

Course Descriptions □ Summer 2019



Preession I: May 13-17

NO CLASS OFFERED THIS WEEK (Research Skills course offered summer 1)

Preession II: May 20-25

ENGL 753/853 Literature as a Profession (satisfies Research Skills requirement)

Dr. Melanie Holm

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

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*.

Candidacy Exam Pause: NO CLASSES May 28 - June 1

Summer Session I: June 3-27

ENGL 757/857 Digital Composition, Literature, and Pedagogy

Dr. Kenneth Sherwood

MTWR 8:00 – 10:30 a.m.

In the preface to Blackwell's Companion to Digital Literary Studies, Alan Liu writes "that the boundary between codex-based literature and digital information has now been so breached by shared technological, communicational, and computational protocols that we might best think in terms of an encounter rather than a border." As a component of a society increasingly penetrated and reshaped by digital networks, the contemporary classroom is also a space of encounter. Fortunately, the academy has begun to move beyond the false dichotomy of "digital immigrants" and "digital natives" to recognize that digital literacy can best be understood as a set of learned knowledges and practices. As graduate students move into their roles as the classroom teachers of GenZ students they will find that this course has helped them to teach more effectively. "Digital pedagogy," according to Katherine D. Harris, "borrows from the mainstays of Digital Humanities: collaboration, playfulness/tinkering, focus on process, [and] building (very broadly defined). Digital



pedagogy requires re-thinking curriculum, student learning outcomes [and] assessment.... It's not just about the flashy use of tools."

This course introduces students to the issues at the intersection of composition, literary studies, pedagogy and emerging digital technologies. Addressing history, theory, and teaching practice, it explores the emerging conventions of writing for digital environments, giving students practice in conceiving, composing, and producing networked texts; extends traditional skills of literary interpretation to emergent, digital genres, including both remediated/ archival, print texts and contemporary, "born digital" e-literature; and familiarizes students with changes in the field, exploring exemplary projects of digital scholarship and how they can be integrated into their own future research and teaching.

Through this course, students will develop their abilities to:

1. describe and identify specific conventions of writing in digital environments;
2. produce writing that demonstrates familiarity with these conventions and present it in a digital form
3. articulate, plan and demonstrate appropriate teaching strategies for digital writing;
4. describe changes in literature interpretation and criticism, evaluating effective responses to digital literature [and scholarship];
5. produce literary interpretations informed by the changes related to digital environments, scholarship, and born-digital literature;
6. articulate, plan and demonstrate appropriate teaching strategies involving the production and/or use of digital literary scholarship.
7. plan and model an individual or collaborative scholarly research project such as an archival exhibit, digital edition, or visualization; identifying and knowing how to develop appropriate DH skills for implementation

Required Texts

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

Burdick, Anne, Johanna Drucker, Peter Lunenfeld, Todd Presner, and Jeffery Schnapp.

Digital Humanities. Cambridge, MA: MIT Press, 2012. (PDF: <http://bit.ly/dh-pdf>)

New Companion to Digital Humanities Eds. Susan Schreibman, Raymond Siemens, and John Unsworth.

Malden, MA: Blackwell, 2016. IUP Online access: <http://bit.ly/NewCompToDH>

<http://www.iup.edu/socialequity/policies/title-ix/>

ENGL 772/872: Topics in Women's Literature

Mystery and Manners: The Political, the Unconscious, and the Uncanny in Women's Literature

Dr. Tanya Heflin

MTWR 1:30-4:00 p.m.

"Women and fiction remain, so far as I'm concerned, unsolved problems." ~Virginia Woolf

"I will not have my life narrowed down. I will not bow down to someone else's whim
or to someone else's ignorance." ~bell hooks

"I think unconscious bias is one of the hardest things to get at." ~Ruth Bader Ginsburg

Tapping into genres that range from ancient myth to contemporary film and digital life, this course will explore the ways in which the unconscious operates both in the literature produced by women and in the larger sociocultural constructs in which we all find ourselves. On the one hand, the

unconscious has been wielded productively as women writers, artists, and creators have infused realism with elements of magic, speculation, fairy tale, and the uncanny to represent deep psychological experience while simultaneously conveying powerfully subversive political content. On the other, unconscious bias affects women's and girls' everyday lived reality in ways that are often far-reaching and damaging, and it operates in intersectional ways that can be difficult to discern and theorize. In this class, we will explore our notions about the unconscious and we will find clues to how it affects women by exploring deeply the texts women produce, including those in the realms of speculative fiction, magical realism, fairy tale adaptation, and other fabulist modes that highlight the unconscious, as well as more realist texts and theory that will deepen our analysis. Likewise, we'll explore concepts of unconscious bias, cultural construction, and the strategic essentialism that underpins much of the critical categorization we encounter. By reading genres that include short and long fiction, poetry, film, graphic novel, life narrative, digital media, and the visual arts, we will consider whether the unconscious has itself been unconsciously gendered as a feminine space, and we will interrogate how these associations simultaneously 1) may have affected women's lived reality in both negative and positive ways, and 2) may have been usefully explored and exploited by women writers, artists, and creators.

