Literature & Criticism

Graduate Program Newsletter

SPRING 2006

Editor: Karen Dandurand
Editorial Assistant: Kim Socha

Calendar through January 2007

April

3	Summer/Fall registration begins
15	Archival copies of Theses/ Dissertations due at Grad. School for August graduation

May

2	"I" grades from Fall must be submitted to Registrar's Office
2	Spring Classes end
13	Commencement
15	Early summer session begins
15	Research Topic Approval forms due in Grad. School for Dec. Graduation
22-26	Presession Research Skills Workshop
29	Memorial Day—no classes

June

1	Deadline to apply for August graduation
2-3	Candidacy Exams
4	Orientation for new and returning summer students, 6:00 p.m., Leonard Hall
4	Late Registration for summer
5	Summer Session I begins

July

4	Holiday (no classes)
7	Language Exam Registration Deadline
7	Summer Session I ends
10	Summer Session II begins
15	Archival copies of Theses/ Dissertations due at Grad. School for August graduation
21	Language Exam sitting (University Testing Services)

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from the Director:

As the Spring semester winds down, we are preparing for another very busy Summer. Again we have a large group of new Summers-only students beginning their doctoral work and a large contingent of returning students. I urge all of you—both Summers-only and academic-year students—to join us for our **Summer Orientation** on **Sunday, June 4,** at **6:00 p.m.**; come to Leonard Hall and look for signs indicating the room where our session will be. I hope to see many returning students as well as all of you who are just starting in the program—all are welcome. We will meet for introductions, information, and a question and answer session, and then move outside for good food and casual conversation, shared with students in the Composition and TESOL program.

I am pleased to announce that we will soon have another space that will be appropriate for graduate seminars as well as for the somewhat larger classes and will accommodate the media station that some of you have missed having access to in the limited space of our seminar room. We have gotten approval to furnish another Leonard Hall classroom—this time with movable tables that can be reconfigured to suit the needs of various class formats. We have ordered furniture and are making arrangements for carpeting and air conditioning. We hope to have it ready in time for classes this Summer—if not in Session I, then certainly for Session II. Thanks to English Department Chair Gail Berlin for her help in making this possible.

As you will see from the Faculty News and Student News pages of this newsletter, both groups have been very active professionally, publishing books, articles, and creative work and participating in regional, national, and international conferences. The diversity of our faculty interests and expertise is also reflected in the variety of courses planned for Summer and Fall. We have a wide range of courses scheduled for Summer, beginning with the Pre-Session Workshop and running through the two regular Summer Sessions. Because the newsletter has been delayed, many of you are already registered; as always, the course descriptions have been available on our website. For future reference, to view course descriptions before the start of registration for each semester, go to http://www.english.iup.edu/graduate/office/lc/courses.htm and click on the link for the appropriate semester. If you are not yet registered for your Summer or Fall classes, please contact me as soon as possible (karenddd@iup.edu).

I look forward to working with all of you as you begin or continue your graduate studies.

Karen Dandurand, Director
Graduate Studies in Literature and Criticism

Calendar through January 2007 (continued)

August

10 Summer Session II ends
15 Research Topic Approval forms due in Grad. School for May graduation
25-26 Candidacy Exams
27 Orientation for new and returning summer students, 6:00 p.m., 105 Leonard
27 Late Registration
28 Fall classes begin

September

4 Labor Day—no classes
4 Add/Drop ends
TBA Language Exam Registration Deadline

October

1 Applications for December graduation due at Grad. School
TBA Language Exam sitting (University Testing Services)
23-24 Fall Recess—no classes

November

4 Individual course withdrawal deadline
11 Total semester withdrawal deadline
15 Archival copies due at Graduate School for December graduation
22-26 Thanksgiving recess—no classes

December

11 Last day of Fall classes
12 Incomplete "I" grades from Spring and Summer due in Registrar's Office
15 Research Topic Approval forms due in Grad. School for August graduation
17 Commencement

January

11-12 Candidacy Exams
17 Spring classes begin

Up-to-date information on the University Calendar can be accessed at: http://www.iup.edu/registrar/calendars/

INS & OUTS

The following Ph.D. Literature students defended their dissertations during the past year:

Ziad Al-Mwajeh, A Critique of the "Alternity Hypothesis" and Agency in Some Aspects of Postmodern Theories and Discourses. Advisor: Michael Vella; Readers: Martha Bower, Malcolm Hayward

Rida Anis, Three Multiracial American Women Playwrights of Trans-Cultural Consciousness: Adrienne Kennedy, Velina H. Houston, and Diane Glancy. Advisor: Martha Bower; Readers: Thomas Slater, Michael Vella

Helen Bailie, The Nineteenth-Century Humourous Literary Sketch. Advisor: Karen Dandurand; Readers: Susan Gatti, Malcolm Hayward

Thomas Caufield, A Cultural Analysis of Masculine Identities in Racial Situations and Conflict During the 1980s in New York City: The Bonfire of the Vanities, Do the Right Thing, The Cosby Show, and Public Enemy. Advisor: David Downing; Readers: Martha Bower, Gian Pagnucci

Patrick Connelly, The Ecopoetics of Gary Snyder. Advisor: Michael Vella; Readers: Martha Bower, Mike Sell

Pam DiIulio, Female Entrapment in the Fiction of Naguib Mahfouz. Advisor: Ron Shafer; Readers: Karen Dandurand, Lingyan Yang

Heather Duda, An Examination of the Contemporary Monster Hunter in Popular Culture: Murderers and Men of God. Advisor: Thomas Slater; Readers: Wendy Carse, Lingyan Yang

Salwa El-shazli, Female Agency and the Breaking of Essentialist Paradigms in Selected Works by James Joyce, Brian Friel, Toni Cade Bambara, and Alice Walker. Advisor: Martha Bower; Readers: Christopher Orchard, Wendy Carse

John "Rick" Kay, Urban Migration and the Theme of Defiance in the Works of Richard Wright and James Baldwin. Advisor: Michael Vella; Readers: John Gall, Xi Wang.

Anne Kilkenny, Negotiating Americanness: Social Commentary in Selected Early California Novels. Advisor: Michael Vella; Readers: Susan Gatti, Judith Villa

Greg Levonian, William Saroyan's California Consciousness. Advisor: Ron Emerick; Readers: Susan Gatti, Malcolm Hayward

INS AND OUTS (continued)

Bryce Lucas, An Exploration of the Works of Stephen King, Nathanial Hawthorne, and Edgar Allan Poe: Investigating the Disintegration of the Mind, the "Radicalized Hyper-Materialization" of Internalization, and the "Halo of Dispossession" that Inhibits Actualization. Advisor: Martha Bower; Readers: Ron Emerick, Thomas Slater

Alan Malnar, The Poet of Hawk Tower: Philosophy, Ontology, Ecology and the Raptors of Robinson Jeffers. Advisor: Martha Bower; Readers: Karen Dandurand, David Downing

Glenn Neff, A Study of Director Hal Ashby: Redefining White Masculinity in a Time of Crises. Advisor: Thomas Slater; Readers: Susan Gatti, Mike Sell

William "Mark" Poteet, Ritual, Initiation, and the Construction of Masculinity by Gay Men in Modern Southern Literature. Advisor: Ron Emerick; Readers: Martha Bower, Mike Sell

Ghada Sasa, The Femme Fatale in American Naturalism. Advisor: Ron Emerick; Readers: Karen Dandurand, Malcolm Hayward

Nobuko Shimazu, Karen Tei Yamashita's Challenge: Immigrants Moving with the Changing Landscape. Co-Advisors: Karen Dandurand, Malcolm Hayward; Reader: Patrick Murphy

Katrina Thacker, Whittling the Double Bind: Appalachian Poets Carving Out Tradition and Resistance. Advisor: Jim Cahalan; Readers: Karen Dandurand, David Downing

Lois Tucker, Charles Waddell Chesnutt: Redefining Family as a Means of Establishing Identity, Equality, and Freedom. Advisor: Ron Emerick. Readers: Karen Dandurand, Malcolm Hayward

Nabeel Yaseen, The Pathology of Genre: Narcissism, Neurasthenia, and Schizophrenia in Selected Writings of Edith Wharton, Sylvia Plath and Tennessee Williams. Advisor: Martha Bower; Readers: Ron Emerick, Thomas Slater

GRADUATES

MAY 2005:
M.A./Literature: Lisa M. Beiswenger, Jennifer L. House
M.A./Generalist: Abigail J. Aldrich, Seth M. Blazer, Beth Casperson, Alexander R. Doehrer, Prentiss L. Grassmyer
AUGUST 2005:
M.A./Literature: Kevin Bean, John DeBartola, Andrea DelFavero, Ginger Harnish, Jennifer Johnson, Jason Lulos

DECEMBER 2005:
M.A./Literature: Keith A. Guse, George A. Jenkins, Pamela B. Rodgers, Ethan A. Zaharia
M.A./Generalist: Jamie D. Barker, Matthew M. Holman

NEW STUDENTS:

M.A./Generalist: Opal Gayle, Katie R. Jacobson, Jose Otero, Arjun Poudel, Lindsy Thomas, Valerie Tober, Travis A. Webster, Tino Wilfong

M.A./Literature: Emily Ausel, Jesse Butts, Elizabeth Casady, Maria Cotchen, Olga Donets, Joshua Hoover, Yu-Ning Huang, Matthew Hughes, Jean Paul Konda, Amy Mallory, Germaine McArdle, Arun Pokhrel, Jessica Sidler, Derek Trimmer, Jenny Vaporetti

