

IUP GRADUATE LITERATURE PROGRAM ***NEWSLETTER***

Spring 2001

Editor: Martha Bower

Editorial Assistant: Brian McCoy

A Word From the Director:

First I would like to extend a warm welcome to our new admits some of whom will be attending this Summer and some in the Fall. To the summer students, the weather is quite pleasant here, and you will enjoy our picnics and concerts every Wednesday in the Oak Grove. Autumn in Indiana is my favorite time – the weather usually stays warm well into November and the leaves are spectacular. Having just returned from New Hampshire, where I spent part of my spring break, I appreciate Indiana weather much more. We had two feet of snow while I was there on top of 30 inches just before I arrived. My house is nearly buried and I hope the roof doesn't collapse in my absence.

Fortunately, I spent part of the break in the Big Apple where I saw three excellent stage plays: *Proof*, *The Dinner Party*, and the now famous *Les Mis*. Although I enjoyed all three, *Proof* was the best I've seen since last year's *Wit*. If you get the chance, it's worth the trip to see this play – you probably should get tickets in advance. I was lucky enough to see the Vermeer exhibit which had just opened – not as spectacular as the Washington show, but still wonderful.

It was a treat to see so many of our graduate students at the MLA convention in Washington this December. I was proud to see a number of our current and former students, and colleagues present papers: Maysa Abou-Youseff, Mark Poteet, Lucia Ciarciu, Malcolm Hayward, and others. I also gave a paper at the O'Neill session. In fact, our students are presenting at national conferences all over the country.

We are, this year, working on a major overhaul of our brochures and handbooks. We will have color photos, and a more appealing layout, and of course will update the information. I have been given some money to use for minority recruitment and there is scholarship and

stipend monies for American minorities who attend as full time Academic year students. Unlike our regular GA and TA grants, these awards are for the duration of the student's stay here. Like our GA awards, the financial assistance adds up to 15, 000 per year (tuition and stipend).

To our Alumni who are teaching or chairing departments, please spread the word about our user-friendly graduate programs. We will be more than happy to send you posters and reply cards, if you request them. Next year the state system will revise the funding formula for our programs, and we hope this will mean more financial aid for students. Keep your fingers crossed.

I look forward to seeing you this summer and next fall. Don't forget to come to our orientation gatherings. Dates are listed inside.

Your devoted director,

Dr. Martha

GRADUATE ENGLISH WEB SITE:
gradeng.en.iup.edu

GRADUATE LIT. PHONE:
(724) 357-2263

REGISTRATION WEB ADDRESS:
www.banner.iup.edu/ursa/

Important Dates: Summer 2001 - Spring 2002

May 2001

- 1—Last day of Spring classes
- 12—Commencement

May 31 – June 1

Candidacy Exam

June

- 1—Deadline to register for August graduation.
- 3—4:00 pm **Orientation for new and returning Summer students (reception following orientation).**
- 4—8:00 am—Summer I classes begin

July

- 4—No classes
- 6—Last day of Summer I classes
- 9—First day of Summer II classes
- 15—Archival Copies of Dissertations due in Graduate School or August graduation.

July 30-Aug. 3

Comprehensive Exam Week

August

- 9—Summer II classes end.
- 23—International Student Orientation and registration
- 26, 3:00—**New and returning Fall student Orientation—reception following orientation.**

August 27-28

Candidacy Exam

FALL 2001

August

- 27—Fall classes begin

October

- 1—Deadline to apply for December graduation

November

- 15—Archival copies of dissertations due in Graduate School for Dec. graduation.
- 18-25—Thanksgiving break

December

- 10—Fall classes end

SPRING 2002

January

- 16—Spring classes begin

March

- 3-10—Spring break 2002

May

- 1—Classes end

A Special Message From Rena Fowler, Dean of Libraries

Beginning May 14 the library, **except for the basement floor**, will be closed for several weeks in order to convert from the Dewey Decimal to the Library of Congress cataloging system. Normal hours will be observed:

During the inter-session – M-F 8:00 am to 4:00 pm,
closed Memorial Day

Summer I and II – M-R 8:00 am to 10:00 pm

F 8:00 am to 5:00 pm

Sat. 10:00 am to 5:00 pm

Sun. 1:00 pm to 9:00 pm

The basement floor of Stapleton will be open for public use through Stapleton's main entrance. There, students and faculty may study, use the journal and microform collections, photocopy, consult public computers (however the library's computer lab will not be open), obtain reserve materials, use media resources that have been placed in Serials, pick up books that will be delivered to IUP by van from the University of Pittsburgh and Penn State daily on weekdays (Books may be requested electronically from these universities via the library webpage), place Inter-Library Loan requests electronically or at the service desk in Serials (Items may be collected at the Serials desk. Additionally, students and faculty who identify articles in the CARL UnCover database may request copies for quick delivery by fax at no charge to themselves.), obtain online Reference service, from any location, through our web page <http://www.lib.iup.edu> (Questions may be posed there and will be answered. Reference desk service will not be available.)

The website and online catalog for the IUP Libraries and all of its electronic resources are available from computers on campus and most resources are available off-campus – although some databases are not. We have several major collections of journals in electronic form and, this year, library staff have placed electronic links in our online catalog.

Further information will be provided as we move ahead with the project. If you have any questions or concerns, please contact Dr. Rena Fowler, Dean of Libraries. X 7-2330: e-mail: rfowler@grove.iup.edu

INS & OUTS

THE FOLLOWING Ph.D. LITERATURE STUDENTS RECENTLY DEFENDED THEIR DISSERTATIONS:

Mary Ellen Carr, "Mary Wollstonecraft and Shelley: A Dialogic Beyond the Grave: A Study of Intertextual Voicing," directed by Dr. Patrick Murphy.

Theresa Caruso, "Feminism and Flannery O'Connor," directed by Dr. Ronald Emerick.

Rebecca Steinberger, "Shakespearean Reinscriptions of National Identity in Twentieth-Century Irish Drama," directed by Dr. Christopher Orchard.

Thaer Al Kadi, "Here is My Space: East/West Relations and William Shakespeare's Tragedies," directed by Dr. Ronald Shafer.

Maher Mahdy, "The Rediscovery of Chicano Culture and Self in Selected Poems of Alurista and Tino Villanueva," directed by Dr. Maurice Kilwein-Guevara.

Jonathan Alexander, "Communing in Silence: Voice and Self in Holocaust Poetics," directed by Dr. Maurice Kilwein Guevara.

