

Summer 2017 L&C Course Descriptions

Pre-session I: May 15-19

ENGL 753/853 Literature as a Profession

Dr. Melanie Holm

Pre Summer Session I: 5/15-5/19

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*. Three Rivers Press, 2015.

Pre-session II: May 22-26

[Note: the following course, 781/881 has been cancelled. But, we are hoping to have a new course, 756/856, approved by early spring semester that will replace the 781/881, but with very similar course content.]

ENGL 781/881: Special Topics: A Domain of One's Own

Dr. Kenneth Sherwood

Pre Summer Session II

M-F 8am-4pm

Through this accelerated, pre-session course, I want to enable students to incorporate new, digital tools into their own teaching of writing and literature. Whether you are a digital native or

immigrant, I invite you to join us as we collaboratively learn by exploring available Web 2.0 tools (such as blogs and wikis) and creating and managing a personal webspace on a domain belonging to you. As we learn to utilize these tools, we will become acquainted with relevant theory and methodology, develop instructional strategies and classroom applications, and think critically about how to manage a professional web presence as 21st century academics. No prior digital-teaching experience is required, but you should be comfortable exploring new software with guidance. All students will be required to register for a shared server space through Reclaim Hosting at a cost of approximately \$40 for the year. Please note, this is not a course in the use of Learning Management Systems such as Moodle or Blackboard. Meets Doctoral research skills requirement. As the course approaches, consult the website: sherwoodweb.org or feel free to email sherwood AT iup DOT edu.

Summer Session I: June 5-July 3

ENGL 762/862: Topics in American Literature Since 1870: Digital Games and Literature

Dr. Mike Sell

Summer Session I: 6/05-7/03

M-R 1-3:10pm

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.

To this end, we will identify and evaluate the specific figurative and narrative capabilities of digital games, adaptation and remediation of imaginative texts in games, and the productive challenges that face us when we incorporate games into the literature classroom. From the “literature” side of things, we’ll consider how fiction writers, comic artists, filmmakers, and fans represent both games and those who play them, with a focus on themes such as community, agency, and subjectivity.

Your success in this course doesn’t presume that you are either an experienced or highly skilled digital game player (the exception is *Spec Ops: The Line*, which is pretty challenging). Most 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, some of the games do take some 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, but will likely include the following:

Games: *Gone Home*, *Her Story*, *80 Days*, *Grand Theft Auto V*, *Alabaster*, *Mainichi*, *Dys4ia*, *Spec Ops: The Line*, 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: 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); Edgar Wright, dir., *Scott Pilgrim Vs. The World*; John Badham (dir.), *WarGames*.

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

ENGL 763/863: Topics in British Literature Before 1660: Early Modern Terrorism: 1570-1670

Dr. Christopher Orchard

Summer Session I: 6/05-7/03

M-R 3:30-5:40pm

The course will concentrate on the concept of terrorism as it applies to early modern literature. It will examine how writers responded to violent acts and engaged in aggressive discourse in order to establish and perpetuate dichotomies along religious and political lines in the sixteenth and seventeenth centuries.

Week 1:

Elizabethan surveillance; Massacre of Paris; terrorism and the rise of surveillance

Texts: Christopher Marlowe, *Massacre of Paris*

Dowriche, *French history*

Week 2 and Week 3

Jacobean Surveillance (part 1)

Gunpowder plot, terrorism and clampdown

Texts: Shakespeare, *Macbeth*

Jonson, *Sejanus*

Week 4

Jacobean Surveillance (part 2)

Aftermaths of Gunpowder plot: the watchful state and the state of the theater.

Texts: Shakespeare, *Tempest*

Massinger, *Roman Actor*

Week 5

Projections of Surveillance

Divisive stances: Attacking and Protecting the state at war

Texts: Christopher Wase, trans. *Electra* (1649)

John Hall, trans. Longinus, *On the Sublime* (1652)

John Milton, *Samson Agonistes* (1671)

English 766/866: Topics in Comparative Literature: The Contemporary Graphic Novel

Dr. Christopher Kuipers

Summer Session I: 6/05-7/03

M-R 8:00-10:10am

(BUT will be offered online; see note below)

