

SPRING 2005

Editor: Karen Dandurand

Editorial Assistant: Laurie J. Cannady

*Calendar through
December 2005*

from the Director:

March

28 Summer/Fall Registration begins

April

15 Archival copies due at Grad. School for May graduation
26 Last day of Spring Classes
26 Incomplete "I" grades from Fall due in Registrar's Office

May

7 Commencement
13 Spring grades available on-line
23-27 Pre-Session Course

June

1 Applications for August graduation due at Grad. School
2-3 Candidacy Exams
5 Graduate Literature program orientation for new and returning summer students, 6:00 p.m., 102 Leonard
6 Summer I classes begin

July

4 Holiday (no classes)
7 Language Exam Registration Deadline
8 Last day of Summer I
11 Summer II classes begin
15 Archival copies due at Grad. School for August graduation
21 Language Exam sitting (University Testing Services)

August

11 Last Day of Summer II
25-26 Candidacy Exams
27 Graduate School orientation for new students

(continued on p. 2)

I am delighted to announce that next year two new faculty members will be coming to IUP and joining us in the Graduate Literature program. Dr. Cheryl Wilson, who received her Ph.D. from the University of Delaware, has accepted the position in nineteenth-century British literature, and Dr. Christopher Kuipers, who holds a Ph.D. in Comparative Literature from the University of California, Irvine, will teach in our program as well. Look for more information about their research and teaching interests in the Fall newsletter.

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 5, at 6:00 p.m. We will meet in the Graduate Literature Seminar Room, Leonard Hall 102, 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.

We have a wide range of courses scheduled for Summer, beginning with the Pre-Session Workshop and running through the two regular Summer Sessions. See the course descriptions in this newsletter; they also are posted on our website, as descriptions now are for every semester. Again this Summer we are offering two courses that meet the Ph.D. Research Skills Requirement: ENGL 681, a one-week intensive workshop, and a version of ENGL 760, Teaching College Literature, designed for experienced teachers of literature; both courses are also open to M.A. students (provided, for 760, that they have experience teaching literature). New Summers-only Ph.D. students should be aware of a new procedure we've put in place this year to ensure that there is space for all of you in the two Core courses, ENGL 751 and ENGL 752. Other Ph.D. students wishing to take these courses this Summer should contact me; we expect to be able to open an additional section of each course if there is a need. For Fall, too, we are offering a great selection of courses. 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 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

Calendar through December 2005 (continued)

- 28 Graduate Literature program orientation
for new and returning students, 6:00 p.m.,
102 Leonard
29 Fall classes begin
29 Add/Drop begins

September

- 4 Add/Drop Ends
5 Labor Day--no classes
TBA Language Exam Registration Deadline

October

- 1 Applications for December graduation
due at Grad. School
TBA Language Exam sitting
(University Testing Services)
24-25 Fall Recess

November

- 4 Individual course withdrawal deadline
11 Total semester withdrawal
deadline
15 Archival copies due at Graduate School for
December graduation
23-27 Thanksgiving recess

December

- 12 Last day of Fall classes
12 Incomplete "I" grades from Spring and
Summer due in Registrar's Office
18 Commencement

**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 recently defended their
dissertations:**

David Balty, *The Theological Bard: Shakespeare in the Evolving English Reformation*. Advisor: Ronald Shafer; Readers: Karen Dandurand, Malcolm Hayward.

Jaehwan Han, *The Postcolonial Imagination: Race, Identity, and (Post) Coloniality in Selected African American Fiction*. Advisor: Martha Bower; Readers: Ronald Emerick, Lingyan Yang.

Steve Housenick, *A Comprehensive Pattern of Shakespearean Tragedy: From Sacrificial Crisis to Proleptic Vision*. Advisor: Ron Shafer; Readers: Martha Bower, Christopher Orchard.

Noh-Shin Lee, *Dialogic Reading of Children in Nineteenth-Century British and American Novels*. Advisors: Karen Dandurand and Malcolm Hayward; Reader: David Downing.

LaVie Leasure, *Zora Neale Hurston and Alice Walker Meet in the Garden: The Perspective of Difference*. Advisor: Martha Bower; Readers: Karen Dandurand, Malcolm Hayward.

Patricia Ogureck, *Sapphic Satire and Perverted Parody: Lesbian Dicks*. Advisor: Michael Vella; Readers: Susan Gatti, Malcolm Hayward.

**DECEMBER GRADUATES
M.A. LITERATURE &
M. A. GENERALIST:**

M.A. Literature:
Chih-Lung Kung

M.A. Generalist:
Matthew Leach, Jamie Libby, Nasreen Rahman

NEW STUDENTS:

Ph.D. Literature:
Abdullah Al-Dagameh, Majid Al-Khalaqi, Abigail Aldrich, Andrew Andermatt, Kevin Butler, Tara Carter, Allyson Crawford, John DeBartola, Sheri Denison, Jeanne Etkins, Kelly Gordon, Seung-a Ji, Hillary LaMont, Lindsay Lanigan, Matthew Leach, Judith McNeely, Huda Mohammed, Stacey Santoro-Murphy, Hilary Palencar, Andra Pavuls, Rachel Raymond, Sheila Sandapen, Gabriel Smith, Heidi Stauffer, Ruth Ulvin, Jill Wagner, Rachal Ward, Jarica Watts

M.A./Literature:
Robert Adams, Carissa Artz, Andrea Braunius, Joseph Cooper, Kevin Fitzgerald, Shao-chien Hsu, Erin Nelson, Laura Oliver, Jamie Rabic, Katharyn Stober, Priscilla Wysong

M.A./Generalist:
Michele Adams, Jesse Cheatle, Nancy Head, Matthew Hughes, Daria Kim, Daniel Klyne, Stephen Loughnane, Amanda Piper, Alyssa Purdy, Loni Shaffer, Meredith Steback

FACULTY NEWS

Martha Bower is preparing for her retirement from IUP and the graduate program. It is with a heavy heart that she does this. In June she will travel to Provincetown, Massachusetts, where the International Eugene O'Neill conference will take place. She will present a paper on the play *All God's Children Got Wings*. The paper involves the controversy over the interracial marriage in the play. Martha found several pertinent letters about this controversy (1934) in the NAACP file at the Library of Congress. She will also be taking a panel of graduate students to PCEA. Besides continuing to write and attend conferences, Martha will be traveling to Ireland with her daughter in the fall.