Creators whose work we will explore may include Kathy Acker, Chimamanda Ngozi Adichie, Lucy Alibar, Isabel Allende, Gloria Anzaldúa, Margaret Atwood, Lynda Barry, Aimee Bender, Octavia Butler, Angela Carter, Hélène Cixous, Carol Anne Duffy, Louise Erdrich, bell hooks, Maxine Hong Kingston, Erin Morgenstern, Toni Morrison, Azar Nafisi, Flannery O'Connor, Joanna Russ, Karen Russell, Anne Sexton, Julie Taymor, Virginia Woolf, and others. (Reading list may be modified to suit course needs.)

Course components: Daily reading and discussion, class-created blog, syllabus construction for your classrooms, "scholar-in-society" project (time permitting), in-class presentations, and a seminar essay.

ENGL 955 The History and Theory of Criticism

Dr. Christopher Kuipers
MTWR 4:30-7:00 p.m.

As indicated in our program handbook, this doctoral core course aims both to investigate the history of literary theory and criticism, particularly its major movements, and to define their theoretical implications as well as offering critiques of all these traditions. The course thereby entails a dual structure. On the one hand, we will read diachronically through classic statements by the most influential Western theorists, such as Plato's *Phaedrus*, Aristotle's *Poetics*, Horace's *Ars Poetria*, Quintilian's *Institutio Oratoria*, and so on, through the Middle Ages (Longinus, Augustine, Dante), the early modern era and Enlightenment (Sidney's *Apology for Poetry*, Pope's *Essay on Criticism*, Lessing's *Laocoön*), up through the late 19th century and the cusp of literary modernism (Arnold, James, Freud, Eliot). On the other hand, the course will also work synchronically, by illuminating how certain theorists exerted their strongest cultural influence at particular times while not others (e.g., Aristotle and Quintilian in the 18th century, but not the Middle Ages), and by exploring how certain critical quandaries have animated literary theory throughout its history.

Particular emphasis will be laid on how diverse have been the answers given over time regarding these basic quandaries. Such perennial questions include, What is literature, as a general artistic kind, and what is non-literature? What literary forms and genres are the best or most worthy of preservation? Is literature for everyone, or only some persons (i.e., not suitable for the young, the

illiterate, etc.)? Which of the “sister arts” most resembles literature (e.g., painting)? Is literature superior to, or inferior to, the two other fundamental humanistic endeavors, namely history and philosophy? Is drama literature, and what about unscripted verbal performance for that matter? Is literature automatically or only selectively multimodal (i.e., is visual imagery, sound, etc. essential to it or not)? What is the connection between literature and rhetoric (and composition, and any other written production with avowed ulterior purpose)? How should evaluative standards of literary criticism be developed, tested, and applied? What are the social and pedagogical functions of literature (good or bad), and how do social institutions in turn affect literary production? What is the role of the critic (or the author, or the reader, or the teacher of literature) in society? How should literature in other languages and from other periods, nations, or regions of the world be best received (or translated, adapted, etc.)? Why is the historical mindset so deeply ingrained in literary studies—more deeply than the theoretical-critical mindset itself, it seems? How do non-Western literary theory and criticism illuminate or complicate that of the West? and so on. Course requirements will include regular written responses and a paper on a topic in literary theory or criticism appropriate for future presentation or publication.

ENGL 983: Literary Theory Applied to a Major Author or Theme
The Pacific Turn in Nineteenth-Century American Studies

Dr. Todd Thompson

MTWR 10:45 a.m. – 1:15 p.m.

“There are many humorous things in the world; among them the white man’s notion that he is less savage than the other savages.”—Mark Twain, *Following the Equator* (1897)

Throughout the nineteenth century, US writers and readers displayed an ongoing obsession with the Pacific Ocean, its islands, and its inhabitants. This seminar will test out lenses from the burgeoning field of transpacific studies to consider how American authors imagined and adumbrated the Pacific World, in genres from travel narratives to missionary’s letters to fiction to comic lectures, as well as how Pacific Islanders responded artistically to colonization and contact zones. Readings will range from Herman Melville and Mark Twain to hacky cannibal jokes to Hawaiian newspapers to native accounts of contact and resistance. Theoretical and critical texts will include recent scholarship on and debates about how to do responsible, nuanced scholarship about the Pacific World. Coursework will include regular reading responses, a cultural geography presentation, critical syntheses, and a seminar paper.