This course will explore the contemporary long-form graphic novel by placing it in both its historical and global contexts. Core readings will be selected from works published since 2000 (the titles cited below are fairly representative of, but will not necessarily be identical with, the course's required textbook list). In addition to various American contemporary classics as Chris Ware's *Jimmy Corrigan*, Craig Thompson's *Blankets*, Charles Burns' *Black Hole*, Alison Bechdel's *Fun Home*, and David Mazzucchelli's *Asterios Polyp*, we will explore the three other major international traditions—the American and British post-pulp superhero comic (e.g., *All-Star Superman*), the Franco-Belgian clear-line album (e.g., *Alan's War*), and the Japanese manga tradition (e.g., *Pluto*)—as well as visiting other global scenes, such as *Persepolis*, *Palestine*, and *Pyongyang*. The theme of war, represented in all these global sites, will be a particular concern, particularly as we follow the global dissemination of comic books in the wake of World War II. Two other important themes will be that of childhood and the use of graphic novels in teaching (*American Born Chinese*), particularly in light of the canonical revolution of cultural and visual studies in the field of English literature.

In our supplemental readings, the history of the graphic novel will be traced not only to the watershed of Will Eisner (*The Contract with God* and other works), but backwards to the first serial visual-textual artistry: in medieval manuscript illuminations, the Bayeaux tapestry, William Hogarth, Rodolphe Töpffer, Japanese *kibyoshi*, and woodcut “wordless” novels. All of these appear to be “dead ends,” largely, and we will examine the reasons why (particularly technological) that American newspaper strips did so well, in comparison, regarding durability and influence (particularly in the full-color weekend page formats of artists like Winsor McCay, Frank King, George Herriman, and Hal Foster). Stemming from the collected reprints of newspaper strips, the evolution of the emergent “comic book” format will be traced from superhero and horror comics, to

the Comics Code, to “underground comix,” to the first “graphic novels.” The terminological problem will be one key locus of discussion. Other theoretical concerns will include the grammar of “sequential art,” the dynamics of color vs. black and white, and seriality vs. long albums and collected editions—not to mention the very vexed divide between “word” and “image.” Theoretical and critical readings will be drawn from such texts as Lessing’s *Laocoön*, McCloud’s *Understanding Comics*, Heer and Worcester’s *A Comics Studies Reader*, and the MLA guide to *Teaching the Graphic Novel*.

Course requirements will include daily responses, occasional “round-up” responses, a longer analysis of a graphic novel or series (possibly including movie adaptations) developed in consultation with the instructor, and a pedagogical assignment focused on teaching a graphic novel as part of a literature course. There will be differential assignments for 766/866 (M.A./Ph.D.) as appropriate. Because of the large number of hard-copy texts that will be covered, the instructor will contact those enrolled in the course in spring with a complete list of core and supplemental readings.

NOTE: This course is now offered 100% online; DE approvals will be in place by summer.

ENGL 765/865: Topics in Literature as Genre: Poetry and Pedagogy

Dr. Gail Berlin

Summer Session I: 6/05-7/03

M-R 6:00-8:00pm

From **Vocabulary of Dearness** by Naomi Shihab Nye:

How a single word
may shimmer and rise off the page, a wafer of
syllabic light, a bulb
of glowing meaning [. . .]

From **Poetry** by Pablo Neruda:

And it was at that age . . . Poetry arrived
in search of me. I don't know, I don't know where
it came from, from winter or a river.

From **Handy Guide** by Dean Young:

My dragon may be your neurotoxin.

Any course that attempts to grapple with a concept as large as the genre of poetry will necessarily be highly selective and idiosyncratic. Neither an historical survey nor an introduction to major

authors, this course will pursue two main questions: How do we experience and understand poetry? and How do we best teach it? I hope to have as students in this course both students who regularly read, write, and perhaps teach poetry, and those who have always been terrified of it. As such, we will delve into a host of issues and questions, depending on the interests of the class. Among them may be:

- What is poetry (including some ars poetica poems)?
- Where does inspiration come from, and can anyone have it?
- What is the creative process like and how does it relate to right and left brain activity, the role of the unconscious, and hypnogogic thought?
- What can drafts of a poem teach us about this process?
- What must we know in order to appreciate a poem?
- What must we know in order to interpret a poem?
- What more must we know in order to teach a poem?
- Should the writing of poetry be taught along with interpretation?
- How is meaning created in poetry?
- How do we approach a difficult poem?
- How do we read a book-length poem?
- Does language have limits?
- What kind of thought does poetry encourage?
- What is the value of poetry?
- Why do people fear it?

