

Spring 2007

Editor: Karen Dandurand  
Editorial Assistant: Kim Socha

*Calendar through  
January 2008*

**April**

- 2 Registration begins for Fall and Summer
- 3 Deadline for total semester withdrawal
- 16 Archival copies due in Graduate School for May graduation

**May**

- 1 Incomplete "I" grades from Fall due in Registrar's Office
- 1 Spring classes end
- 12 Commencement
- 15 Research Topic Approval Forms due in Grad. School for December graduation
- 18 Spring semester grades available online after 8:00 a.m.
- 21-25 Research Skills One-Week Intensive Workshops
- 28 Memorial Day—No classes
- 31 Candidacy Exams, Day One

**June**

- 1 Candidacy Exams, Day Two
- 1 Deadline to apply for August graduation
- 3 6:00 p.m. Orientation for new and returning Summer students—111 Leonard Hall
- 4 Summer Session I begins

**July**

- 4 Holiday—no classes
- 6 Summer Session I ends
- 9 Summer Session II begins
- 15 Archival copies due in Graduate School for August graduation

**August**

- 9 Summer Session II ends

**from the Director:**

Once again this year, we have a large group of new Summers-only students planning to begin their work in our Ph.D. program, and we look forward to welcoming back our returning summer students. I urge all of you—both summers-only and academic-year students, Ph.D. and M.A.—to join us for our Summer Orientation on Sunday, June 3, at 6:00 p.m. We will meet in Leonard Hall in a room yet to be determined; come to the Graduate English Office, Leonard Hall room 111, where we will have signs posted and someone to direct you to the room where we are meeting. We will gather for introductions, information, and a question and answer session, and then move outside for good food and casual conversation, shared with the folks in the Composition and TESOL program.

I am delighted to announce that next year a new faculty member will be coming to IUP and joining us in the Graduate Literature program. Dr. Shimmerlee Jirón-King, who received her Ph.D. in 2006 from Stanford University, has accepted the position in Latina/o literature. Dr. Jirón-King has agreed to teach a course this summer, and so we have been able to add ENGL 773/873 Topics in Minority Literature to the schedule for Summer Session II. A course description appears in this newsletter and on the Graduate Literature website (<http://www.english.iup.edu/graduate/office/lc/courses.htm>). The course is now open for registration on URSA.

We have a wide range of courses scheduled for Summer. This year for the first time we have two different Pre-Session Workshops; they will run simultaneously the week of May 21. In addition, we are again offering a version of ENGL 760/860, Teaching College Literature, designed for experienced teachers of literature; all three courses count toward the Ph.D. Research Skills Requirement. Course descriptions appear in this newsletter and also are posted on our website, as descriptions now are for every semester. For Fall, too, we are offering a great selection of courses.

Many of you reading this newsletter will already have contacted me for advising and registered for courses; if you have not, please email me at [karenddd@iup.edu](mailto:karenddd@iup.edu) so that we can talk about your plans and get you ready to register. Some of the classes for Summer and Fall are already filling up. If a course you had hoped to take is full, please contact me and I will add you to the waiting list. For some courses, it may be possible to add an additional section if there is a clear need for it.

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

(continued on p. 2)

**Calendar (continued)**

- 15 Research Topic Approval forms due in Grad. School for May graduation
- 23-24 Candidacy Exams
- 25 Graduate School Orientation, 9:00 a.m. to 1:00 p.m.
- 25 Literature and Criticism Orientation for new and returning Fall students, 1:30 to 3:00
- 26 Late Registration
- 27 Fall classes begin

**September**

- 2 Drop/Add ends
- 3 Labor Day—no classes

**October**

- 1 Applications for December graduation due at Grad. School
- 26-28 EAPSU Conference to be held at IUP (see Call for Papers on page 17)
- 31 Deadline for individual course withdrawal

**November**

- 9 Deadline for semester withdrawal
- 15 Archival copies due in Graduate School for December graduation
- 19-25 Thanksgiving recess—no classes

**December**

- 10 Last day of Fall classes
- 15 Research Topic Approval forms due in Grad. School for August graduation
- 16 Commencement

**January 2008**

- 10-11 Candidacy Exams
- 14 Spring classes begin
- 21 Martin Luther King, Jr., Day—no classes

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

**INS & OUTS****GRADUATES:**

**M.A./Literature:** Majid Al-Khalaqi, Martin D. Angelo, Matthew P. Hughes

**M.A./Generalist:** Nancy E. Head, Tino G. Wilfong

**The following Ph.D. Literature students defended their dissertations since the last newsletter:**

**Lauri Chose**, Exploring Arctic Worlds Through Women's Words: Margaret Murie, Lois Crisler, and Theodora Stanwell-Fletcher. Advisor: Jim Cahalan; Readers: Karen Dandurand and Susan Gatti.

**Joy Kennedy-O'Neill**, The Sacred and the Sublime: Caves as Symbols in American Literature. Advisor: Jim Cahalan; Readers: Lingyan Yang and Ron Emerick.

**Dale Taylor**, The Discourse of Interracial and Multicultural Identity in 19th and 20th Century American Literature. Advisor: Ron Emerick; Readers: David Downing and John Gorman.

**The following M.A. Generalist student defended her thesis since the last newsletter:**

**Daria Kim**, Talking Choices: A Qualitative Study of Interrelations Between Verbal Behavior, Personality and Context. Advisor: Jeannine Fontaine. Readers: Sharon Deckert and Nancy Hayward.

**NEW STUDENTS:**

**M.A. / Literature:** Joseph Aldinger, James R. Beggs, Maria Bodenschatz, Sarah Carter, Michael J. Griffin, Heather Hernandez, Crystal Hoffman, Mitchell R. James, Anthony Lang, Mohammad Masud, Ann T. McGough, Mary Pilone, Kayley Thomas

**M.A. / Generalist:** Stacey Alwine, Mary E. Inks, Katrina G. Leslie, Justin Moschgat, Katy L. Rittle, Michelle Solomon, Genna Rae Welsh

**Ph.D. Literature:** Manahari Adhikari, Reggie Allison, Bassam Al-Sharaah, Matthew Ayres, Michelle Banks, Michelle Bednarzyk, Ashley L. Bourne, Tony F. Burfield, Sean Carswell, Ji Won Chung, William Clough, Margaret Cox, Alexis Czencz, Sarah Davis, Christopher Field, Koichi Fujino, John Hendrickson, Brett Johns, Krista S. Lewis, Brandi Martinez, Stacey L. Mascia, Patrick McAleer, Eric P. Meljac, Japhet Ntoko, Arun Pokhrel, Constance Rihani, Viki D. Rouse, Rubina Sheikh, Michelle Stoner, Haitham Talafha, Basak Tarkan-Blanco, Wen-ling Tung, Patricia West, Tino G. Wilfong

## FACULTY NEWS

During his spring semester sabbatical, **Jim Cahalan** completed a pedagogical article and submitted it to a journal; reviewed *Postcards from Ed: Dispatches and Salvos from an American Iconoclast* (letters by Abbey) for *ISLE* (*Interdisciplinary Studies in Literature and Environment*) and Jim Stiles's *Brave New West: Morphing Moab at the Speed of Greed for Western American Literature*; finally had a largely unconstrained stretch of time to read far and wide; and will be giving the invited keynote address at the 29<sup>th</sup> annual conference of the Thomas Wolfe Society in Asheville, North Carolina, on May 26. He has just received in the mail a copy of the second paperback printing of his book *Edward Abbey: A Life*. The 10,000 original hardback copies and 5,000 previous paperbacks of this book, which won the 2002 Thomas J. Lyon Award from the Western Literature Association, are all mostly sold out now. This new printing pleases Jim also because he was able to squeeze into it a number of small but significant additions. The book received three reviews in the March issue of the *Johnstown Magazine*, setting some kind of record for time lag in reviewing (five-and-a-half years after the publication of the book's original hardback, four years after the first paperback)—but better late than never, and these are more like “book of the month club” exchanges that they publish each month about books with significant shelf lives. So now the *Johnstown Magazine* is in the same file filled with earlier reviews of the book in the *New York Times Book Review* and about eighty other newspapers, magazines, and journals. Jim also chaired two dissertation defenses this semester and continued to read other students' dissertation chapters and to advise more students preparing for their comprehensive exams. Without having to disrupt his sabbatical with trips to campus for faculty meetings (except for department and union meetings on the day of the defenses), he was able to contribute to a campus-wide “online meeting”—or could not resist doing so—about IUP's current consideration of a major revision

of our Liberal Studies program, joining his colleagues in defending our ENGL 101 College Writing course.