David Fritz, "Representations of Women in Selected Early American Novels," directed by Dr. Michael M. Vella.

Arwa Fakhoury, "Samuel Johnson and Transgression," directed by Dr. Malcolm Hayward.

DECEMBER GRADUATES M.A. LITERATURE & GENERAL:

M.A./Lit: **Christopher Heafner**,
Aleisha Cheatle.

M.A./Gen: **Larry Pearce**

NEW STUDENTS:

Ph.D./Literature

Timothy Avants, Craig Magee, Michael Cox, Bryce Lucas, Hayley Haugen, Matthew Miller, Soojin Ahn, Christopher Breesi, Shauna Rushford.

M.A./Literature:

Corry Colonna, Bradley Lint, Kristy Miller, Hillary LaMont, Ruth Phillips, Kimberly Hartman, YeKyoung Sheen.

M.A./Generalist:

Jennifer Foradori, Karen Paddock.

STUDENT/ALUMNI NEWS:

Waseem Anwar presented a paper at SALA-MLA (South Asian Literary Association) Millennial Conference in DC during December 2000. The title of the paper was "Transcribing Resistance: Cartographies of Struggling Bodies and Minds in Mahasweta Devi's *Imaginary Maps*." The paper will be published in the forthcoming (SAR) South Asian Review 22 (2001) though its short version has already been published in SAR 21 (2000). In March, Waseem will read a paper on the African American female dramatist Adrienne Kennedy at PCEA in Punxsutawney.

Aleisha Cheatle will be delivering her paper entitled "From the 1830's to the Present: Sex, Scandal, and Social Hierarchies in the Novel and Film" at the annual College English Association Conference in Memphis, Tennessee this April 2001.

Dr. Suzanne Cleary will have her first book of poetry published by Carnegie Mellon University Press in October 2001.

Patsy J. Daniels has been busy for the past year. She has been named as a member of the Board of Directors for the National Association for African American Studies, the National Association for Hispanic-Latino/a Studies, the National Association for Native American Studies, and the International Association for Asian Studies, all of which convene together. As well, Dr. Daniels has been selected to be Associate Editor for the official journal for the four associations. Routledge is publishing her dissertation this year as part of the series *Literary Criticism and Cultural Theory: The Interactions of Text and Society*, Professor William Cain, general editor. In addition, Dr. Daniels has been selected to become an Academic Scholar in China this spring. She will spend two weeks in May lecturing at the Chinese Academy of Social Sciences in Beijing.

Dr. Seodial Deena has been out of touch with us for a year or two and has been extremely busy. He spent the first Summer session of 2000 in Belize with ECU/UCB Summer Study Broad Program in Cultural Studies. He taught a course on Colonialism and Christianity. He gave three radio talks about Culture and Spirituality on the Guyana Broadcasting Station and then spent six weeks at a National Endowment for Humanities Seminar in Austin, Texas. During the seminar Seodial gave three presentations: "The Present State of Caribbean Literature and Criticism," "A Response to Dane Kennedy's 'Imperial History and Post-Colonial Theory,'" and "A Critical Review of Sarvepalli Gopal's *Jawaharlal Nehru: A Biography*." He presented his paper, "Synonymy of Multiculturalism and Postcolonialism Through Globalization," at the Eighth International Literature of Region and Nation Conference, Ostersund, Jamtland, Sweden in August of 2000. His article, "Colonization and Canonization: Class Marginalization Through Education," appears in *Terranglian Territories: Proceedings of the Seventh International Conference on the Literature of Region and Nation*, edited by Susanne Hagemann (Frankfurt am Main: Peter Lang, 2000)

He presented a lecture on Jean Rhys' *Wide Sargasso Sea* in Jacksonville, NC on September 23, 2000, as part of "Let's Talk

About It," which was organized by the North Carolina Humanities Council. He also presented a paper, "The Significance of Caribbean Criticism in Postcolonial Studies," at the 3rd Annual The Islands in Between: Language, Literature, and History of the Eastern Caribbean Conference in St. Croix, U.S. Virgin Islands in November 2000. He also participated in an international conference on Culture and Missions, the ICLC Conference in Pawling, NY at the end of November 2000. His dissertation, *Canonization, Colonization, Decolonization: A Comparative Study of Political and Critical Works by Minority Writers*, has been revised and published in 2001 by Peter Lang Publishing.

Jason Dew is presenting a paper on Hemingway at the end of February at the 20th century literature conference in Louisville, KY entitled "'Let Us Rejoice And Believe And Give Thanks': A Spiritual Re-Situation On The Irati." Besides teaching two sections of English 202, he's involved in the conversation partners program where he's practicing his Spanish as well as working on his proposal and, in general, getting ready to tackle his dissertation on Steinbeck and the cold war.

Jaehwan Han's essay entitled "Pedagogy of Diversity: Teaching an Introductory Literature Course at an American University" has been accepted for publication by *The Journal of English Language and Literature* published by English department at Pusan National University, Pusan, Korea, where he got his BA and MA in English. The essay was developed from Prof. Cahalan's Teaching College Literature course last semester. This spring Jaehwan will be presenting a paper entitled "The Poetics and Politics of *Han*: The Pain of Blackness and the Power to Heal in Toni Morrison's *Beloved*" at PCEA Conference. This year, Jaehwan has also been invited to join the national honor society Phi Kappa Phi.

Anne Kilkenny is working toward completing her last semester of Ph.D. coursework and is presenting two papers at the PCEA conference in March: "The Horror! The Horror! Confessions of a First Time Teacher" and "Hardly Human: Representations of Native Peoples in Early American Literature." Her review of Laura Hanft Korobkin's *Criminal Conversations: Sentimentality and Nineteenth Century Legal Stories of Adultery* will be published in the next issue of *Studies in the Humanities*.

Bill Kraemer will be presenting on Conversion Narratives in the Poetry of Emily Dickinson at the Punxsutawney Conference in March.

Brian McCoy is working on completing his final semester of coursework and is about to begin putting together a comps committee. He is also presenting his paper, "The Deconstruction of Historical and Personal Narratives in E.L. Doctorow's *City of God*" at this year's PCEA conference and the paper, "Ideological Apocalypse in H.P. Lovecraft's 'The Call of Cthulhu' and 'At the Mountains of Madness'" at the 31st Annual Popular Culture Association Conference in Philadelphia this April.

