Course Descriptions | Fall 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.

ENGL 674 Research Trends in English
Translations, Out of Time, Out of Place
M 6:15-8:45pm
Dr. Michael T. Williamson

This course introduces MA students to trends in literary study in which time and place have become dislocated, disoriented, and shifted. **Unit One** will consider the poetry of survival: Abraham Sutzkever's Holocaust poetry, Zelda's widow poetry, and the survival of classical T'ang dynasty Chinese poetry. How does reading poetry that takes us out of time and place speak to the resilient creativity of language? **Unit Two** will consider shifts in time and place before, during and after the Second World War in the United States, the United Kingdom, and the Shanghai/Hong Kong nexus. **Unit Three** will consider questions of landscape, information gathering, and translation in two different places and times – 19th century England and the landscape of Yorkshire (where houses and quicksand merge) and 20th century India and the landscape of the "Sunderbans" (a part of Eastern India that is both forest and water and where language and history merge). Students will be encouraged to choose their own place/time research areas, and connections to professional research organizations will be a central feature of the course.

Required Texts:

Bowen, Elizabeth. *The Collected Stories of Elizabeth Bowen* (Anchor) 978-1400096565
Chang, Eileen (Zhang Aileen). *Love in a Fallen City* (New York Review of Books) 978-1590171783
Collins, Wilkie. *The Moonstone* (Oxford World Classics) 9780198819394
Ghosh, Amitav. *The Hungry Tide: A Novel* (Mariner) 978-0618711666
Sutzkever, Abraham. *The Full Pomegranate: Poems of Avrom Sutzkever* (Excelsior) 978-1438472508
Yerby, Frank. *The Short Stories of Frank Yerby* (U of Mississippi Press) 978-1496828521
Young, David. *Five T'ang Poets* (Oberlin UP) 978-0-932440-55-6
Zelda. *The Spectacular Difference* (Hebrew Union Press) 978-0-878202226

ENGL 757/857 Digital Composition, Literature, and Pedagogy
T 6:15-8:45
Dr. Kenneth Sherwood (sherwood@iup.edu; www.sherwoodweb.org; www.kennethsherwood.com)

Digital Humanities can be initially defined as the application of new technologies to traditional activities of humanistic inquiry (reading, writing, interpretation, editing). At the same time, Digital Humanities (or "DH") implies transformation, since if f we practice "DH" in a self-aware and historicized manner, we cannot help but notice that the tools, frames, and methods of English have

never been and are not now neutral containers. Perhaps DH is as much a "moment" as an applied method, an engagement with a shifting ground that provides students, scholars and institutions invitations to question and choose: What shall we reinforce? What shall we reinvent? How shall we interpret? To whom do we speak?

This course introduces students to the issues at the intersection of composition, literary studies, pedagogy and emerging digital technologies. 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. Produce literary interpretations informed by the changes related to digital environments, scholarship, and born-digital literature;
4. Articulate, plan and demonstrate appropriate teaching strategies involving the production and/or use of digital literary scholarship and writing;
5. Plan and model an individual or collaborative scholarly research project such as an visualization

In Fall 2021, we will give special attention to two project modes in the hopes that such focus enables students to gain fluency and comfort. This represents a scaling back of the number of projects required in past semesters:

Distant Reading
One of the major developments in DH / English frameworks involves increasingly user-friendly tools for computational text analysis and visualization. Two generations ago, making a corpus of a major author would be a lifetime research project; we can now create a concordance from a collection of scanned texts in minutes.

You will gather appropriate text(s) and use a computational tool such as Voyant to produce visualizations and quantitative data that can be interpreted. We will spend time learning about methods and tools in class. The methods we explore should be useful to you in future research and post-graduate work. Your analysis might focus on such diverse texts as Brontes' novels, epic poems, political speeches or at Twitter archive.