Jim Cahalan's article "Mercier's *Irish Comic Tradition* as a Touchstone of Irish Studies" is in the current (Winter 2004) issue of the *New Hibernia Review*, followed by the three other essays that he recruited and edited for this issue: "Vivian Mercier," a memoir by Mercier's stepdaughter Eiléan Ní Chuilleanáin, acclaimed poet and dean at Trinity College, Dublin; "Vivian Mercier's *Irish Comic Tradition: The Man and the Book*" by Anthony Roche, a well known literary critic at University College, Dublin, who did his Ph.D. under Mercier at the University of California—Santa Barbara; and "On First Looking into Mercier's *The Irish Comic Tradition*" by Patrick O'Sullivan of the University of Bradford in England. Together these four essays constitute "Radharc ar gCúl" or a "Backward Glance"—an occasional feature of this journal—on Mercier's classic 1962 book *The Irish Comic Tradition*, assessing not only the effects that this Irishman's book had four decades ago in the formulation of contemporary Irish studies, but also its continuing impact as a book ahead of its time in terms of theory, cultural studies, and bilingualism. Meanwhile, Jim has been invited to Rice University in

Houston this April to give a presentation complete with slides and video clip for faculty, students, and the community on Edward Abbey ("From Home to Big Bend and Beyond: The Unusual Environmental Journey of Edward Abbey") and also to speak to an Environmental Literature class that will have read Abbey's *Desert Solitaire* by then. His Abbey biography seems to be staying around: Jim still regularly gets emails about it from general readers all around the county and—three and a half years since the book's publication and a couple of years now since most of its 80 reviews appeared—it was featured in an article in Salt Lake City's *Deseret Morning News* on March 2. Jim continues to work on student recruitment for our program.

Susan Comfort is busy working on several writing projects. She is completing an article on Arundhati Roy's *The God of Small Things* as well as an article on Roy's recent nonfiction essays for an edited collected called *Globalizing Dissent: Essays on Arundhati Roy*, edited by Ranjan Ghosh and Antonia Navarro-Tejero. She is also chairing a panel on Caribbean women's writing at the National Women's Studies Association in Orlando, Florida, in June.

Chris Orchard is currently enjoying his sabbatical. He is finishing up an article on the politicization of Ben Jonson in the 1640s and 1650s and writing two chapters of his book on uncivil discourses and the depiction of martial and political women during the Civil War and Commonwealth period. He has just returned from a conference celebrating the 400th anniversary of the publication of *Don Quixote* at Villanova University where he presented a paper on Cervantes and reformed theatre in seventeenth century England. He will be presenting a paper on Margaret Cavendish at the Margaret Cavendish conference at McMaster University in July. Stacey Guill and Pamela DiJulio, both students in Chris's Cavendish

course in Summer II 2004, will be presenting at the same conference.

Kenneth Sherwood was pleased to have his essay "Elaborative Versionings: Oral/Aural Poetics in Baraka, Brathwaite, and Vicuña" accepted for publication in *Oral Tradition*, where it will appear with an audio exhibit on the Oral Tradition website. To assist in the further development of his own scholarly website www.audibleword.org, he secured an internal IUP grant for technological innovation. His OffPage-Visiting Writer Series sponsored the visit of poet and feminist scholar Rachel Blau DuPlessis this March.

Ron Shafer continues his guest-lecturing. Most recently (during spring break 2005), he completed a major lecture swing through Southwest England, which featured presentations in the Bristol area, most notably the villages of Regil, Winford, and Felton. He has also just returned from a lecture engagement in Atlanta, and has been asked to present the invited keynote address to the forthcoming 18th World Congress of Poets in China, and recently offered the luncheon keynote to Alpha Kappa Delta national honor society at Cedarville University, Ohio. Ron also served as local arrangements coordinator for the annual meeting of the Pennsylvania College English Association in Gettysburg (April 7-9). The conference, *Mighty Swords and Mightier Pens*, featured numerous IUP faculty members and both graduate and undergraduate presenters. His summer plans include lots of reading and relaxing at Hilton Head Island and Cancun and a week in New York City as well. He also continues to serve on the Board of Trustees for the Milton Cottage Museum in Chalfont St. Giles, Bucks, England.

At the present time, **Tom Slater** is still working to produce his first issue as editor of *Studies in the Humanities*. Producing the journal is a challenge, and he hopes that more graduate students are

FACULTY NEWS (continued)

contacting Chris Orchard about writing book reviews for the journal. His research in silent film, and particularly on screenwriter June Mathis, continues as he is now working on a manuscript about her life and career for the University of Illinois Press. Research trips to New York, Madison,

and Los Angeles will be important for him over the next year. He hopes to do two of them this summer. He has also written an entry on actress/producer Corinne Griffith for the *Women in Silent Film Sourcebook*, organized through Duke University and also being published by University of Illinois Press.

Dr. Lingyan Yang is finishing editing a volume of essays, *Asian Pacific American Cultural Criticism: A Reader*. She is also presenting a paper, "Li-Young Lee's Poetics of Diaspora," in the annual national conference of the Association of Asian American Studies (AAAS) in Los Angeles in April 2005.

STUDENT AND ALUMNUS/A NEWS

Waseem Anwar (Ph.D. Lit., 2001) received a "Best Performance Award" on World Teachers' Day (October 05, 2004) from the Punjab Education Department of Pakistan. Waseem is Chairperson of the English Department, the oldest and largest department of G C University, Lahore. Under Waseem's supervision the department's M. Phil leading to the Ph.D. program received the maximum number of applicants in 2004, resulting in introducing more optional courses in British and American literatures and critical theories. This year, Waseem has convened a province wide Higher Education Commission project for English Curriculum Design: "Curriculum Model for English: BA to PhD." In addition to his membership on various Boards and Councils, Waseem works as Manager and In-charge for *Ravi*, the annual university magazine, and Chief Editor for *Explorations*, the department research journal. Waseem is currently the Convener and President of Fulbright Alumni, Lahore Chapter. In August 2004 Waseem managed and moderated the literary description of dialogic rendering from various American plays for the Fulbright/Humphrey Alumni Dinner arranged at GCU in collaboration with its English Literary Circle, "From Stage to Page: Imagining American Drama." In July 2004 Waseem moderated for the Lahore literati a discussion session, "Bridge-Building between

Pakistanis and Americans: Problems and Solutions."

Renaë R. Applegate (Ph.D. Lit.) continues to teach writing and literature at both Geneva College (Beaver Falls, PA) and Thiel College (Greenville, PA). She has been invited to join the honor society of Phi Kappa Phi this spring. In 2006, she will have her article, "'But to be released is to tell, to unburden it': Storytelling in Eudora Welty's *The Optimist's Daughter*" published in the next issue of *Mississippi Quarterly*.

Laurie Cannady (Ph.D. Lit.) has recently obtained a position teaching English Composition online for South University. She continues to teach American Literature for Nashville State Tech Community College. Also, on April 3, 2005, she will be inducted into Phi Kappa Phi National Honor Society.

Patsy Daniels (Ph.D. Lit., 1998) has given up her teaching and administrative positions at Lane College in Jackson, Tennessee, and moved farther south to return to full-time teaching at Jackson State University in Jackson, Mississippi. There, she serves as Associate Professor of English and has been appointed to the Graduate Faculty. She loves her new job! Now she actually has time to read! In February, she presented her paper entitled "The Effect of Absence in Diana Abu-

Jaber's Novels" at the joint conferences of the National Hispanic and Latino Studies, the National Association for Native American Studies, and the International Association for Asian Studies.

Pamela DiIulio (Ph.D. Lit.) presented her paper entitled "A Post-Colonial/Feminist Vignette: A Cry for Reform in the Characters of Naguib Mahfouz" at the Global First Literature and Criticism Conference. At the end of March she presented her paper entitled "War-Like Imagery in Margaret Cavendish's Battlefield and the Exploitation of Male and Female Relationships within Seventeenth Century Society" at the National College English Association Conference. Also, in April she will be presenting a paper at the PCEA conference entitled "Moral Complexity in the Character of Naguib Mahfouz." At the Sixth Biennial International Margaret Cavendish Conference, she will be presenting her paper entitled "Margaret Cavendish Goes to War with Verbal Weapons." She has also recently accepted a position in the English Department in Comparative Literature and Criticism at the American University of Kuwait.