Stephan Schaffrath is presenting a paper each at the PCEA conference in Punxy and at the CEA conference in Memphis this spring. According to the journal editors two of his papers should come out in print sometimes this year, hopefully sooner than later. He is also keeping himself occupied with teaching and with trying to finally put together his dissertation proposal.

Jill Vivirito, in her final year as a TA, finds great enjoyment in teaching one section of humanities literature this semester. In addition, she is teaching a course on feminist theory at Seton Hill College in Greensburg. In her spare time (right!), she perseveres towards the completion of Chapter One of her dissertation, "Growing Old Disgracefully: A Feminist Reading of the Crone in Contemporary, Multi-Cultural American Literature." In March, she will present a paper, "Journey into Cronehood: Outrageous Older Women In Contemporary African American Literature" at the conference for the Pennsylvania College English Association in Punxsutawney.

Kristen Noel Williams is enjoying her fourth semester as a TA, teaching Humanities Lit, and working on her dissertation analyzing the use of mythological references in contemporary women's poetry. She will also be attending the PCEA conference with a paper on Zelda Fitzgerald and early 20th-century feminism, and hopefully also presenting at the upcoming EGO conference on several of the women poets in her study and their frequent referral to the myth of Orpheus and Eurydice.

Earl Yarrington will have his review on "Hawthorne and Women" published in *Studies in the Humanities* and will be presenting a paper, "The Bride and the Snow White Vampire in *The Bloody Chamber*" at the 2001 Pennsylvania English Conference.

FACULTY NEWS:

Jim Cahalan usually tries to dash off a short blurb but is more verbose this time. He's working on the index (and reading proofs) of his book on Edward Abbey, which should be out from the University of Arizona Press by Labor Day, with 30 photographs inside it. During the winter break he journeyed to Big Bend National Park to give his talk "'Take the Other': Ed Abbey's Picaresque Roads to Big Ben," on a panel chaired by veteran Abbey scholar Ann Ronald, at the "Desert Crossings" symposium sponsored by the Association for the Study of Literature and Environment (ASLE). He explained that Abbey apparently invented, in large part, the infamous "No Road" trip on which he claimed, in an essay in *The Journey Home*, to have destroyed a car—yet Jim nonetheless rose before dawn the following morning and retraced that trip, by jeep, with three fellow lunatics. He is scheduled to give a paper on another Abbey panel at the Robinson Jeffers Association in Taos, New Mexico, at the end of the semester, subtitled "Following in Jeffers' Footsteps from Western Pennsylvania to Taos." Then for the national ASLE conference in Flagstaff this June, Jim has organized a panel on sacred places in the Four Corners region, speaking on Abbey in the Grand Canyon and northern Arizona.

Meanwhile, Jim's essay "Forging a Tradition: Emily Lawless and the Irish Literary Canon," revised from an earlier article, appeared in *Border Crossings: Irish Women Writers and National Identities* (U of Alabama P, 2000). He recently reviewed Wayne Hall's *Dialogues in the Margin: A Critical History of the Dublin University Magazine* at the invitation of *ANQ*, and now *Criticism* has invited him to review a new book on contemporary Irish fiction. Jim's *The Irish Novel: A Critical History* (1988) continues to be widely cited in the field. *Double Visions: Women and Men in Modern and Contemporary Irish Fiction* got the kind of review in *New Hibernia Review* that makes one positively blush. So did this sentence in the June 2000 special issue of the *Colby Quarterly* on Irish women novelists, which Dublin's Anne Fogarty introduces by explaining that one aim of the issue "is to review the claims made by critics such as James M. Cahalan and Terry Eagleton that Irish novels are anti-bourgeois and inveterately hostile to the dominant modes of English fiction." Say What?

Susan Comfort is giving two papers this spring, one at a Postcolonial Studies Conference in Savannah, Georgia and the other at the PCEA. Both will focus on pedagogical issues, feminism and globalization. She is also contributing a chapter on writer and environmental activist Ken Saro-Wiwa to an edited collection tentatively titled *Environmental Justice: Politics, Poetics, and Pedagogy*. It is currently under review at University of Arizona Press. She is also involved in an effort to establish a social justice center in Indiana, which will be dedicated to the memory of local community activist Ruth Perry Newhill.

David Downing would like to announce that the double-volume Millennium issue of *Works and Days*, "Project UNLOC: Understanding Narrative, Literacy, and Ourselves in Cyberspace," will be published as two separate books by Hampton Press. These books will be edited by Gian Pagnucci and Nick Mauriello who guest-edited the journal issue. Besides the introductions by Pagnucci and Mauriello, these volumes also contain essays by Gerardo Contreras, and Mark Hurlbert, and many others including Lee Odell, Johndan Johnson-Eilola, Michael Joyce, Jay Bolter, Michael Spooner, Kathleen Yancey, Lisa Gerard, Deborah Holdstein, James Sosnoski, David Schaafsma, and Myron Tuman. Anne Kilkenny served as Editorial Assistant for the journal issue.

Ron Emerick will read a paper on "The Role of the Grotesque in Frank Norris's *McTeague*" at the PA College English Association meeting in Punxsutawney in March. Appearing with him on the panel are three IUP graduate students who composed top-notch essays in Ron's recent Realism and Naturalism class: Christopher Heafner (a paper on amalgamation of philosophies in James's *Portrait of a Lady*), Kiyoko Magome (a paper on Freudianism and mourning in Jewett's *Country of the Pointed Firs*), and Lori Messer (a paper on artistic representation in Crane's *Maggie*). Especially noteworthy is the fact that Chris Heafner and Kiyoko Magome were among the four students chosen for a similar panel one year ago, the best papers from Ron's Contemporary American Fiction class. Brava, Kiyoko! Bravo, Chris!

Maurice Kilwein Guevara's third book, entitled *Autobiography of So-and-so: Poems in Prose*, will be available in April from New Issues Poetry and Prose (Western Michigan University). It will also be available online at www.amazon.com. Of the new book, the poet William Olsen writes:

"With a magical naturalism that refuses to separate the local from the global, Maurice Kilwein Guevara's *Autobiography of So-and-so: Poems in Prose* holds our eye close to the western wound where cultures mix only by bleeding into each other. These prose chronicles reconfigure fixed assumptions about the self and cross a threshold past which facts are as haunted as nightmares and consensual reality has become a waking dream. A shape-shifting Roberto Clemente, family history translated by a *cucaracha*, the face of Mohammed's Fatima in a grain of wild rice, dead voices speaking through a father's shortwave--these lived and wholly livable visions lead their author and reader from Pittsburgh to Bogota and back and back again, till the Americas collapse into hitherto uncompassed, internally witnessed territory. The upshot: a troubling beauty that gets at the difficult news with perpetual newness and hope."

