

Course Descriptions | Spring 2021



*****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 764/864 British Literature after 1660

Making the British Novel

Dr. Melanie Holm

T 6:15-8:45 pm

When we say “novel”, the word seems to have a self-evident meaning: a noun referring to a language-based work of fiction, on average 240 pages long.

What a novel was (a noun or an adjective), what it should do (divert, instruct), whether or not it was true (claims to historicity, explicit artifice) were not so well settled throughout the eighteenth century, when the novel rose to become the dominant literary genre. This course will examine the major novels representing different approaches to the formation of the novel, likely including:

- 1) Margaret Cavendish, *The History of a New World, Called the Blazing World*
- 2) Aphra Behn, *Oroonoko*
- 3) Daniel Defoe, *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner*
- 4) Jonathan Swift, *Gulliver's Travels*
- 5) Eliza Heywood, *Betsy Thoughtless*
- 6) Henry Fielding, *The Adventures of Tom Jones, a Foundling*
- 7) Samuel Richardson, *Clarissa, or The History of a Young Lady*
- 8) Laurence Sterne, *The Life and Adventures of Tristram Shandy*

This survey of novels represents texts that bring something “new” or “novel” to the formal and intentional structure of the novel while communicating representations of the major debates of this complex, modernity defining age: the nature of our world and the role of science; colonialism, the slave trade, the role and rights of women, war, capitalism, the new English masculinity, melancholia, and the emerging eighteenth-century theory of mind, among others.

Ranging from Satire to Speculative Fiction, Epistolary to (what some call) Proto-post-modernism, careful study of these texts will give students a solid and credible foundation for serious discussion of novels through to the 21st century.



ENGL 765/865 Topics in Literature as Genre

Playful Literatures

Dr. Mike Sell

Th 6:15-8:45 pm

Game designer Eric Zimmerman has declared the 21st century the “Ludic Century.” He argues that our world is increasingly shaped by information systems that obligate us to engage in forms of playful interaction, though often without our consent or the opportunity to understand the implications of our play. Zimmerman believes that one way to increase consciousness and agency within these “playful information systems” is to develop and disseminate “gaming literacy.” Knowing how games work and how they shape our engagement is the foundation of gaming literacy. Games can inform our understanding of who we are—whether we consider ourselves “gamers” or simply as people who have memories, fond or otherwise, of playing games with family, friends, and lovers.

But games are far more than rules and mechanics. Games are fictions—they represent ideas, people, places, social relations, ideas. Games are embedded in culture—indeed, are sometimes the focus of culture. And, not surprisingly, games enjoy an enduring presence in literary works—think of chess in Shakespeare’s *The Tempest* or Carroll’s *Through the Looking Glass*, card games in Pope’s *The Rape of the Lock* or Austen’s *Mansfield Park*, roulette in Dostoyevsky’s *The Gambler*, videogames in Pynchon’s *Bleeding Edge* and Gibson’s *The Peripheral*, and so on. And, finally, there are the many genres of literature that require playful engagement: drama (especially from actors), surrealist poetry, interactive fiction, videogames, postmodern fiction, tabletop roleplaying games.

What is the name for all this? I would suggest “playable literature.”

In this course, we’ll survey the field of “playable literature” with the goals of (1) defining the genre formally, historically, and performatively; (2) engaging with significant examples from diverse genres and historical periods, including traditional textual modes such as printed poetry, drama, and short story, and newer and non-traditional modes such as videogames, tabletop roleplaying games, and interactive fiction; (3) refining the critical methods appropriate to the genre; and (4) developing pedagogical strategies to increase “gaming literacy” for those we teach, including the use of Twine in the literature classroom.

ENGL 860/760: Teaching College Literature with a Student-Centered Pedagogy

Dr. Lingyan Yang

W 3:30-6:00 pm

This graduate pedagogy class trains doctoral and Master’s students in literature and criticism to articulate a student-centered pedagogy of your own, study theories of pedagogy, design not one, but 3 syllabi, mostly for college literature classes, to professionalize in in-person, hybrid, and remote modes of instructions in the 21st century. 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 graduate 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, single-spaced); 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; observation of and guest-lecturing in an IUP English faculty or second-year TA's ENGL 121 if it is possible; a few short responses; oral presentation of your syllabus design of the 200 or 300 level English literature class, 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.

bell hooks. *Teaching to Transgress: Education as the Practice of Freedom*. Routledge, 1994.

Tisha Bender. *Discussion-Based Online Teaching to Enhance Student Learning: Theory, Practice, and*

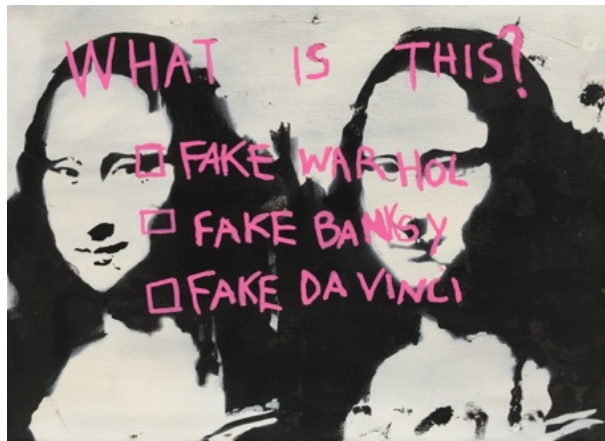
Assessment. 2nd ed. Stylus Publishing, LLC, 2012.