Ph.D./Literature: Motasim Almawaja, Asaad Al-Saleh, Alisa Balestra, Genevieve Blischke, Edward Carvalho, Suzanne Cook, Brian Cope, Marcia Culpepper, Jessica deCourcy Hinds, William Dickey, John Dolphin, Alexander Doehrer, Christy Ellsperman, Andrea Fekete, Laurie Fumea, Paul Gagliardi, Leslie Gulden, Keith Guse, William Hanna, Matthew Holman, Machiko Ishii, Jason Kallas, Christopher Lang, Tracy Lassiter, Seungyeon Lee, Melissa Lingle-Martin, Jason Lulos, Correnna Merricks, Amanda Morris, Geoffrey Moses, Coral Norwood, Yong-Nam Park, Hershell Proctor-Walden, Leigh Rhea, Pamela Richardson, Pamela Rodgers, Danielle Saad, Jay Sarver, Casey Smith, Kimberly Socha, Leon Stennis, Kamal Ud-Din, Marsha Walker, Justin Watts, Benjamin West, Mary Whitaker, Jennifer Woolston, Clark Wren

FACULTY NEWS

Martha Bower retired on June 29, 2005. However, she still has one foot in the graduate program. It was her pleasure to attend the PCEA conference in Pittsburgh and return to IUP the last week in March to officiate at the defenses of three students: Bryce Lucas, Alan Malnar and Nabeel Yaseen, and she was at the defense of Tom Caulfield—all of them did a fine job. Her last official act will be to attend the May commencement to hood her students and to be acknowledged as Professor Emeritus. Besides attending yoga and exercise classes and playing indoor tennis, she is in a reading group and current issues discussion group. Writing projects (a mystery novel, revision of her 1992 book on O'Neill's Cycle plays and her memoirs) have been deferred. She misses her colleagues, friends and students very much.

Following his article "Mercier's *Irish Comic Tradition* as a Touchstone of Irish Studies" in a recent issue of the *New Hibernia Review* (as mentioned in our newsletter's last issue), **Jim Cahalan** has continued his work on Irish comedy—the subject of his graduate course this semester—as author of the Irish chapter in *Comedy: A Geographical and Historical Guide* (Praeger, ed. Maurice Charney), a two-volume book published in Fall 2005. He continues to speak on Edward Abbey now and again. Jim also continues to work on student recruitment for our program.

Susan Comfort has been busy completing an article on Arundhati Roy for an edited collection on Roy's essays. She also delivered a paper at the 2005 International Literatures in English Conference in Istanbul, Turkey, in November. The theme of the conference was "The Endangered Planet in Literature."

After more than twenty years, **Karen Dandurand** has stepped down from her position as an editor of *Legacy*, the journal she co-founded in 1984; her connection with the journal continues in the new role of advisory editor. She also continues other editorial work, both as editor of the *Society for the Study of American Women Writers Newsletter* and as an editor of the Legacies of Nineteenth-Century American Women Writers book series. The series, published by the University of Nebraska Press, includes books long out of print as well as works never before published. Books published thus far in the series include a manuscript novel by Julia Ward Howe, edited by Gary Williams and published under the title *The Hermaphrodite*. Karen's work on the letters of Susan Hale and other members of the Hale family and on Emily Dickinson continues. In March, she presented "Emily Dickinson and Charity" at the Pennsylvania College English Association conference in Pittsburgh.

David Downing's book, *The Knowledge Contract: Politics and Paradigms in the Academic Workplace,* was published last fall by the University of Nebraska Press. This interdisciplinary study of changes in the working conditions of faculty and students in English and the humanities integrates three main concerns: the economic restructuring of higher education, the transformation of disciplinary models of teaching and research, and the rise of the academic labor movement. A much revised version of chapter 7, "Beside Disciplinary English: Working for Professional Solidarity by Reforming Academic Labor," will be published in *Transformation and Preservation in English Studies: New Voices in an Emerging Genre*, edited by Jeff Ludwig, Lori Ostergaard, and Jim Nugent. David's essay, "Theorizing the Discipline and the Disciplining of Theory," has been re-published in *On Anthologies: Politics and Pedagogy*, edited by Jeffrey DiLeo (U of Nebraska Press). His review essay, "Disciplinarity and Dissent: The Double-Edge Sword of Affiliation," was recently published in *symplokē*, and his essay, "Academic Freedom as Intellectual Property: When Collegiality Confronts the Standardization Movement," has been published this spring in that same journal. This year's issue of *Works and Days* has been guest edited by Patricia Harkin and is devoted to: *Richard Ohmann: A Retrospective*. Editorial assistant is Jeffrey Schragel. David's essay "What's an English Professor to Do with *The Politics of Knowledge*?" is included in this volume. At 4Cs in March, both the Graduate programs in Literature and Criticism and Composition and TESOL jointly sponsored a special event combining the usual 4Cs IUP party with an in-person presentation of the volume to Richard Ohmann, followed by a reception and show of *Works and Days* artist, Gregor Sosnowski's reproductions of cover designs over the past decade. The presentation took place at Hull House, an historic site and memorial to Jane Addams, whose innovative settlement house programs beginning in the 1890s became an international symbol of multicultural understanding, social service and reform, educational innovation, and urban research.

Susan Gatti's article, "George Babbitt at Home: Masculine Domesticity in Sinclair Lewis's *Babbitt*," has been accepted for publication by *Storytelling: A Critical Journal of Popular Narrative*. It is slated to appear in the Winter 2007 issue, which will focus on domesticity and narrative.

Chris Kuipers presented "Anthologist, Compiler, Copyist, Thief: Innovation and Plagiarism in Textual Collections," delivered at Originality, Imitation, Plagiarism: A Cross-Disciplinary Conference

FACULTY NEWS (continued)

on Writing, at the Sweetland Writing Center, University of Michigan-Ann Arbor, 24 Sept. 2005. It has been accepted for inclusion in the conference proceedings to be published by the University of Michigan Press. He recently published four entries—"Anthologies," "Canon Formation," "Graveyard Poetry," and "Peter De Vries"—in *The Greenwood Encyclopedia of American Poets and Poetry*, ed. Jeffrey Gray, et al. (Westport: Greenwood, 2005). He also completed an article for a special issue of *Revista Canaria Estudios Ingleses* on contemporary American poetry anthologies. The article is entitled "The Contemporizing Canon: A Cross-Edition Case Study of *The Norton Anthology of Modern Poetry"* (forthcoming fall 2006). Chris's summer project is *The Canon*, to be published in the New Critical Idiom Series, London: Routledge, contracted for fall 2006.

Mike Sell's first book, *Avant-Garde Performance and the Limits of Criticism: Approaching the Living Theatre, Happenings/Fluxus, and the Black Arts Movement*, hit shelves this past December. His essay "The Black Arts Movement and Logocentrism" is appearing this year in *Theater and Philosophy*, ed. David Krasner and David Z. Saltz. Both are published by the University of Michigan's award-winning Theater: Theory/Text/ Performance series. The corrected proofs for the anthology *Ed Bullins: Twelve Plays and Selected Writings* were sent back in late March; it will be on shelves this Fall (also U of Michigan Press). The essay "Bohemianism, the 'Cultural Turn' of the Avant-Garde, and Forgetting the Roma" has been accepted by the leading performance studies journal *TDR* for publication next Winter. An invited essay for the 50th-anniversary issue of *Theatre Survey*, "The Avant-Garde and the Challenges of Resisting Parochiality," will appear in November. Several articles on avant-garde drama will appear in the forthcoming Grolier-Scholastic *Encyclopedia of Modern Drama*, for which he served as editor of the avant-garde and aesthetic movements section, managing some 55 contributors from around the world. He is currently serving as editor for Robert Macbeth's *The Life and Times of the New Lafayette Theatre* (U of Michigan Press), as editor of the "States of the Profession(s)" column for *Theatre Survey*, and as editorial advisor for the journal *Works and Days*. He is leading a seminar for the 2006 American Society for Theatre Research conference exploring new approaches to avant-garde theater and drama studies, and will give a paper in 2007 on the multiple temporalities of event historiography at Denmark's Design School and Royal Academy of Fine Arts in Copenhagen. Current writing projects include an essay on the disciplining of the Black Arts Movement by Black Studies programs in the 1970s and 80s and the second chapter of what should be a paradigm-shattering book, *The Avant-Garde: Race Religion Drugs War*. Both will be completed in early May, at which point he will collapse onto his clover-strewn lawn and let his three sons leap gleefully upon him.

Ron Shafer recently served on the search committee for the hire of the new Executive Assistant to IUP President Tony Atwater, and he has also been appointed to the IUP University Planning Council. Ron continues his travel abroad: he offered the invited keynote address to the delegates of the 10th World Congress of Poets in Tai'an, China (November) and recently completed travel to Casablanca, Morocco, and Egypt (January). His guest-lecturing included a three-day series of presentations to the faculty and students of Harlandale High School, San Antonio, Texas—a series of talks initiated and coordinated by IUP doctoral candidate Irene Keller (April). He will be presenting a course at Chautauqua Institution this summer on *All in the Mind: Psychological Approaches to Short Fiction.* Ron continues his association with the Pennsylvania College English Association, serving as a Board Member for this organization. At the PCEA conference in March, his service to the organization over many years was recognized with a special award. Along with other IUP faculty members, he will be welcoming another Egyptian professor—Manal Nasseif—to IUP this summer; Manal has won a prestigious Egyptian grant and will be completing her dissertation under his supervision.