**Susan Comfort** presented a paper, "Blatant Forgetting: Global Privatization and the Disappearance of Women's Oppression," at the December 2006 Modern Language Association conference in Philadelphia. She is awaiting a contract from the publisher Rodopi for her article, "How to Write a Story to Change the World: Arundhati Roy, Globalization, and Postcolonial Environmental Feminism," which will appear in an edited collection on Roy entitled *Globalizing Dissent*. She is also at work on several other articles on Globalization in Postcolonial Women's Literature.

In early February, **David Downing** gave a talk and presentation called "Integrating the Liberal Arts and Professional Education: A New Perspective" at the University of Mary in Bismarck, North Dakota (where doctoral student Wes Hellman teaches). The next issue of *Works and Days* is now available. The title is "Intellectual Intersections and Racial/Ethnic Crossings," and it was guest edited by Lingyan Yang; Ed Carvalho served as Editorial Assistant.

**Chris Orchard** attended an international conference on contemporary poetry at Plymouth University in England (March 30-April 1) where, under the general rubric of poets and public language, he delivered a paper entitled ““who could outbalance poised Marvell?": Geoffrey Hill's re-visioning of the English revolution.” The paper explores how Hill uses the examples of Milton and Marvell's advice to the Cromwellian government in the 1650s to engage in a polemic attack on Toryism in the 1990s in England. The focus of the paper pivots on the nuances of the word ‘poised’/ ‘poyzed’ as it is used by Marvell in his poetry, Cromwell in his political speeches and Hill in his poetry collection *Canaan* (1996) to suggest both the oratorical fluency of the poet and the precariously balanced political condition of

seventeenth- and twentieth-century British politics. Chris is also pleased to announce that three students in his course on British perceptions of America in the nineteenth century have had their papers published.

**Mike Sell's** book *Avant-Garde Performance and the Limits of Criticism: Approaching the Living Theatre, Happenings/Fluxus, and the Black Arts Movement* (U of Michigan, 2005) was recently awarded Honorable Mention in the prestigious Joe A. Callaway award for the best book in Theater and Drama for the years 2004 and 2005. The anthology *Ed Bullins: Twelve Plays and Selected Writings* (U of Michigan), the first collection by this groundbreaking African-American playwright, hit shelves this past December. His essay "The Black Arts Movement and Logocentrism" appears in *Theater and Philosophy*, ed. David Krasner and David Z. Saltz (U of Michigan, 2006). Another essay, "Bohemianism, the 'Cultural Turn' of the Avant-Garde, and Forgetting the Roma," appears in the leading performance studies journal *TDR* this Spring, and an article describing the institutional and theoretical dimensions of the history of the Black Arts Movement as an academic discipline has been accepted by *African American Review* for next year. Several short pieces on avant-garde drama will appear later this year in Columbia University Press's *Encyclopedia of Modern Drama*, for which he served as editor of the avant-garde and aesthetic movements section, managing some fifty-five contributors from around the world. An exploratory essay linking the poetry, activism, and aesthetic theory of Larry Neal under the rubric of "ghostly hosts" will be included in the proceedings of the recent conference dedicated to the legacies of that Black Arts Movement luminary, edited by Mae Henderson and Carter Mathes (apparently, interest has been shown by Duke University Press). He is currently serving as editor for Robert Macbeth's *The Life and Times of the New Lafayette Theatre* (U of

## FACULTY NEWS (continued)

Michigan Press, under contract), as editor of the "Critical Stages" column for *Theatre Survey*, and as editorial advisor for the journal *Works and Days*. His new book, *The Avant-Garde: Race Religion Drugs War*, radically revises and re-theorizes its subject and will be completed during his Fall '07 sabbatical. An article-length digest of some aspects of that research, "Paris Does Not Exist: Algeria and the Avant-Garde," is in the works.

**Ron Shafer** continues his work on the University Strategic Planning initiative for which he sits on both the larger commission and as a presidential appointee to the smaller steering committee. As a member of the University Planning Commission, he assists with university long-range planning. Most recently, the Provost has invited him to preside over the reconstituted lifetime distinguished university chair committee. This committee is charged with the task of recommending to the president the candidates for this prestigious chair. Ron has been invited to make a presentation in Alabama to the 20<sup>th</sup> World Congress of Poets in June, and he plans as well to read a paper at the University of Costa Rica during the Fall 2007 term. He continues his international guest-lecturing—Kuwait and Egypt, Fall 2006—and he has been invited as well to Nepal, Spring 2008. He is also planning a return trip to Jordan as well, Spring 2008. Lastly, Ron "starred" as Abraham Lincoln in a recent production of *Lincoln and Lee: The Music of the Civil War*. The acting/narrating accompanied The Pittsburgh Youth Pops Orchestra in Pittsburgh. The orchestra will be on tour through Europe, Summer 2007.

**Ken Sherwood** continues work in multiple contexts on poetics, performance, aurality, technology. New exhibits of performances in the OffPage performance series have been added to the AudibleWord.org, his scholarly site for poetry audio, curated with the assistance of doctoral student Majid N. Al-Khalaqi. This fall he was invited to serve as

contributing editor for an allied project, PennSound, which is sponsored by the Center for Programs in Con-temporary Writing at the University of Pennsylvania. He looks forward to discussing the theory and practice of these projects as instances of textual scholarship at the 2007 MLA in Chicago in a piece titled: "Framing the Poem: Theory and Practice in the Literary Audio Website." He and composition colleague Gian Pagnucci will be exploring the pedagogical dimensions of digital audio with the support of an IUP/ACPAC grant for Project I-cast, which entails student interviews and podcast production. Ken was also pleased to learn that his first digital poem, "Kodachrome Blue Syntax," has been accepted into the Rhizome.org ArtBase, "an online archive of new media art including some 1,600 projects. Encompassing software art, websites, performance and websites by artists from around the world, the ArtBase is the largest and most diverse archive of its kind, and features artist statements and biographies along with each entry." Students from summer 2006 will be familiar with the piece which was debuted for and created in conjunction with the teaching of his summer course on New Media poetry.

**Tom Slater** is continuing research and writing on the work of silent film writer June Mathis. Three essays are now under consideration by various journals, and he has received a very positive response from one of them. If that essay is published, he'll announce it at the time. He is continuing to receive copies of Mathis's scripts. One is coming from one of her grandnieces. He received another (*Eye for Eye* [1918]) from an artist/filmmaker in London named Georgina Starr. She beat his bid for it on E-bay but was willing to loan it to him. He is hoping that Georgina will be here in October to screen some of her work and meet with our students. Her work has been presented all over the world in museums including the Tate Modern Art Gallery in London and the Museum of Modern Art in New York. Tom is also drafting a proposal for

a new film studies center at IUP, and planning to write two additional entries to the Handbook for the Women's Film History Project centered at Duke University. The work will be published by Indiana UP.

**Lingyan Yang's** guest edited the 2006 special issue of the journal *Works and Days*, titled *Intellectual Intersections and Racial/Ethnic Crossings*, is coming out in April 2007. The issue focuses on comparative American race and ethnicity theories that intersect with Asian American, African American, Latino/a American, and American Indian cultural criticisms. This volume includes Lingyan's 19-page introduction, "Comparative American Race and Ethnicity Theories: Possibilities for a New Democratic Criticism," and 10 full-length outstanding articles by some of the most prominent scholars in these multiethnic fields, including Professors George Lipsitz (UC Santa Barbara), R. Radhakrishnan (UC Irvine), Gary Okihiro (Columbia), George Yudice (NYU), Rajini Srikanth (UMASS Boston), Juan Poblete (UC Santa Cruz), and numerous others. The issue should come out in April 2007. Lingyan is most grateful to Prof. David Downing, editor of *Works and Days* since 1984, a dear colleague, and a terrific theorist himself, for inviting her to guest edit this issue, for the total intellectual freedom that he gave Lingyan and this project, and for his tremendous support and wisdom. She also thanks Edward J. Carvalho, editorial assistant for *Works and Days* this year, for his remarkable efficiency and professionalism. Lingyan's 30-page interview article, "An Intellectual Portrait of Edward Said's Humanism, Criticism, and Politics: Interview with Prof. R. Radhakrishnan," came out in Feb. 2007 in the June 2006 issue of *Studies in the Humanities*. Her next projects are to finish her edited book, *Asian Pacific American Cultural Criticism: A Reader* and turning *Intellectual Intersections* into an edited book.