Multi-Modal Hypertext Composition
One of the earliest developments in electronic literature was "Hypertext" -- multi-linear networked texts. Classic hypertext involves links and nodes, Interactive Fiction is a close cousin. Multi-modal authors may design for users, incorporating image and audio. What all the variants have in common is the move away from the conventions and structures of the print codex as a default compositional frame.

Your project may include original content or you may draw on existing texts (within the bounds of copyright law). Fiction, expository, and analytical or educational writing that explores the difference of a multi-linear (and multi-modal) format are also options. We consider navigation/structure; how text, image, and sound can work together; and explore some simple programming.

Required Texts (Tentative):

Burdick, Anne, Johanna Drucker, Peter Lunenfeld, Todd Presner, and Jeffery Schnapp.
Digital_Humanities. Cambridge, MA: MIT Press, 2012. *
Hammond, Adam. *Literature in the Digital Age: An Introduction*. Cambridge UP, 2016. Print.

* This is required reading; you may choose to purchase the book or access use the Open Access PDF
offered by MIT https://mitpress.mit.edu/books/digitalhumanities

Technology:
This course places a strong emphasis on productive DH skills; it involves "making" and will help
you develop digital literacy fluency. Prior computer training is not required. But you will need
access to a recent laptop/desktop and internet connection.

Some project work will require download and installation of programs on your machine. A PC, Mac
or Linux machine is ideal; some course work may not be feasible to complete with a tablet, Ipad, or
Chromebook. I will help students develop the skills and comfort with new tools. Advanced
computer experience is NOT required but a willingness to explore and experiment is a pre-requisite.

Please feel free to contact sherwood@iup.edu with questions or concerns ("Subject: Digital CLP -
Fall 2021").

ENGL 763/863 British Literature before 1660
Renaissance Drama and the Other
M 3:30-6:00
Dr. Christopher Orchard

This course will explore the concept of the Other in sixteenth and seventeenth century plays and a
selection from other genres through the pairings of different texts. The Other will be defined in terms
of religion, race, class, and gender to reflect ideas about the essentialist nature of race, social division
and the fluidity of gendered identity in Elizabethan and Jacobean England. The plays will be
informed by relevant theoretical readings that focus on ideology, race and gender performativity.

Texts will include:

Christopher Marlowe, *The Jew of Malta*
William Shakespeare, *Merchant of Venice*
William Shakespeare, *Othello*
Ben Jonson, The Masque of Blackness
Thomas Dekker, *The Roaring Girl*
William Shakespeare, *Twelfth Night*
Christopher Marlowe, *Edward II*
Elizabeth Cary, *Edward II*

William Shakespeare, *Henry VI*, part 2
ENGL 766/866 Comparative Literature
Romance
TH 3:30-6:00
Dr. Melanie Holm

Tales of knights on quests, fantastical supernatural interventions, damsels (more or less) in distress, and lots of sword-fighting—before the rise of the novel, people who wanted a good story read Romances. The Romance was a transnational European genre that dominated prose and infiltrated poetry from the medieval period through the Renaissance before gradually winding into modernity as one of the many fabricating strands of the novel. Its echoes sound loudly in twentieth-century texts such as *The Lord of The Rings*, contemporary works like *The Game of Thrones*, and softly in the structures of renunciation and return and the quest that are repeatedly played throughout literary culture, high and low.

In this class we will read early European romances from Italy, Spain, France, and Britain, inquiring into how this genre arose, what needs it served, and what needs it still serves. Our literary adventures will have two dominant emphases: the historical and the literary. We will consider the texts alongside conditions of early readers and manuscript culture, and examine how the form and content changes in relationship to with external changes for readers and writers in areas such as the political, religious, economic, and epistemic. We will also attend to what doesn't change, what persists of the romance through the many turns on the road to modernity, theorizing what is attractive or necessary about these features for certain kinds of readers and particular kinds of stories.

