviolable seat pronounces on the passing men and events of to-day, —this he shall bear and promulgate. ~*  
Ralph Waldo Emerson, “The American Scholar” (1837)

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, preparing materials and 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 CV, and job application letters. 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.”



## **Summer Session I: May 31 – June 25**

### **ENGL 760/860 Teaching College Literature Student-Centered Pedagogy**

Dr. Lingyan Yang - lingyan@iup.edu

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

This graduate pedagogy class trains doctoral and Master's students to articulate a student-centered pedagogy of your own; to study theories of pedagogy; to design not one, but 3 syllabi, mostly for college literature classes; and to professionalize in in-person, hybrid, and remote modes of instruction. It motivates students to articulate your own Teaching Philosophy and get familiar with the theories of pedagogy, such as the student-centered pedagogy, which is very foundational to American college-level teaching in general, feminist, Marxist, postcolonial/global and American multiethnic, visual, and other pedagogies, which are informed by a range of critical theories, and so forth. Our class also motivates every student to practice syllabus design for the following 3 classes at IUP and at American colleges and universities: A. ENGL 121: Humanities Literature, the introductory general literature class; B. ENGL 101: College Writing, which is foundational to college level teaching, and which is the freshman composition class that many English teachers teach initially; C. a 200 or 300 level English B.A. survey or specialty literature class for English majors in one's field of specialization. This means that a doctoral student will design this English major's class in or closest to your future dissertation field. A Master's student will design a major's class in one of your strongest and favorite areas, on which you have successfully taken a class in our Grad Lit Program. We will analyze and discuss a rich and diverse range of texts on pedagogy, theory, practice; the writing, reading, and appreciating literature process; who the students are, the roles of the teacher, professionalism in the classrooms for both the teacher and student, what literature/authors/texts/periods/genres/forms to teach in syllabus design, how to teach, the historical evolution of pedagogy in American academy, the changing dynamics between the teacher and the student, challenges and rewards of teaching college literature in challenging times, the relationship between instructor's academic freedom, one's class, and university/college/Dept./program curricula, teaching and research, and how the critical categories of gender, class, sexuality, age, ethnicity, race, culture, and history enrich and complicate everyone's individual pedagogy and teaching.

Requirements include active participation in class discussions, a Teaching Philosophy (1-page, singlespaced); design of 3 syllabi: ENGL 121: Humanities Literature, ENGL 101: College Writing, one 200 or 300 level English B.A. literature survey or specialty class; a few short responses; two oral presentations, one on a pedagogical scholarly text, a literary text, or a theoretical text in the middle of Summer One; another on your syllabus design of the 200 or 300 level English literature class by the end; and an ENGL 860/760 Final Teaching Portfolio. All are very welcome! Enjoy!

#### **Required Texts:**

Peter Elbow. *Writing with Power: Techniques for Mastering the Writing Process*. 1981. 2nd ed. Oxford UP, 1998.

Elaine Showalter. *Teaching Literature*.

bell hooks. *Teaching to Transgress: Education*

Tisha Bender. *Discussion-Based Online Teaching to Enhance Student Learning: Theory, Practice, and Assessment*.  
2nd ed. Stylus Publishing, LLC, 2012.

And a handful of articles.

Blackwell Publishing, 2003.

*as the Practice of Freedom*. Routledge, 1994.

## ENGL 766/866 Comparative Literature Orality, Ethnopoetics, and Digital Humanities

Dr. Kenneth Sherwood - sherwood@iup.edu

M-TR 4:30-7:00pm

As we move between paper and screen, to laptop and Kindle, from to Twitter feed to Audible book, we can't help but feel that language practices are on the move. Today perhaps more than any time since Gutenberg, scholars of literature are aware of the provisional or historically contextual nature of print texts. Katherine Hayles and Jessica Pressman write that:

*As the era of print is passing, it is possible once again to see print in a comparative context with other textual media, including the scroll, the manuscript codex, the early print codex, the variations of book forms produced by changes from letterpress to offset to digital publishing machines, and born-digital forms such as electronic literature and computer games. The broad term for this approach is comparative media studies, which typically includes not only text but also film, installation art, and other media forms. (Introduction to Comparative Textual Media: Transforming the Humanities in the Postprint Era. U Minnesota P, 2013)*

In this useful framing of "comparative textual media" Hayles and Pressman identify a situation that is both new and not so new, especially if we can think of oral cultures as making (unwritten) texts. Before there were books, grammars, or even letters--humans produced oral literatures, as cultures still do. Oral literature is a cultural universal; every known language has produced a poetry. From voice to ear, the body finds rhythms and patterns to verse in all known cultures, through 30,000 years of shouts, whispers, stutters, and chants.