## STUDENT AND ALUMNI/AE NEWS

**Pamela Allegetto-DiJulio's** (Ph.D. Lit. 2006) dissertation, a study of the Egyptian Nobel Prize-winning novelist Naguib Mahfouz, has been accepted for publication by Cambria Press. Pam continues to teach in Kuwait.

**Waseem Anwar** (Ph.D. Lit. 2001) is Professor and Chairperson of the English Department at Forman Christian College, Lahore, Pakistan. He is also the first elected, now past, President of the 2006-initiated Pakistan National Association of Fulbright Alumni. Presently, he is President of the Fulbright Alumni Association, Lahore Chapter. In November 2006, Waseem represented his Chapter for the 29th Annual Conference of the Fulbright Association in Marakech, Morocco. He recently received his Fulbright Post-doctoral Fellowship (2007-08) and plans to work on Curriculum Design and Research for Higher Education in Pakistan. In January 2006 he read a paper at the 1st International History Conference "Punjab and the Raj" at the GCU Department of History. In November 2005 he gave a talk for the international conference on "Role of Women in Nation Building" at Bahauddin Zakariya University, Multan. In September 2005 he read his paper on Walt Whitman at the "1st International Conference on Contemporary American Literature" at National University of Modern Languages, Islamabad. Waseem's latest publications include "From Passion to Compassion: Exploring the 'Heart of Whiteness'" (essay) and "Love-Moon in God's Own Country" (poem) in *Ambassadors of Peace: Experiences of Pakistani and US Scholars*, a book to be published in the U.S.; "Re-viewing the Ravi, its Riwaiat, and Ravian-ness: At the Post-Post-Colonial Turn of Another Century!" for *Ravi* 2006 (annual magazine of GCU); "Logical Placement of Poetic Language: Color-ing Faiz Ahmed Faiz's Zindan Nama" for *Patras* 2006 (GCU), and "Higher Education: Purpose, Prospect and Progress in Pakistan" for *Folio* 2007 (FCC).

**Matt Babcock's** (Ph.D. Lit.) article "Bryant's 'The Yellow Violet' and the Problem of the Didactic (Ir)resolution" was published in the Fall 2006 issue of *The Explicator* (65.1).

**Alyce Baker-Putt** (Ph.D. Lit.) is pleased to announce that she has accepted the offer of a position as Assistant Professor of English Education/English at Lock Haven University, located in Lock Haven, Pennsylvania.

**Ed Carvalho's** (Ph.D. Lit.) poem "Late night logic from a former postal worker" has been accepted for print publication from *580 Split* (a writing journal associated with Mills College in Oakland, CA) in their 2007 issue. Additionally, the piece is to be included in a forthcoming *580 Split* anthology. His poem "A bachelor takes his pound of pasta seriously" has been accepted for print publication in IUP's *New Growth Arts Review's* Spring edition. Ed's interview with poet Martín Espada, "A Branch on the Tree of Whitman: Martín Espada on the 150th Anniversary of *Leaves of Grass*" has been accepted for print publication in *Quay: A Journal for the Arts* (quayjournal.org) and is scheduled for an April/May release. The editor is attempting to have copies on hand for Espada's 6 O'Clock Series reading here at IUP in April, where Ed will be giving an introductory speech before Espada's reading. The Espada interview will also be reprinted in the *Walt Whitman Quarterly Review* (University of Iowa) before the end of the year, along with essays from other scholars that focus on Whitman's influence upon modern and contemporary writers. Ed's poems "Daylight Savings Time" and "The Nurses Will Not Listen to You Speak About Work" have been selected for the spring issue of *Quay*; they will be published in print on or before May 1, 2007. He has also accepted an assistant poetry editor position with the journal starting in June 2007. The release party for Ed's book, *solitary, poor, nasty, brutish and short*, took place on March 24, at the Commonplace Coffeehouse, which was preceded by a 30 minute reading. Ten percent of the net proceeds from the event

was donated to the Alice Paul House, a domestic violence shelter.

**Heejung Cha's** (Ph.D. Lit. 2006) dissertation, "The Transcultural Bildungsroman by Contemporary Women Writers of Color," has received an Outstanding Graduate Student Research Award from the IUP School of Graduate Studies and Research. She defended the dissertation in July 2006 under Dr. Susan Comfort's supervision.

**Vicki Corkran Willey** (Ph.D. Lit.) presented "I Hope to Be Worthy of You': Examined Lives and Intimate Unions in Elizabeth Stoddard's *The Morgesons* and Victoria Cross's *Anna Lombard*" as part of the Trans-Atlantic New Woman panel chaired by Dr. Cheryl Wilson at this year's NEMLA conference. Vicki continues to teach composition and general education literature courses at Salisbury University.

**Heather Duda's** (Ph.D. Lit. 2006) dissertation has been accepted by McFarland & Company, Inc. for publication. The manuscript's working title is "The Monster Hunter in Modern Popular Culture." The work examines the evolution of Bram Stoker's Van Helsing—the prototype of the modern monster hunter—in film and literature of the past 100 years.

**Kelley A. Gordon** (Ph.D. Lit.) presented her paper "Dueling Voices and Subversive Vixens: The Trans-Atlantic Women of the Yellow Book" at the March 2007 NeMLA conference in Baltimore, MD.

**Lynne Jefferson** (Ph.D. Lit.) presented a conference paper entitled "New Historicism and Introductory Literature in Introductory Literature Courses: A Compatible Marriage" at the SAPES (South Atlantic Philosophy of Education Society) annual meeting in October 2006. The paper is currently under consideration for publication in the *SAPES Journal*. She currently teaches at North Carolina Central University.

## STUDENT AND ALUMNI/AE NEWS (continued)

**David Johnson's** (Ph.D. Lit.) article on the earliest radio shows and recordings of the Stanley Brothers—old-time country musicians active from 1946-1966—is scheduled to be published in the upcoming issue of the *Journal of Country Music*, published by the Country Music Hall of Fame and Museum in Nashville. He is writing a biography of the Stanley Brothers.

**Joy Kennedy-O'Neill's** (Ph.D. Lit.) essay "Sympathy between man and nature": Landscape and Loss in Synge's *Riders to the Sea*" will be reprinted in the collection *"Murmurs that Come out of the Earth": Ecocritical Readings of Irish Texts*.

**Melissa J. Lingle-Martin** (Ph.D. Lit.) will present her paper, "The Natural and Psychological Landscapes of the Holocaust: Representations of Nature and (In)Humanity in Holocaust Literature and Art," at the 2007 CEA Annual Conference: Empathy and Ethics, in New Orleans in April.

**Joyce Mosher** (Ph.D. Lit. 2006) has been hired as an Assistant Professor of English Communications at Colorado Mountain College in Breckenridge, Colorado. Joyce also serves as Faculty Chair for the Communications, Social Sciences, and Humanities Departments for this small, two-year college in the Rockies. She will deliver the commencement address in Summit County on

May 4 for CMC's 2007 graduating class.

**Yong-Nam Park** (Ph.D. Lit.) published "Surveillance and Foucauldian Disciplinary Power in *The Tempest*" in *Studies in British and American Language Literature* (Vol. 81, 169-186).

**T. Madison Peschock** (Ph.D. Lit.) conducted a phone interview with Dr. Joanne Carson—Johnny Carson's second ex-wife. Dr. Carson was Truman Capote's best friend the last 18 years of his life, and Capote died at her home in 1984. Madison will be using Dr. Carson as a source for her dissertation, and she has gotten Dr. Carson to agree to a series of follow-up interviews. Madison also presented a paper on Capote at this year's PCEA conference in April called "Truman Capote's *In Cold Blood* Portrays More than Meets the Eyes."

**Pamela Rodgers** (Ph.D. Lit.) presented her essay "Woman as Plastic Doll: The Objectified Other on Campus" at the Popular Culture Association/American Culture Association National Conference in Boston, MA, April 4-7, 2007.

**Kim Socha** (Ph.D. Lit.) presented "'The Truth about Life': Re-Membering Morality in Bernard Malamud's *The Assistant*" at the April PCEA conference in West Chester.