Tom Slater will be on sabbatical in the Fall, working on a manuscript on the life and work of silent film screenwriter June Mathis. He hopes to make research trips to New York, Los Angeles, and Madison. He has two chapters completed, one accepted at a conference and the other—on Mathis's unproduced screenplay for *Ben-Hur*—submitted for publication. As editor of *Studies in the Humanities*, Tom encourages our students who wish to contribute a book review to contact **Chris Orchard**, book review editor for the journal, about a new work they'd like to get a free copy of and cover for the journal.

Michael Vella has accepted a full-time lectureship in the Writing Program at the University of California, Santa Barbara. He currently teaches research writing and will likely be teaching upper-division interdisciplinary writing courses, in addition to working on linked courses learning communities, something he had worked on at IUP after receiving a Pennsylvania State System grant for curricular reform. His email address is mvella@writing.ucsb.edu. To those graduate students with whom he worked, he wishes them well and good luck with their studies.

FACULTY NEWS (continued)

Cheryl A. Wilson has been enjoying her first year at IUP. She founded and organized the English Department Research Colloquium and looks forward to another year of strong events. She was also pleased to be able to arrange Dr. Margaret Stetz's visit to IUP in April 2005, which included the public lecture "Women, War, and Other Big Jokes." Dr. Wilson's conference presentations this year included: "'Our Little Gem of Terpsichore': The Nineteenth-Century Dance Manual" (MLA 2005), "Politicizing Dance in Victorian Periodicals" (Research Society for Victorian Periodicals 2005), "Almack's: The Lady Patroness and the Woman Writer" (North American Victorian Studies Association 2005), "Exclusives, Clubs, and the *Haut Ton"* (British Women Writers Conference 2006), and "Getting Tired of the Victorians in Conrad's *The Secret Agent*" (Northeast Victorian Studies Association 2006). Her essay "From the Drawing Room to the Stage: Performing Sexuality in Sarah Waters's *Tipping the Velvet*" appeared in the journal *Women's Studies*, and she has journal/book essays forthcoming in *Literature/Film Quarterly*, *Rebecca West Today*, and *May Sinclair: Moving Toward the Modern*.

Lingyan Yang is finishing the manuscript for her edited volume, *Asian Pacific American Cultural Criticism: A Reader*. Invited by Dr. David Downing, Lingyan devotes most of 2006 to guest editing the 2006 special issue of *Works and Days*, due out in early 2007. The special issue is titled *Intellectual Intersections: Asian American, African American, and Latino/a American Cultural Criticisms*. She plans to turn it into an edited book. As part of the project, she put together two full sequential panels of outstanding Asian American and African American scholars, "Asian American Cultural Criticism and African American Cultural Criticism: Critical Intersections" (Panel One and Panel Two) in the 2006 annual national conference of the Association of Asian American Studies in Atlanta at the end of March 2006. Leading scholars from Columbia, Stanford, UC Irvine, UMASS at Boston, Canada, and Britain participated in the two panels that drew sizeable audiences and stimulating discussions. She also presented a paper: "American Multiethnic Feminist Theories, Race, and Cultural Citizenship." Lingyan has been invited and commissioned to write a book chapter, "Theoretical Reconceptualizations of the Multiethnic Asian American and Asian Diasporic Communities and Communal Politics in the Global Context Through Asian American Literature," for an edited book of essays, *Negotiating Space: New Asian American Communities*, which is edited by Huping Ling, a colleague in the field, and which is under contract with Hawaii U Press. She is also finishing an interview article, "An Intellectual Portrait of Edward Said's Humanism, Criticism, and Politics: Interview with Prof. R. Radhakrishnan," which is forthcoming in *Studies in the Humanities*. She is delighted and proud to be invited to serve as EGO's faculty advisor for Fall 2005-Spring 2006.

CATHY'S CORNER

I am going to be a little selfish with this edition of my corner. I have just returned from medical leave. Thank you for your support and prayers during my recovery from breast cancer surgery. I am now a survivor, and all the cancer was caught at an early stage. I will be on medication to prevent reoccurrence, but no chemo was necessary. Don't postpone those mammograms!

STUDENT NEWS

Renae R. Applegate (Ph.D. Lit.) has been teaching as a full-time (temporary) Instructor at Indiana University of Pennsylvania for the last academic year. In addition to teaching full-time, she also presented her paper, "'I am divided against myself': Female Identity and the Body in Godwin's *The Perfectionists* and *Glass People*" at the Seventh Annual Women of Appalachia Conference at Ohio University in Zanesville, Ohio.

Alyce Baker-Putt (Ph.D. Lit.) recently published two articles and presented at one workshop and two conferences. Her article, "Redefining the Female Self Through Female Communities: Margaret Cavendish's *The Female Academy*, *The Convent of Pleasure*, and *Bell in Campo*" is due to appear in *Shakespeare and Renaissance Association Selected Papers* in the spring. She also published the article "Tell Your Mother Thank You," chronicling her experience of meeting and having a conversation with author Toni Morrison, in the spring issue of *Ship Magazine*. She was a speaker at the recent EGO workshop, "Questioning Your Colleagues: Life in Community Colleges" and she presented the paper "The Grotesque in Toni Morrison's *The Bluest Eye*" at the 2006 PCEA conference in Pittsburgh. Also, she was part of the panel "The Process of Teaching Research Writing: Pitfalls and Productivity" at the 2006 EGO conference.

Todd Carlisle (Ph.D. Lit.) presented a paper, "African-American Voices Are Muted in Appalachian Literature," at the Appalachian Writers Association conference at King College in Bristol, Tennessee, in July 2005.

Jae-uk Choo (Ph.D. Lit.) participated in several conferences during the past year. He presented a paper entitled "Exploration into Time and Space: Matrix and Alice in Wonderland" at the 2005 PCEA conference, and a paper entitled "Between Body and Space in William Gibson's *Neuromancer*" at the West Virginia University Thirtieth Annual Colloquium on Film and Literature. In November, Jae-uk also presented a paper entitled "Tayo's Embodiment with Ecological Landscape in Silko's *Ceremony*" at the conference New Directions in Indian Research at the University of North Carolina (Chapel Hill) and introduced Korean culture and history in a class at Robert Morris University. Two books, *Introduction to American Contemporary Novels* and *Thomas Pynchon*, to which Jae-uk has contributed two papers each, "Multiple Narratives in Pynchon's *V*." and "Pynchon and Postmodern Narrative," were published in Korea at the end of last year.

Joyce Devlin Mosher (Ph.D. Lit.) has been hired as Assistant Professor of English and Communications at Colorado Mountain College. Her teaching duties will include composition, literature, speech, mythology, and French.

Laurie Fumea's (Ph.D. Lit.) essay on Sinclair Lewis's *Babbitt*, "PR Campaign Cycle Enforces Middle Class Message," will be published in the Spring 2006 issue of the *Sinclair Lewis Newsletter*, published twice a year with the help of the Publications Unit of the English Department at Illinois State University, Normal.

Kelley Gordon (Ph.D. Lit.) recently presented her paper entitled "How Do You Keep Her on the Farm once She's Seen Paris? The Issue of Gender and Societal Convention in Nineteenth-Century Correspondence" at the 2006 PCEA Conference in Pittsburgh.

Stacey Guill (Ph.D. Lit.) will be presenting a paper at Spain's 12th Biennial International Hemingway Conference, June 25-30, 2006. The Conference is being held in the beautiful Andalusian cities of Malada and Ronda. Stacey's paper, entitled "*The Spanish Earth*: Art, Politics, and War," which is part of her dissertation, considers the link between Hemingway's contribution to the documentary film *The Spanish Earth* and the wide variety of artistic contributions to the Spanish Pavilion at the 1937 Paris Exposition. This is the third time she has presented at a Hemingway International Conference

In October 2005, **Burgsbee Lee Hobbs** (Ph.D. Lit.) accepted a position as editor-in-chief with ESLemployment Publications and now edits, authors and co-writes for the *ESL Instruct* and the *ESL Expert* monthly newsletters and their bi-weekly, professional web logs: *ESL-School*, *ESL-Lesson-Plan* and *[the] English-Blog [.com]*. He is currently assisting the company with the development of a series of Country-guides designed for overseas ESL teachers and a new peer-reviewed online publication called *ESL Journal*. In November, he gave a talk on "Differentiating between the Undergraduate and Graduate Experience" in a panel called "What it's like to be a Graduate Student" for the Graduate School Symposium coordinated by the IUP Office of Career Services. In February, Lee completed his duties as conference planning committee chair with the 2006 IUP GSA/EGO 4th Annual Graduate Interdisciplinary Conference, "Investigating Our Reality: Bridging Interdisciplinary Gaps." He was recently nominated for a second year inclusion in the biographical publication *Chancellor's List, 2005-2006*, also known as the *Who's Who among Students in American Universities and Colleges* for graduate students. This summer Lee plans a return trip to Central Europe to continue his dissertation research.

STUDENT NEWS (continued)

M. Nzadi Keita (Ph.D. Lit.) was invited to speak on persona poetry at the "New Directions in African-American Literature, Cultural Studies and Theory" conference, April 7-9, at Indiana University in Bloomington. She discussed the research and writing process for *The Brief Evidence of Heaven*, a poetry manuscript in progress about nineteenth-century abolitionist Anna Murray Douglass. On May 19, Nzadi will read at Robin's Bookstore in Philadelphia with other contributors to the anthology *Gathering Ground: The Cave Canem Tenth Anniversary Anthology*, edited by Camille Dungy and published in March by University of Michigan Press.

