

Course Descriptions □ Spring 2019



****You can take any course number a second time as long as the topic of the course is different.****

ENGL 676 Critical Approaches to Literature and Composition Developing Professional Composure

Dr. Mike Williamson

T 6:00 – 8:30

This M.A. level course explores a variety of interpretative approaches to the study of literature and composition. Our central focus this semester will be on composure – especially on finding an equilibrium and a sense of self-command as a professional in the fields of literature and/or composition. Our main initiative will be to develop habits of mind, habits of reading, and habits of analysis that improve our research and presentation skills. Our main goal will be to present our disciplinary knowledge in public forums. We will read some of the most inventive and interesting thinkers of the 20th century as we different approaches to literature and composition. We will also work on new challenges in the 21st century, and we will develop a list of sound, ethical analytical practices. By the end of the course, we will have showcased those analytical practices in public academic forums. The literary texts we will consider are emerge out of travel writing, science fiction, mystical poetry, African-American literature, and Romantic Literature. Language studies, religious studies, psychoanalytic studies, and hermeneutics will be our primary approaches. These approaches translate very well into other contexts, so if you do not know what they are now, you will by May 2019!

Required Texts:

Peter Cole, *The Poetry of Kabbalah: Mystical Verse from the Jewish Tradition* 978-0300205695

Henry Louis Gates, Jr. *The Signifying Monkey* 978-0195136470

Zora Neale Hurston, *Their Eyes Were Watching God* 978-0061120060

Richard Miller, *Writing at the End of the World* 978-0822958864

Kathleen Norris, *Dakota: A Spiritual Geography* 978-0618127245

Ann and Jeff Vandemeer. *The Big Book of Science Fiction* 978-1101910092

D.W. Winnicott *Playing and Reality* 978-0415345460

Suggested Texts:

David Brauer, “Canon as Palimpsest: Composition Studies, Genre Theory, and the Discourses of the Humanities.” *Composition Studies* 37.2 (2009): 9-30.

Georgia Warneke, “Hermeneutics and Social Identity.” *New Literary History* 45.4 (2014): 575-594.

Selected poems by British Romantic era poets

ENGL 762/862 Topics in American Literature After 1870

Realism and Resistance: Political Activism in Post-Bellum Literature and Culture

Dr. Todd Thompson

M 6:00 – 8:00

“The political and commercial morals of the United States are not merely food for laughter, they are an entire banquet.”—Mark Twain, *Mark Twain in Eruption*



Prevailing canons of American literary realism and regionalism written between the Civil War and the turn of the century tend to privilege upper-class domestic dramas and quiet local color pieces. But such a picture of postwar American literature elides a fervent of political activism during the incredibly tumultuous periods of Reconstruction, the Gilded Age, and the Progressive Era. This course considers politically committed writings—from Rebecca Harding Davis’s protest against industrialism to Hamlin Garland’s agrarian populism to Frances Harper’s alternative vision of Reconstruction to Mark Twain’s anti-imperialism to Jose Marti’s hemispheric vision—in light of their late nineteenth-century historical contexts in order to rethink what it means to write, and to read, realism. Coursework will include regular reading responses, a historical context presentation, critical syntheses, and a seminar paper.

**ENGL 765/865 Topics in Literature as Genre
Arab Film and Literature**

Dr. Tom Slater
M 3:00 – 5:30

Next semester, Syrian poet and fiction writer Osama Alomar, a resident at Pittsburgh’s City of Asylum, will visit campus to present his work at a Six O’Clock Series event on April 8. This class will be structured around that event, Alomar’s work, and the experiences and work of many other Middle East writers and filmmakers as well. These artists are presenting a first-hand perspective of their lives, one that American media rarely presents even a glimpse of. Yet, we have their marvelous stories and films to learn from. So that’s what we’ll do while also producing two or three short essays and a research paper.

Suggested Texts:

Osama Alomar, *The Teeth of the Comb and Other Short Stories* (New Directions e-book)
Fullblood Arabian (New Directions poetry pamphlet)
Miriam Cooke, *Women and the War Story*
Josef Gugler, *Ten Arab Filmmakers: Political Dissent and Social Critique*
Shiva Rahbaran, *Iranian Cinema Uncensored: Contemporary Film-makers Since the Islamic Revolution*.