Among the topics I would like to explore are: basics of poetry (sound, imagery, meter, form); metaphor as a mode of thought; traditional poetic forms (especially the villanelle), free verse, global poetry (such as the landay, a woman's poetic form from of Afghanistan; the ghazal, a Middle Eastern form; and Japanese haiku); gender and poetry; race and poetry; poetry and risk (censorship, banning, execution, danger, controversy); poetry as witness; experimental forms (such as fragments, erasure, and book-length poems); poetry in popular culture; poems in ASL (American Sign Language); the duende; and Surrealist games, etc.

Among the authors I may include are Yehuda Amichai, William Blake, Ann Carson, Paul Celan, Lucille Clifton, Emily Dickinson, Russell Edson, Joy Harjo, Laura Kasischke, Lee-young Li, Federico Garcia Lorca, Pablo Neruda, Naomi Shihab Nye, Mary Oliver, Mary Ruefle, Solmaz Sharif, Ocean Vuong, Dean Young, and others. We will also examine a generous selection of student-selected poetry.

Texts have not yet been selected. Possible assignments may include teaching of a shorter poem or presenting on a particular issue (see topics, above), developing a method of interpretation, assessing an anthology of poetry, or developing a toolbox of possible pedagogical approaches to poetry.

ENGL 771/871: Topics in Postmodern Lit: Digital Literature

Dr. Kenneth Sherwood

Summer Session I: 6/05-7/03

M-R 10:30am-12:40pm

When one first encounters digital literature, getting one's bearing in this new and contested zone can be a challenge. Katherine Hayles' introductory piece should help us to start off on the right foot. The creative work that goes on under the labels of e-poetry, hypertext fiction, digital literature, netart, new media etc. is varied. One way to think about the adventure of this course is to imagine that your task is to create a map of an emerging field (or a map of several, overlapping and contested fields) for yourself. Literature has been directly engaged with technological change and its mediation of language for at least the duration of the modernist period—from telegraph, radio, magazine, newspaper and book typesetting, to the fax, tv, personal computer, desktop publishing, networking, and digital multi-media production. If we remember that alphabetic writing and the printing press are themselves technologies, then this engagement with change dates back even further. This summer, we will consider the poetics of what has been variously called digital, code, electronic or new-media literature from experiential, aesthetic, theoretical, and historical perspectives. I hope to acquaint you with current digital practices, leading you toward becoming a fluent reader/viewer/user, while buttressing these engagements with research into the development of new media as a textual art. Our foci will oscillate between close encounters with new media artifacts and more distanced reflections on theoretical and historical issues—supported by assigned critical readings, student presentations, and collaboration. We will communally work through a number emerging E-lit “classics” and “foundational” critical texts with the aim of enabling you to develop a conceptual framework for producing review-quality critical writing about digital literature and sufficient expertise to introduce it into your teaching.

A primary source for literary exemplars is the Electronic Literature Association E-Lit collections, vols 1-3. <http://collection.eliterature.org/>

Introductory and Critical Readings will be drawn from texts such as:

Funkhouser, Christopher, *Modern and Contemporary Poetics : Prehistoric Digital Poetry : An Archaeology of Forms, 1959-1995* Tuscaloosa, AL, USA: University of Alabama Press, 2007.

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

Hayles, N. Katherine. *Electronic Literature: New Horizons for the Literary*. Notre Dame, IN, USA: University of Notre Dame Press, 2008.

Morris, Adelaide, and Thomas Swiss, eds., *New Media Poetics : Contexts, Technotexts, and Theories*. Cambridge, MA, USA: MIT Press, 2006.

Schreibman, Susan, Ray Siemens and John Unsworth (eds). *A New Companion to Digital Humanities*. Blackwell Publishing, 2016.

ENGL 955: History of Criticism

Dr. David Downing

Summer Session I: 6/05-7/03

MTW 6-9:00pm

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 Lit: Female Spectators: Astell, Behn, Manley, & Haywood

Dr. Melanie Holm

Summer Session I: 6/05-7/03

M-R 1:00-3:10pm

The Restoration in England was also the instantiation of the female gaze manifest publically through an emergent and rapidly expanding print culture. In this class, we will consider what literary history has traditionally dubbed the “Age of Dryden, Swift, Pope, and Johnson” through the eyes of some of their most controversial and contentious female counterparts: Mary Astell, Aphra Behn, Delarivier Manley, and Eliza Haywood. We will consider the ways in which their self-consciously female voices react and give shape to the growing public sphere; how they respond to cultural changes; and how they fight back against a new literary misogyny by giving better than they get.