Ihab M. Freiz (Ph.D. Lit.) will present a paper entitled "Unjust laws Exist: Shall We Be Content to Obey

them or Shall We Transgress them?" at the Pennsylvania College English Association (PCEA) conference on April 7-9, 2005 in Gettysburg. Last year, he presented his paper entitled "Religious Concepts in Faulkner's Fiction" at the second annual GSA/EGO conference. Lastly, he presented his paper entitled "Holy War and Unholy Terror" at the third annual GSA/EGO conference.

Burgsbee Lee Hobbs (Ph.D. Lit.) spent much of last summer in Katowice, Kraków, and Warsaw, Poland, doing contract work for the American Academy of English and collecting research material on the Holocaust in Oświęcim. In December, he attended the MLA Convention and the American Association of Teachers of Slavic and East European Languages (AATSEEL) Conference in Philadelphia. In January, he was chosen for the Phi Kappa Phi Honor Society. In February, he presented two papers: "Tennyson's *Memoriam* & The Victorian Scientists: Who Influenced Whom?" and "Witkacy: Avatar of Drug Use and Pure Form within Polish Avant-Garde Drama" at this year's GSA/EGO conference. In late March, he will present a paper entitled, "Judeo-Supermen vs. Nazi-Übermensch: Can the American Comic-Book Medium Provide a Valid Expression of Holocaust Literature?" on the Holocaust panel at the IUP English Department Mini-Conference.

M. Nzadi Keita's (Ph.D. Lit.) "Sonia Sanchez: 'Fearless About the World'" appears in *Impossible to Hold: Women, Culture, and the Sixties*, (Lauri Umanski & Avital Bloch, eds.), just published by NYU Press. The journal *nocturnes (re)view* will publish her poems "grief" and "staircase" in the spring 2005 issue. At a Douglass/Melville conference this June in New Bedford, Mass., Nzadi will read from "The Brief Evidence of Heaven," her manuscript of poems about Anna Murray Douglass, a free-born

illiterate woman who was Frederick Douglass's first wife.

Irene Keller (Ph.D. Lit.) presented a paper entitled "The Unrecognized Satirical Voices of Nineteenth Century Female Authors" at the University of South Carolina's graduate conference in March. She also presented a paper entitled "Application of Western Metaphysics: Thought, the Antithesis of Excellence" at the third annual GSA/EGO conference in February.

Joy Kennedy (Ph.D. Lit.) was selected to discuss nature writing with writers Barry Lopez, Bill McKibben, Denis Covington, and others at a weekend retreat offered by the Writers Write the Natural World conference, hosted by Texas Tech University by the banks of the Llano river in Junction, Texas. Joy also has an essay "The Edge of the World: Feminist Geography and Literature" upcoming in *Interdisciplinary Literary Studies*.

Joyce Mosher (Ph.D. Lit.) presented a paper entitled "Emily Dickinson: Resisting Poet" at The Resisting Reader, Then and Now, a symposium in honor of Judith Fetterley, at SUNY Albany in November. She also presented a paper entitled "Female Spectacle as Liberation in the plays of Margaret Cavendish, Duchess of Newcastle" to be published in the British journal *Early Modern Literary Studies* in May 2005. She was also listed in both the 2004 and 2005 editions of *Who's Who Among America's Teachers*.

Tom McLaren (Ph.D. Lit.) presented a paper entitled "Mel Gibson's Theater of Cruelty" at the third annual GSA/EGO conference. In the Fall he presented a paper entitled "Hooper X and the Commodification of the Black Aesthetic" at the English Association of Pennsylvania State Universities conference and one entitled "Cultural, Political, and Ethical Implications of the Teaching of English as a Missionary Language as presented in

the Popular and Academic Press" at the Three River's TESOL conference.

Elizabeth O'Day (Ph.D. Lit.) presented "Practical Grammar" at the March 31 English Department Colloquium at Millersville University. Elizabeth is currently an adjunct Instructor of English in the department and teaches English Composition 110.

Alyce Baker-Putt (Ph.D. Lit.) recently presented the paper "The Positive Shrillness of Annie Dillard's Voice in *An American Childhood*" at the third annual GSA/EGO conference. She is also scheduled to present at two upcoming conferences. She will present the paper "From Romance Novel to Autobiographical Novel: Recategorizing F. Scott Fitzgerald's *Tender Is the Night*" at the 2005 PCEA conference in April in Gettysburg and the paper "Redefining the Female Self Through Female Communities: Margaret Cavendish's *The Female Academy*, *The Convent of Pleasure*, and *Bell in Campo*" at The Shakespeare and Renaissance Association of West Virginia in Bethany, West Virginia, in May.

English Instructor **Melanie Wagner** (Ph.D. Lit.) was runner-up in the Florida Professor of the Year Competition. Initially nominated by her colleagues, Wagner first auditioned before Florida Association of Community College's Faculty Commission in April. She was one of three finalists selected to advance to the state competition in November 2004. The decision for first place was so close that a tie-breaking methodology had to be used. Her award-winning presentation helped the audience look at the Appalachian poem "The Brier Losing Touch with His Traditions," by Jim Wayne Miller. Melanie and **Susan McGrade** (Ph.D. Lit.) presented papers in a fall 2004 conference that they had worked on in Dr. Cahalan's course Teaching College Literature. Susan's paper "Teaching the

STUDENT NEWS (continued)

Conflicts through Collectivist and Feminist Pedagogy: A Model for Student Participation and Empowerment” and Melanie’s paper “Developing Discourse for Conversational Conflict: Creating Ideological and Cultural Awareness in Introduction to Literature” were presented in panel format at the Michigan College English

Association Conference that was held at Western Michigan University on October 1, 2004. Among those sitting in the audience of their panel discussion were Gerald Graff and his wife, Cathy Birkenstein-Graff, keynote speakers for the conference.

Vicki Corkran Willey (Ph.D. Lit.) continues in her position as Lecturer

of English at Salisbury University in Maryland. An expanded version of the paper she presented at the 2004 NEMLA conference, "Wilkie Collins's 'Secret Dictate': *The Moonstone* as a Response to Imperialist Panic," is set to appear in a compilation of articles about Victorian sensation fiction currently under review at Ohio State University Press.

EGO NEWS

Spring 2005 has been a very busy semester for EGO. The IUP GSA/ EGO Third Annual Interdisciplinary Graduate Conference, “Transforming Our World and Work,” was held on February 18 and 19 with great success. Our conference is a wonderful forum for both first-time presenters and seasoned veterans to gather with their peers and share their recent projects. This year’s conference featured two prominent keynote speakers: Dr. Randy Martin,

from IUP’s Criminology Department, and Professor Gerald Nora, a prosecuting attorney for the District Attorney’s Office in Chicago. During the conference, IUP Graduate students and faculty attended and participated in panels and presentations representing IUP’s various graduate programs. As a conference fundraiser, EGO held a raffle for a special edition and signed copy of Joseph Heller’s *Catch 22*.