**Willie Steele** (Ph.D. Lit. 2006) had a paper, based largely on his dissertation, accepted for the 19th Coopers-town Symposium on Baseball and American Culture at the National Baseball Hall of Fame. The title is "Who's on First?: Baseball and Identity in the Novels of W. P. Kinsella."

**Leon Stennis** (Ph.D. Lit.) was awarded the \$1,000 John S. Shropshire Graduate Scholarship on March 1 at an event in Philadelphia.

**Jill E. Wagner** (Ph.D. Lit.) presented "Class Consciousness, Critter Collecting, and Climatic Conditions: Post-Victorian Existentialism in the 'Morhping' Victorian Scientist" at the PCEA conference in April.

## EGO NEWS

### New Officers for 2007—2008:

- Pamela Rodgers, President
- Matt Holman, Vice-President
- Melissa Lingle-Martin, Workshop Coordinator
- Danah Bennett, Social Chair
- Jason Lulos, Publicity Chair

The offices of secretary, treasurer, and webmaster are still open.

## Cathy's Corner

Let's take a closer look at those pesky dissertation credits! Ok, everyone knows that you need to have 12 dissertation credits by the time you defend. Now enters the continuous dissertation policy. To make a long story short, all Ph.D. Literature and Criticism students who have completed their course work and Comprehensive Examinations must be registered for at least one dissertation credit each Fall and Spring until they graduate. In order to get 12 credits by the time you defend, you will have to register for more than one dissertation credit in at least one semester. Many students leave it up to me to put them on the automatic registration list. The Dean's office will register students for one dissertation credit if they have not registered for themselves. Now I have to complain a little here. This is not at all automatic. It involves finding out who registered, who didn't, who needs to, and who they are working with. It would be in your best interest to get your Alternate PIN and register yourself for however many dissertation credits you want or

need for a semester. In addition, you need to enroll just as you would for a course—in other words, don't wait until the last minute. The enrollment information is due in the office of the Dean of Humanities and Social Sciences about two weeks before the beginning of a semester.

When you do register, PLEASE be careful to register for regular dissertation credits. The ONLY time you register for *Continuous Dissertation* credits is when you have already taken all 12 of the required credits and still have not finished your dissertation. Be careful to look for the credits listed under the person who is your dissertation advisor. I open dissertation credits for each faculty in 1, 3, and 6-credit sections. If you need 2, 4, 5, or more than 6 credits in a given semester, you need to talk with the director of your program well in advance so that a special section can be opened through the Dean's office.

**PRESESSION**  
May 21-25, 2007

**ENGL 781/881 Research Skills: Studies in Literature as a Profession**

Dr. Cheryl Wilson

Section 1: M-F 8:00 a.m.-4:30 p.m.

**This course satisfies three credits of the Research Skills requirement.**

We all know that academe is a difficult place to be. Having a Ph.D. does not guarantee employment. That said, there are many ways in which students can prepare themselves to be competitive and successful when they enter the profession. Focusing on the practical aspects of literature as a profession, this course will cover a variety of topics including the job market, publishing, defining a field of study, writing in relevant genres, and teaching. Although appropriate for any student in the Masters or Doctoral program, this course will be aimed at those students seeking employment at the university level and/or those who are looking to develop their academic research and writing skills. Most of the course materials will be supplied by the students themselves and class meetings will frequently take the form of workshops and one-on-one tutorials. The purpose of this course is to provide a space in which students can engage in intensive work on the project or projects of their choice while situating that work within broader scholarly and professional communities.

**ENGL 781/881 Research Skills: Research and the Hyperlinking of Knowledge**

Dr. Chris Orchard

Section 2: M-F 8:00 a.m.-4:30 p.m.

**This course satisfies three credits of the Research Skills requirement.**

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 4-July 6, 2007

**ENGL 761/861 Topics in American Literature before 1870: Domesticity, Violence and the Formation of National Identity**

Dr. Susan Gatti

M-F 8:00-10:00 a.m.

To some, the early nation was personified as a wayward child of the Mother Country—a dangerous haven for wayward, revolutionary types. By the end of the eighteenth century, the literature reflected this sinister image, which had morphed into a violent “family” fraught with domestic upheaval, unquiet frontiers and dangerous liaisons between races. Literature extending from the early national period to the Civil War reveals both anxiety and energy as it interrogates the American terrain. Texts will interrogate the pervasive violence, rebellion and instability in a unique body of literature co-existing with domestic and national sentimentalism. The reading list is not

final yet, but texts under consideration are Charles Brockden Brown’s *Edgar Huntley*, *Sleepwalker*, Susannah Rowson’s *Charlotte Temple*, James Fenimore Cooper’s *The Spy*, Parkman’s *The Oregon Trail* and Hawthorne’s *Twice-Told Tales*. On-line texts from historic textual databases may be used to draw on hard-to-find titles.

**ENGL 762/862 Topics in American Literature since 1870: Realism and Naturalism in American Fiction**

Dr. Ron Emerick

M-F 1:00-3:00 p.m.

The course will examine representative writings of the American realists and naturalists from 1880 to 1945, including local colorists and muckrakers. Rather than following a chronological sequence and focusing solely on realistic and

## SUMMER SESSION I, 2007

naturalistic issues, we will examine pairs and triads of writers with one or more common elements (such as Twain's portrayal of a black heroine compared with Larsen's portrayal of black heroines). This approach will allow us to explore a variety of issues concerning gender, race, class, labor, and ethics.

Texts will be chosen from among the following writers: Rebecca Harding Davis, Mark Twain, Henry James, Edith Wharton, William Dean Howells, Hamlin Garland, Charles Chesnutt, Sarah Orne Jewett, Harold Frederic, Upton Sinclair, Frank Norris, Jack London, Kate Chopin, Stephen Crane, Theodore Dreiser, Nella Larsen, Willa Cather, Richard Wright, John Steinbeck.

Class discussion will be emphasized. Grading will be based on bi-weekly reading responses (25%), an oral report (teaching an outside reading—25%), and a documented critical essay (50%).

Texts which are likely this semester:

Mark Twain, *Pudd'nhead Wilson*  
 Henry James, *The Turn of the Screw* and other short novels  
 Sarah Orne Jewett, *The Country of the Pointed Firs*  
 Frank Norris, *McTeague*  
 Theodore Dreiser, *Sister Carrie*  
 Stephen Crane, *Maggie* and short fiction  
 Nella Larsen, *Quicksand* and *Passing*  
 Willa Cather, *My Antonia*  
 Richard Wright, *Black Boy*

### ENGL 764/864 Topics in British Literature since 1660: Sunflowers and Bicycles—Exploring the *Fin-de-Siècle*

Dr. Cheryl Wilson  
 M-F 8:00-10:00 a.m.

Turn-of-the-century Britain had a culture all its own. Changes to the publishing trade and literary marketplace altered the way in which literature of all types was produced and received. Movements such as socialism and aestheticism changed the political and cultural landscape. And, with the invention of the bicycle, the New Woman exchanged her petticoat for a set of practical bloomers and enjoyed her newfound mobility.

An exploration of the *fin-de-siècle*, this course will look at the major movements and figures of this period (roughly 1880-1900) with attention to the intersections among art, literature, and politics. We will consider the ways in which these movements were disseminated throughout the culture and how this period set the stage for the rise of Modernism in Britain. Works may include (please check with me for a complete text list): Oscar Wilde's *The Picture of Dorian Gray* and *The Importance of Being Earnest*, *A Writer of Books*, *The Story of a*

*Modern Woman*, selections from *The Yellow Book*, and selections from *The Girl's Own Paper*.

### ENGL 772/872 Topics in Women's Literature: American Fiction, 1840-1920

Dr. Karen Dandurand  
 M-R 6:00-8:30 p.m.

We will read novels and short stories written by American women between 1840 and 1920, tracing the development of certain themes and patterns as well as noting divergences from them. While we will have in mind the relationship of these works to the canons of American fiction, our emphasis will be on how the works of women relate to each other to form counter-traditions. Given the demands of the intensive summer schedule, we will emphasize short stories, but we will also read four novels (most of them relatively short). In addition, each individual class member will read and report on a novel that the rest of the class will not be reading. This should allow us to gain familiarity with a broad range of women's fiction while not forcing us to become madwomen in the attic. In addition, everyone will be asked to give a brief summary and analysis of secondary material on an author we are all reading.