Joy Kennedy (Ph.D. Lit.) currently has an essay out in the *Journal of Kentucky Studies* titled "Tales from the Deep: Mammoth Cave and American Literature." Joy has also been asked to contribute to a nature writing anthology proposed by Texas Tech University.

Brad Lint (Ph.D. Lit.) has had an article, "Hermaphrodite in the Abyss: Queering Poe's Pym," accepted for publication in the Spring 2006 issue of the *Edgar Allan Poe Review*.

William Magrino's (Ph.D. Lit.) essay "American Voyeurism: Why Does Raymond Carver Want Us to Watch?" will appear in a book just accepted for publication by University of South Carolina Press. The title of the collection is *New Paths to Raymond Carver: Critical Essays on his Life, Fiction, and Poetry* and it will be edited by Sandra Lee Kleppe and Robert Miltner. This volume will also include work by noted Carver scholars: Tess Gallagher, Randolph Paul Runyon, Kirk Nesset, among others.

Lisa Dallape Matson (Ph.D. Lit.) has had her essay "The Liturgical Year and Rebirth in Eudora Welty's *The Optimist's Daughter*" accepted for publication in the *South Carolina Review*. It will appear in fall 2006.

T. Madison Peschock (Ph.D. Lit.) presented "Shakespeare's Commentary on Education" at the PCEA conference in Pittsburgh in March. Her paper examined how the Bard used many educational references in his plays and argued he wanted women of his era to be educated.

Pamela Rodgers (Ph.D. Lit.) presented "Sin and Redemption: The Language of Christianity in the Slave Narrative" at the Penn State Americanist Conference on April 7-8, 2006. She also presented "Medieval Birds: The Carnal Female in Antifeminist Literature and Women's Songs" at the PCEA Conference in March.

Jeff Schragel (Ph.D. Lit.) presented his paper "Sites of Resistance in John Clare's Early Verse" at the MLA conference in Washington, D.C. in December.

Leon Stennis (Ph.D. Lit.) attended the Paul Laurence Dunbar Centennial Symposium March 10-11 at Stanford University in Palo Alto, Calif., held to mark the 100th anniversary of Dunbar's death and to commemorate his life and works. More than twenty-five Dunbar scholars from across the country presented papers at the conference, which was attended by about 300 people.

Katrina Suzanne Thacker's (Ph.D. Lit.) dissertation, "Whittling the Double Bind: Appalachian Poets Carving Out Tradition and Resistance," is under consideration with Mercer University Press in Georgia. Katrina is currently preparing a grant proposal for The Kentucky Foundation for Women's Artist Enrichment Grant to support the pr of her forthcoming chapbook *What Aunt Celia Told Me.* She presented "Appalachian Poets Writing from the Kitchen: The Art of Mountain Cuisine and Social Customs" at the Women of Appalachia National Conference in Zanesville, Ohio, last October. She also presented "Threads of Identity, Place, and Dialect" from her poetry manuscript at last spring's PCEA Conference in Gettysburg. Katrina presented again at this year's PCEA Conference in Pittsburgh with her paper "A Promising Literary Tribe: The Future of Appalachian Poets." She presented "Incorporating the Works of Appalachian Poets across the Disciplines" in February at the EGO Conference at IUP. Katrina presented "Responding to Familial Echoes: Appalachian Poets Reclaiming Artifacts and Ancestors" at the National Appalachian Studies Conference in Dayton, Ohio, in March. She was awarded the Appalachian Studies Association Scholarship for conference travel. She also presented "The *Redneck Woman* and Southern Belle: Parodies of the Appalachian Female Stereotype" at the Popular Culture Association/American Culture Association National Conference of the South in Atlanta, Georgia, in April. She has been awarded The Rollins- Schoenecke Travel Grant from the PCA/ACA. This year's PCA/ACA Conference of the South is devoted to topics in Appalachian Studies. In April, she presented "Exile, Return, and Identity: The Insider/Outsider Dichotomy in Appalachia" at the Harriette Arnow Conference on *Appalachian Literature and Culture: A Patchwork of Words* in Somerset, Kentucky.

Jill E. Wagner (Ph.D. Lit.) presented a paper entitled "Christine de Pizan's City of Ladies: A 'Monument'al (Re) construction of, by, and for Women of All Time" at the fourth annual IUP GSA/EGO Graduate Interdisciplinary Conference and at the 2006 Pennsylvania College English Association Conference in Pittsburgh.

STUDENT NEWS (continued)

Cherie Wein (Ph.D. Lit.) will have her first fiction publication issued in Spring 2006. *Skater Girl* is a young adult novel in the brand new sub-genre of roller skating fantasy. The novel was written to promote competitive roller skating among young people.

Read "Wilkie Collins's 'Secret Dictate': *The Moonstone* as a Response to Imperialist Panic" by **Vicki Corkran Willey** (Ph.D. Lit.), in *Victorian Sensations*, a collection of articles on Victorian sensation fiction, forthcoming from Ohio State University Press later this year. Willey is still busily teaching under-graduate composition and genre literature courses at Salisbury University.

Jennifer Woolston (M.A. Lit.) presented "Tim Burton's *Corpse Bride*: A Postmodern Angle" earlier this year at the IUP GSA/ EGO 4th Annual Graduate Interdisciplinary Conference. Woolston's essay "When the Slipper Does Not Fit: The Death of Female Fairy Tale Passivity and the Rise of the Autonomous Agent in Djuna Barnes' One Act Plays" has been accepted for May publication in *Cognitio: A Graduate Humanities Journal,* a peer-reviewed journal published by Cantadora Press.

EGO NEWS

The English Graduate Organization (EGO) has been quite busy this semester! In February, we held a very successful GSA / EGO conference, *Investigating Our Reality: Bridging Interdisciplinary Gaps*. An exciting guest speaker, Dr. Marc Bousquet, from Santa Clara University, California, addressed attendees at this event.

We held a bowling night in February and a dinner at Tandoor in April, and we're looking forward to at least one more social event this semester. We have also held several workshops: *From Application to Interview: An Overview of the English Job Market*, with Cheryl Wilson; *Preparing for Entering Employment in English: The Other Side of the Desk*, with sj Miller and Tony Farrington; *Questioning Your Colleagues: Life in Community Colleges*, with Alyce Baker-Putt, Lauri Chose, Brian Cope, Eric Glicker, Kelley Gordon, Richard Halsey, and Cherie Wein; and *The Path to Publishing*, with David Hanauer.

The EGO officers this semester are Allyson Marino, President; Lee Hobbs, Vice President; Pamela Rodgers, Secretary; Renae Applegate, Treasurer; Jill Wagner, Workshop Coordinator; Jay Sarver and Matt Holman, Social Chairs; Whitney Tudor, Publicity; and Mahmoud Amer, Webmaster.

Check out our website, www.english.iup.edu/ego, for information on meetings, the conference, social events, workshops, and other information.

IN MEMORIAM

Beth Rainey, a student in the M.A. Generalist program, died in May 2005 after a lengthy battle with cancer. A posthumous degree was awarded to Beth at the December 2005 graduation ceremony; it was accepted by her brother, and other members of her family were also in attendance. Beth's husband, Ben Vanderneck, is a student in our M.A. Generalist program.

PRESESSION
May 22-26, 2006

ENGL 681 Research Skills: Research and the Hyperlinking of Knowledge
Dr. Chris Orchard
M-F 8:00 a.m.-4:30 p.m.

This is a one-week intensive workshop designed for current high school and college teachers as well as other graduate students. Using the concepts of connectivity and the hyper-linking of knowledge found in the works of the popular creative innovator and intellect James Burke, students will learn and apply methods of research that will create pathways of information across different literary periods. Such will require students to encounter, record and analyze a multiplicity of different sources—both primary and secondary—in databases and archival material. Once students have understood and applied these pathways in different cultural periods and in different kinds of documents, they will conclude with a focus on a particular literary period, author or cultural concept of their choice, constructing a bibliography that reflects their findings and using methods of the course. There will be a variety of activities every day and the class will take advantage of hands-on research using archival sources at the library as well as a variety of extensive academic databases that include articles, pamphlets, and newspapers.

SUMMER SESSION I
June 5-July 7, 2006

ENGL 751 History and Theory of Criticism
Dr. David Downing
M-F 3:15-5:15 p.m. **(Ph.D. students only)**

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 then 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 P*haedrus*, 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, *The Rise and Fall of English* by Robert Scholes, *Beyond English, Inc*., edited by Claude M. Hurlbert, Paula Mathieu, and myself, the recent *Works and Days* issue, and selected essays to be put on reserve or reproduced on xerox.

ENGL 761 Topics in American Literature before 1870: Subversion, Sensation and Scandal: The "Other" American Renaissance
Dr. Susan Gatti
M-F 8:00-10:00 a.m.

When we think of "the American Renaissance"—a label usually designating the antebellum years of the nineteenth century—we typically call to mind such literary icons as Emerson, Thoreau, Hawthorne, Melville, Dickinson and Whitman. While these super-stars unquestionably challenged the artistic, political and social *status quo*, they seem to be securely locked into the canon by virtue of certain "monumental" works. But do canonical works adequately reflect the energy, anxiety, radicalism and experimentation of nineteenth-century American literature? What, for instance, did the masses read? How did contemporary readers of this period respond to texts now enshrined in the canon?

SUMMER SESSION I, 2006 (continued)

The reading list might suggest a rather different perspective on antebellum America. Clearly, the focus of this course is what might be called the "other" side of the American Renaissance. That is, it will explore the more subversive or sensational elements at work in an era grappling with such concerns as utopianism, urbanism, national expansion, psychology, eroticism, orientalism, feminism, abolition, politics, science, class struggle, labor strife, gender roles, crime and corruption. While idealism, optimism, and deep spirituality customarily inform this important period of American writing, the works listed will offer a glimpse into the intensely fascinating "dark" side of the nineteenth century.