We will be taking nominations for next year’s officers on April 12, and the final vote will take place on April 19. We invite all IUP English Graduate students to come and have their voices heard!

In the next few weeks, we will have a new website with minutes, events, email addresses, and other resources. Keep an eye on the EGO listserv for upcoming events.

ALUMNA LOSS

Dr. Beverly Hayden, Ph.D./Literature, 2002, passed away on February 3 of 2004. This information came to our attention too late to make the Newsletter last fall. Beverly was a vibrant student here at IUP. She did her dissertation on a thematic approach to Latino Literature. The feedback from the students she taught at Clarion University of Pennsylvania indicates that she will be dearly missed. Her passion for literature was contagious, and her legacy will be the students who reflect that passion throughout their own careers.

PRESESSION

May 23-27, 2005

ENGL 681 Research Skills

Dr. Michael Vella

M-F 8:00-4:30

This is a one-week intensive, hands-on workshop in current and traditional research methods designed for high school and college teachers as well as graduate students on both the doctoral and master's levels. The course has a dual focus—on research methods for teaching and curriculum development on both the secondary and the postsecondary levels; and on research methods for scholarship with conferencing, publishing, and master's thesis and dissertation writing. We will review some basic issues such as the nature of primary and secondary sources and the particular literacies demanded of researchers to locate these sources, as well as to analyze, cite, quote, and use them. Class sessions will transpire in a

number of venues (not limited to the classroom) including IUP computer labs and technologically equipped classrooms as well as a rare book and archival collection. (There is likely to be one field trip at the end of the session.) A course packet will be prepared and distributed; there are no texts assigned currently. There will not be a research paper, but students will have to perform hands-on research exercises that involve writing as much as practice of the specific research skills being discussed. Because of the intensive schedule activities will vary during the day between discussion, mini-lecture, demonstration, and individual and collaborative practice. This variety of activities should keep the pace lively and make sure the multiple facets of research skills as they pertain to teaching and scholarship are adequately covered.

This course satisfies three credits of the Research Skills requirement.

SUMMER SESSION I

June 6 - July 8, 2005

ENGL 676 Critical Approaches to Literature

Dr. Michael Vella

M-R 6:00-9:00 p.m., June 6-28

This section of ENGL676 introduces students to foundational understandings of contemporary theory and to basic applications of theory to reading, analyzing, and enjoying literary texts. *The Theory Toolbox* covers a wide range of issues and concepts in contemporary theory and represents our introduction to the breadth of the theory field. After considering it, we will focus on one arena in theory: narrative form. Suzanne Keen's *Narrative Form*, an excellent introduction to "narrative analysis" and narrative in general, will provide this focus. We will then proceed to read four short novels: two by males, two by females. We will take what we gain from studying theory both generally and in terms of narrative and read these short novels addressing the concerns of men and women today. I have chosen what I think are very well written, entirely accessible, and

worthwhile reading and teaching novels. These texts treat issues of sexuality, class, identity, and the formation of self and gender. I am sure these texts offer us profitable and enjoyable reading; but more than that, they will help prepare participants to apply the narrative analytical and theoretical concepts the course introduces. Assignments will focus on one or two short papers of synthesis and commentary, and while some basic research will be expected, the goal here is for qualitative and well selected rather than exhaustive research. Class discussion will be based on the assumption that we are both readers *and* teachers, concerned equally with literary theory, understanding, and pedagogy. Paper topics will allow room for a variety of approaches, but I especially welcome papers that address issues of gender, and class, and generation, and above all, narrative structure and textuality.

Texts: *Leaving Cheyenne*, Larry McMurtry; *Moon Palace*, Paul Auster; *Anywhere but Here*, Mona Simpson; *The Lover*, Marguerite Duras; *The Theory Toolbox: Critical Concepts for the Humanities, Arts, and Social Sciences*, Jeffrey Nealon and Susan Searls Giroux; *Narrative Form*, Suzanne Keen.

SUMMER SESSION I, 2005 (continued)

ENGL 751 History and Theory of Criticism

Dr. David Downing

M-F 3:15-5:15

(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 *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.

NOTE: To ensure that there is space in the course for all new Ph.D. students, it is being listed as a **closed section**. We have opened spaces in the class for all new summers-only Ph.D. students. To register, these students need to scroll down to the bottom of the page and **enter the CRN**, which is **30923**. Other Ph.D. students (academic-year Literature & Criticism, or summers-only or academic-year Composition & TESOL) wishing to take the course this summer should contact the program director, Karen Dandurand (karenddd@iup.edu).

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

Dr. Karen Dandurand

M-R 6:00-8:30 p.m.

We will concentrate on poetry of the 1850s and 1860s but will also read poems from the decades before and after, starting with the 1820s and going to the end of the century. Walt Whitman and Emily Dickinson will be emphasized (we will spend two or three class sessions on each), but they will be read in the context of poets who preceded and followed them as well as the work of their (now) less famous contemporaries. 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 are the following: William Cullen Bryant, Lydia Huntley Sigourney, Frances Sargent Osgood, Henry Wadsworth Longfellow, John Greenleaf Whittier, James Russell Lowell, Ralph Waldo Emerson, Frances E.W. Harper, Sarah Piatt, Helen Hunt Jackson, Alice Cary, Phoebe Cary, Elizabeth Akers Allen, Charlotte Perkins Gilman, and Stephen Crane. I have not yet made a final decision on the text we will use, but I plan to order an anthology of nineteenth-century American poetry, which will be supplemented with a copy packet and handouts.

Instead of a long critical paper at the end of the course, three short papers (4-5 pages each) will be required; these will be NOT response statements or summaries of the week's readings but an in-depth treatment of a narrowly defined topic. In addition, during the final week everyone will do a conference-type presentation, which may, but need not, be a further development of a topic treated in one of the papers (15-20 minutes, depending on class size). No written version of this will be due, but a one-page proposal will be required in advance, due during the fourth week. 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.

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

Dr. Ron Emerick

M-F 1:00-3:00

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

SUMMER SESSION I, 2005 (continued)

chronological sequence and focusing solely on realistic and 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.

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 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 765 Topics in Literature as Genre: Masculinities in Film

Dr. Tom Slater
 M-F 10:15-12:15

With this class, we are going to examine gender issues in film and culture by focusing on masculinities in film, a topic of increasing scholarly attention over the past few years. The emphasis on masculinity will allow us to cover a great amount of film history, starting with American silent film, spending some time on the studio era, and then continuing into the present. We will also examine narrative and stylistic elements in order to gain an understanding of how to read film. Finally, the class will also incorporate a number of genres and a variety of theoretical approaches including gay/lesbian and queer theory.

Along with short focused responses to films, students will also write two short essays, do a class presentation (either individually or in a small group), and write a major research paper. Some of the figures to be included in our study will be Rudolf Valentino, Lon Chaney, Gene Kelly, and perhaps Clark Gable, Michael Caine, or Hugh Grant. Consideration of race and class, male figures such as fathers and superheroes, and male relationships with family and others will also be important.

Required books will include *The Trouble With Men*:

Masculinities in European and Hollywood Cinema, edited by Phil Powrie, et al.; *This Mad Masquerade: Stardom and Masculinity in the Jazz Age*, by Gaylyn Studlar; and *Film, Form, and Culture*, 3rd ed., by Robert Kolker.