As a graduate seminar, this class will naturally require one longish paper (5000 words) due at the end of the course, one brief presentation or discussion facilitation, periodic short reflections on the texts of no more than a page, and animated participation.

Reading will include but are not limited to works by the following authors:

Mary Astell, Joseph Addison, Aphra Behn, Mary Cavendish, John Dryden, Anne Finch, Eliza Haywood, Samuel Johnson, Delarivier Manley, John Nash, Alexander Pope, Richard Steele, Jonathan Swift—and last but certainly not least—John Wilmot, Earl of Rochester.

Summer Session II

ENGL 761/861: American Lit before 1870: Republic of Laughter: The Comic Tradition in Antebellum US Literature

Dr. Todd Thompson

Summer Session II: 7/10-8/07

M-R 3:30-5:40pm

“‘The comic,’ says Bergson, ‘comes into being just when society and the individual, freed from the worry of self-preservation, begin to regard themselves as works of art.’ With his triumphs fresh and his mind noticeably free, by 1815 the American seemed to regard himself as a work of art, and began that embellished self-portraiture which nations as well as individuals may undertake.”—
Constance Rourke

Course description

Nineteenth-century American humorist and journalist Joel Chandler Harris once wrote, “It may be said of us [Americans], indeed, that we have a way of living humorously, and are conscious of the fact...and there seems never to have been a day in our history when the American view of things generally was not charged or trimmed with humor.” This course will glean such comic trimmings in US literature written between 1789 and 1865, applying contemporary and modern theories of humor (i.e. incongruity, superiority, venting, etc.) to the works of literary comedians consider the politics of who was laughing at whom, and how, and why. Applying a cultural studies approach, we will perform the literary historical work of contextualizing American comedy in such outlets as periodicals, pamphlets, political cartoons, joke books, comic almanacs, and minstrel performances in addition to more traditional literary forms. Coursework will include regular blog posts, contextual annotations of works of humor, a collaboratively created anthology of antebellum American humor, and a final paper.

ENGL 764/864: Topics in British Literature Since 1660: British Spy and Espionage Fiction

Dr. Michael T. Williamson

Summer Session II: 7/10-8/07

MTWR 1:00-3:10pm

This course introduces students to a field of literature that has recently drawn considerable interest from scholars who are interested in the relationship between literature, propaganda, (re)gendered knowledge and history. British Spy and Espionage Fiction offers students an opportunity to explore texts (primary, secondary, and theoretical) that challenge the boundaries of what counts as “information” in today’s literary critical environment. How is information generated, transmitted, received, analyzed, monitored, and disseminated in revised forms by British Spy and Espionage Fiction? How does this body of literature offer readers reference points for analysis that differ significantly from the reference points that are in common circulation in today’s literary academy? How does this body of literature (we will include a film adaptation as well) constitute a significant challenge to expectations about the function of literature in our time? How does this genre provide opportunities for a gendering the relationship between history and literature in new ways? Students are encouraged to begin reading these texts ahead of time and to explore the genre ahead of time, since these texts were popular reading material for both British and American readers from the 1930s to the 1960s.

Required texts:

Eric Ambler, *Background to Danger*

John Banville, *The Untouchable*

Len Deighton, *The Ipcress File* 978-0586026199

John LeCarre, *The Spy Who Came in From the Cold*

Helen McInnes, *Above Suspicion*

Helen McInnes, *The Salzburg Connection*

Stella Rimington, *At Risk* 978-1400079810

Suggested texts:

Allan Hepburn, *Intrigue: Espionage and Culture* 978-0300104981

Phyllis Lassner, *Espionage and Exile: Fascism and Anti-Fascism in British Spy Fiction and Film* 978-1474401104

Max Hastings, *The Secret War: Spies, Ciphers, and Guerrillas, 1939-1945* 978-0062259271

ENGL 765/865: Topics in Literature as Genre

Dr. Tom Slater

Summer Session II: 7/10-8/07

M-R 10:30am-12:40pm

Faces, land, and bodies in American silent film. This course will look at American films in the teens and twenties to define the growth of the medium as both business and art, its social functions and range of ideas, the appeal of some of its major stars and films, and its discourse in relation to American myths and class issue. We'll consider films by D. W. Griffith, Charlie Chaplin, King Vidor, and look at stars such as Mary Pickford, Lillian Gish, Douglas Fairbanks, Clara Bow, and others. It will provide a basis for understanding film in general and an introduction to this era of great cinema and great turmoil.