And a handful of articles.

ENGL 771/871: Topics in Postmodern Literature: “Fake News & Metafiction”

Dr. Tanya Heflin

W 6:15 - 8:45 pm



CB Hoyo, *What Is This?* (2017). ©CB Hoyo. Courtesy Imitate Modern.
(<https://news.artnet.com/exhibitions/cb-hoyo-imitate-modern-1199867>)

What’s real? What’s fake? Who controls the narrative? And how does the story get told?

During this course, we’ll explore how we come to discern truth claims, authenticity, and fakery through the lens of written narrative, particularly through fiction and multimedia texts from the last quarter of the twentieth century through the present moment. 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, paradoxically, as largely a privileged, white, masculine endeavor. In this course, we will work to understand the features of modernity that led to postmodernity, and more distinctly, we will both 1) explore the “classic” postmodernist writers (a fittingly paradoxical concept) and 2) push further to uncover voices who wrote in postmodern modes but have not always been exalted as postmodern writers—that is, an Alternate Postmodern. Theoretical and critical approaches we will apply include epistemology, feminist theory, deconstruction, reader response, and standpoint theory. Writers we will explore may include fiction and metafiction by Margaret Atwood, Aimee Bender, Italo Calvino, Angela Carter, Robert Coover, Don DeLillo, William Gibson, Toni Morrison, Haruki Murakami, Ishmael Reed, Leslie Marmon Silko, Zadie Smith, D.M. Thomas, Kurt Vonnegut, and others, as well as select visual art, film, and public discourse. Course components include written & oral discussion, short analytical pieces, syllabus construction, presentation, and a seminar essay. (Spring 21 delivery will be via Remote Instruction.)

ENGL 771/871 formal course description: *Investigates the postmodern reaction to the modern literary tradition and the experimentation it engendered. Focuses on how postmodern critics and writers have responded to modernist manifestations of character, narrative, and theme and explores the critical, pedagogical, and philosophical implications and assumptions of postmodern literature, assessing its role in contemporary culture and thought.*

ENGL 761/861: Topics in American Literature Before 1870
Periodicals, Period: Antebellum US Literature in Newspapers and Magazines
Dr. Todd Thompson
T 3:30 – 6:00 pm

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. We will also consider the relationships between literary criticism, periodical studies, and digital humanities. Coursework will include regular response papers, contextualizing presentations on periodicals, a conference paper proposal, and a seminar paper.

ENGL 676: Critical Approaches to Literature
Dr. Todd Thompson
M 6:15 – 8:45 pm

In this course we will examine and apply influential literary theories and critical methodologies from the 20th and 21st centuries. We will consider critical schools such as the New Criticism, reader response theory, radical intentionalism, neo-Marxism, New Historicism, feminism, Critical Race Theory, and more. We will also study and apply recent critical interventions in the fields of scholarly editing, literary recovery, and distant reading. Texts will include the Norton Anthology of Theory and Criticism; Franco Moretti’s *Graphs, Maps, Trees*; and John Bryant’s Longman Critical Edition of Herman Melville’s *Moby-Dick*, which we will read alongside and through various critical approaches. Coursework will include regular responses, a group presentation on a theoretical approach, a critical history paper, and a final project.

ENGL 956: Literary Theory for the Teacher and Scholarly Writer
Dr. Chris Orchard
M 6:15 – 8:45 pm

This course, as the title indicates, provides each student with theoretical discourses that will be applied to their roles as scholars and pedagogists. The course will identify prevailing theory trends that have shaped critical discourses in the twentieth and early twenty-first centuries. Each

student will then complete assignments that apply theory to a number of cultural texts, produce a scholarly paper that will be presented to peers in a conference setting, and design a syllabus for a classroom setting that emphasizes theory.

ENGL 984: Lit Theory Applied to Brit Lit

Dr. Heather Powers

Th 3:30 – 6:00pm

This course will give you a chance to use your existing training to create and lead a teaching unit and to write a publishable research essay on topics of your choice. During class sessions we will model the application of critical theories to a set of texts in the Gothic tradition. Supplementary articles and our in-class discussions will provide models for the techniques you will be using in your final paper. The main schools of theory we will use in class are: Gender Studies, Queer Theory, Cultural Studies, and Marxist Theory. Your individual projects will not be required to use these approaches or the assigned texts.

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

Wilde, Oscar. *Picture of Dorian Grey*. Dover Thrift Edition. ISBN-13: 978-048627807

James, Henry. *Turn of the Screw*. Dover Thrift Edition. ISBN-13: 978-0486266848

du Maurier, Daphne. *Rebecca*. William Morrow Paperbacks. ISBN-13: 978-0380730407

Carter, Angela. *The Bloody Chamber and Other Stories: 75th-Anniversary Edition*. Penguin Classics Deluxe Edition. ISBN-13: 978-0143107613

ENGL 797/897: Independent Seminar

Areas of Expertise and Interest

Dr. Mike Sell

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

Dr. Chris Orchard

Shakespeare, Renaissance, Eighteenth century, transatlantic travel narratives in the nineteenth century, and contemporary British fiction.