This text should work very well in a Humanities Literature class (or other literature courses). For those instructors that adopt this poetry text, I would be happy to visit your class, give a short reading, and then engage students in a Q&A about poetry. If you're interested in receiving a complimentary copy, please let me know and I'll put a copy in your mailbox when the book becomes available.

Malcolm Hayward has returned from his sabbatical: he recommends one to everyone. In the fall he presented papers on Jane Austen at the GEMCS Conference in New Orleans and on John Rawls and issues of globalization at the MLA in Washington. "Age tends to make us archivists," he says. "I am transcribing and contextualizing a number of family letters written from Hawaii in the 1880s. It's partly a tribute to my mother, but it's also probably a segment of some larger project that involves Honolulu, Waikiki Beach, sun, and surf."

Patrick D. Murphy will have his essay, "The Non-alibi of Alien Scapes: SF and Ecocriticism," which he developed in relation to his doctoral seminar on science fiction offered in the Fall of 1999, published in May by the University Press of Virginia as a chapter of *Beyond Nature Writing*, edited by Karla Armbruster and Kathleen Wallace. His invited paper, "The Complexity of Simplicity," delivered at the Tamkang International Conference on Ecological Discourse last semester, will be published later this year as part of a special issue of the *Tamkang Review*. In January he served as an external reader for a Doctor of Arts Creative Dissertation submitted to the University of Technology Sydney, Australia. Also, this semester he was asked by the Guggenheim Foundation and the UK Arts and Humanities Research Board to review individual grant applications. Recently he was invited by the Director of the Humanities Institute at Pusan National University, Korea, to

participate in an international conference there in October on new directions in literary theory.

Ron Shafer continues the screenings of both the Hall/Kenyon and Robert Pinsky film documentaries. Recent (or forthcoming) screenings include MLA (Washington), Art and Soul Conference (Baylor), Niagara-on-the-Lake, Reno, NV, Birmingham, AL, Barnes & Noble and Borders Bookstores, and Santa Cruz, California. The films are currently being reviewed by a couple of national filmmakers and/or reviewers. Ron will be presenting papers this spring at PCEA (IUP's Punxsutawney campus) and the national College English Association meeting in Memphis. Recently he reviewed filmstar Michael York's book (together with Adrian Brine) on Shakespeare, *A Shakespearean Actor Prepares*. Along with IUP Ph.D. grad Peggy Wilfong, he will co-present a poetry reading, film screening, and paper to the college community and public at Cedarville College (where Peggy is a tenure track professor). He is also assisting Dr. Wilfong who has taken the lead in the production of teaching manual/study guides that will accompany the two documentary films.

In March, **Thomas Slater** will be giving a presentation at the Michigan Academy of Sciences, Arts, and Letters Conference in Dearborn on the broken dreams of women filmmakers from the silent film era. These are women overlooked by Barbara Streisand in her documentary *Reel Models: The First Women Filmmakers* seen on American Movie Classics last year. His material comes from viewing their few existing works at the Library of Congress and studying letters, filmscripts, telegrams, and news items hidden away in various archives around the country. Streisand made a very useful film, but it presented far from the complete picture. He will be filling in a little more information about the numerous talented women who wrote and directed American films in the teens and twenties. In November, he plans on going to the first conference devoted to these women filmmakers at UC-Santa Cruz. There, he will probably give a presentation on June Mathis's simultaneous work on two of the largest productions of the silent era, *Ben-Hur* and *Greed*.

In the meantime, his co-edited book *A Slightly Different Light: Exploring Marginalized Issues and Forces in American Silent Film* is finally reaching the final stages of publication at Southern Illinois University Press and should be out next year. Gregg Bachman of the University of Tampa and Dr. Slater have been working on this together for several years. The work will include an essay of his on the life and career of June Mathis, a major figure of the twenties, and the Preface he wrote. In August, his essay "Transcending Boundaries: Lois Weber and the Discourse Over Women's Roles in the Teens and Twenties" will be published in the *Quarterly Review of Film and Video*. He is looking forward very much to teaching Postmodernism in Literature and Film next spring and to working with any students who wish to focus on film studies in their graduate program. He would definitely like to see some film studies dissertations completed and encourage anyone who thinks they might have an interest in doing that to start working with him as early in their program as possible. Together, you can start charting a direction for the work.

Dr. Michael Vella completed two entries, one on "Gary Snyder" and one on "Surrealism in American Poetry" for the Encyclopedia of Contemporary American Poetry. He is recommencing research on decolonization and representation of Malta, a Third World country (where his parents were born), that was originally published in *Le Monde Mediterranee*, a special journal number published by a research group of the University of Aix-en-Provence. His contribution to that journal focused on postcolonial representations and misrepresentations of Malta in British writers. Returning to this work and expanding it, Dr. Vella is now beginning a series of "non-fictional creative essays" on this ethnic origins, the deep archeological past of Malta, and its current, postmodern, and postcolonial condition. This writing is also built upon these travels.

Dr. Lingyan Yang will be busy on the road this March 2001. She'll present "Representations of Asian American and Asian Diasporic Women Intellectuals" in the MELUS national conference (Society for Multi-Ethnic Literature of United States) in Knoxville, Mar. 1-4. She'll present "Limits of the Idealism of Asian American Communities" in this year's PCEA conference, Mar. 23-24. It's part of a PCEA panel she put together: "The Uneven Discourse of Minority Literature." She's looking forward to teaching the graduate seminar in Fall 2001: En 773: Asian American & Asian Diasporic Literature & Criticism. Lingyan is currently coordinating a speaker's event to invite Dr. Gary Okihiro from Columbia University to give a talk here at IUP in April. The talk is titled, "Whispered Silences: Japanese Americans and World War II" (a slides show). Dr. Okihiro is a nationally and internationally renowned Asian American historian, critic, scholar and teacher, who has authored or co-authored 7 books, edited or co-edited 5 volumes, all on Asian American historical and critical studies, Japanese American internment history, ethnic studies, American history and South African history. Gary's latest book, *Common Ground: Re-Imagining Race in American History*, is forthcoming from Princeton UP. This event is co-sponsored by Provost's Office, College of Humanities & Social Sciences, English Dept., History Dept., our Graduate Studies in Literature & Criticism and Graduate Studies in Rhetoric & Linguistics, Honors College, Asian Studies Committee and "Excellence in English" series of undergraduate English honors society. The talk will take place on Thursday, Apr. 12, 2001, time & place TBA, followed by a brief reception. Free and open to the public. I'll put flyers around and in everyone's mailbox in March and April. You are most welcome to bring yourselves and the students in your classes to the event.