Each student will write a 15-20 page critical paper (due at the end of the session) and will prepare and deliver a presentation on the same subject (during the final week). And, of course, everyone will be expected to take an active part in our discussions throughout the session.

The following is a tentative list of readings, in roughly chronological order. Some short stories will be available as handouts; others will be in packets that will be available at Copies Plus.

- Lydia Maria Child, Alice Cary, and Harriet Beecher Stowe, short stories (1840s and 1850s)  
 Fanny Fern. *Ruth Hall*. 1854. Ed. Joyce W. Warren. New Brunswick: Rutgers UP, 1986.  
 Elizabeth Stoddard. *The Morgesons*. 1862. Ed. Lawrence Buell and Sandra A. Zagarell. Philadelphia: U of Pennsylvania P, 1984. (This edition has been reissued by Penguin.)  
 Rose Terry Cooke, Harriet Prescott Spofford, Rebecca Harding Davis, and Frances E.W. Harper, short stories (1850s-1890s)  
 Elizabeth Stuart Phelps. *The Story of Avis*. 1877. New Brunswick: Rutgers UP, 1985.  
 Kate Chopin. *The Awakening*. 1899. (Any reliable edition is acceptable.)  
 Sarah Orne Jewett, Charlotte Perkins Gilman, Mary Wilkins Freeman, Alice Brown, Margaret Deland, Mary Austin, Alice Dunbar-Nelson, Sui Sin Far, and Anzia Yezierska, short stories (1890s-1920)

## SUMMER SESSION I, 2007

### ENGL 955 History 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 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 983 Seminar in American Literature: 20th Century "American" Drama

Dr. Mike Sell

M-F 1:00-3:00 p.m.

**(Ph.D. students only)**

This seminar will focus on dramatic literature of the 20th century written in and about "America." As the scare quotes indicate, we'll approach the idea of "America" in critical

fashion, taking care to note that, while "America" geographically denotes the Western hemisphere or any country therein, we tend to think that it means only "The United States." Notwithstanding that dominant usage, Mexican performance artist Jesusa Rodríguez reminds us that "America" is also an interventionist term, imposed, invented, and functioning in a wide variety of contexts, perhaps even at the risk of meaninglessness. Over the course of our semester together, we'll explore some of the major genres, movements, artists, and texts of twentieth-century American drama that have helped to construct, reconstruct, and deconstruct the idea of "America." Among the artists: Eugene O'Neill, Marita Bonner, Elmer Rice, Lorraine Hansberry, Susan Glaspell, Tennessee Williams, Ed Bullins, Gertrude Stein, Edward Albee, Sam Shepard, Arthur Miller, David Mamet, Ntozake Shange, Tony Kushner, August Wilson, Charles Ludlam, and Guillermo Gómez-Peña. We'll also be looking at key organizations, groups, and movements surrounding American drama, including the Federal Theatre Project, Off-Off Broadway, the Black Arts Movement, La Mama ETC, and Performance Art and Performance Studies. We'll look at these in a comparative, historicist, theoretically complex, and institutionally self-conscious fashion, especially as concerns the question of American drama's uncertain status in the literary canons of past and present.

### ENGL 985 Seminar in Comparative Literature: Comparative American Multiethnic Literature and Criticism

Dr. Lingyan Yang

M-F 10:15 a.m.-12:15 p.m.

**(Ph.D. students only)**

This class introduces the diverse and dynamic literary traditions of the twentieth-century Anglophone American multiethnic (African American, Asian American, American Indian, and Latino/a American) prose writing and comparative American race and ethnicity theories. We will interpret eight selected fictional texts written in diverse narrative forms, writing styles, and artistic principles by male and female multiethnic writers and artists in these four ethnic literary traditions. Our literary analyses will be informed by and supplemented by a rich variety of rigorous but accessible critical articles in my course pack and in *Works and Days* (2006) on comparative American race and ethnicity theories. Mediating between language, race, culture and power, we will analyze the various textual, cultural, 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 simultaneous and intersectional critical categories of race, ethnicity, gender, class, sexuality, culture, history, geography and nation. Requirements include active class participation, two informal weekly one-page reading responses in the first four weeks, one oral presentation, and a 15-page final research paper. If you have questions, please feel free to email [lingyan@iup.edu](mailto:lingyan@iup.edu). (See reading list on next page.)

## SUMMER SESSION I, 2007

### Reading list:

#### African American literature:

Richard Wright, *Native Son* (1940)  
Zora Neale Hurston, *Their Eyes Were Watching God* (1937)

#### Asian American literature:

Carlos Bulosan, *America Is in the Heart* (1946)  
Jessica Hagedorn, *Dogeaters* (1990)

#### American Indian literature:

Leslie Marmon Silko, *Ceremony* (1977)  
Louise Erdrich, *Love Medicine* (1984)

#### Latino/a American literature:

Rudolfo Anaya, *Bless Me, Ultima* (1972)  
Cristina Garcia, *Dreaming in Cuban* (1992)

#### A course pack

*Intellectual Intersections and Racial/Ethnic Crossings*, the 2006 special issue of the journal of *Works and Days*. The issue with my introduction and 10 full length articles focus on comparative American race and ethnicity theories that intersect theoretically with Asian American, African American, Latino/a American, and American Indian cultural criticisms.

## SUMMER SESSION II

July 9-August 9, 2007

### ENGL 760/860 Teaching College Literature

Dr. James Cahalan

M-F 10:15 a.m.-12:15 p.m.

**This course satisfies three credits of the Research Skills requirement.**

This is a seminar and workshop course in which we'll focus as pragmatically as possible on current approaches to teaching introductory courses in literature--as informed by recent theory as well as the real constraints of the classroom, the institutional setting, and the needs of our students and ourselves. **This is the version of this course that experienced teachers should take, as it is designed specifically for you; students looking for experience teaching college literature should take the course during the fall semester instead, as that version of the course is designed specifically for those who need teaching experience. If you enroll for this summer course, please bring with you any and all syllabi, lesson plans, handouts, books, course folders, and such that you have used in the past when teaching literature; they will become key resources and parts of our discussion. If you have (or could create) any videotape of your own teaching, please bring that along too!** We'll look at some videotapes of IUP English teachers at work in ENGL 121 Humanities Literature, the course for non-majors required of every IUP student. I'll ask you to write a paper reflecting on your past teaching and making plans for your future teaching as based on and inspired by our readings and discussions. Our readings will include selections from my collection of essays (coedited with David Downing) *Practicing Theory in Introductory College Literature Courses* (NCTE, 1991, ISBN 0-8141-3653-2), which I mention here in case anyone wants to get a head-start.

### ENGL 763/863 Topics in British Literature before 1660: Early Modern Terrorism—Cultural Representations of Fundamentalism and Assassination from Shakespeare to Milton

Dr. Chris Orchard

M-F 3:15-5:15 p.m.

This course will examine how literature was used to articulate the specter of terrorism as both a cause and effect of the religious and political crises of Early Modern England. As well as looking at obvious political propaganda in Marlowe's work on the massacre of Huguenots in Paris in the 1570s, we shall look at how Shakespeare perceptively used his plays such as the *Merchant of Venice* and *Anthony and Cleopatra* to warn the Elizabethan and Jacobean governments about how an obsessive focus on the dangers of Catholicism, seemingly justified by the Gunpowder plot of 1605, blinded them to the rise of a largely ignored or comically infused depiction of a fundamentalist and censoring Puritan left. The course will explore how Shakespeare's admonition would have its inevitable conclusion in the political and religious divisiveness of civil war. In our exploration of the 1640s and 1650s, we shall examine mid-seventeenth century atrocities in Ireland, the regicide of Charles I, Milton's fantasy with using texts to try and execute monarchs (seen within the larger context of poets influencing the fortunes of political factions) and Royalist fantasies about attempts on the life of Oliver Cromwell. In all of our readings, we shall be asking ourselves fundamental questions such as: what was the writer's political responsibility in times of cultural crises? What momentous historical events determined the possibilities of terrorism? What kinds of representation of terrorism exist? To what degree was one person's act of terrorism another person's act of salvation? Students will be expected to read the following texts:

**SUMMER SESSION II, 2007**

Anne Dowriche, *The French History*  
 Christopher Marlowe, *The Massacre of Paris*  
 Shakespeare, *Julius Caesar*  
 ---. *Twelfth Night*  
 ---. *Merchant of Venice*  
 ---. *Anthony and Cleopatra*  
 Guy Fawkes plot  
 The Irish "Massacre" of 1641  
 Christopher Wase, translation of Sophocles, *Electra*  
 Milton, *Eikonoklastes*  
 Milton, *Samson Agonistes*  
 John Ogilby, translation of Virgil's *Eclogues* and *Bucolics*

**ENGL765/865 Topics in Literature as Genre:  
 Literature and Film**

Dr. Tom Slater  
 M-F 8:00-10:00 a.m.