Many readings will be read in abridged form or in select, self-contained excerpts and tales. Primary Texts may include:

Chrétian de Troyes, *Arthurian Romances* (1170s)
Unknown, *Sir Gawain and the Green Knight* (late 1300s)
Guillaume de Lorris, *The Romance of the Rose* (1490s)
Ludvico Ariosto, *Orlando Furioso* (1516)
Garci Rodríguez de Montalvo, *Amadis de Gaul* (1590)
Edmund Spenser, *The Faerie Queene* (1590)
Miguel de Cervantes, *Don Quixote* (1605)
Honore d'Urfe, *Astrea* (1610s)
Madame de Scudery, *Clélie* (1650s)
Walter Scott, *Waverley* (1814)
J.R.R. Tolkein, *The Lord of the Rings Trilogy* (1937-1949; p1954-5)

Secondary Readings may include selections from the following:
Northrope Frye, *Anatomy of Criticism* (1954)
Howard Felperin, "Romance and Romanticism," *CI* (1980)
McKeon, *Origins of the English Novel* (1987)
Paul Alpers, *What is Pastoral?* (1997)
Richard Kaeuper, *Chivalry and Violence in Medieval Europe* (2001)
Giorgio Agamben, *The Adventure* (2018)

ENGL 771/871 Postmodern Literature
Postmodern Fairy Tales & Hauntings
TH 6:15-8:45
Dr. Tanya Heflin

(Image adapted from https://placesjournal.org/article/fairy-tale-architecture-little-red-riding-hood/)

In this course, we will focus our attention on postmodern fairy tales and ghostly narratives. In what ways do the narrative structures of fairy tales and the cultural hauntings of ghost tales lend themselves to being adapted in the late twentieth and early twenty-first centuries in order to interrogate ongoing disparities of power and inclusion? In what ways do postmodern elements including pastiche, self-reflexivity, fragmentation, intertextuality, parody, indeterminacy, simulation, historiography, and metafiction encourage readers to recognize disparities in systems of privilege and oppression? In what ways might adaptations of these structures and tales reveal a kind of widespread "haunting" that points toward postmodern horrors or anxieties on both affective and cultural levels? Writers and creators we will explore include Isabel Allende, Margaret Atwood, Paul Auster, Lynda Barry, Aimee Bender, Italo Calvino, Jane Campion, Angela Carter, Ana Castillo, Don DeLillo, Jasper Fforde, Maxine Hong Kingston, David Mitchell, Toni Morrison, Michael Ondaatje, Helen Oyeyemi, Sal Plascencia, Leslie Marmon Silko, Guillermo del Toro, and D.M. Thomas. Excerpts from secondary works that will support our readings include a mix of theorists and critics who explore postmodernity, affect, race, gender, trauma, fairy tale, and adaptation: Aarne-Thompson-Uther, Sara Ahmed, Christina Bacchilega, Mikhael Bakhtin, Jean Baudrillard, Héléne Cixous, Marie-Louise von Franz, Avery Gordon, bell hooks, Linda Hutcheon, François Lyotard, Toni Morrison, Vladimir Propp, Maria Tatar, Marina Warner, and Jack Zipes. Course components include written & oral discussion, short analytical pieces, syllabus construction, a presentation, and a seminar essay.

ENGL 955 History of Criticism
Dr. Veronica Watson
W 3:30-6:00

Literary studies has been continually shaped and reshaped by a range of theoretical and methodological questions and approaches. Using selected texts from the A Very Short Introduction series to anchor our explorations, we will engage with some of the theorists and 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: Freud, Marx, Modernism/Postmodernism, Feminism, Postcolonialism, Racism, to name but a few. Additionally, students will read 1-2 texts from key figures identified in the A Very Short Introduction texts for the class. Our engagement with these ideas will center on understanding the conversations and debates that have defined and propelled these issues, and beginning to reflect on how they impact both modern higher education and literary study today. 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.