COURSES – PRE-SUMMER 2001:

**EN 681 – Topics in Research Skills - Translation and Culture
Dr. Malcolm Hayward
May 21-26, 28-30, June 2
1:00-4:30**

This class examines translation theory, in the context of literary, linguistic, and/or cultural studies, for reading and teaching literary works in translation, for gaining experience in performing

translations, and for learning the role that culture plays in the process of translation. It will be useful both for those who wish to practice translation and those who will be teaching works in translation (most Introduction to Literature courses include translations, for example). **The class may be used to fulfill one of the research skills requirements.** The class meets in the afternoon for two weeks; it does not meet for the two days of the Candidacy Exam. As there will not be much time for reading from day to day, you should purchase and read the following books before the workshop begins.

Rainer Schulte and John Biguenet, *Theories of Translation*, U of Chicago P. This text is an edition of a number of earlier theories of translation.

Lawrence Venuti, *The Translator's Invisibility*, Routledge. Venuti traces the history of translation theory and surveys the field today.

Andre Lefevre, *Translating Literature*, MLA. Lefevre develops a number of specific, practical approaches to performing translations and to reading and teaching translations.

Studies in the Humanities, Special Number on Translation and Culture. This is a special number of a journal I edited in 1995. It includes 10 articles by translators and theorists on different aspects of translation and culture; available from Jackie Bruner, the secretary in the main English Office, Leonard 110.

We will be performing many exercises, but **proficiency in a second language is not required.** In the course of this workshop, many ideas will be suggested of translations that need to be done and translation projects that could be accomplished. In addition, we will discuss a number of pedagogical issues that are raised by the teaching of literary works in translation and a number of research topics that may be opened up through translation theory. I want you to design a project that you might perform sometime in the future and on the last day of class, you should turn in a five page description of this proposed future project.

SUMMER I 2001

EN 751 – History of Criticism

Dr. David Downing

M-F 1:00-3:00

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. Students will then have the opportunity to design the last third of the course out of the issues and interests that emerge during our discussions. 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 ranging from a series of short papers, to combinations with longer papers as negotiated with me in conference. 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*, *Beyond the Culture Wars*, by Gerald Graff, *Pedagogy of the Oppressed*, by Paulo Freire, *The University in Ruins*, by Bill Readings, *The Rise and Fall of English*, by Robert Scholes, and selected essays to be reproduced on ditto.

EN 761 – American Literature Before 1870 - Literature of Abolition and Women's Rights

Dr. Karen Dandurand

M-R 6:00-8:30 pm

We will read works written from the 1830s through about 1870, with some emphasis on the 1850s—the decade following the 1848 Seneca Falls Convention and passage of the 1850 Fugitive Slave Law. We will consider works in several genres—a novel, short stories, non-fiction prose narratives, essays, sketches, letters, and poems—by both canonical authors and authors whose works have been excluded from the canon. We will give special attention to how these authors treat issues of race and gender, and we will consider their writings in relation to the social and political context of mid-nineteenth-century America. A tentative list of books and authors appears below.

Each student will write a 15-20 page critical paper and will prepare and deliver a presentation on the same subject, both due during the last week of the session. In addition, each student will be asked to give a report on a topic or on a specific text that will supply us with useful historical context and a report on a nineteenth-century periodical dedicated in whole or in part to abolition or women's rights; a one- to two-page class handout should be prepared to accompany each presentation.

I'm planning to order the following books:

Against Slavery: An Abolitionist Reader, ed. Mason Lowance (Penguin, 2000)

Frederick Douglass, *Narrative of the Life of Frederick Douglass*

Harriet Jacobs, *Incidents in the Life of a Slave Girl*

Harriet Beecher Stowe, *Uncle Tom's Cabin*

For Douglass, Jacobs, and Stowe, any reliable edition will be acceptable; I plan to order the Penguin editions of Douglass and Stowe and the Harvard UP edition of Jacobs.

Copies of other readings on abolition as well as literature on women's rights will be available during the session in two or three packets at Copies Now, and will include the following:

Essays by Sarah Grimke, Angelina Grimke, Lydia Maria Child, Henry David Thoreau, Thomas Wentworth Higginson, Wendell Phillips, Margaret Fuller, Fanny Fern, Gail Hamilton, Elizabeth Cady Stanton, Elizabeth Stuart Phelps, Anna Julia Cooper, Charlotte Perkins Gilman, and others;

Short stories by Lydia Maria Child, Frances E.W. Harper, Rose Terry Cooke, Mary Wilkins Freeman, Elizabeth Stuart Phelps, Marietta Holley, and perhaps others;

Poems by John Greenleaf Whittier, Frances E.W. Harper, Phoebe Cary, Grace Greenwood, Charlotte Perkins Gilman, and others;

Letters by Sarah Grimke, Angelina Grimke, Lydia Maria Child, Frances E.W. Harper, Lucy Stone, Henry Blackwell, and perhaps others.

EN 763 – British Literature Before 1660 - Comparative Literature (Female/Male Texts)

Dr. Ronald Shafer

M-F 10:15-12:15

This course will compare and contrast female and male texts of the 16th and 17th centuries. Notable female voices of this period which will be featured in the course include Anne Askew, Elizabeth I, Isabella Whitney, Mary Herbert, Elizabeth (Lady Tanfield), Anne Howard, Emilia Lanier, Lady Mary Wroth, and Margaret Cavendish. The intent will be to focus on too often neglected voices--female writers included here--and less known male writers like Robert Southwell, Fulke Greville, Michael Drayton, and Robert Greene, and to do so by comparing and contrasting their works to each other and to some of the other conspicuous voices of the period--e.g. Sir Philip Sidney, Marlowe, Spenser, and Shakespeare. The only genre to be considered in the course is poetry, which will be viewed against the backdrop of both feminist and neo-historical theory.