This course is designed to introduce students to how film communicates. Through our textbooks, several films to be viewed in class, and two or three short essays based on those works, students will learn that film is a work of art in its own right that needs to be analyzed according to its own elements. While the film may be "based on" the original literary work, the filmmaker must put his or her own vision of that work, showing his or her own concerns, on the screen. Whether or not it has fidelity to its original source is of secondary concern at best.

Besides the short essays, students will also make small group presentations and produce a major research paper. The films we study will come from a variety of genres and cultures, and the texts we use will be Robert Kolker's *Film, Form, & Culture*, 3<sup>rd</sup> ed., Boston: McGraw-Hill, 2006; and Robert Stam and Alessandro Raengo's (eds.) *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, Malden, MA: Blackwell, 2005.

**ENGL 766/866 Topics in Comparative Literature:  
 Ethnopoetics—Surveying the Other Wor(l)ds of  
 Oral Literature**

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

This course aims to allow students an engagement with interdisciplinary issues of current concern within literary studies and poetics, as well as ethnography and folklore. Beginning with introductory reading in traditional oral poetry indigenous to the Americas, the course explores assumptions about modern civilization and primitive culture in order to foreground and problematize Social-Darwinist conceptions of progress. We

look at the early prominence of "Indian Song" imitations and translation in such modernist venues as *Poetry: A Magazine of Verse* (1917) and an early literary anthology, *Path on the Rainbow* (1918), interrogating the purpose and effects of recontextualizing cultural performances as literary artifacts. We self-reflexively explore our own relationships to the twentieth-century desire for a return-to-the-primitive, (perhaps even in relation to popular culture) in order to see what the tendency toward mythification expresses about contemporary life and how it is reflected in scholarship. We spend some time considering creative rather than scholarly "appropriation," as we consider contemporary poets who explore indigenous and oral traditions and performance such as Cecilia Vicuña, Jerome Rothenberg, Anne Waldman, Kamau Brathwaite, Maria Sabina, and Armand Schwerner. Framed by an appreciation of the "primitive" as a complicated Western construction, we consider specific cultural forms and practices such as: song, story, oratory, and ritual. We look at central Ethnopoetics concerns—the gap between cultural performance and written text—and embark on projects re-presenting select oral performances (translating, transcribing, and analyzing), thereby constructing new and creative translations that reflect their appreciation of the form, content, and cultural context of oral literatures. Whether in the form of constructive ethnopoetic work or critique and analysis of contemporary poetry, independent research will engage students first-hand with the difficulties of coming to know Other cultures; it will help them grapple with the valuable yet problematic roles academic disciplines play in gathering, transcribing, translating, presenting, and interpreting other cultures in assimilable terms.

In addition to e-reserves and listening assignments, texts will likely include:

*How to Read an Oral Poem*, John Foley.

*Technicians of the Sacred: A Range of Poetries*, Ed. Rothenberg. UC Press 1985.

*Symposium of the Whole*. Eds. Jerome and Diane Rothenberg. UC Press, 1984.

*Maria Sabina: Selections*. Maria Sabina. Ed. Rothenberg. UC Press

*Storyteller*, Leslie Marmon Silko. Arcade 1989.

*Unravelling Words*, Cecilia Vicuña.

*Middle Passages*, Kamau Brathwaite. New Directions 1994.

*Juniper Fuse: Upper Paleolithic*, Clayton Eshleman. Wesleyan 2003.

*The Tablets*, Armand Schwerner. Nat'l Poetry Foundation, 1999.

Email [sherwood@iup.edu](mailto:sherwood@iup.edu) with questions, or visit [sherwoodweb.org](http://sherwoodweb.org) close to the start of class.

## SUMMER SESSION II, 2007

**ENGL 773/873 Topics in Minority Literatures:  
Contemporary Latina/o Literature in the U.S.**

Dr. Shimmerlee Jirón-King  
M-R 6:00-8:30 p.m.

As we shall see in this course, the debates over land, class, language, and self-expression continue for both the Chicano and Latino people. In order to acknowledge the complexities of Chicano and Latino writers, and especially their complicated engagement with mainstream American culture, I first situate the syllabus within a Latin American context. The course is then divided thematically into four parts. Part I: The Americas offers critical perspectives of Spanish colonialism and points to the constructed nature of history. In Part II, we read the work of Peruvian writer Jose Mariategui and Cuban critic Roberto Retamar in order to explore how issues of race, class, and land are manifest in selected literary texts. In Part III, we look at representations of gender in the home and in the community. This section is especially important because it shows similarities and differences among Latino cultures—Mexican American, Cuban American, and Dominican American. We "conclude" the course in Part IV: Borders Real and Imagined. Students complete two main projects: the family narrative and research essay. The former gives rhetorical validity to personal experiences and individual voices; the latter offers students the opportunity to participate in a pre-existing discourse about Chicano and Latino subjectivity.

**ENGL 956 Literary Theory for the Teacher and  
Scholarly Writer**

Dr. Chris Kuipers  
M-F 1:00-3:00 p.m.  
**(Ph.D. students only)**

This course will catalogue some of the many schools of recent and contemporary literary criticism and theory, with continual reference to the differences such approaches make in the actual practice of literary research and teaching. In order to provide a common ground for exploring and evaluating diverse theoretical modes, we will examine in particular the changing fate of the literary canon within each. Our main work will consist of lively discussion, guided responses to our readings, and a formal research project designed in consultation with the instructor.

**ENGL 984 Seminar in British Literature:  
Renaissance Masterpieces—Depictions of the  
Emerging Individual**

Dr. Ron Shafer  
M-F 1:00-3:00 p.m.  
**(Ph.D. students only)**

Owing to the impact of the Reformation, the rise of Humanism, and other sweeping movements during the Renaissance, the notion of individuality slowly developed. Contrasting to the worldview of the Middle Ages which, to some degree, emphasized eternal realities and association with larger communities, the Renaissance began to see the emergence of the individual as an autonomous entity. The self, standing alone, became important in its own right and not because of its connection to a larger social context. If the Middle Ages created art which was often religious in nature and centered on transcendental realities, the Renaissance, as a result of this phenomenon, preferred canvasses and texts which focused on individuals and positioned them in secular situations and worldly circumstances. Themes were contemporary and topical, and not necessarily eternal, theistic, and other-worldly. To position many of the great writers of the era on this ideological continuum is to trace the gradual ascent of the individual. In this light, many of Shakespeare's plays, even commonly read ones like *Hamlet*, *King Lear*, and *Richard II*, can be approached in a new way. How do these Renaissance plays represent a departure from the literature of a bygone era? What is the nature of the new individuality and how are its roots traced to cultural, historical, and sociological phenomena of the day? How do the depictions of individuality contrast writer to writer, and how do they evolve across a writer's canon? These and related concerns will be considered during this seminar.

Tentative Readings:

*Hamlet*  
*King Lear*  
*King John*  
*Richard II*  
*Antony and Cleopatra*  
*The Tempest*  
*Troilus and Cressida*  
*The Duchess of Malfi* (John Webster)  
*The Maid's Tragedy* (Beaumont and Fletcher)  
*The Cardinal* (James Shirley)  
The poetry of Lady Mary Wroth and Margaret Cavendish

**FALL SEMESTER**  
August 26-December 15, 2007

**ENGL 674 Bibliographical Methods**

Dr. Susan Gatti

M 6:00-8:45 p.m.

These are exciting times for literary scholars; but, due to the immense body of information on the web and even more in the world's libraries, they can also be rather scary. Even for graduate students, an academic library can seem like a walled city whose interior remains veiled in mystery. But this course—labeled the world over as “bib methods”—is designed to put the methods and materials of literary research into perspective and to use. It has a dual purpose: first, to enable graduate students to develop skill and confidence in literary research that will support them in writing papers, articles, theses and dissertations and, second, to review some basic issues of scholarly writing—distinguishing between primary and secondary sources; analyzing, citing and quoting; and handling sources ethically and accurately.