So as the "digital" emphasis of the last two decades seems to have shifted our perspective on the material book, I'm interested in going back a little further to the advent of Ethnopoetics in the 1970s. An informal movement in poetry and scholarship named by Jerome Rothenberg, Ethnopoetics refers narrowly to collaborations among poets, anthropologists, linguists, and literary scholars focused on the artfulness of oral and traditional poetics -- and the challenge of how to record, preserve, interpret, analyze, and translate them for print culture. This movement was informed by an earlier phase of "media studies" associated with Marshall McLuhan and Walter Ong; but it was impelled by an ethical commitment to bring multicultural and aesthetic diversity to what was seen as a restricted, Eurocentric print canon.

So in 2021, we will revisit this work under the framing of "comparative textual studies" and consider how to record, preserve, interpret, analyze, and translate for digital culture. We will look at the key journal in the field (<https://jacket2.org/reissues/alcheringa>), now digitized, and use it as a base for considerations about how traditional oral performance, poetry, and other verbal arts intersect with print culture, and how they might be remediated through emerging digital interfaces.

Our reading (and listening) will expose students to the fundamental concepts of orality through the study of traditional oral genres and practices including narrative, lyric, chant, and toast; it may extend to popular as well as high-cultural domains. But we will approach oral literature as a living art that continues to be produced and consumed in radio art and spoken word, open mics and Pow Wows, in the bardic contests of Europe, and in podcasts and web audio. We will also grapple with the valuable yet problematic roles academic disciplines play whenever working with the materials of Other cultures. Then we explore the ways that the Ethnopoetic vision can be realized today through digital archives, media making, computational analysis, and public humanities projects.

In addition to reading and discussing oral literature, students will also learn by producing a conference-length critical essay and developing a digital project that might involve such activities as: making, transcribing, and analyzing field recording; producing an interactive web exhibit, or recording and producing an original podcast. Students with access to oral practices within their communities will be supported in developing individual projects keyed to their individual interests.

Required Texts (tentative)

Foley, John Miles. *How to Read an Oral Poem*

*Alcheringa/Ethnopoetics*. <https://jacket2.org/reissues/alcheringa>

Other Texts / Sites

*Get Your Ass in the Water & Swim Like Me*, ed. Bruce Jackson

Novak, Julia. *Live Poetry: An Integrated Approach to Poetry in Performance*

*Symposium of the Whole: A Range of Discourse Towards an Ethnopoetics*. Eds. Jerome Rothenberg and Diane Rothenberg

*Oral Literature in the Digital Age: Archiving Orality and Connecting with Communities*. Eds. Mark Turin, Claire Wheeler and Eleanor Wilkinson

*Close Listening: Poetry and the Performed Word*. Ed. Charles Bernstein

*Pennsound*. <https://writing.upenn.edu/pennsound/about.php>

*Oral Tradition*. <https://journal.oraltradition.org/>

The plan is to conduct this course using a mix of synchronous meetings and asynchronous work. We will NOT spend hours every day in Zoom, but we will get together regularly in real time. The current meeting time for this course is M-Th 4:30-7pm EST. It is possible that the LitCrit program will modify times to accommodate students in different time zones. You should have a laptop or desktop capable of running Zoom or MS Teams. We will work with some digital tools that may not be compatible with tablets and I pads.

Please feel free to contact [sherwood@iup.edu](mailto:sherwood@iup.edu) with questions or concerns ("Subject: Ethnopoetics Summer 2020"). [www.sherwoodweb.org](http://www.sherwoodweb.org) | [www.kennethsherwood.com](http://www.kennethsherwood.com)

**ENGL 955 History and Theory of Criticism**

Dr. Veronica Watson – [veronica.watson@iup.edu](mailto:veronica.watson@iup.edu)

M-TR 8:00 – 10:30 am

Literary studies has been continually theoretical and methodological questions from the A Very Short Introduction

shaped and reshaped by a range of and approaches. Using selected texts

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 The Heroine: A Literary Historical Question**

Dr. Melanie Holm - mdholm@iup.edu

M-TR 1:30 - 4:00 pm

Byron’s *Don Juan* begins, “I want a hero, an uncommon want.”