EN 766 – Comparative Literature - War in Lit & Film

Dr. Thomas Slater

M-F 1:00-3:00

The literature of war deals with so many issues that it's hard to name them all: there are concepts of heroism, masculinity, comradeship, questions of good and evil, what is worth fighting for and what isn't, questions of how we define peace, and increasingly, questions of our relationship to technology, government, the media, and each other. Ever since the Civil War, American writers have had to respond to war and wrestle within that context with questions of who we are and what we are becoming. The crucial point to notice here, I think, is that in understanding how writers and filmmakers have viewed war, we are really coming to understand how we view ourselves. Perhaps, then, war literature might be considered a basis for understanding all American literature. American's reactions to war have certainly shaped our culture, our society, and our lives.

In this course, we will study novels, short stories, poetry, drama, and nonfiction that has been written in response to America's wars in the twentieth century. Our guiding text will be Margot Norris's *Writing War in the Twentieth Century*. We will also focus on the literary and film versions of works such as A

Farewell to Arms, *Schindler's List*, and *In Country* along with selected poetry, documentary films, Lee Blessing's play *Fortinbras*, and Jean Baudrillard's work of historical theory, *The Illusion of the End*. Course requirements will probably include three short essays and a major research paper on either literature or film.

EN 771 – Postmodern Literature

Dr. Michael Vella

M-F 8:00-10:00

This course focuses on selected writings of Jean Baudrillard as examples of both theories of postmodernity as well as postmodern texts in and of themselves. Together with study of Baudrillard, we will read several exemplary postmodern texts by Thomas Pynchon, Kathy Acker, and Carol de Chellis Hill. Students will first study Baudrillard texts, and then engage a sequence of intercalated reading of these select postmodern novels by Pynchon, Acker, and Hill, intercalated with shorter "review" readings of Baudrillard. One paper and one presentation from each student will be required. I may use Friday journal recapitulations as I have successfully done in past summer sessions.

Baudrillard texts include the following: *Simulacra and Simulation*, (U of Michigan P, 1995, ISBN 0472065211); *America* (Verso, 1989, 0860919781); *The Consumer Society* (Sage, 0761956921); *Seduction* (St. Martin's, 1991, 0312052944); and *Selected Writings*, Mark Poster Ed. (Standord UP, 2001, 080472731). Pynchon's *The Crying of Lot 49*; Kathy Acker's *Don Quixote*; and Carole Chellis Hills's *Let's Fall in Love*. We may also consider Kathy Acker's (et. alia.) *Spectacular Optical*.

EN 783 – Seminar in American Literature – Seminar in American Drama, Theory, and Culture (PhDs only)

Dr. Martha Bower

M-F – 3:15-5:15

As we read a variety of plays that represent the early modern period in American Drama, we will hope to learn something about the social, cultural and historical life of the country and how early realism evolved into modern drama. The plays will range from 1830 to 1960. There will be a variety of readings from *Dramatic Theory and Criticism* as we examine the nature of comedy and tragedy in the plays, how American heroes differ from those in other countries. We will also explore how gender informs the nature of tragedy and our perception of it. I will also ask you to create your own definition of tragedy, and how it relates to or departs from other classical definitions. Assignments will include short biweekly responses, a short report on an essay and a longer teaching report. You will write a seminar paper on an author of your choice (10-12 pages), written with an eye toward publication or conference presentation. We will see a number of films or at least film clips. Creativity is encouraged.

Texts: The major theoretical text will be *Dramatic Theory and Criticism* (Dukore). The early plays will be on reserve or handouts. Other texts will include *Plays by American Women: 1900-1930*. The first play is called *Fashion* and will be on reserve in the library. Try to read it for the first class. The next plays will be *Shore Acres* and *Beyond the Horizon*. The first one is in the library and the second in the bookstore. Please consult

my personal website for a complete syllabus and textbook list. This list will include plays by Wilder, Miller, Williams, Hansberry and O'Neill.

SUMMER II 2001

EN 676 – Critical Theory

Dr. Christopher Orchard

M-F 10:15-12:15

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

EN 752 – Literary Theory

Dr. Malcolm Hayward

M-R 6:00-8:30 pm

This course surveys recent trends in literary theory to see how theory might be applied in your teaching and scholarly writing. We will read a number of selections from recent theorists (as well as a few older ones) and discuss the selection in three contexts: as theories in themselves, ways to apply the theories to teaching, and how to use theory in scholarly writing. The text will be the anthology edited by Hazard Adams and Leroy Searle, *Critical Theory since 1965*. This will be supplemented by a number of articles available on reserve in the library and in my file cabinet drawer in Nicholson Library. There will be several written assignments. There will be a 10 page paper in which you should integrate several of the theoretical perspectives from the readings and design a theoretical approach that you feel will be useful to you in your scholarship and teaching. In addition, I will ask you to develop a reading list of theoretical and literary works as a kind of dry run for designing the theory section of your comprehensives.

EN 762 – American Literature After 1870 - The American 1920's – A "Decade Between"

Dr. Susan Gatti

M-F 8:00-10:00

Often stereotyped as a "roaring" period of extravagance, sensationalism and hedonism, the 1920's is a decade situated between a major war and a deep economic depression. Images of speeding cars, contraband gin, black-coated gangsters, bobbed-hair jazz babies, expatriate cafes and night-long parties often distort perceptions of this deep, complex, innovative "decade between." This course is designed to open routes of inquiry into the literary culture of 1920's America. A decade of revolt against residual strains of 19th century gentility as well as a period of

modernist innovations, the 1920's emerge as a brief but crucial period of creative and cultural redirection. This decade, best known for such major figures as Cather, Lewis, Hemingway and Fitzgerald, also spawned the Harlem Renaissance as well as the proletarian literary movement.

Thus far, the reading list is tentative; but it includes well-known as well as less familiar writers. In considering texts, we might consider whether it is time for a re-examination – perhaps a canonical "restoration" – of writers like Fitzgerald, Hemingway, Wolfe and Lewis. To what extent do their trenchant social critiques speak to readers located in a new millennium? In short, do they "hold up," especially when interpreted through post-New Critical theoretical frameworks? At this point, the reading list is likely to include these titles:

This Side of Paradise – F. Scott Fitzgerald

Main Street – Sinclair Lewis

A Lost Lady – Willa Cather

The Sun Also Rises – Ernest Hemingway

Manhattan Transfer – John Dos Passos

Cane – Jean Toomer

Passing – Nella Larsen

The Sound and the Fury – William Faulkner

As far as course requirements are concerned, there will be three brief papers, a mid-term essay exam – most likely a "take-home" – an oral presentation on a current critical article and a "conference" paper on a topic related to the course theme.