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

Dr. Lingyan Yang
 M-F 10:15-12:15

"I feel so potent, a goddess. . . . Time will tell if I am a tornado."

--Bharati Mukherjee

"You do have a tongue," I said, "so use it."

--Maxine Hong Kingston

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, women's aesthetics, women's creative power, women's cultures, women's spiritual legacies, and women's politics. Our literary analysis will be informed by 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 participation in class discussions, one individual oral presentation, two informal one-page Reading Responses each week, and a final paper of 10-12 pages. All are very welcome. Tentative Reading list includes:

Bharati Mukherjee, *Jasmine*
 Nadine Gordimer, *Burger's Daughter*
 Theresa Hak Kyung Cha, *Dictee*
 Loui-Ann Yamanaka, *Blu's Hanging*
 Leslie Marmon Silko, *Ceremony*
 Sandra Cisneros, *The House on Mango Street*
 Christina Garcia, *Dreaming in Cuba*
 Gloria Anzaldua, *Borderlands*
 Toni Morrison, *Beloved*

SUMMER SESSION I, 2005 (continued)

ENGL 783 Literary Theory Applied to a Major American Author or Theme: Baudrillard and Contemporary American Culture

Dr. Michael Vella

M-R 8:00-10:00, June 6-28

(Two additional hours per week will be scheduled for weeks one to three.)

(Ph.D. students only)

This seminar enables us to rethink postmodernity in light of Baudrillardian theory. Based on a successful version of this course done a few years ago, this version seeks to help us all gain “literacy” in reading third-order simulation, or simulacra, and to apply this “literacy” to literature and other American signifying practices. We will use Baudrillard to establish a critical and subversive analytical and pedagogical practice in the order of signs. There will be no research paper for this course; however, there will be four assignment clusters, much of it done in class, that make up the work for the session. Details of these particular assignments will be provided later, but basically they consist of marshalling Baudrillard’s concepts and then applying them to diverse media. We will do this preparatory work together, and then students will apply that “literacy” to the postmodernist novel of their choice.

Texts: J. Baudrillard, *America* (New York: Verso, 1999); J. Baudrillard, *The Consumer Society: Myths and Structures* (Thousand Oaks: Sage, 1998); J. Baudrillard, *Simulacra and Simulation* (Ann Arbor: U of Michigan P, 1994); M. Poster, ed., *Jean Baudrillard: Selected Writings* (Stanford: Stanford UP, 2001); one recent American postmodernist novel of the student’s choice. Recommended: Guy Debord, *The Society of the Spectacle*.

ENGL 784 Literary Theory Applied to a Major British Author or Theme: Shakespeare

Dr. Ron Shafer

M-F 1:00-3:00

(Ph.D. students only)

This seminar, centering on the plays of William Shakespeare, will invite the use of many theories. The course will feature two major requirements: first, a major project—probably a large critical paper—but other possibilities, including a scene enactment or a filmed version thereof, will also be encouraged. The critical paper should employ a theory *of the student’s choice*. Second, because this is a seminar, students will be invited to teach a play of their choice, opting either for an in-depth analysis of an act/several scenes or a more global approach to the entire play. Students will, to some degree, negotiate the final syllabus, including the plays we read and the final version of the course requirements. All genres of Shakespearean plays will be featured during our seminar: likely tragedies include *Macbeth*, *Othello*, *Coriolanus*, and *Julius Caesar*; possible comedies are *As You Like It*, *The Merchant of Venice* or *Twelfth Night*; possible histories include *King John*, *Richard II*, or *Henry V*. We will read *Troilus and Cressida* to cover the problem play/dark comedy genre. As is obvious from this potential list of plays, the intent is to cover both the more and less popular Shakespearean plays, at the same time deepening our appreciation of both critical theory as it relates to the Bard’s plays and the rich cultural and historical context in which he lived and wrote.

SUMMER SESSION II

July 11 - August 11, 2005

ENGL 752 Literary Theory for the Teacher and Scholarly Writer

Dr. Kenneth Sherwood

M-F 10:15-12:15

(Ph.D. students only)

The everyday life of the teacher and critic involves the practices of reading, writing, interpretation, and commentary. In that they constitute a routine, such practices may come to seem so natural that they become invisible to us. Critics of everyday life aim to alter the relationship to the everyday by rendering the familiar strange or defamiliarizing it. This course presumes one virtue of theory to be its capacity to invite a similar process of defamiliarization in readers, leading to renewed self-consciousness and new practices.

Through close reading of texts associated with some of the main schools of critical theory (structuralism, marxism, psychoanalysis, deconstruction, reception, identity), seminar participants engage in a very selective survey of essays and essay-length texts. We gain familiarity with the fundamental practices of particular schools and, at the same time, seek to establish connections through the lenses of such recurring concepts as the unconscious, structure, culture, ideology, gender and ethnicity. Students may expect to develop a facility at "trying on" and practicing within a handful of paradigms, rather than acquiring mastery of a single "method" or achieving an encyclopedic coverage. This should be valuable preparation for future research and aid in the development of a theorized pedagogy.

Last summer's syllabus and related materials are available for consultation on the web, where you can anticipate an updated page for this summer. Course texts: *The Norton Anthology of Theory and Criticism* (ed. Leitch et al.); *Critical Terms for Literary Study* (ed. McLaughlin and Lentricchia). In addition, a selection of literary texts will be available through IUP E-reserve. Requirements will include active oral participation, posting of online discussion questions, two experiments (pedagogical micro-lesson, performative text), and 15-20 pages of critical writing. Students who have the opportunity to prepare through advance reading would be well advised to read Terry Eagleton's *Literary Theory: An Introduction*. Contact Sherwood@iup.edu for more information; see webpages for updates: <http://www.chss.iup.edu/sherwood/>

NOTE: To ensure that there is space in the course for all new Ph.D. students, it is being listed as a **closed section**. We have opened spaces in the class for all new summers-only Ph.D. students. To register, these students need to scroll down to the bottom of the page and **enter the CRN**, which is **30963**.

Other Ph.D. students (academic-year Literature & Criticism, or summers-only or academic-year Composition & TESOL) wishing to take the course this summer should contact the program director, Karen Dandurand (karenddd@iup.edu).

ENGL 760 Teaching College Literature

Dr. Jim Cahalan

M-F 1:00-3:00

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.

This course satisfies three credits of the Research Skills requirement.

ENGL 763 Topics in British Literature before 1660: Shakespeare and Adaptation

Dr. Chris Orchard

M-F 3:15-5:15

While much critical attention has been paid to film versions of Shakespeare's plays, less analysis has been done on textual adaptations. This course will explore adaptive texts that are both "recognizably" Shakespearean and those that seem to

SUMMER SESSION II, 2005 (continued)

possess only a presence of his work. From this comparative analysis we shall examine and question the cultural, national, and political implications of the adaptation of Shakespeare's plays. What difference does it make to relocate *Macbeth* to a nineteenth-century Zulu culture or the *Tempest* to 1980s Britain, for example? We will also investigate theoretical concerns of adaptation such as post-colonialism and queer theory and explore the authorial issue of the anxiety of influence. In analyzing these adaptive texts, we shall ask ourselves what effect they may have on the way in which Shakespeare will be taught in the future. Students will complete a series of journal responses on each adaptation and write a conference-length paper on an adaptive text of their choice. Shakespeare texts to be discussed will include *Taming of the Shrew*, *Richard III*, *Measure for Measure*, *Hamlet*, *Othello*, *King Lear*, and *The Tempest*.