This course wants heroines: it wants to know how the heroine came to be and what she has historically been.

We will be on the hunt through \*ESFI literary history for heroines. We will begin with the female tricksters and narrators of Marie de France, France’s first poetess, and Marguerite de Navarre and the citizens of Christine de Pizan’s *The Book of the City of Ladies*, continue through to visit Margaret Cavendish’s Blazing Empress and the irrepressible Fantomina of (the equally irrepressible) Eliza Haywood, and end with the heroines of contemporary western culture, stopping here and there along the historical road to see the sights.

Our consideration of texts will draw from the following questions:

- What constituted a textual heroine in different stages of literature from the traditions of (England, Scotland, France, and Ireland)?
- Has she always existed or is she a relatively “new” construction?
- What features made a character a “heroine” in that particular historical this or that historical author?
  - Are these features exemplary of contemporary mores or their refutation?
  - And if there is no heroine, what type of figure existed in her place?

Accompanying these questions will be a “feminism”—both as it exists today and reflections on what is at stake when we start to talk about feminist texts from a different period of history. continuing consideration of may have existed in the past, as well as

Our course will focus on texts written by women, drawing from a cannon of female writers whose works emphasizes either women’s roles or a central female character. Texts will be read in modernized English, though consultation of the original texts is encouraged for more detailed study, and many readings will be either abridged or excerpted for considerations of time.

\* England Scotland France and Ireland. What is “British” is a controversial and complex question throughout Western European history.

**Summer Session Pause: June 28<sup>th</sup> – July 4<sup>th</sup>**

**Summer Session II: July 5 – July 30**

**ENGL 764/864 British Literature since 1660**

**Catastrophic Thinking: Geology, Literary History, and Time in Victorian and Modernist Literature**

Dr. Michael T. Williamson - mtwill@iup.edu

M-TR 1:30-4:00pm

The roots of modernist “catastrophic thinking,” argues the historian of science David Sepkoski, were planted in the decades before the Second World War. The first important shift was a reaction against the optimistic progressivism of the Victorian era [evident in] the literature, social and historical commentary, and science of the early twentieth century. The general pessimism towards progress that marked Modernist literature was also present in interpretations of human history, in theories of biological degeneration and decline, and in evolutionary thought (124).

For Sepkoski, differences between a Victorian conception of time and extinction as gradual, inevitable, and tending toward equilibrium and Modernist conceptions of time and extinction as accelerated, under human control, and violently revolutionary are essential to our understanding of history, literature, and science from 1800 to the present. In this course, we will test out Sepkoski’s argument and the many assumptions from which it emerges. Importantly, we will explore literature from both periods that is not easily assimilated into and neutralized by existing cultural studies narratives. We will also consider more carefully the work of the founder of the discipline of Geology, Charles Lyell, and we will see what happens when his arguments, instead of being treated as politicized sound bites, are treated as literature as well as science. The writers we will study this summer were all influenced by Lyell’s theories of fossil geology (and by Mary “She Sells Seashells by the Seashore” Anning’s fame as the preeminent collector of fossils in the world). Their fascination with extinction is palpable, but so is their resilience as they consider various forms of time ending. Contrary to conventional notions of literary history, the line between the Victorians and Modernist writers is hardly as clear as it seems, nor is the separation of science from literature. Not only that, but feminist poetry about geology is fun and funny, as you will see when we read May Kendall.



Three poets and three novelists offer you (or reconsider) what you know about use as you explore literary texts.

a strong basis from which to consider (or literature and what kinds of theories you

Required texts:

W.H. Auden, *Collected Poems* Vintage Books 978-0679731979

Elizabeth Bowen, *The Heat of the Day* 978-0385721288

Charlotte Bronte, *Villette* 978-0140434798

T.S. Eliot, *Complete Poems and Plays* 978-0571225163

May Kendall, May Kendall, *Songs from Dreamland*

<https://archive.org/stream/songsfromdreaml01kendgoog#page/n4/mode/2up>

Charles Lyell, *Principles of Geology* 978-0140435283

Alfred Tennyson, *Tennyson* 9780520066663

**ENGL 771/871 Postmodern Literature**

**Postmodern Puzzles: Short Fiction & Multimedia**

Dr. Tanya Heflin - [heflin@iup.edu](mailto:heflin@iup.edu)