EN 764 – British Literature After 1660

Dr. Christopher Orchard

M-F 3:15-5:15

This course will trace the responses of British authors to the presence of Americans both as British writers travel to America and as Americans reside on British soil. Taken from a chronological perspective, the course will examine the early imperial rhetoric of British travel narratives, the language of 18th century revolution, the Anglophilia of the 19th century and the contemporary anxieties of a devoluting nation all too conscious of the decline of one nation and the rise of their transatlantic neighbor. The literature covered will be diverse but will include a packet of pamphlets, poems and prose covering these periods of history. The major texts studied will include Charles Dickens' *Martin Chuzzlewit*, Henry James' *The Europeans*, John Fowles' *Daniel Martin* and Martin Amis's *Rachel Papers* together with his collection of essays *The Moronic Inferno*.

EN 772 – Women's Literature - Literature of Inhabitation and Travel

Dr. Patrick Murphy

M-F 1:00-3:00

In this course we will study contemporary American women's fiction, nonfiction, and poetry of inhabitation and travel, looking at such literature from the perspectives of identity, intersubjectivity, homecoming, place, and ecofeminist philosophy. Students will be expected to engage in at least one collaborative project, probably a dialogic journal, write a

conference paper or journal essay, and complete one other gradable project from a list of options. Students will determine the relative value of each of these projects within a set of parameters. Theoretical and applied criticism secondary materials will be placed on reserve.

Tentative texts:

Brox, *Here and Nowhere Else*
de Monteflores, *Singing Softly/Cantando Bajito*
Doubiago, *South America Mi Hija*
Kingsolver, *Animal Dreams*
Hogan, *Solar Storms*
Sanders, *Her Own Place*
Swander, *Driving the Body Back*
Williams, *Pieces of White Shell*

**EN 784 – Seminar in British Literature - Major Author:
Yeats (PhDs only)**

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

Yeats is perfect for the summer--lots of short, lyric poems savored amidst the greenery! Our chief required text will be *The Collected Poems of W. B. Yeats*, edited by Richard J. Finneran (ISBN 0684807319; \$20). We'll also be reading some of his plays, but at press time I've been unable to determine an edition to recommend, so the energetic student looking to read ahead should just proceed with that edition of the poems. Also, we will be reading current criticism on Yeats. You can expect to contribute oral reports and write a critical essay aimed at presentation or publication.

In addition to enjoying the poetry and a few of the plays of the greatest modern poet in English, we will pursue several related questions, such as these: How does Yeats fit into his time? How did he crucially help to shape modern Irish literature and culture as well as modern poetry in English? What were the major shaping influences on Yeats? How might we read, for example, one of his early poems against the nationalist propaganda of his compatriots (and his own propaganda), Blake and Shelley, Matthew Arnold, Augusta Gregory and the other women writers with whom he collaborated, and the bizarre mysticism of the Golden Dawn? How did this shadowy poet manage to become also a hardheaded, pragmatic theater manager and senator? In what ways is current criticism rereading Yeats? Why has Edward Said described this Anglo-Irish Ascendancy poet as a revolutionary postcolonialist, while others have critiqued him as flirting with fascism? Why were poststructuralists slower to get to Yeats than to Joyce? How do his poems hold up under the scrutiny of feminists, Marxists, new historicists, and others? Stay tuned until July to find out.

POST-SUMMER 2001

**EN 681 – Workshop on Academic Essay, Journal and Book
Revising, Editing, and Annotating: From Proposal to
Page Proofs**

Dr. Patrick Murphy
August 10, 11, 13, 14, 15
8:00 am to 5:00 pm

This weeklong workshop addresses academic career oriented writing of journal essays and monographs, editing of journals and books, annotating of editions, and analyzing textual studies problems. Students will evaluate their own work, peer review work, develop editing skills, prepare materials for publication, develop book proposals, and consider textual studies issues through reading, discussion, and in-class exercises, including web research.

Students should look over the assigned texts beforehand. In addition, students should bring with them at least two of their best critical papers that they would like to revise and prepare for journal submission, some idea for a monograph or edited book project that they would like to develop (a dissertation idea would work as well), and a literary text that they would like to annotate. Students ought also to seek out a story, poem, or book for which there are variant extant versions (including translations) that we might discuss in class.

While the workshop will focus on academic critical writing, I will also treat in passing issues applicable to creative writing and translation work depending on student interest.

Tentative texts:

Dock, comp. and ed., *Charlotte Perkins Gilman's "The Yellow Wallpaper"*

Williams and Abbott, *An Introduction to Bibliographical and Textual Studies*

MLA Directory of Periodicals, abridged paperback edition

Reference books:

MLA Handbook for Writers or *MLA Style Manual*, most current edition of either

Chicago Manual of Style, current edition

FALL 2001

EN 674 – Bibliographical Methods

Dr. Michael Vella
W 6:00-9:00

No texts required. This avatar of "Bib Methods" is going to be a little different than predecessors. In the first two weeks of class students will energetically survey CFPs, journal manuscript calls, new journal announcements, special journal numbers to appear etc. etc. We will pool this information and then students will select several "targets" for publication and/or presentation. The course will meet regularly but essentially students will be developing a "portfolio" for the course that contains the "process" from beginning to end in the preparation of a presentation and/or draft manuscript acceptable for submission. I envision working closely on a one-on-one basis with students, and there will be considerable individual conferencing, but at the same time (depending on the "market" out there for conference papers and manuscripts, and depending on how similar or dissimilar individual student research topics become) I am inclined to have at least one excursion to an archival collection for research. In the past I have gone to the University of Maryland to enable students to use the Djuna Barnes Papers, thus--again depending on some variables--we will want to get to some large library collection, perhaps in DC or Philadelphia this time. In short, students will do individual research to fulfill the course requirement -- a portfolio

that documents from beginning to end the (guided and mentored) production of a submittable paper and/or article.

EN 675 – Literature for the International Student

Dr. Patrick Murphy

M W 3:30-5:00

This course is required of all international students entering the Ph.D. Program in Literature and Criticism who have not received an M.A. degree from an American university. It serves the purpose of orienting students from a variety of cultures, educational structures, and critical approaches to literature to the particularities of graduate literary studies in the United States in general and at IUP in particular.