ENGL 765 Topics in Literature as Genre: The Black Nationalist Imagination

Dr. Mike Sell

M-F 8:00-10:00

Despite its unique origins, conditions, and forms, African American literature is generally and correctly viewed not as a separate tradition, but as a body of poetry, fiction, drama, and theory that is an integral part of U.S., American, and world literatures. Toni Morrison's Nobel Prize and the global span of jazz are only two examples that prove the deep integration of the African American with world culture. That said, much of the power and potential of African American art and culture has developed from a way of thinking about, producing, distributing, and reading literature that professes the goals of separation, distinction, and absolute difference. It is this trend—perhaps captured best by W.E.B. DuBois's 1926 call for art "for us, about us, near us, and by us" but also embodied in the rhetorical support of global decolonization movements by organizations like the Revolutionary Action Movement—that is the focus of this course.

This course will allow you to explore how African Americans have "imagined somewhere in advance of nowhere," to paraphrase Jayne Cortez. It will look at the tradition of Black Nationalist literature—manifesto, poem, play, performance text—with an eye to history, to theory, and to the geopolitical potential of imaginative linguistic practice. As a consequence, you'll not only become familiar with a highly significant, though persistently marginalized tendency in an already marginalized line of literary history, but come to understand how literary means have both enabled and disabled the imagination of freedom, autonomy, love—and "Blackness."

I haven't made final decisions about textbooks, though I'm almost certain we'll be reading the *Norton Anthology of African American Literature* (with CD), Robin D.G. Kelley's *Freedom Dreams*, Melvin B. Tolson's *Harlem Gallery and Other Poems*, and Eddie Glaude's anthology *Is It Nation Time?: Contemporary Essays on Black Power, Black Nationalism*. We'll be reading across the nineteenth and twentieth centuries, including works by David Walker, Sonia Sanchez, Martin Delaney, Malcolm X, the inmates of Parchman Farm, June Jordan, Bessie Smith and Ma Rainey, Askia Touré, Langston Hughes, Marcus Garvey, John Coltrane, W.E.B. DuBois, Frances Harper, Marita Bonner, Amiri Baraka, and Ed Bullins.

ENGL 766 Topics in Comparative Literature: Postcolonial Theory and Literature

Dr. Susan Comfort

M-F 1:00-3:00

In this course, we will be reading selected theory and literature within historical contexts of colonialism, imperialism, and nationalism, while we also consider emerging representations of contemporary globalization, capitalism, and empire. We will read works that focus on areas within formerly colonized regions, including South Asia, the Middle East, and West and Southern Africa. An integral part of our effort will be the study of historical and contemporary struggles related to decolonization and social change—including issues connected to identity and migration, civil strife and the postcolonial state, development and ecology, human rights, and women's rights.

Requirements: one presentation, one 5-7-page paper, one 10-12-page paper, response papers.

I am still finalizing our reading list, but it will likely include most of the following texts:

Literature:

Chinua Achebe, *Things Fall Apart*
 Etel Adnan, *Sitt Marie Rose*
 Mahasweta Devi, *Imaginary Maps*
 Nadine Gordimer, *Loot and Other Stories*
 Mohsin Hamid, *Moth Smoke*
 Michael Ondaatje, *Anil's Ghost*
 Salman Rushdie, *East/West*
 Yvonne Vera, *The Stone Virgins*
 Ken Saro-Wiwa, *A Month and a Day*

Films:

This Magnificent African Cake
The Battle of Algiers

SUMMER SESSION II, 2005 (continued)

Frantz Fanon: *Black Skin, White Mask*
 Edward Said: *On Orientalism*
My Beautiful Laundrette

Theory/History:

Fanon, Frantz. *The Wretched of the Earth*. New York: Grove, 1963.
 Lazarus, Neil, ed. *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge: Cambridge UP, 2004.
 Mongia, Padmini. *Contemporary Postcolonial Theory: A Reader*. New York: Arnold, 1996.
 Shiva, Vandana. *Staying Alive: Women, Ecology, Development*. London: Zed, 1989.

**ENGL 773 Topics in Minority Literature:
 Making Whiteness Visible: Black Writers,
 White Lives**

Dr. Veronica Watson
 M-F 8:00-10:00

As Raka Shome has noted, "Race scholarship usually tends to study the 'other' (the non-whites) and in so doing, leaves the 'norm' (whiteness) intact and free of any critical scrutiny." Yet, African American intellectuals and writers have a long tradition of theorizing White subjectivity. Harriet Jacobs and Frederick Douglass included substantial analyses of Whiteness in their seminal autobiographies, and James Weldon Johnson, Paul Laurence Dunbar, Frank Yerby, Langston Hughes, Richard Wright, James Baldwin, Ernest Gaines, and Toni Morrison are but a few authors who have penned essays and prose that focus on White lives. This course will examine a number of texts that can be classified as "white life literature" (texts written by African American authors that focus primarily on white characters), with an eye toward understanding what this body of literature adds to discussions of African American literature and Critical Whiteness Studies. Some of the issues we might explore include: the construction of white identity and power in the United States; the interconnectedness of race, class, and gender; the role and function of difference/Otherness in the social construction of whiteness; (re)imagining whiteness outside of the black/white binary (can we do this?); and the critical engagement with and silences surrounding this body of literature.

Many white life novels published before 1950 are now out of print, but I am working on getting *The Foxes of Harrow* (1946) by Frank Yerby. Other texts will likely include: James Baldwin, *Giovanni's Room* (Delta Trade, 038533458) Langston Hughes, *The Ways of White Folks* (Vintage, 0679728171) Zora Neale Hurston, *Seraph on the Suwanee* (Perennial,

0060973595)

Toni Morrison, *Playing in the Dark* (Vintage, 0679745424)
 Toni Morrison, *Tar Baby* (Penguin, 0452264790)
 Paule Marshall, *The Chosen Place, The Timeless People* (Vintage, 0394726332)
 George Yancy (ed.), *What White Looks Like: African-American Philosophers on the Whiteness Question* (Routledge, 0415966167)

Exact requirements are still being worked out but will include active participation, weekly reading responses (at least twice a week), and one or two papers totaling 12-15 pages. If you have questions, feel free to email me at veronica.watson@iup.edu.