Tentative List of Texts: (Please check with me before purchasing books.)

Wieland—Charles Brockden Brown
The Narrative of Arthur Gordon Pym—Edgar Allan Poe
Fall River: An Authentic Narrative—Catharine Williams
The House of the Seven Gables—N. Hawthorne
The Blithedale Romance—N. Hawthorne
Popular American Literature of the 19th Century, ed. Paul Gutjahr (This includes George Lippard's *The Monks of Monk Hall.*)
Typee—Herman Melville
The Morgesons—Elizabeth Stoddard
Behind a Mask and selected thrillers—Louisa May Alcott

Course requirements include a paper, roughly 10-12 pages, on a topic related to the course theme. This paper should be suitable for presentation at a professional conference. Four brief papers of around 3 pages will also be assigned. There will be one oral presentation summarizing and evaluating a critical essay from a recent journal or book. Critical and cultural readings will be put on electronic reserve.

ENGL 762 Topics in American Literature since 1870: Contemporary American Fiction

Dr. Ron Emerick
M-F 1:00-3:00 p.m.

We will survey American fiction, both novels and novellas, from 1945 to the present. Since much of the writing of this period can be classified as either naturalistic or existential or postmodern, we will examine how writers confront the dilemma of existence in a confusing, hostile, or absurd universe. Because of the wide range of styles and themes in this period, there will be no central focus to the course. Particular attention will be paid to women and minority writers (black, Jewish, gay, Asian American).

Students will be required to participate in class discussion, teach a story from the Carver and Jenks anthology (25% of grade), submit weekly responses about the reading (25%), and compose a critical research paper of approximately 3000-4000 words (50%).

These texts are fairly certain:

Raymond Carver and Tom Jenks, *American Short Story Masterpieces*
Truman Capote, *In Cold Blood*
Michael Cunningham, *The Hours*
Bernard Malamud, *The Assistant*
Toni Morrison, *The Bluest Eye*
Philip Roth, *The Human Stain*
Amy Tan, *The Joy Luck Club*
Anne Tyler, *A Patchwork Planet*
Kurt Vonnegut, *Slaughterhouse-Five*
Eudora Welty, *The Optimist's Daughter*
Richard Wright, *Native Son*

ENGL 763 Topics in British Literature before 1660: The Italian Background to the English Renaissance

Dr. Ron Shafer
M-F 10:15 a.m. to 12:15 p.m.

This course will survey some of the major writers of the Italian Renaissance with a view toward deepening our appreciation of this fascinating culture and understanding its link with and influence on the Renaissance in England. Selections and excerpts from the great Italian writers will be featured—for example, Machiavelli's *The Prince*, Castiglione's *The Courtier*, along with selections from both earlier masters—Petrarch, Boccaccio, and Dante—and contemporary greats like Bevenuto Cellini, Guicciardini, Alberti, Pico della Mirandola (*Oration on the Dignity of Man*), Michelangelo, and Leonardo. The intent is to become acquainted with the writings of some of the super-luminaries of the period, briefly overview a few highlights of its sweeping history, and become exposed to the defining phenomena of the day like the brilliant Florentine Academy of Lorenzo d' Magnificat. While the course will focus primarily on the Italian Renaissance, it will additionally build a bridge to the English Renaissance by noting the preoccupation certain English writers—e.g., More, Colet, Grocyn, and Linacre—had with the Italian writers and their influence on these Cambridge Platonists. Coursework requirements—a paper and presentation(s)—will be kept to a minimum so that students can focus primary energy on the readings.

SUMMER SESSION I, 2006 (continued)

ENGL 765 Topics in Literature as Genre: The Anthology as Genre; Or, Chicken Soup for the Literary Soul

Dr. Christopher Kuipers
M-F 1:00-3:00 p.m.

Using contemporary theories of genre and the canon, this course will examine "the elephant in the middle of the room" of literary studies: the anthology. Ranging from influential collections of poems to the readers used daily in schools and colleges, anthologies are something few literate persons can avoid, but are nonetheless seldom treated as a discrete genre of their own. Students will undertake original "archival" research in this wide-open field, perhaps including anthologies that they use already in the classroom. Like it or not, anthologies are our bibles—and how fitting: the Bible (like most scriptures) is itself an anthology!

In addition to a world-historical review of major anthologies, much of our work will be devoted to categorizing anthological "kinds," with their respective conceptual metaphors: the poetry collection, the miscellany, the commonplace book, the teaching textbook, the collected edition. We will also examine how various literary genres (e.g., poetry and prose) have interfaced with anthologies, and how generic paratexts (e.g., tables of contents) shape anthology "uptake." To supplement course texts, students will disinter additional anthologies from the university, the departmental, or their personal libraries. Formal assignments will include presentations, bibliographical "descriptions," and an extended study of anthologies designed in consultation with the instructor.

Tentative Required Texts:

Vergil, *Eclogues*, 37 BC; *The Eclogues of Virgil*, trans. David Ferry (Farrar, 1999)
The Greek Anthology, ca. 100 BC-1000 AD; *Poems from the Greek Anthology*, ed. and trans. Kenneth Rexroth (rev. ed., U of Michigan P, 1999)
Palgrave's Golden Treasury, 1861 (6th ed., Oxford UP, 1996; rpt. 2002)
A. C. Stedman, ed., *An American Anthology*, 1900 (http://www.bartleby.com)
Edgar Lee Masters, *Spoon River Anthology*, 1915; An Annotated Edition, ed. John E. Hallwas (U of Illinois P, 1991; pbk. 1994)
Ezra Pound, ed., *Confucius to Cummings: An Anthology of Poetry* (Norton, 1964)
Jacques Derrida, *Paper Machine*, 2001; trans. Rachel Bowlby (Stanford UP, 2005)
Packets with course Readings

ENGL 773 Topics in American or British Minority Literature: Avant-Garde/Race

Dr. Mike Sell
M-F 8:00-10:00 a.m.

Recent developments in the field of avant-garde studies, largely the consequence of 9/11 and the significant role played by vanguard formations in it, have called into question a number of the basic concepts that have dominated the discourse since its inception in the 1960s. Among these are the notions that the avant-garde is a modernist phenomenon, that it is best understood in terms of art and literature, and that it is a discursive as opposed to a sociological phenomenon. This course will explore these issues in relationship to (1) the sociopolitical dynamics of minoritization and racialization in North America and the United Kingdom and (2) representations and enactments of racial identity as they relate to the theory and practice of the avant-garde.

Students can expect to acquire basic knowledge of the major theories of the avant-garde and key moments of racialized avant-garde activism that intersect problematically with those theories. Among possible topics: the cultural turn of the avant-garde and the racialization of the Sinti and Roma; white supremacy in the U.S. and U.K.; the ethnic dimensions of gangs and gangsterism; Surrealism and the abolition of whiteness; the Hmong ethnic group of Laos in relation to U.S. Special Forces and the rise of Performance Studies; Chicano identity and border performance; the American Indian Movement; the rise of Black Studies Programs in higher education; racialized subcultures and the rise of cultural studies in the U.K.

Tentative critical texts:

Peter Bürger, *Theory of the Avant-Garde*
Matei Calinescu, *Five Faces of Modernity*
George M. Frederickson, *Racism: A Short History*
Coco Fusco, *English Is Broken Here: Notes on Cultural Fusion in the Americas*
Dick Hebdige, *Subculture: The Meaning of Style*
Andrew Hewitt, *Fascist Modernism*
Cornel West and Henry Louis Gates, Jr., *The Future of the Race*
Course pack with interesting, well-selected, pertinent things.

SUMMER SESSION I, 2006 (continued)

ENGL 785 Seminar in Comparative Literature: Hometown Literature in the U.S. and Beyond

Dr. Jim Cahalan
M-F 10:15 a.m.-12:15 p.m.
(Ph.D. students only)

This course would be a good sequel for students who took my more general Ecocriticism seminar last summer (also 785, but you may take this same course number more than once as long as the topics and texts are different, which is the case here). And it should be interesting and memorable for any qualified Ph.D. student. This is my own current research project and thus of special interest and excitement to me. We won't meet as a class on Fridays so that you can devote yourselves to your research during this short, intensive seminar.

Literature from and about our own home places can have a great impact on us. How might we redefine literature by hometown or (as Appalachian people put it) "homeplace," and develop a new field of "hometown literature," when we conceive of literature in that way rather than according to traditional categories? In this seminar we'll take guiding principles from geographer Tim Creswell's theoretical and applied book *Place: a Short Introduction* (ISBN 1405106727) and from two key, wonderful literary essayists: Wendell Berry on returning to, reinhabiting, and reviving one's original home (*The Long-Legged House*, 1593760132) and Scott Russell Sanders on making a new, adopted home when one cannot return to one's original homeplace (*Staying Put: Making a Home in a Restless World*, 080706341X). I'll also begin with Robert Lowry (my own late first cousin once removed, to bring it really close to home and personal for me) on my own hometown, Cincinnati (*The Big Cage*, which you won't be able to order yourself). Other authors will include Edward Abbey on Indiana and Home, Pa. (*The Fool's Progress*, 0805057919 paperback, not the hardback as in libraries, which is missing 28 pages); Annie Dillard on Pittsburgh (*An American Childhood*, 0060915188); Leslie Marmon Silko on her New Mexico native home (*Storyteller*,155970005X), and others to be decided—with no more than one author per hometown.