**ENGL 772/872: Topics in Women’s Literature:
Time and Morality, Science and Religion in Writing by Women**

Dr. Mike Williamson
M 6:00 – 8:30

This course explores how a selection of 19th century British women writers and one contemporary woman writer (Tracy Chevalier) have changed the way we think about time, morality, science and religion. We will begin by considering the changes in narrative time and morality occasioned by Charles Lyell’s *Principles of Geology* (1830). Written well before Charles Darwin’s *Origins of Species* (1859), Lyell’s work had a significant impact on ideas about determinism, moral action, and the afterlife. Women writers were particularly influenced by Lyell’s argument that very slow and gradual change, rather than apocalyptic disaster, characterizes the history of the planet Earth. Lyell’s work energized women to think about the world in new ways that were less dependent on prevailing ideas about sin and salvation than on the possibilities inherent in the imagination and apprehension of plenitude. From the devoted fossil hunter Mary Anning, whose *Ichthyosaurus* was one of many fossils displayed in the British museum during the nineteenth century, who is the subject of an extensive exhibition in the museum today, and whose life was fictionalized in Tracy Chevalier’s

Remarkable Creatures, to George Eliot's monumental moments of moral action within a determinist world, to Christina Rossetti's imagination of the afterlife as a temporally fascinating new mode of existence, women writers wrote with conviction about time, morality, science, and religion. We will explore the results!

Suggested Texts:

Charlotte Bronte, *Shirley* 978-0141439860
Tracy Chevalier, *Remarkable Creatures* 978-0452296725
George Eliot, *Adam Bede* 978-0140431216
George Eliot, *Middlemarch* 978-0141439549
Elizabeth Gaskell, *Ruth* 978-0140434309
May Kendall, *Dreams to Sell* 978-1537564524
Christina Rossetti, *The Complete Poems* 978-0140423662
Selections from Charles Lyell, *Principles of Geology*
Selections from Felicia Hemans and other Romantic-era writers

ENGL 773/873 Topics in Minority Literature
Asian American and Asian Diasporic Literature and Criticism

Dr. Lingyan Yang
T 3:00 – 5:30

This course examines the dynamic multinational and multiethnic literary tradition of the 20th and 21st century Asian American and Asian diasporic literature, criticism and culture in the global context. There is a rich array of literary forms and genres. We will interpret selected novel, autobiography, short story, poetry, drama, and criticism by East Asian, South East Asian, South Asian, West Asian and Asian diasporic male and female writers, artists, and critics. Mediating between form and content, Asia, Asian America, America and the world, our interpretations are situated in the heterogeneous Asian American and Asian diasporic historical, intellectual, cultural, social, and geographical contexts. Our readings will be complicated and enriched by the multiple critical categories of language, culture, gender, ethnicity, class, sexuality, race, power, history, and nation. Requirements include active class participation, frequent informal 1-page reading responses, one individual oral presentation, and a final 15-20-page research paper. If you have questions, email me at lingyan@iup.edu. All are very welcome. Have fun.

Suggested Texts:

Carlos Bulosan, *America Is in the Heart* (1943)
Maxine Hong Kingston, *The Woman Warrior* (1976)
Salman Rushdie, *Midnight's Children* (1980)
David Henry Hwang, *M. Butterfly* (1986)
Mohja Kahf, *The Girl in the Tangerine Scarf* (2006)
Theresa Hak Kyung Cha, *Dictee* (1982)
Jessica Hagedorn, *Dogeaters* (1990)
Chang-Rae Lee, *Native Speaker* (1995)

Recommended for all:

MLA Handbook, 8th ed. The Modern Language Association, 2016.

A course pack edited by Dr. Yang will be available in. It includes additional short stories by Sui Sin Far, Hisaye Yamamoto, Jhumpa Lahiri, poetry by Li-young Lee, Cathy Song, and theoretical articles by leading Asian American, postcolonial, and feminist critics.

ENGL 764/864 Topics in British Literature after 1660

Dr. Chris Orchard

W 3:00 – 5:30

This course will focus on the post 9/11 novel from a global perspective including British, Australian, Pakistani and Middle-Eastern perspectives. Drawing from a range of theoretical discourses including Orientalism/Neo-Orientalism, Media Theory and Islamophobia studies, the course will consider how the novel responded to the events and aftermath of the events of 9/11. Consideration will be given to the writers' own ideologies as they confront the attack on American soil as well as the psychological impact on the characters. Students will write two papers - a mid-term and a final - and a presentation on one of the novelists on the list.

Suggested Texts:

Don DeLillo, *Falling Man*

Richard O'Flanagan, *The Unknown Terrorist*

Moshin Hamid, *The Reluctant Fundamentalist*

Joseph O'Neill, *Netherland*

Ian McEwan, *Saturday*

H.M. Navqi, *Home Boy*

Amy Waldman, *The Submission*

Ken Kalfus, *A Disorder Peculiar to the Country*

Jonathan Foer, *Extremely Loud and Incredibly Close*

Lynn Sharon Schwarz, *Writing on the Wall*

ENGL 781/881 Special Topics

History of English for Teachers

Dr. Christopher Kuipers

TR 12:30 – 1:45

But our focus will fall strongest on black women who wrote plays between 1959 and 1973, the era that witnessed the rejuvenation of the Civil Rights Struggle; the emergence of the Black Power, Black Arts, and Black Feminist movements; and the comprehensive reformation of the U.S. literary and theatrical economy. This remarkable generation of playwrights explored—sometimes emphatically, sometimes warily—a conception of Blackness that was inextricably linked to political, cultural, social, and personal transformation. Among the playwrights we might consider: Dorothy Ahmad, Maya Angelou, Vinnette Carroll, Alice Childress, Pearl Cleage, Martie Evans-Charles, J.e. Franklin, Adrienne Kennedy, Sonia Sanchez, Ntozake Shange, and Sharon Stockard.