Summer Session Pause: NO CLASSES July 1-5

Summer Session II: July 8-August 1

ENGL 762/862 Topics in Am Lit after 1870

Black Women, Black Stories: The New Wave 1970-present

Dr. Mike Sell

MTWR 1:30-4

Among the more significant cultural developments of the last 50 years is the wave of innovative, powerful African American women creators. These range from the Nobel Prize winning Toni Morrison to screenwriter/director/producer Ava DuVernay to speculative fiction writer and

MacArthur Fellowship winner Octavia Butler to photographer Carrie Mae Weems to producer/performer/ entrepreneur Beyoncé Knowles-Carter, to name only a few. No doubt, African American women have been creating moving, significant works of art for a long, long time (e.g., Phillis Wheatley's 1773 *Poems on Various Subjects, Religious and Moral*), but the last several decades have witnessed something that is both quantitatively and qualitatively different. This course will focus on this new wave, investigating themes, representational strategies, the various artistic and cultural traditions that are its source, and the shifts in the discourse and economy of blackness and black womanhood.

We will begin our course with Beyoncé's 2016 visual album *Lemonade*, a production that encompasses visually, lyrically, and (to some) problematically many of the aesthetic forms, issues, and questions that have informed the last five decades of Black woman creativity. With these forms, issues, and questions in mind, we will explore together the work of other Black women creators who have represented the experience of Black women in poems, plays, novels, performances, photography, and film. In the process, we will become more familiar with Black American literature and culture in general and better understand the ways that critically minded, community-oriented creation can resist racism, sexism, homophobia, and classism, and, just as importantly, articulate a vision of Blackness that is beautiful and powerful and distinctly woman-centered.

Tentative readings include Toni Morrison's *Sula* (1973), Ntozake Shange's *For colored girls who have considered suicide / when the rainbow is enuf* (1976), Octavia Butler's *Kindred* (1979), Julie Dash's *Daughters of the Dust* (1979), Carrie Mae Weems's *Kitchen Table Series* (1996), Issa Rae's *Insecure* (2016-present), and Patrisse Khan-Cullors and asha bandele's *When They Call You a Terrorist: A Black Lives Matter Memoir* (2018). Additionally, we will consider a number of theoretical trends driven by Black women, including intersectional analysis, womanism, and hip-hop feminism. However, I urge you to contact me with texts and trends that you feel would be appropriate and exciting for the course.

ENGL 764/864 Topics in British Literature since 1660

Dr. Christopher Orchard
MTWR 4:15 – 6:45 p.m.

This course will focus on case studies of travel narratives of British writers in America in the mid and late nineteenth century. It will explore how they mapped their British sensibilities onto American cities and towns, revealing how their observations about American culture, society and politics exposed their own cultural ideologies and prejudices. Students will write short papers on each writer and a final, conference length paper.

Authors include:

Charles Dickens, *American Notes*

Francis Trollope *Domestic Manners of the Americans* (selections)

Fanny Kemble, *Journals*

Rudyard Kipling, *American Notes*

Oscar Wilde, *Lecture Tours of America*

ENGL 773/873 Topics in American/British Minority Literature

Narrations of Slavery

Dr. Veronica Watson

MTWR 8:00 – 10:30 a.m.

Slave narratives should be considered central to any conception of North American literature. The institution of slavery generated much writing on both sides of the debate, but it was the unique literary contribution of formerly enslaved black people that shifted the terms of the public discourse and debate on slavery. And long after the Civil War was won and legalized slavery officially ended, African American writers continue to return to this historical period, reclaiming and revising American historical consciousness in the process.

This course is designed to offer us opportunities to engage established and emerging theories and conceptualizations of the slave and freedom narrative genres. Beginning with essential readings such as Douglass' *Narrative* and Jacobs' *Incidents*, and moving to under-studied and newly discovered texts such as the recently published *Barracoon* by Zora Neale Hurston and Colson Whitehead's *The Underground Railroad*, we will consider issues of African American self-representation, freedom, family and community, gender and sexuality, and American identity as they are worked out and contested in African American narratives about experiences of slavery. We will also identify and grapple with critical and scholarly texts that have shaped our established approaches to this body of literature. You will emerge with a deeper historical engagement with the period(s) covered by these texts and be better able to theorize African American writers' continuing creative interest in the period of slavery.

Course evaluation will include regular reading responses, a critical synthesis presentation and paper, and a seminar paper.