Required texts: Paula Marantz Cohen, *Silent Film and the Triumph of the American Myth*, Oxford (2001); Steven J. Ross, *Working-Class Hollywood: Silent Film and the Shaping of Class in America*, Princeton (2000)

ENGL 956: Literary Theory for the Teacher and Scholarly Writer

Dr. Michael T. Williamson

Summer Session II: 7/10-8/07

M-W 6:00-9:00pm

As a companion to ENGL 955, this course provides students with opportunities to incorporate literary theory into their own scholarly writings and classroom pedagogies. We will explore the various presences and emanations of theory in scholarly writing and in the classroom. We will start from the premise that literary texts are themselves theoretical constructions capable of transmitting theories of knowledge, and we will consider how various strands of literary theory influence the

transmission of this knowledge. We will consider feminist, deconstruction, queer, Marxist, existentialist, post-colonial and psychoanalytic theory as theoretical constructs that emerge out of literature, not as more “rigorous” or “expert” discourses that we impose on literature. The course will be divided into three main units. Unit one will focus on theories related to adaptation and translation. Our core texts for this unit will be Alfred Tennyson’s *Selected Poems* and Bram Stoker’s *Dracula*. Our main theoretical text for this unit will be a collection of essays by Jacques Derrida, *Acts of Religion*. Unit two will explore these literary texts from other critical perspectives illustrated by selected essays from critical theorists and will consider Franz Kafka’s *Selected Stories* and Gwendolyn Brooks’s poetry as constitutive of key transitional texts in the history of theory. Unit three will explore how two novels, *Man’s Fate* and *The Pickup*, establish and at the same time radically revise some major theoretical assumptions about the purpose of novel reading. Throughout the class, we will refer to landmark theoretical essays by scholars in the field.

Required texts:

Gwendolyn Brooks, *The Essential Gwendolyn Brooks* 978-1931082877

Jacques Derrida, *Acts of Religion* (Routledge) 978-0415924016

Nadine Gordimer, *The Pickup* 978-1250024046

Franz Kafka, *Selected Stories* (Norton Critical Edition)

Andre Malraux, *Man’s Fate* 978-0679725749

Bram Stoker, *Dracula* (Broadview edition) 9781551111360

Alfred Tennyson, *Selected Poems* (Penguin) 978-0140424430

Suggested texts:

David H. Richter, ed. *The Critical Tradition* 978-1319011185

English 983: Seminar in American Literature: Feminism’s Hashtag Moment: Exploring Feminist Activism in the Age of #BlackLivesMatter

Dr. Veronica Watson

M-R 8:00-10:10am

According to feminist scholar Karsonya Whitehead, the decolonizing work of both the #BlackLivesMatter and the #SayHerName movements mark a new era of activism that is built upon and connects to the body politic and black feminist theory. Indeed, as the forthcoming special issue of *Meridians* focusing on #BlackGirlActivism and the special *Feminist Studies* forum “Teaching about Ferguson” suggest, feminists from a range of disciplinary and national contexts are renewing interrogations and activism designed to disrupt and resist the discursive and material forms of racism, imperialism, colonization and globalization. This doctoral seminar will engage the continuing and emerging feminist analyses of intersectional oppressions through the examination of

contemporary hashtag political movements and the literature that has both anticipated and been produced in the wake of them.

Our central texts will be the *Meridians* special issue on #BlackGirlActivism and AnaLouise Keating's *Transformation Now!: Toward a Post-Oppositional Politics of Change*. Other readings will be drawn from a number of spaces and platforms where the feminist theoretical and intellectual work of social, institutional and structural transformation is being conceptualized and disseminated—Twitter, blogs, online publications, etc. (I welcome suggestions!) Throughout we will consider a variety of topics related to feminist activism in the civil rights movement of the 21st century, including: black violability, sexuality, labor, spirituality, mothering, anti-racism, decolonization, and the implications and responsibilities of teaching this hashtag moment in undergraduate courses.