Additionally, we will examine some of the genres and ways in which literature has been approached and categorized in English Studies. Titles from the A Very Short Introduction series are likely to include: Science Fiction, The Harlem Renaissance, and Bestsellers. This will begin the important process of querying, entering scholarly conversations, and potentially re-envisioning received traditions and the work we do as literary scholars.

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

ENGL 983 Seminar in American Literature
Early American Literatures: The Hemispheric Turn
W 6:15-8:45
Dr. Todd Thompson

In their 2008 essay collection Hemispheric American Studies, Caroline F. Levander and Robert S. Levine ask,

> What happens to U.S. and American literary and cultural studies if we recognize the asymmetry and interdependency of nation-state development throughout the hemisphere? What happens if we let this recognition of the nation as historically evolving and contingent—rather than already formed—revise our conceptions of literary and cultural genealogies? Finally, what happens if the "fixed" borders of a nation are recognized not only as historically produced political constructs that can be ignored, imaginatively reconfigured, and variously contested but also as component parts of a deeper, more multilayered series of national and indigenous histories?

This doctoral seminar constitutes an attempt to answer these questions by charting and participating in the recent "hemispheric turn" in American literary studies. In our readings of literary theory and of eighteenth and nineteenth-century American literatures, we will focus on boundaries and borders, transnational interstices that show "America" to be a hemispheric constellation of overlapping and

competing cultural relations. We will thus concentrate not on national difference or American exceptionalism but rather on what Mary Louise Pratt has called "contact zones" between "subjects previously separated by geographic and historical disjunctures." In addition to our scholarly engagement with theory and literature, we will also consider pedagogical issues by discussing the impact of the "hemispheric turn" on undergraduate English education and creating course materials that reflect this approach.

ENGL 985 Comparative Literary Theory
Comparative Postcolonial & American Multiethnic Literature & Theories
T 3:30-6:00
Dr. Lingyan Yang

Comparative Literature has a long and complex disciplinary history. In the late 19th and the first half of the 20th centuries Comparative Literature refers mostly to the comparative studies of the literatures and languages of and between Europe, such as France, German, Italy, Spain, Russia, etc., and Anglo-America. A monumental Comp Lit scholarship is Erich Auerbach's Mimesis: The Representation of Reality in Western Literature (written in 1935 & published in 1946). Another prominent Comp Lit scholar is René Wellek, who co-authored Theory of Literature (1949). With their ground-breaking and prolific scholarships in postcolonial theory and critical theories, Edward Said and Gayatri Chakravorty Spivk refocused the discipline of Comparative Literature away from the nation-based approach to a cross-cultural, interdisciplinary and worldly approach.

This graduate class focuses on the dynamic, creative, and humanist traditions of the comparative postcolonial and American multiethnic literature and theories in the 20th & 21st centuries. It analyzes selected novel, autobiography, poetry, short story, and critical theories in Anglophone postcolonial (such as African and South Asian diasporic), American multiethnic (such as Asian American, Arab American, Chicano/a/Latino/a American, American Indian, and African American) literature as well as a rich repertoire of 20th & 21st century critical cultural theories and literary criticisms. From a native Zimbabwean black girl in Africa, overcoming poverty, patriarchy and Anglicization to go through the British colonial education and telling the stories of her mother, cousin, aunts, and homeland in the colonial Rhodesia in the 1960s, to a baby, born at the magical midnight hour of the national independence of the twin nations of India and Pakistan in the late 1940s, narrating the departure of British colonial empire, the meta-historiographical national birth, regional conflicts, and religious riots in the South Asian subcontinent, and interweaving multigenerational family saga with the contradictions of postcoloniality; from a group of young Filipina/o youth set in the fictional metropolitan center of Manila in the early 1950s, struggling with capitalism, dictatorship, corruption, and the cultural legacy of Spanish colonialism, to a no-name Vietnamese young male spy, navigating between Vietnam and America, between communism and capitalism, between devotion to the ideal of freedom in Vietnam War and the disillusionment of the American Dream in the Vietnamese refugee exile; from a young Muslim girl moving from Indianapolis, to Mecca, to Philadelphia, and searching for the meanings of the hijab, homeland, being a Muslim, being a feminist, and being Arab American; from a young boy, growing up in the linguistically and culturally hybridized borderlands of the American Southwest, being partly Mexican, partly Spanish, and partly American, maturing fast under the wise mentoring of Ultima, and facing love, death, and racism, to a young Chicana adolescent girl growing up on Mongo Street