**ENGL 785 Comparative Literary Theory
 Applied to Traditional and Special Literatures:
 Irish and U.S. Environmental Writing**

Dr. Jim Cahalan
 M-F 10:15-12:15

(Ph.D. students only)

We'll be reading selected Irish and U. S. nature writers, including Emily Lawless, John Millington Synge, Liam O'Flaherty, Edward Abbey (from Indiana, Pa.), Annie Dillard, and Terry Tempest Williams. We'll work with some fundamental questions, such as these: What is nature writing? Can nature be captured successfully in prose, both fiction and essays (and also, in Synge's case, plays)? How are these issues different for women than for men, and how do they vary geographically—as in the west of Ireland versus the American Southwest, and our own Appalachia? Given our topic, ecocritical and historical approaches will be prominent, but so too will others, such as feminism. The U. S. part of the course will concentrate particularly on Appalachia and the Southwest; Abbey wrote about both Appalachia and the Southwest, and Dillard has written about Appalachia and Williams (like Dillard, still in the midst of her career) about the Southwest. The Irish portion of the course will involve a trio of nature writers concentrating on the Aran Islands—Synge, Lawless, and O'Flaherty. For anyone wanting a head-start, our books will include among others Abbey's *Desert Solitaire* (Ballantine, 0345326490) and Synge's *The Playboy of the Western World and Riders to the Sea* (Dover) and *The Aran Islands*. There will be plenty of discussion in this seminar, an Abbey field trip at some point, some shared reading of ecocritical and other relevant theory and criticism yet to be determined, and a paper on a topic chosen by you in consultation with me, written in a format (with which I'll help you and we'll workshop) suitable for presentation or publication. Feel free to email me in May for more details as I continue to determine them: JCahalan@iup.edu. See you in July!

FALL SEMESTER
August 29—December 12, 2005

ENGL 674 Bibliographical Methods

Dr. Jim Cahalan

Monday 6:00-9:00

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 751 History and Theory of Criticism

Dr. David Downing

Tuesday 6:00-9:00

(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 *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 760 Teaching College Literature

Dr. Ron Emerick

Tuesday/Thursday 1:15-2:45

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 dealing with everyday occurrences in the classroom. The main goal will be to help each of you find and develop your

Fall Semester 2005 (continued)

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 two syllabi (one for a particular majors class and one for IUP's Humanities Literature class), and to teach a lesson 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 a class, and two sample syllabi which you will design.

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."

ENGL 762 Topics in American Literature since 1870: The 1920s

Dr. Susan Gatti
Tuesday 6:00-9:00

The American 1920s is the perfect example of a period defined by stereotypes, if not extremes. Typically referred to as "The Jazz Age" or the "Roaring Twenties"—this "gaudiest spree in history" seems to cry for a more nuanced reading. The literary production of this period is a natural arena for exploring the validity of popular labels and stereotypes. The 1920s in American literature spelled a period of dramatic change in style, subject matter, and theoretical approach. Thus, the focus in the course is the attempt to pose questions not only about *what* writers were saying but also about *how* they were saying it at a time poised between a World War and a devastating economic slump.

I am particularly interested in your perspectives on these questions and others that will most certainly arise during a semester-long inquiry into 1920s writings. I hope that the readings will illuminate this vibrant cultural and literary landscape and ultimately expose the complexities and contradictions that convenient labels tend to conceal.

The reading list is still in flux, so check with me via email (sigatti@iup.edu) before purchasing texts. Right now, I am considering these texts. Again, check with me before buying:

This Side of Paradise (1920)—F. Scott Fitzgerald
Main Street (1920)—Sinclair Lewis
A Lost Lady (1920)—Willa Cather
Cane (1923)—Jean Toomer

Manhattan Transfer (1925)—John Dos Passos
The Sun Also Rises (1926)—Ernest Hemingway
Look Homeward, Angel (1929)—Thomas Wolfe
An American Tragedy (1925)—Theodore Dreiser
Passing (1929)—Nella Larsen
The Blacker the Berry (1929)—Wallace Thurman
The Sound and the Fury (1929)—William Faulkner

Students will offer two oral presentations, write four brief papers relating to current readings, and develop a paper suitable for presentation at a professional or literary conference.

ENGL 763 Topics in British Literature before 1660: Women and Writing in the Middle Ages

Dr. Gail Berlin
Wednesday 6:00-9:00

In this course, we will examine literature by, for, and about women in the approximately one-thousand years that comprise the Middle Ages. Texts will all be in modern English translation and will include such works as the writings of the desert mothers, the songs of women troubadours, the *lais* of Marie de France, the plays of Hrotsvit of Gandersheim, the first autobiography in English (by Margery Kemp), and the first history of women (Christine of Pizan's *Book of the City of Ladies*). We will examine such topics as the representation of and attitudes toward women in the Middle Ages, the anti-feminist tradition, the Cult of the Virgin Mary, medieval mysticism, courtly love, women as rulers and literary patrons, early gynecological texts, etc.

This course is intended for students who have no extensive background in the literature of the Middle Ages and will provide a survey of key female authors, literary conventions, and pertinent genres (such as saint's life, mirror, fabliau, vision, lai, lyric, riddles, plays, miracles of the Virgin Mary, etc.). Through our study of the literature in its historic and cultural milieu (including such areas as music, art, handicrafts, and manuscripts), students will find that it is still possible to have new insights into medieval literature and to discover pertinent issues for discussion and research.

Course requirements may include a brief oral report on some aspect of daily life of medieval women, a review of criticism, a paper examining the role of women in one particular literary genre, and a final paper of your own choosing.

Possible texts include: Alcuin Blamires, *Women Defamed, Women Defended*; Benedicta Ward, *Harlots of the Desert*; Hildegard of Bingen's *Scivias*; Christine de Pizan's *Book of*

Fall Semester 2005 (continued)

the City of Ladies, Margery Kemp's autobiography, *The Book of Margery Kemp*, and *Silence: A Thirteenth Century Romance*. The course will also include a text that will provide a general introduction to issues concerning women in the Middle Ages.

ENGL 765 Topics in Literature as Genre: Letters as Literature

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

We will consider letters—primarily private correspondence but also letters published in newspapers—as a literary genre. Although letters have long been regarded as an important supplement for understanding the poetry or fiction of literary writers, or as a source of historical information, only recently have critics and theorists looked at letters as in themselves literary writings. We will read letters not only by authors better known for their works in other genres but also by writers for whom the letter was the primary genre. Readings will emphasize nineteenth- and early twentieth-century American and British writers, and will include the following:

—Personal letters by John Keats, Emily Dickinson, Ralph Waldo Emerson, Susan Hale, Celia Thaxter, and others. We will also read letters where both sides of the correspondence are presented, such as letters between parent and child, long-term exchanges between friends and co-workers, and courtship letters or love letters—this last group including letters by Elizabeth Barrett and Robert Browning and Lucy Stone and Henry Blackwell.

—Newspaper letters by Margaret Fuller, Lydia Maria Child, Grace Greenwood, Samuel Bowles, Kate Field, Mark Twain, and others.

Most of the readings will be in copy packets, although we will use Dickinson's *Selected Letters* and perhaps one or two other books. Each student will write a 15-20 page critical paper and will prepare and deliver a presentation on the same subject, both due at the end of the semester. In addition, students will be asked to give two reports: a brief summary and analysis of secondary readings, and a profile of the life and work of one of the letter writers.