Texts from other countries will include James Joyce's *Dubliners* (0486268705) and others yet to be determined, including at least one book of global literature from a "third-world" country; I learned from students in a previous version of this course that the attachment to home is even stronger in other countries such as Jordan and Taiwan. A crucial part of this course, even more so than usual, will be the students who enroll, as this may even help determine my assignment of other authors, and the course will culminate with students' own presentations, often (though not necessarily) on an author from your own hometown—who need not be famous, just as Lowry isn't, and don't worry if you don't think that any authors emerged from your own hometown, or if you don't have one single hometown, as neither will in the least disqualify you. If you enroll in this course, please email me when you do so, at Jim.Cahalan@iup.edu or JCahalan@iup.edu, and tell me what your own hometown or homeplace is. Well before this course begins, try to research authors from around your home (whether that is your original or adopted home, whichever feels more essentially "home" to you) and bring along any books, articles, or other materials about what you find that you can get your hands on. Course requirements will include full and active participation in our discussions; a short précis (one-page, single-spaced bibliographic listing followed by summary/overview and critique/response to a critical work of general interest as well as useful for your paper); and a culminating essay on a topic selected by you in consultation with me and finalized in a format suitable for presentation at a conference and/or publication in a journal.

SUMMER SESSION II
July 10 - August 10, 2006

ENGL 752 Literary Theory for the Teacher and Scholarly Writer
Dr. Lingyan Yang
M-F 10:15 a.m.-12:15 p.m.
(Ph.D. students only)

This course examines the diverse and extraordinary intellectual traditions of twentieth-century critical cultural theories and literary criticism, such as feminism, Marxism, cultural studies, poststructuralism, deconstruction, postmodernism, colonial discourse and postcolonial theory, Asian American and Asian diasporic cultural criticism and African American cultural criticism. 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 knowledges in specific historical, social, cultural and sexual contexts. We will analyze a few literary texts (novel, poetry and autobiography), especially by women, postcolonial, Asian American and African American writers and artists, so that these theories can be actively applied to students' research and teaching. Requirements include active class participation, informal 1-page Reading Responses (two per week), one oral presentation and a 12-15 page final research paper. If you have questions, please email lingyan@iup.edu.

Reading List:
Karl Marx and Frederick Engels, *The German Ideology*
Virginia Woolf, *A Room of One's Own*
Kate Chopin, *The Awakening*
Michel Foucault, excerpts from *The Order of Things*
Chinua Achebe, *Things Fall Apart*
Amitav Ghosh, *The Shadow Lines*
Maxine Hong Kingston, *The Woman Warrior*
Carlos Bulosan, *America Is in the Heart*
Toni Morrison, *Beloved*

ENGL 764 Topics in British Literature since 1660: Jane Austen and Friends
Dr. Cheryl Wilson
M-F 8:00-10:00 a.m.

What is it about Jane Austen?

The afterlife of Jane Austen's novels has far exceeded the modest conditions of their publication. Austen's trademark wit and style have been incorporated into a plethora of novels and films that have adapted, updated, and rewritten her work. This course will consider the question of Jane Austen's continuing popularity by looking at writers who influenced and have been influenced by Austen and her writings. Readings will include a variety of eighteenth-, nineteenth-, and twentieth-century novels, along with biographies, critical studies, reviews, and film adaptations. Primary materials will be contextualized within recent work on the "Austen phenomenon," including *Persuasions*, *Searching for Jane Austen* (Auerbach), *Jane Austen's Textual Lives* (Sutherland), and *Janeites* (ed. Lynch). Students will be responsible for weekly discussion questions and will have the option of writing two short papers or one long paper.

Texts will include:
Jane Austen, *Northanger Abbey*
Jane Austen, *Pride and Prejudice*
Jane Austen, *Emma*
Jane Austen, *Persuasion*
Ann Radcliffe, *The Mysteries of Udolpho*
Frances Burney, *Evelina*
Helen Fielding, *Bridget Jones's Diary*
Barbara Pym, *Excellent Women*
Karen Joy Fowler, *The Jane Austen Book Club*
Gurinder Chadha, *Bride and Prejudice*
Amy Heckerling, *Clueless*
Selected critical essays

ENGL 765 Topics in Literature as Genre: Philosophy and Film
Dr. Thomas Slater
M-F 8:00-10:00 a.m.

This class will provide an introduction to understanding narrative and stylistic elements of film and film theory and then explore general issues of morality, ethics, and philosophy through the films of Alfred Hitchcock, Orson Welles, and Jean Renoir. Thus, students will receive an understanding of the works of three major directors, of film in relation to culture, politics, and history, and an understanding of how to explore film in relation to philosophical issues as well. Major research papers do not have to be limited to one of the films of these directors since students should have an understanding of film techniques and a set of concepts they will be ready to explore within any film. Our studies will thus include films such as Welles's *Citizen Kane* and *Othello*; Renoir's *The Grand Illusion* and *The Rules of the Game*; and Hitchcock's *Rear Window* and *Vertigo*. Other relevant films might include *Triumph of the Will; Three Kings; King Lear: A Meditation; The Matrix;* or *Groundhog Day*. Required texts will be David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 7th ed.; Noel Carroll and Jinhee Choi, eds. *Philosophy of Film and Motion Pictures: An Anthology*; and Irving Singer, *Three Philosophical Filmmakers: Hitchcock, Welles, Renoir*.

SUMMER SESSION II, 2006 (continued)

Besides the major essay, students will also write two or three short essays, several free-writing responses, and provide a small-group presentation.

ENGL 766 Topics in Comparative Literature: Postcolonial Literature and the Environment

Dr. Susan Comfort
M-F 1:00-3:00 p.m.

Ecocriticism has been a flourishing field of inquiry for some years now, but critics are just beginning to explore the ways postcolonial theory and literature might enhance eco-critique and contribute to the struggle for just, sustainable futures. This course asks how postcolonial critiques of uneven capitalist development and colonial expansion might provide valuable perspectives on globalization and environmental crisis. We will examine, for example, to what extent environmentalism, as it is typically understood, emerged as a colonial ideology and practice, while we also explore the ways these are replicated in contemporary forms of "ecological imperialism." At the same time, the course will focus on how relations between identity and nature, the human and non-human, in postcolonial literature might contest neo-colonial, late capitalist notions of the consuming subject and offer new paradigms of environmental critique. As part of this effort, we will also study literature associated with environmental justice, ecofeminism, and animal liberation as we consider formulations of postcolonial ecocriticism. Requirements: One Presentation, One 15-20 page term paper, class participation

I am still making decisions about our reading list, but required primary texts will likely include the following:

Literature:
J.M. Coetzee, *The Lives of Animals*
Amitav Ghosh, *The Hungry Tide*
Nadine Gordimer, *The Conservationist*
Jamaica Kincaid, *My Garden Book & A Small Place*
Ken Saro-Wiwa, *A Month and A Day*
Ngugi wa Thiong'o, *Petals of Blood*
Arundhati Roy, *The God of Small Things & The Cost of Living*

Films:
The Constant Gardener
The Dammed

History/Theory Readings:
B. Ashcroft, G. Griffiths and H. Tiffin, eds, *The Empire Writes Back: The Theory and Practice of Post-Colonial Literatures*, 2nd ed.
Alfred W. Crosby, *Ecological Imperialism*
Greg Garrard, *Ecocriticism*
Ramachandra Guha, *Environmentalism: A Global History*
Richard H. Grove. *Green Imperialism: Colonial Expansion, Tropical Island Edens and the Origins of Environmentalism, 1600-1860*
John Bellamy Foster, *The Vulnerable Planet: A Short Economic History of the Environment*
Vandana Shiva, *Biopiracy: The Plunder of Nature and Knowledge*
Additional Readings will be available on E-Reserve

ENGL 771 Topics in Postmodern Literature: Media, Materiality, and Poetics

Dr. Kenneth Sherwood
M-F 10:15 a.m.-12:15 p.m.

The course will look at the interrelations of "Media," "Materiality," and "Poetics." We'll look at literary works that appropriate technology and technological works that approach or redefine the literary. This will be the first time I have offered this course, which I am still in the process of designing.

If you are interested in the course, please consult the Wikispace I have created at the following address: http://sherwoodweb.org/wiki. There you will find more detail about the course, as I develop and plan it.

ENGL 783 Seminar in American Literature: Emily Dickinson

Dr. Karen Dandurand
M-R 6:00-8:30 p.m.
(Ph.D. students only)

We will look at Dickinson's work and her life, examining her poetry and her letters from various theoretical perspectives. The course will emphasize her nineteenth-century context as well as her significance as a founder of modern American poetry. Although we will not attempt to read all of her poems, we will go far beyond the few dozen most often anthologized. In an attempt to see Dickinson's creative process and to understand the unique problems of editing her poems, we will consider not only the edited texts (in Thomas H. Johnson's and R.W. Franklin's one-volume editions) but also the variants (in Johnson's and Franklin's three-volume variorum editions) and the manuscript poems in the fascicles (reproduced in *Manuscript Books*, edited by Franklin). Once we have familiarized ourselves with some of the poems and letters and with textual issues, we will look at criticism examining Dickinson's work from a variety of perspectives.

SUMMER SESSION II, 2006 (continued)

Students will give at least two or three reports (depending on class size) on critical and theoretical materials. Everyone will, of course, be expected to prepare for and actively participate in seminar discussions. You will write three short critical papers due after the second, third, and fourth weeks (about 1,000 words each), drawing on the theoretical approaches explored during the previous week. The final project will be a conference-type paper (2,000-2,500 words) which you will present during the final week.