M-TR 4:30 - 7:00 pm



In this course, we will focus our attention on the puzzle-boxes of postmodern fiction and multimedia, those short pieces and experimental mixed-genre works that are simultaneously self-contained and intertextually linked with rich allusion and connections to other works. Their cleverness is almost too precious, but toward what larger purpose do these clever puzzles gesture? This course will focus on literature, but will be interdisciplinary with attention to the visual arts, architecture, music, and film, to explore a breadth of postmodernity cross-culturally. Continually wriggling out of static definition, postmodern literature remains notoriously slippery and difficult to define—yet in this course we will work to build arguments to support our working definitions of postmodern literature and culture. Characterized by experimentation, pastiche, paradox, fragmentation, fabulation, intertextuality, meta-awareness, unreliability, parody, and bricolage, postmodern literature has challenged notions of “truth” and the status quo in literature—and yet critical response has too often viewed it as largely a privileged, white, masculine endeavor. In this course, we will challenge that assumption and attend to the rich liberatory potential that postmodern experimentation engenders. Writers and creators we will explore include Kathy Acker, Gloria Anzaldúa, Lynda Barry, Aimee Bender, Jorge Luis Borges, Italo Calvino, Robert Coover, Bob Dylan, Charlie Kaufman, Audre Lorde, Haruki Murakami, Grace Paley, Ishmael Reed, Mark Rothko, Leslie Marmon Silko, Helena María Viramontes, Gerald Vizenor, Andy Warhol. Theorists we will explore include Jean Beaudrillard, Hélène Cixous, Umberto Eco, Donna Haraway, Ihab Hassan, bell hooks, Linda Hutcheon, Fredric Jameson, and François Lyotard. Course components include written & oral

discussion, short analytical pieces,  
seminar essay. (Summer 2021 delivery will

syllabus construction, presentation, and a  
be via Remote Instruction.)

### **ENGL 773/873 American/British Minority Literature**

#### **Queer Literature: Utopias, Intersections, Reclamations, Movements**

Dr. Mike Sell - msell@iup.edu

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

This course focuses on recent literature by and about “Queer” people and “Queerness,” a focus that I’m positioning among a set of critical-theoretical tropes that help us understand the potential and limitations of imagination and fantasy, especially as they concern memory, futurity, and utopia. For that reason, many of the works we’ll explore together will be speculative in nature: fiction by Samuel Delany, Octavia Butler, and Nalo Hopkinson; videogames by Anna Anthropy, Robert Yang, and micha cárdenas; tabletop roleplaying games by Avery Alder; films by Owen Harris (*Black Mirror: San Junipero*) and Leo Herrera (*Fathers*); and Tony Kushner’s *Angels in America*. However, though speculative texts will comprise a significant portion of our course bibliography, we’ll also engage with representations of Queerness that would typically not be considered “speculative”: graphic novels like Alison Bechdel’s *Fun Home* and Sophie Campbell’s *Wet Moon*; movies like Sean Baker’s *Tangerine*, Barry Jenkins’s *Moonlight*, and Cheryl Dunye’s *The Watermelon Woman*; and Hannah Gadsby’s stand-up shows *Nanette* and *Douglas*. We’ll approach these works through several critical frameworks, including theories of temporality (Lee Edelman, Elizabeth Freeman, Alexis Lothian, José Esteban Muñoz), geography (GerShun Avilez, David Bell, Gill Valentine, Lawrence Knopp, Sally Munt), ludonarratology (Bonnie Ruberg, Naomi Clark), and Afrofuturism (Samuel Delany, Alondra Nelson, De Witt Douglas Kilgore). The semester projects will include a conference-length presentation paper and an annotated bibliography with headnote.

### **ENGL 956 Literary Theory for Teacher and Scholarly Writer**

Dr. Christopher Orchard - corchard@iup.edu

M-TR 8:00 - 10:30am

This course provides an analysis of the major theoretical constructs of the twentieth century. Students will demonstrate their comprehension of the theories by writing a series of short responses based on a variety of poems and short stories. There will be a rhetoric and a reader to accompany the literary selections. The course also highlights the development of each student as a teacher and a scholar. Accordingly, components of the course will include a pedagogical presentation that will demonstrate a lesson plan for a specific theory, an application and literary examples. The scholarly aspect of the course will be indicated by a final paper that shows an awareness of theoretical traditions, theoretical language, and an appropriate application.