The course will touch on a range of topics: the unique nature and demands of our literary discipline; the vast opportunities for inquiry; the myriad electronic, media, and library tools; the matter of textual scholarship; the location and use of manuscripts; the conventions of textual editing; and the basic principles of enumerative, descriptive and analytical bibliography.

Class sessions will most likely transpire in a number of venues, including IUP computer labs, the IUP Library—including rare book collections, archives and resource-rich back stacks. Activities and teaching methods will vary considerably, but students can expect discussion, mini-lecture or demonstration, individual and collaborative practice and hands-on exploration of resources. Assignments will most likely include library exercises, oral reports, brief papers and a longer paper, and investigation of a literary listserv or society. Texts for the course are designed to be practical components of a literary researcher's arsenal:

*The Art of Literary Research*—4<sup>th</sup> Edition. Richard Altick and James Fenstermacher

*Textual Scholarship: An Introduction*—D. C. Greetham

*MLA Style Manual and Guide to Scholarly Publishing*—2<sup>nd</sup> Edition: Joseph Gibaldi

(Don't confuse this last title with the *MLA Handbook*, 6<sup>th</sup> Ed.)

There may be an additional title, so check with me before purchasing texts.

**ENGL 676 Critical Approaches**

Dr. Chris Orchard

T 6:00-8:45 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 the 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. Chris Kuipers

MW 3:30-4:45 p.m.

This course is a workshop for first-time teachers of college literature courses. (Experienced teachers of literature should register for the version of the course offered in summer.) Equal emphasis will be placed on theoretical and practical concerns of college literature pedagogy, with special attention paid to the design and implementation of pedagogical goals that encourage "significant learning" (Fink). By the end of the course, future teachers will have designed two literature courses: an introductory liberal studies survey (English 121, Humanities Literature or similar) and an elective upper-division majors course. Evaluation will be based on participation (in the roles of workshop member, practice teacher, and also practice student) and on course materials prepared, including course descriptions, syllabi, policy statements, sample assignments, and so on.

**ENGL 761/861 Topics in American Literature before 1870: Nineteenth-Century Poetry**

Dr. Karen Dandurand

Section 1: T 6:00-8:45 p.m.

Section 2: R 6:00-8:45 p.m.

The format of this course in nineteenth-century American poetry will be somewhat different from what I have done in the past. It will be divided into two parts. During the first part of the semester, we will read several poets; during the second half of the

## FALL SEMESTER, 2007

semester, we will focus on Walt Whitman and Emily Dickinson, spending at least three class sessions on each. This course organization will allow us to read Whitman and Dickinson in the context of the work of their (now) less famous contemporaries, and will also afford the opportunity to look in a bit more depth at the work of arguably the two most important American poets. We will try to understand the place of poetry and the poet in nineteenth-century American culture, contextualizing it in part by looking at the material culture in which it was embedded and by considering statements about poetry and the poet in poems and prose. Among the poets we will read in the first part of the semester are the following: William Cullen Bryant, Lydia Huntley Sigourney, Ralph Waldo Emerson, Frances Sargent Osgood, Edgar Allan Poe, Henry Wadsworth Longfellow, John Greenleaf Whittier, Frances E. W. Harper, Sarah Piatt, Helen Hunt Jackson, Alice Cary, Phoebe Cary, Charlotte Perkins Gilman, and Stephen Crane. Texts for the first part of the course will be in handouts and a copy packet; for Whitman and Dickinson, we will use a collection of the works of each.

Requirements will include a short critical paper (4-6 pages) on something covered in the first half of the course (this will be an in-depth treatment of a narrowly defined topic), and a longer paper (15-20 pages) on Whitman and/or Dickinson. Students will also be asked to do one or two (depending on class size and our needs) brief oral reports summarizing and analyzing secondary readings, accompanied by an appropriate one- or two-page handout. Of course, the consistent and active participation of everyone in the class is expected and will be essential to the success of our work together.

### ENGL 763/863 Topics in British Literature before 1660: Introduction to Old English

Dr. Gail Berlin

TR 3:30-4:45 p.m.

Wyrd bið swiðost. Winter bið cealdost.  
lencten hrimigost (he byð lengest ceald).

Fate is strongest. Winter is coldest,  
spring is frostiest (it is cold longest).

This is not a weather report from the year 1000; it's part of an Old English list of maxims, or expressions of wisdom. This course will introduce students to the Old English language and literature. After providing a thorough grounding in Old English grammar—starting with whatever you don't yet know in Modern English grammar—we will move on by mid semester to reading such poems as "The Wanderer," "The Wife's Lament," "The Battle of Maldon," "Wulf and Eadwacer," "Maxims," "Dream of the Rood," and perhaps a bit of *Beowulf*, all in the original Old English language. We will investigate historical, cultural, and literary backgrounds as well. The course will include self-checking quizzes, quizzes, midterm, final, a brief

oral report, and one paper. Success in the final exam will be used to grant credit for the Foreign Language Requirement. Text book to be announced.

### ENGL 765/865 Topics in Literature as Genre: Modernism and Gender

Dr. Tom Slater

M 6:00-8:45 p.m.

This course will focus on modernism and gender in film and literature of the 1910s and '20s. Secondary sources will include *Cinema and Modernism* by David Trotter (Blackwell, 2007) and *The Spectacular Modern Woman: Feminine Visibility in the 1920s*, by Liz Conor (Indiana, 2004). Sections of the course will focus on the films of D.W. Griffith and Charlie Chaplin, the literature of James Joyce, T.S. Eliot, and Virginia Woolf, and women in relation to various aspects of popular and consumer culture during the decade. Besides these sources, we will utilize selected primary writings and additional web sites and resources. The expected visit of London filmmaker Georgina Starr and showing of her film *Theda* based on the career of screen vamp Theda Bara will fit right into our work. Students will write individual short essays, produce a class presentation, and write a major research paper. There will be a great variety of topics to chose from.

### ENGL 771/871 Topics in Postmodern Literature: New Media Literature

Dr. Ken Sherwood

W 6:00-8:45 p.m.

Literature has been directly engaged with technological change and its mediation of language for at least the duration of the modernist period—from telegraph, radio, magazine, newspaper and book typesetting, to the fax, T.V., personal computer, desktop publishing, networking, and digital multi-media production. In this course, I will be interested for us to consider the poetics of electronic literature (i.e., the text-oriented subset of new media) from experiential, aesthetic, theoretical, and historical perspectives. Some initial questions that may inform our study are:

How do art makers integrate technological concepts and their social implications into art? (database, interactivity, algorithm, open source, modularity)

How does the saturation of the social world and the terms of specific media devices (cable T.V., video-game, mobile phone) inform literature?

What are the important concepts, genre conventions, and "APIs" organizing the varied kinds of work within electronic literature: hypertext, net.art, e-poetry, vispo, blogs, wikis, podcasts?

**FALL SEMESTER, 2007**

What reconfigurations to prior genre conventions and understanding of text objects can we observe? How does the "remediation" of classic genres transpire? Do multi-, hybrid- and inter-media overwhelm genre thinking?

How can the tools of literary study be adapted to their reading? Where do new media leave the material book?

Does the advent of "new media" constitute a paradigm shift, a fresh chapter, or only the illusion of literary change? To what degree is new technology enabling, determining, or limiting?

What do we gain by considering new media from the perspective of electronic literature, rather than such disciplinary categories as performance, experimental music, or computer science?

How is the writer and the activity of writing reconceptualized? (FLARF, singular genius vs. collaborative writing) How is the reader and the activity of reading/consuming reconceptualized? (navigate, launch, operate)

The semester will be choreographed to acquaint you with current digital practices, leading you toward becoming a fluent reader/viewer/user, while buttressing these engagements with research into the development of new media as a textual art, and the history of human/computer interaction. Our study themes will oscillate between close encounters with new media artifacts and more distanced reflections on theoretical and historical issues--supported by assigned critical readings, student-led panel presentations, collaborative online work, and student-curated exhibitions. We will communally work through a number of emerging new media "classics" and "foundational" critical texts with the aim of enabling students to develop a conceptual framework for producing review-quality critical writing about new media and introducing it into their teaching. In addition to electronic exhibits and reserve texts, we will work with such titles as: *The New Media Reader* (eds. Wardrip-Fruin and Montfort), *New Media Poetics* (Morris and Swiss), and *The Language of New Media* (Manovich).