Texts that you will need are the following:

The Complete Poems of Emily Dickinson. Ed. Thomas H. Johnson. Boston: Little-Brown, 1960.

The Poems of Emily Dickinson: Reading Edition. Ed. R.W. Franklin. Cambridge: Harvard UP, 1999.

Selected Letters of Emily Dickinson. Ed. Thomas H. Johnson. Cambridge: Harvard UP, 1986.

The following will be available on reserve:

The Poems of Emily Dickinson. Ed. Thomas H. Johnson. 3 vols. Cambridge: Belknap-Harvard UP, 1955.

The Poems of Emily Dickinson: Variorum Edition. Ed. R.W. Franklin. 3 vols. Cambridge: Belknap-Harvard UP, 1998.

The Letters of Emily Dickinson. Ed. Thomas H. Johnson and Theodora Ward. 3 vols. Cambridge: Belknap-Harvard UP, 1958.

The Manuscript Books of Emily Dickinson. Ed. R.W. Franklin. 2 vols. Cambridge: Belknap-Harvard UP, 1981.

ENGL 784 Seminar in British Literature: Surveillance: Disciplining the Subject from Sir Thomas More to Philip Dick

Dr. Chris Orchard
M-F 3:15-5:15 p.m.
(Ph.D. students only)

The increasingly pervasive presence of surveillance seems a peculiar and increasingly urgent feature of twenty-first century culture. Discussions about the need for national ID's, the presence of surveillance cameras on street corners, recent concerns about phone tapping and listening into people's conversations had been reflected in the popular media in movies such as "V for Vendetta" and "The Matrix" as well as television shows such as "24." However, as this course will show, using Foucault's work on panopticism, surveillance has always been a feature of early and late modern culture. We will think about the different ways in which it is imposed on both individuals and societies in general and focus on the surveillor, as either the single authority figure or the larger infrastructure of government interventions. We shall ask ourselves about the degree to which such surveillance is a welcome necessity or a frightening imposition on liberties. We will be considering its presence in a wide variety of texts that span the sixteenth to the late twentieth century. Although the texts listed below will be supplemented with other examples from literary periods before the course begins, these will be covered:

Sir Thomas More's *Utopia*
Shakespeare's *Measure for Measure* and *The Tempest*
John Milton's *Paradise Lost* (excerpts)
William Godwin's *Caleb Williams*
George Orwell's *1984*
Philip K. Dick's *Minority Report*

FALL SEMESTER
August 28—December 11, 2006

ENGL 674 Bibliographical Methods
Dr. Jim Cahalan
Monday 6:00-9:00 p.m.

The IUP graduate catalog's course description of ENGL 674 is simply "practical training in special methods and materials of research in English," which (while accurate) doesn't say nearly enough. This course, which I've taught on seven previous occasions over a dozen years, is for me one of my favorites, because this is the course in which we get to discuss and do many of the things that normally only get talked about in, say, the lounge. For example, instead of merely gossip about the job market in the hall, we'll read essays about it and talk about it in the classroom.

As in the traditional "Bib Methods" course, we'll use the most current edition of the *MLA Style Manual* and gain a command of documentation. But we'll also read about current issues in our profession. In fact, I'll stress that documentation is itself a professional issue. When one is fighting for space in an article or book with a page limitation, for example, documentation becomes much more than merely "academic" or simply a matter of any one "right way."

Practice will also interrelate with theory in this course, as a typical essay is a critical history of a literary text. Trying to make sense of major critical responses during different periods to a Shakespeare play, for example, is a great way to learn how to find research shortcuts. You'll also do some work on the Internet and write about that. And I'll want you to learn how to prepare a paper for publication or presentation; here you may be able to connect your ENGL 674 with a paper for another course. Thus, this will be very much a hands-on course, with lots of discussion and workshops, two or three papers, and an option to select alternative grading options. See you in the fall!

ENGL 676 Critical Approaches
Dr. Chris Orchard
Tuesday 6:00-9:00 p.m.

The course will provide an introduction to major theoretical approaches of the twentieth century as they have influenced the discipline. They will include new criticism, structuralism, post-structuralism, and cultural studies. Emphasis will be placed on the application of theory. Students will be expected to complete weekly journal assignments in which certain theories will be applied to specific texts, specifically poems and short stories. In addition, one longer text will be chosen in order to illustrate how one text can be read from diverse theoretical perspectives. Students will also complete a conference-length paper which will indicate their substantial understanding of a theoretical approach to a certain text of their choice. There will be opportunity for M.A.T.E. students to apply a theoretical approach to teaching in the classroom.

ENGL 760/860 Teaching College Literature
Dr. Ron Emerick
Monday/Wednesday 3:30-5:00 p.m.

The course will focus on both theoretical and practical considerations involved in planning and teaching college literature classes for either majors or non-majors. A workshop format will be emphasized: we will function as a learning community for current and future teachers of literature. Among the topics to be discussed are the following: general aspects of teaching literature, teaching poetry, teaching drama, teaching fiction, incorporating theory, and teaching sensitive or controversial issues. We will also focus on such practical considerations as designing a course, composing a syllabus, conducting class discussion, evaluating students (journals, reading responses, critical essays, examinations, participation), and handling everyday occurrences in the classroom. The main goal will be to help each of you find and develop your own teaching style and classroom persona—what works best for you as an individual.

We will read numerous essays about classroom pedagogy, Elaine Showalter's *Teaching Literature*, and several pieces of literature (a play, some poetry, some short fiction) to which we can apply our methodology. I will expect you to observe teachers of literature in the classroom, design a syllabus (for IUP's Humanities Literature class), and teach some lessons yourself—both in our class and in an actual Humanities Literature class. Evaluation will be based on class participation, short reflective essays, observations of other teachers, a lesson plan and critique of your own experience teaching in another professor's class, several practice teaching lessons within our class, and the sample syllabus you design for IUP's Humanities Literature.

By the end of the class, as my esteemed colleague Martha Bower says, "you ought to have a store of skills to last a lifetime."

Required texts:
James Cahalan and David Downing, *Practicing Theory in Introductory College Literature Courses*
Elaine Showalter, *Teaching Literature*

Fall Semester 2006 (continued)

ENGL 761/861 Topics in American Literature before 1870: Reading the 1850s

Dr. Karen Dandurand
Thursday 6:00-9:00 p.m.

We will literally read our way through this important decade in American Literature, one year for each week. There will be a central text for each year. In addition to the central text, I will ask everyone for each year to bring a short text that was written or published in the year we are reading, with copies for each member of the class. We will use these other readings to build a context in which to consider our central text. Most weeks there will also be a presentation to give us insight into historical events or the popular culture of the time and/or a report covering criticism on our central text.

Each student will write a 15-20 page critical paper and will prepare and deliver a presentation (12-15 min.) on the same subject, due at the end of the semester. In addition, students will be asked to give one report on historical events or popular culture and one report on literary criticism and to prepare a concise (one or two page) handout to accompany each report. I will expect you to bring a short text to share with the class for each year, as mentioned above, except for a week you are doing a report, when you are excused from this assignment. Everyone's active and consistent participation in class discussion will, of course, be expected and will be essential to the success of our studies.

In choosing books for this course, I tried to strike a balance between recently recovered works and canonical works. I have also included some readings that are not available in reprints; for these we will use copy packets that will be available at Copies Now. (I will let you know when each of these is ready.) The following are the course texts, in the order we will read them (note these are not full cites):

Selected poems published in 1850. (handout)
Selected short prose published in 1851. (Copies Now)
Harriet Beecher Stowe, *Uncle Tom's Cabin*, 1852. (Penguin)
Fanny Fern, *Fern Leaves from Fanny's Portfolio*, 1853. (Copies Now)
Henry David Thoreau, *Walden*, 1854. (Dover)
Walt Whitman, *Leaves of Grass*, 1855. (Penguin)
Herman Melville, *The Piazza Tales*, 1856.
Atlantic Monthly, Vol. 1, No. 1, Nov. 1857. (Copies Now)
Emily Dickinson, poems and letters written in 1858. (handouts and Library Reserve)
E.D.E.N. Southworth, *The Hidden Hand*, 1859. (Rutgers UP)

ENGL 762/862 Topics in American Literature after 1870: American Dreams/American Nightmares

Dr. Susan Gatti
Wednesday 6:00-9:00 p.m.

From earliest days, America promised equality, freedom from stifling class constraints, and copious resources for capitalistic development. Hard-working citizens who contributed to the greater welfare and stability of the community could expect to be rewarded by prosperity and security. But by the 1870s, right up through the 1930s, American writers mounted a scathing critique of a society straying far from the lofty ideals of the American enterprise. If anything, the literature of this period—typically labeled as realism and naturalism—reveals what critic Brook Thomas identifies as the "failed contract" with its citizens. In practically every arena of inquiry—race, gender, class and ethnicity—writers of the often co-joined era of realism and naturalism explored the breakdown of obligation between society and the individual. Course boundaries are arbitrary, and those for this course are no exception. The textual time span begins in the era of full-steam industrialization and urbanization—around 1870--and ends with the catastrophic Depression. The reading list is tentative at this point, so students should check with me if they're purchasing texts before the first meeting. But, thus far, the list will most likely include the following:

The Silent Partner—Elizabeth Stuart Phelps
The Rise of Silas Lapham—William Dean Howells
The Damnation of Theron Ware: Or Illumination—Harold Frederic
Sister Carrie—Theodore Dreiser
McTeague—Frank Norris
The House Behind the Cedars—Charles Chesnutt
Martin Eden—Jack London
The Professor's House—Willa Cather
Jews Without Money—Michael Gold
Christ in Concrete—Pietro Di Donato
It Can't Happen Here—Sinclair Lewis

Readings will be supplemented with critical and theoretical readings, some of which will be placed on electronic reserve. Course work will include reading the assigned texts, making presentations, writing brief papers and developing a longer paper suitable for presentation at a scholarly conference.