Course Texts (a work in progress)

Henry Bibb, *The Life and Adventures of Henry Bibb: An American Slave*

Octavia Butler, *Kindred*

Frederick Douglass, *Narrative of the Life of Frederick Douglass*

Zora Neale Hurston, *Barracoon*

Harriett Jacobs, *Incidents in the Life of a Slave Girl*

Charles Johnson, *Middle Passage*

Gayl Jones, *Corregidora*

Toni Morrison, *Beloved*

Phyllis Perry, *Stigmata*

Colson Whitehead, *The Underground Railroad*

English 956 Literary Theory for Teachers & Scholarly Writers

20th & 21st Century Critical Theories and Literary Criticisms

Dr. Lingyan Yang

MTWR 10:45 a.m. – 1:15 p.m.

This second required theory course for Ph.D. students examines numerous intellectual traditions of the diverse and extraordinary 20th & 21st century critical theories and literary criticisms, including feminism, Marxism, cultural studies, poststructuralism, deconstruction, New Historicism, postmodernism, colonial discourse and postcolonial theory, Asian American & Asian diasporic cultural criticism, African American cultural criticism, and pedagogy. Reading a wide range of clear

and original theoretical texts in English or in English translation (not in second-hand or third-hand summaries), we will interpret numerous theories on their own, or apply them to interpret literature as practical criticism, or apply them to pedagogy. Mediating between theory, language, epistemology, gender, literature and culture, we will close-read some of the most influential theoretical texts that have shaped each school of thought while situating the production of such knowledge in specific historical, social, cultural and intellectual contexts. We will apply theories to a few literary texts, especially by women, postcolonial, Asian American, and African American writers and artists so that these theories can be practical and actively applied to students' course papers, candidacy exams, comps exams, dissertation, future scholarship, and pedagogy throughout one's doctoral studies. Requirements include active class participation, weekly informal and short reading responses, one oral presentation, and a 15-20 page final research paper. If you have questions, feel free to email lingyan@iup.edu. Enjoy :).

Reading list:

1. Vincent B. Leitch, et al, *The Norton Anthology of Theory & Criticism* (2001) (we will read quite a handful of theoretical articles or excerpts from this Norton)
2. Virginia Woolf, *A Room of One's Own* (1929)
3. Karl Marx and Frederick Engels, *The German Ideology*
4. William Shakespeare, *The Merchant of Venice*
5. Michel Foucault, from *The Order of Things* (1966/1970)
6. Chinua Achebe, *Things Fall Apart* (1958)
7. Maxine Hong Kingston, *The Woman Warrior* (1976)
8. Toni Morrison, *Beloved* (1987), and a course pack of additional articles.

ENGL 984 Seminar in British Literature

Poetry, Myth, History, Time: Felicia Hemans, Alfred Tennyson, W.B. Yeats

Dr. Mike Williamson

MTW 6:00-9:00 p.m.

This seminar explores the work of three poets who developed the relationship between poetry, literary history, myth, and recorded history in significant and lasting ways. Felicia Hemans's consistently strange approach to reanimating traces of women in history, especially in *Records of Woman, and Other Poems* (1828), provided rich material for rewriting women's literary history and inaugurated the dramatic monologue as a central Victorian British poetic form. Alfred Tennyson's weirdly ethical approach to the reanimation of Greek religious figures is a distinguishing feature of his career, and his poems about the intersection of classical and post-classical imaginative dispensations still animate our understanding of the relationship between our time, the "deep time" of earth's history, and the dislocations of time that myth produces. W.B. Yeats's approach to the intersection between myth and history is contradictory, often perversely personal, and constantly evolving. We will consider his early poetry and his late poetry as we explore the relationship between myth, history and identity ("national" or otherwise). Throughout the course, we will keep in mind the following thoughts of Yeats, who when commenting on Shelley's symbolism writes, "There is for every person some one scene, some one adventure, some one picture, that is the image of his or her secret life, for wisdom first speaks in images [...] this one image, if he or she would but brood over it his or her whole life long, would lead his or her soul, disentangled from unmeaning circumstance and the ebb and flow of the world, into that far household, where the undying gods await all whose souls have become simple as flame, whose bodies have become as quiet as an agate lamp" ("The Philosophy of Shelley's Poetry," 1910). Enticing as this flight of fancy may be, to those

of us who find “unmeaning circumstance” to be important, especially when we consider the enriching presence of other people in the world, the ideologically driven process of “disentangling” the self from history and circumstance has become a terrible tragedy. This course will explore some of the tensions between the pull of myth and the deep presence of time in poetry between 1818 and 1939. Students may also want to buy a complete edition of Hemans’s works, available through internet sources in relative abundance. We will consider how theoretical approaches from African American Studies and Modernist studies (especially the theories of Henry Louis Gates and Edmund Wilson) illuminate the relationship between these three writers.