Email [sherwood@iup.edu](mailto:sherwood@iup.edu) with questions, or visit [sherwoodweb.org](http://sherwoodweb.org) close to the start of class.

**ENGL 772/872 Topics in Women's Literature: Nineteenth-Century British Women Writers**

Dr. Cheryl Wilson

Section 1: W 6:00-8:45 p.m.

Section 2: R 6:00-8:45 p.m.

This course looks at poetry, prose, and fiction written by women during the nineteenth century. We will examine the idea of "writing by and for women." That is, we will consider the

question: what is the relationship between women readers and writers in the nineteenth century? We will also consider how anxieties about women as producers and/or consumers of literature manifest themselves in the nineteenth century. All primary readings will be supplemented with critical and scholarly articles for the purpose of fully contextualizing the material. In addition, at various points during the semester, we will take a pedagogical approach, considering how these texts could be incorporated into the undergraduate classroom. Readings will include works by Jane Austen, Charlotte Brontë, Emily Brontë, Elizabeth Gaskell, George Eliot, Christina Rossetti, and Ella Hepworth Dixon, among others.

**ENGL 797/897 Independent Seminar**

Dr. Jim Cahalan, Dr. Susan Comfort, and Dr. Susan Gatti

**(Meeting times to be arranged by 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 2005 must file a completed application in the Graduate English office by **August 9**. (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. The course is listed on URSA as a "closed section." When your application has been approved, a space in the closed section will be opened for you.

Dr. Jim Cahalan, [Jim.Cahalan@iup.edu](mailto: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. Susan Comfort, [scomfort@iup.edu](mailto:scomfort@iup.edu)

Anglophone Postcolonial Literatures of South Asia, the Caribbean, and Africa; World Literatures in Translation; Postcolonial Theory; Marxist Theory; Cultural Studies of Globalization; Feminist Theory; Twentieth/Twenty-First Century Feminist Literature; Gay, Lesbian, Bisexual, and Transgender Literature and Theory; Ecofeminist and Environmental Justice Literature.

Dr. Susan Gatti, [sigatti@iup.edu](mailto:sigatti@iup.edu)

Nineteenth- and twentieth-century American fiction; British novels between the World Wars.

## FALL SEMESTER, 2007

### ENGL 955 History of Criticism

Dr. David Downing

T 6:00-8:45 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 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 Seminar in British Literature: Literature of the Irish Diaspora and Expatriation

Dr. Jim Cahalan

M 6:00-8:45 p.m.

**(Ph.D. students only)**

Beyond its Irish focus, this seminar will be of interest to students interested in postcolonialism and globalism, nationalism and internationalism, and class and gender—for starters. This will be an Irish case study of the diaspora—that painful and complex phenomenon also well known to many

other historically oppressed peoples, such as Jews and Africans. It will bring together a number of authors and issues of longstanding interest to me, but within a configuration of a topic that I've never specifically taught before, so I'm especially excited about this course. Since there is not a single definitive book study of this subject, but rather a great many different and invaluable sources, I'll be using a packet of critical, historical, and theoretical readings to augment and inform our primary works as we go along. Most of our primary books are novels, and the United States and several of its Irish-American authors will be particularly emphasized, but we'll also read two nonfictional books—a history and a memoir—and books set in England, Canada, Australia, and even Ireland. Our two most famous authors were Dublin natives who spent their adult lives, between the two of them, in France, Switzerland, and the city of Trieste (itself a transnational place), so quite a few different countries figure in this course in one way or another. After all, there are far more Irish people living *outside* Ireland—even since the economic upsurge called the "Celtic Tiger"—than on that celebrated island itself, which is a bit smaller than the state of West Virginia. Every week, for example, people living around the world (like me) read the online "Irish Emigrant" (<http://www.emigrant.ie>). Though the Irish diaspora began much earlier, all of our works are from the twentieth and twenty-first centuries.

Here follows the first part of my probable primary reading list: Joyce's *A Portrait of the Artist as a Young Man* (1916), the classic novel of preparing for expatriation; J. P. Donleavy's *The Ginger Man* (1955, 978-0802150370), complementing *Portrait* as the wild account of an Irish-American returning to his parents' country in order to study, supposedly, at Dublin's then-Protestant university, in contrast to Joyce's novel set partly at Dublin's then-Catholic university; Samuel Beckett as *Murphy* (1938, 978-0802150370) in London before this equally famous Dublin native moved on to France; a quite different, female account of Irish expatriation in London, Edna O'Brien's *Girls in their Married Bliss* (1964, 978-0802150370); Australia and the wider world in Thomas Keneally's *The Great Shame: And the Triumph of the Irish in the English-Speaking World* (1998); Montréal as seen through the eyes of Irish native Brian Moore in *The Luck of Ginger Coffey* (1960)—and in our major U. S. sequence, Edwin O'Connor's *The Last Hurrah* (1956), William Kennedy's *Billy Phelan's Greatest Game* (1983), and Alice McDermott's *Charming Billy* (1998) as well as (after those three U. S. natives) works moving back and forth between the U. S. and Ireland: Frank McCourt's *Angela's Ashes: A Memoir* (1996) and selections from Colum McCann, John Montague, Eavan Boland, Seamus Heaney, and Paul Muldoon. The three books above with ISBN numbers listed after them are books that I'll definitely use early in the course, so the ambitious can order those particular editions ahead of time, and then you can order the others in September after you make sure I haven't changed any of the other titles on my actual syllabus, on which I'll clarify which editions (always the cheapest) to order. Do **NOT** buy Joyce's *Portrait* ahead of time or check some edition out of the library; I'll

**FALL SEMESTER, 2007**

definitely begin the course with its Dover edition, but it will be available at the IUP Co-op Bookstore (as will all the others) for about \$2.00, so there's no way you can order it yourself that cheaply, I want us all on the same page numbers in each of the books, and if you want to make a head-start you can go buy it at the Co-op store in July or August, if not earlier. Hold off on the others, the ones without ISBNs, until September; if I change my mind about using any of them (I'm writing this way back on

March 26), I don't want you mad at me. Always keeping your wallets in mind, I estimate that you should be able to buy our books on Amazon (often used copies) for a **TOTAL** of about \$55, a sweet deal. I'll show you a stimulating documentary our first night, and at our last class I'll show the great Irish-American New York film *In America* (2002) during the week when you're writing your papers. Email Jim.Cahalan@iup.edu with any questions. See you at the end of August!

**English Association of Pennsylvania State Universities  
(EAPSU) Conference: Literacy and Performance  
October 26-28, 2007, at Indiana University of Pennsylvania**

EAPSU invites abstracts for papers or panels from all disciplines of English study—literature, composition, TESOL, education, and creative writing—that interrogate issues of literacy and performance. Possible topics may include (but are not limited to):

- Rhetoric and language as performance
- Performance in the classroom
- Acts of performance in literature
- Oral performance of literary works
- Performance as pedagogical strategy
- Authorship as performance
- Performance in theory and practice
- Intersections between literature and the performing arts
- Gender, race, class, and sexuality as performance
- Performance and/in politics
- Performance in film and popular culture
- Performance in translation/across borders
- Performing democracy and citizenship
- Performance and the New Global Order

Paper or panel abstracts of about 250 words should be submitted by **July 30, 2007**, via post or email to:

Dr. Cheryl A. Wilson  
110 Leonard Hall  
English Department  
Indiana University of Pennsylvania  
Indiana, PA 15705

email: Eapsu-07@iup.edu

**English Web Site:**

<http://www.english.iup.edu/graduate/lc>

**Registration Web Address:**

[www.iup.edu/ursa](http://www.iup.edu/ursa)

**Graduate Literature E-mail Address:**

[iup-gradliterature@iup.edu](mailto:iup-gradliterature@iup.edu)

**Graduate Literature Telephone:**

(724) 357-2263

**Indiana University of Pennsylvania**

Director, Graduate Studies in Literature and Criticism  
English Department  
Leonard Hall, Room 111  
421 North Walk  
Indiana, PA 15705-1087

4005315305

**Non-profit Org.  
U.S. Postage Paid  
Permit No. 198  
Indiana, PA 15701**