Fall Semester 2006 (continued)

ENGL 765/865 Topics in Literature as Genre: Poetry

Dr. Kenneth Sherwood
Thursday 6:00-9:00 p.m.

"It is quite safe to say that the means and objects of poetry have been constant, that is, recognizably human since ca. 3000 B.C."

Is the poet's statement above ironic or utopian? What constitutes poetry as a genre? Can we talk about poetry as a singularity, or do we have varied poetries? This course will allow students to practice close and creative reading, to develop an appreciation for the contemporary conversation about poetry (poetics), and to explore how the reading, criticism, teaching, and writing of poetry reflects the light of twentieth-century developments such as structural linguistics, postcolonialism, the linguistic turn of philosophy, the textual turn of history, and the general modernist questioning of traditional poetic forms. I will select some common poems and poets for our semester reading, but the emphasis will be upon acquiring the sharp eyes, attuned ears, and conceptual information to work confidently with a range of poetries. The following titles are offered as a suggestive list—the stack towering next to my laptop at this moment.

T.V. F. Brogan, *The New Princeton Handbook of Poetic Terms*
Anthony Easthope, *Poetry as Discourse*
Roman Jakobson, "Linguistics and Poetics"
Tzvetan Todorov, *Introduction to Poetics*
Reuven Tsur, *What Makes Sound Patterns Expressive*
Joan Retallack, *The Poethical Wager*
Jon Cook, *Poetry in Theory: An Anthology 1900-2000*
Charles Bernstein, ed. *The Politics of Poetic Form*
Theodor Adorno, "On Lyric Poetry and Society"
Paul Naylor, *Poetic Investigations: Singing the Holes in History*
Jerome McGann, *Black Riders: The Visible Language of Modernism*
Paul Valéry, "Poetry and Abstract Thought"
Aimé Césaire, "Poetry and Knowledge"

For updates to the course in development, eventually including a concrete book list, please see: www.sherwood.org/wiki/ or contact Sherwood@iup.edu.

ENGL 766/866 Topics in Comparative Literature: The Holocaust in Literature

Dr. Gail Ivy Berlin
Wednesday 6:00-9:00 p.m.

This course will attempt to encompass a wide range of Holocaust literatures deriving primarily from the experiences of the ghettos and camps. Juxtaposing such materials as diaries, chronicles, memoirs, short fiction, poetry, oral testimony, interviews, documentaries, photography, and film with historical accounts, we will tackle such questions as: What literary shape do survivors who write give to their experiences and why? Upon what literary traditions do they draw? How do writings after the Holocaust compare to works written while the killing was on-going? Can literature capture the experience of the Holocaust? Can history? Is language adequate to record unspeakable events? Are current critical approaches suitable in addressing this literature? Texts will include works by men and women, Jews and non-Jews, survivors and victims. Voices of perpetrators and bystanders will also be included. All are most welcome to come and examine this rich but relatively little-known vein of literature.

Possible texts may include:
Art from the Ashes: A Holocaust Anthology, Primo Levi's *Survival in Auschwitz,* Charlotte Delbo's *None of Us Will Return,* Sara Nomberg-Przytyk's *Auschwitz: True Tales from a Grotesque Land,* Tadeusz Borrowski's *This Way for the Gas, Ladies and Gentlemen, The Diary of David Sierakowiak,* and *Scroll of Agony: The Diary of Chiam Kaplan.* Possible poets and short story writers may include Abraham Sutzkever, Nelly Sachs, Yizhak Katzenelson, Paul Celan, Ursula Duba, Ida Fink, and Henryk Grynberg. Among the films: *Shoah, Triumph of the Will,* etc.

Precise assignments have not yet been determined, but I am considering oral presentations of historical and cultural backgrounds, a response journal (for much needed emotional relief), and one or two papers, such as a comparative study dealing with paired texts (such as two diaries from the Warsaw ghetto, a male and a female account of one camp, photographic records and chronicles, poets writing during and after the war, etc.).

Fall Semester 2006 (continued)

ENGL 772/872 Topics in Women's Literature: Postcolonial and American Multi-Ethnic Women's Literature

Dr. Lingyan Yang
Tuesday/Thursday 3:00-4:30 p.m.

This class introduces the diverse and dynamic literary traditions of the twentieth-century Anglophone Postcolonial (African and South Asian) and American Multi-Ethnic (Asian American, Latina American, Native American, and African American) Women's Literatures. Interpreting selected novels, autobiographies, poetry, short stories, and films in these five literary traditions by women writers and artists, we will pay most critical attention to women's writings, feminist theories, women's creative power, women's cultures, women's spiritual legacies, and women's politics. Our literary analysis will be informed by a range of rigorous yet accessible feminist critical cultural theories and literary criticisms. Mediating between language, gender, genre, culture and power, we will analyze the various narrative styles, poetics, textual and sexual politics in their more diverse historical, social, cultural and intellectual contexts. Our interpretations of these artists and texts will also be complicated by the critical categories of gender, class, sexuality, ethnicity, race, history, geography and nation. Requirements include active class participation, informal weekly 1-page reading responses, one oral presentation, and a 15-page final research paper. If you have questions, please feel free to email lingyan@iup.edu.

Reading list:
Bharati Mukherjee, *Jasmine*
Nadine Gordimer, *Burger's Daughter*
Maxine Hong Kingston, *The Woman Warrior*, and excerpts from *China Men*
Theresa Hak Kyung Cha, *Dictee*
Leslie Marmon Silko, *Ceremony*
Sandra Cisneros, *The House on Mango Street*
Christina Garcia, *Dreaming in Cuba*
Gloria Anzaldua, *Borderlands*
Toni Morrison, *Beloved*
Zora Neale Hurston, *Their Eyes Were Watching God*
Course Pack

ENGL 797/897 Independent Seminar

Dr. Jim Cahalan, Dr. Karen Dandurand, and Dr. Ronald Shafer (meeting times to be arranged by individual students and faculty)

Independent Seminar provides an opportunity to pursue interests not accommodated by course offerings. It is not recommended during a student's first semester of course work. Students wishing to take an Independent Seminar in Fall 2006 must file a completed application in the Graduate English office by **August 10**. (The form is available in the office.) Before it is submitted, the application must be approved by one of the faculty members listed below. Suggested areas for each faculty member are indicated below the name and email address.

Dr. Jim Cahalan, Jim.Cahalan@iup.edu
Irish Literature; Appalachian Literature; Modern and Contemporary Nature Writers (United States and elsewhere); Contemporary Literary Theory; Modern British Literature; and other topics in British Literature considered on a case-by-case basis.

Dr. Karen Dandurand, karenddd@iup.edu
Nineteenth-Century American Literature—all genres; Women's Literature, American and British; Autobiography; Diaries and Letters as literary genres

Dr. Ron Shafer, rshafer@iup.edu
Sixteenth- and Seventeenth-Century British Literature—Shakespeare, Spenser, Milton, the Metaphysical Poets, and Elizabethan and Jacobean drama, and topics such as the Italian Background to the English Renaissance, the sonnet tradition, and the major prose works of the period; Eighteenth-Century British Literature; Romantic Poets; Literature of the Colonial and Revolutionary War periods, the Civil War, and the Puritans; Drama, all periods; Bible as Literature. Other possibilities include John Updike, Flannery O'Connor, William Faulkner, Graham Greene, Donald Hall, Jane Kenyon, and Robert Pinsky

ENGL 955 (was 751) History and Theory of Criticism

Dr. David Downing
Tuesday 6:00-9:00 p.m.
(Ph.D. students only)

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.

Fall Semester 2006 (continued)

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 then 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, *The Rise and Fall of English* by Robert Scholes, *Beyond English, Inc*., edited by Claude M. Hurlbert, Paula Mathieu, and myself, the recent *Works and Days* issue, and selected essays to be put on reserve or reproduced on xerox.

ENGL 984 (was 784) Seminar in British Literature: Rewriting the Victorians

Dr. Cheryl Wilson
Monday 6:00-9:00 p.m.
(Ph.D. students only)

"Is sexual repression truly an established historical fact?" (Michel Foucault, *The History of Sexuality,* Vol. I)

Despite the obvious anti-Victorian sentiment put forth in the work of Modernist writers, including Lytton Strachey and Virginia Woolf, Victorianism continues to cast its shadow over twentieth- and twenty-first-century culture. And, of the various Victorian stereotypes that permeate this culture, the idea of sexual prudishness is perhaps the most prevalent. Beginning with the work of Modernist writers, including Woolf, Strachey, and May Sinclair, this course will consider how twentieth- and twenty-first century writers have rewritten the Victorians with particular attention to (re) constructions of gender and sexuality. Framed by the emerging theoretical discourse of "postmodern Victorianism," as well as critical/theoretical writings on gender and sexuality, the course will interrogate the presence of those "other Victorians" in contemporary fiction, including the work of A. S. Byatt, Sarah Waters, Julian Barnes, Valerie Martin, and John Fowles. Students will be responsible for a seminar presentation, paper, and weekly discussion questions. A basic familiarity with Victorian literature and culture is recommended, and a list of suggested reading will be available.

English Web Site:
http://www.english.iup.edu/graduate/lc

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