ENGL 766 Topics in Comparative Literature: Surveying Other Wor(l)ds: Ethnopoetics, Oral Literature, and the "Primitive"

Dr. Kenneth Sherwood
Wednesday 6:00-9:00

An informal movement in poetry and scholarship, Ethnopoetics refers, narrowly, to collaborations among

poets, anthropologists, linguists, and literary scholars during the late 1960s and 1970s. More broadly it has come to designate writing that reflects: heightened awareness of the artfulness of oral and traditional poetics and the ways in which diverse verbal arts illuminate world cultures, and self-reflexive practice and theorizing in transcription/translation and cross-cultural transmission. As motto for ethnopoetics in all its facets, Stanley Diamond's maxim—"Primitive means Complex"—can serve as a simple measure of its continued influence. Valuing aesthetic verbal practices—the so-called primitive, pre-literate, tribal, or uncivilized—marginalized by dominant literary paradigms, ethnopoetics anticipates Multiculturalism. As an exploration of oral poetry and traditions, it resonates with the recent reemergence of performance poetry and post-colonial understandings of cultural exchange.

This graduate course, *Surveying Other Wor(l)ds*, 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 the first 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 (represented in films such as *Little Big Man*, *Dances With Wolves*, and *Smoke Signals*) in order to see what the tendency toward mythification expresses about contemporary life and how it is reflected in scholarship. We will spend some time considering *creative* rather than scholarly "appropriation," as we consider contemporary poets who explore indigenous and oral traditions and performance—such as Ray Young Bear, Cecilia Vicuña, Jerome Rothenberg, David Antin, Anne Waldman, Kamau Brathwaite, Maria Sabina, Armand Schwerner, and Gary Snyder.

Having established that the primitive is a complicated Western projection in the first half of the course, students are prepared to consider specific cultural forms and practices such as: song, story, oratory, and ritual. They may work with the central Ethnopoetics concern—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 engaging in this kind of constructive ethnopoetic work or critique and analysis of contemporary poetry, independent research should engage students first-hand with

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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. Contact Sherwood@iup.edu for more information; see webpages for updates: <http://www.chss.iup.edu/sherwood/>

ENGL 771 Topics in Postmodern Literature: Literature and Film

Dr. Tom Slater
Thursday 6:00-9:00

The goals of this course are to develop an understanding of what postmodernism is, how and why it came into existence, and how to use our knowledge of it to understand literature, film, culture, and society. Among the films we will study are the following: *Un Chien andalou/The Andalousian Dog* (Bunuel/Dali, 1929), *The Player* (Robert Altman, 1993), *Blue* (Krystof Kieslowski, 1993), *Drowning by Numbers* (Peter Greenaway, 1988), *Barton Fink* (Joel Coen, 1991), and *Dreams* (Akira Kurosawa, 1990).

Short (3-4 page) free-writing responses to readings and/or films will be due each class session. These should show that you have done the reading or viewing and come to class prepared with ideas and questions for discussion. These will be evaluated on the basis of effort, and the sum of them will be worth 25% of your final grade.

Each student will be responsible for a presentation of 1-1½ hours that will be worth 25% of your grade. These can be done individually or collaboratively. You should prepare for them as if you were teaching the material you have chosen. Try to raise questions and get everyone involved. Be as creative as you would like or as straightforward as you would like. You might consider that you are teaching the material to jr. high or high school students instead of college students and plan your presentation accordingly. For your topic, you could choose to teach one of the films or novels already scheduled on the syllabus and plan your research and presentation accordingly. Or, you could choose an alternative film in Degli-Esposti's book, or an alternative film that you feel would be relevant. You can consider the films scheduled for viewing in class as tentative. If you wish to do research and a presentation on an alternative film, we can substitute it in class. Similarly, your research and presentation could be on literature not already scheduled for the class (although I won't change the novels we are scheduled to study together). You might also use McHale or Schrag as a basis for doing more research in theory or philosophy as a basis for your independent work.

The topic of your presentation does not have to be the same as the topic of your research paper, especially if you choose to do your presentation on a text already scheduled for class study. Obviously, your research does not have to be complete and your essay doesn't have to be written at the time you give your presentation. In this way, the presentation can also be seen as a way of picking up new ideas and perspectives that might alter your plans and thinking.

The major essay may or may not be on the topic of your presentation. But the essay should be a minimum of 12 pages and use at least five sources. These will be worth 30% of your final grade. If we have a final exam, it will be worth 10% of your final grade. If not, that percentage will be redistributed among the other assignments, 5% each to the presentation and major essay.

Required Texts:

Acker, Kathy. *Empire of the Senseless*.
Brooke-Rose, Christine. *Amalgamemnon*.
Degli-Esposti, Cristina. *Postmodernism in the Cinema*.
Eco, Umberto. *Foucault's Pendulum*.
McHale, Brian. *Constructing Postmodernism*. (on reserve)
Schrag, Calvin O. *The Self After Postmodernity*.

ENGL 784 Literary Theory Applied to a Major British Author or Theme: Imperialism and British Perspectives on America in the Nineteenth Century

Dr. Chris Orchard
Monday 6:00-9:00
(Ph.D. students only)

Given Britain's staunch support of America's position on Iraq, it may be assumed that this unwavering commitment has been a firm principle in Anglo-American relations for some time. The crisis of the American revolution has, it seems, long given way to a cozy, reciprocal relationship in which mutual interests are served. But as Simon Schama notes in the March 10, 2003, issue of the *New Yorker*, these positive, unctuous positions are relatively contemporary. Indeed, the British view of America in the nineteenth century tells a different story. Writers such as Charles Dickens, Rudyard Kipling, Robert Louis Stevenson, and the Trollope clan (Frances and her son Anthony) depicted the United States as a filthy, tedious, uncivilized place that continued to astonish them with its lack of liberty and happiness for all. Of course, in revealing American ignorance, they inadvertently revealed their own limitations and British bigotry. This course will trace British impressions of

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American culture through these works in order to trace the state of Anglo-American relations during this period.

Among those texts tentatively to be discussed:

Frances Trollope, *Domestic Manners*

Fanny Kemble, *Travels*

Charles Dickens, *American Notes, Martin Chuzzlewit*

Rudyard Kipling, *American Notes*

Robert Louis Stevenson, *Travels*

Oscar Wilde, *The Canterville Ghost*

Henry James, *Portrait of a Lady*

Anthony Trollope, *The American Senator or The Duke's Children*

ENGL 797 Independent Seminar

Dr. Jim Cahalan

Dr. Susan Comfort

Dr. Ron 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 2005 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. 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

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

Postcolonial Literature, Gender Studies, Feminist Theory and Pedagogy

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

Instructions for Summer and Fall 2005 Advising/Alternate PIN Access

This semester, Dr. Dandurand will be advising all Ph.D. Literature and Criticism, M.A. Literature, and M.A. Generalist students.

- **IN-RESIDENCE STUDENTS:** Make an appointment to meet with your advisor and get your Alternate PIN.
- **NON-RESIDENT STUDENTS:** Call or email your advisor to discuss course selections and get your Alternate PIN.

Contact Information:
Karen Dandurand
karenddd@iup.edu
(724) 357-2263

To make an appointment, contact Dr. Dandurand directly or call Cathy Renwick at (724) 357-2263 or email her at crenwick@iup.edu.

English Web Site:

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

Registration Web Address:

www.iup.edu/ursa

Literature and Criticism Electronic Salon:

www.iup.edu/webct

Graduate Literature E-mail Address:

iup-gradliterature@iup.edu

Graduate Literature Telephone:

(724) 357-2263