in the inner city ghetto in Chicago in the 1960s, writing about her female self, her working class immigrant family, community, and her American future; from a young American Indian lad, traumatized by PTSD during WWII, orphaned by an absent white father and a run-away native mother, allegorized by the drought of the land, and healed by a wise native tribal healer's ceremonies and stories about good and evil, about losses and rebirth, and about the complexities of native history and humanity, to a community of European white settlers and American multiethnic slaves, servants, and indentured workers, struggling with the wild nature, diseases, religious normalism, slavery, class division, and human nature in the colonial America in the late 17th century, the comparative postcolonial and American multiethnic writing in the 20th and 21st centuries has indeed been remarkably imaginative, profound, diverse and rich. Mediating between language, culture and power, we will analyze the various literary forms, narrative styles, poetics, textual, sexual and cultural politics in their diverse historical, geographical, socio-economic, cultural, intellectual, and materialist contexts. Our interpretations of these male and female artists and texts will be enriched and complicated by the critical categories of language, culture, history, geography, decolonization, gender, class, sexuality, ethnicity, and race. Requirements include active participation in class discussions, one individual oral presentation, a few informal responses, and one 15-20 page final research paper. If you have questions, please email lingyan@iup.edu. All are very welcome!

The writers and critics that we will analyze include Erich Auerbach, René Wellek, Edward Said, Gayatri Chakravorty Spivak, Tsitsi Dangarembga, Aimé Césaire, Salman Rushdie, Stuart Hall, Ngugi wa Thiongo, R. Radhakrishnan, Abdul JanMohamed, David Lloyd, Agha Shahid Ali, Homi Bhabha, Werner Sollors, Jessica Hagedorn, Amy Kaplan, Donald Peace, Maxine Hong Kingston, David Palumbo-Liu, Amritji Singh, Doris Summer, Rachel Lee, Viet Thanh Nguyen, Lisa Lowe, Gary Okihiro, Li-young Lee, Cathy Song, Jhumpa Lahiri, Mitsuye Yamada, Rudolfo Anaya, Walter Mignolo, George Yudice, Gloria Anzaldua, Sandra Cisneros, Linda Alcoff, Nawal El Saadawi, Laila Halaby, Kambiz GhaneaBessiri, Leslie Marmon Silko, N. Scott Momaday, Paula Gunn Allen, Toni Morrison, Henry Louis Gates, Jr., and bell hooks.

Reading List of Full-Length Texts:

1. Anglophone postcolonial lit: Tsitsi Dangarembga, *Nervous Conditions* (1988).
2. Salman Rushdie, *Midnight's Children* (1980), winner of the Booker Award.
3. Asian American lit: Jessica Hagedorn, *Dogeaters* (1990)
4. Viet Thanh Nguyen, *The Sympathizer* (2015), winner of Pulitzer Price in Fiction, 2016.
5. Chicano/a/Latino/a American Lit: Rudolfo Anaya, Bless Me, *Ultima* (1972)
6. Sandro Cisneros, *The House on the Mango Street* (1984)
7. Arab/Arab American lit: Mohja Kahf, *The Girl in the Tangerine Scarf* (2006)
8. American Indian Lit: Leslie Marmon Silko, *Ceremony* (1977).
9. African American Lit: Toni Morrison, *A Mercy* (2008)

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 and playable literature, critical theory

Dr. Veronica Watson
African American literature and culture, American literature, critical race/critical whiteness studies, archival research methodologies, 21st century humanities graduate education