THIS COURSE MAY SATISFY THE DOCTORAL RESEARCH METHODS

REQUIREMENT. Please consult with the instructor and program director regarding how this course may be applied to this or other course requirements in your graduate program.

ENGL 956: Literary Theory

Dr. Mke Sell

W 6:00 – 8:30

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 may vary from the course's final 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 all-ages album (e.g., *Alan's War*), and the Japanese manga tradition (e.g., *Pluto*)—as well as visiting other global scenes of interest, 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. One or more fascinating examples of what might be called “multimodal” comics (awkward of course since the comics form is quintessentially multimodal at heart) will also be sampled, such as *The Photographer* and *Alice in Sunderland*.

ENGL 983: Seminar in American Literature

American Poetry- Close/Distant Reading

Dr. Ken Sherwood

Th 2:30 – 5:00

This seminar will allow us to consider voice, poetic forms, and vernacular language in modernist American poetry through emerging digital humanities frameworks. Potential authors include Ezra Pound, Robert Frost, Gertrude Stein, Vachel Lindsay, William Carlos Williams, Charles Reznikoff, Louis Zukofsky, Muriel Rukeyser, and James Weldon Johnson. In addition to conventional close reading and analysis of chosen poems, we will also explore how digital humanities tools can enhance or reframe the ways in which we read. For instance, students might use a text analysis tool such as *Voyant* to contrast the verbal density of Reznikoff and Zukofsky. We might develop a thick, contextual framework for re-reading a William Carlos Williams poem by situating it within an interactive web exhibit that we build. We might analyze the oratorical elements in poems of Lindsay and Johnson by reading, listening to their recordings, and then creating visualizations of the pitch contours of their speech using *Gentle/Drift*. Or we might look for hidden patterns of recurrence in Gertrude Stein by analyzing her text with the aid of *Lexos*. Extensive reading of poetry; some listening to poetry audio; modernist literary history; articles on digital humanities methods; and practical exploration with computational tools will occupy us. There will be some emphasis on producing a mature, critical essay, but we will also consider the pedagogical implications of DH in poetry study. Students will draft several, shorter exploratory essays; create a digital project; and write one longer, critical essay that employs a digital humanities methodology. Those with an interest in poets beyond the scope of this class may choose other writers as the focus of their longer paper, providing that suitable materials are available for DH analysis. Machine readable texts and/or audio are available for the authors I have listed. Please contact Dr. Sherwood with any questions: sherwood@iup.edu.

ENGL 985 Seminar in Comparative Literature

Novel/Mimesis/Quixote

Dr. Melanie Holm

R 3:00 – 5:30

Literature imitates. Literature influences.

No text demonstrates this paradox in a more insistent, intensive, and sustained performance than the ur-text of modern literary sensibility, *The Ingenious Nobleman Sir Quixote of La Mancha* or just *Don Quixote*. This class will have two threads: The first thread of the class will focus on reading Parts 1&2 of *Don Quixote*, an indispensable text for the study of the novel and novelistic influence. Here we will focus on how the “novel” and this novel work—

- What makes the Quixote a novel?
- What foundations does it lay for future literary experimentation?
- What new possibilities of representation does it introduce?
- Which mode of representation does it indict?
- What does it suggest about reading?
- What does it ask about our interaction with the aesthetic in a secularizing age?

The second thread will examine the very different critical meditations on *Don Quixote* in the efflorescence of literary criticism and theory in the twentieth century. It is a text if not the text at the center of some of the most influential and serious thinking about the nature of literature. We will therefore reflect on how different theoretical approaches engage this text and generalize or problematize it. Theorists will include, but not be limited to: Lukács, Ortega y Gasset, Auerbach, Fry, Nabokov, and Kundera.

ENGL 797/897 Independent Seminar

Areas of Expertise and Interest

Dr. David Downing

Critical theory; American literature; Cultural studies; Institutional critique.

Dr. Chris Orchard

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

Dr. Mike Williamson

19th and 20th century British literature, transatlantic literature, global literature, travel writing, poetry from classical to modern, Holocaust and interwar literature, war literature, Russian literature, Anglo Saxon poetry