To that end we will look at such issues as the American conception of a critical paper for doctoral courses, the conception and design of the graduate program's comprehensive examination and dissertation processes, which are student-centered within certain parameters on the selection of exam area subjects and the dissertation topic and thesis. We will also discuss such issues as the American conception of plagiarism, the approach to mentoring and advising, the flow of theoretical and research directions. In addition, we will look at changes in various fields of scholarship in literary and composition studies in the past few decades, the redefining of various historical periods and areas of research and the ongoing redefining of American literary history.

Students will undertake a variety of assignments, chosen from a list of options, but with an emphasis on personal, critical reflection and decision-making, including the weighting of assignments in relation to that overall course grade. At least one of these assignments will involve comparative analysis of higher education methodologies:

Tentative texts:

A packet of essays on theory, scholarly writing, and issues in the profession

Ruoff and Ward, eds., *Redefining American Literary History* (MLA)

Gibaldi, ed., *Introduction to Scholarship in Modern Languages and Literatures* (MLA)

Greenblatt and Gunn, eds., *Redrawing the Boundaries* (MLA)

Cahalan and Downing, eds., *Practicing Theory in Introductory College Literature Courses* (NTCE)

EN 751 – History of Criticism

Dr. David Downing

T 6:00-9:00

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. Students will then have the opportunity to design the last third of the course out of the issues and interests that emerge during our discussions. 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 ranging from a series of short papers, to combinations with longer papers as negotiated with me in conference. 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*, *Beyond the Culture Wars*, by Gerald Graff, *Pedagogy of the Oppressed*, by Paulo Freire, *The University in Ruins*, by Bill Readings, *The Rise and Fall of English*, by Robert Scholes, and selected essays to be reproduced on ditto.

EN 760 – Teaching College Literature

Dr. Martha Bower

T R 1:15-2:45

This will be a comprehensive study of college teaching on the undergraduate level, and will cover the theoretical and practical aspects. We will read essays, discuss and write about pedagogy, literary theory and apply all of the above to the classroom. Our discussions and readings will also address issues endemic to our contemporary culture and student body, and will include such topics as gender, race, politics, plagiarism and grading. Students will observe classes, teach a class, design a syllabus, a lesson plan and compose a prospectus for an introductory course in literature. There will be no emphasis on one approach or philosophy, but each student will sift through the potpourri of theories and methods to discover her own tools, her own style...and his too. This course satisfies 3 hours of the research skills requirement

Texts will include *Practicing Theory in Introductory College Literature Courses*, eds. Cahalan and Downing. *Conversations: Contemporary Critical Theory and the Teaching of Literature*, eds. Moran and Penfield (if available). *Incidents in the Life of a Slave Girl*, Jacobs, and *Heart of Darkness: A Case Study in Contemporary Criticism*, by Conrad and edited by Murfin.

EN 761 – American Literature Before 1870 - Subversion, Sensation and Scandal: The "Other" American Renaissance

Dr. Susan Gatti

R 6:00-9:00

When we think of "the American Renaissance" – a label usually designating the antebellum years of the 19th century – we typically call to mind such literary icons as Emerson, Thoreau, Hawthorne, Melville, Dickinson and Whitman. While these super-stars unquestionably challenged the artistic, political and social status quo, they seem to be securely locked into the canon by virtue of certain "monumental" works. But do canonical

works adequately reflect the energy, anxiety, radicalism and experimentation of 19th century American literature? What, for instance, did the masses read? How did contemporary readers of this period respond to texts now enshrined in the canon? The reading list might suggest a rather different perspective on antebellum America. Clearly, the focus of this course is what might be called the “other” side of the American Renaissance. That is, it will explore the more subversive or sensational elements at work in an era grappling with such concerns as utopianism, urbanism, national expansion, psychology, eroticism, orientalism, feminism, abolition, politics, science, class struggle, labor strife, gender roles, crime and corruption. While idealism, optimism and deep spirituality tend to be associated with this important period of American writing, the works listed will offer a glimpse into the intensely fascinating “dark” side of the nineteenth century.

Tentative List of Texts:

Wieland – Charles Brockden Brown
The Narrative of Arthur Gordon Pym – Edgar Allan Poe (tales)
Selected Tales and Sketches – N. Hawthorne
The Blithedale Romance – N. Hawthorne
The House of the Seven Gables – N. Hawthorne
The Quaker City: or The Monks of Monk Hall – George Lippard
Typee – Herman Melville
Clotel: or The President's Daughter – William Wells Brown
The Morgesons – Elizabeth Stoddard
Behind a Mask and selected thrillers – Louisa May Alcott
Leaves of Grass – Walt Whitman

Course requirements include a paper, roughly 10-12 pages, on a topic related to the course theme. This paper should be suitable for presentation at a professional conference. Each student will also write a weekly response (brief) to the assigned readings as well as make an oral presentation summarizing and evaluating a critical essay from a recent journal or book. There will most likely be a mid-term examination.

EN 763 – British Literature Before 1660 – Introduction to Old English

Dr. Gail Berlin
M W 1:15-2:45

This course will introduce students to Old English language and literature. No knowledge of grammar of any kind is assumed. All necessary concepts will be thoroughly taught, from the ground up. We will also explore the sound of the language and the traditional system of poetics. By the midpoint of the semester, we will be reading such Old English poems as “The Wanderer,” “The Wife’s Lament,” and “The Dream of the Rood” in the original language. At the end of the semester, we’ll take a peek at *Beowulf*. We will investigate historical and cultural background information as well. The course will include self-checking quizzes, quizzes, mid-term, final, and one paper.

Text:

Bright’s Old English Grammar and Reader

I’ll be glad to answer any questions you may have about this course. Give a yell.

EN 765 – Literature as Genre

Dr. Maurice Guevara
T 6:00-9:00

I’m still thinking about this course, and especially about the specific texts that we’ll all read as a group. Nevertheless, I can describe the focus: Using a comparativist and genre-focused methodology, we will study the relationship between contemporary poetry and drama. We will probably read/view/listen to work by Thulani Nkabinde Davis and Ntozaki Shange. I would think we would want to work with Amiri Baraka and Luis Valdez--Derek Walcott, perchance. Perhaps we will even play with a little Pinter and Eliot along the way.

Students should plan to attend regularly, to participate, to compose an annotated bibliography and a final essay, to do creative writing, and to engage in an educational class performance. If you would like to increase your knowledge of either of these genres, and their relationship to each other, this course should prove to be very helpful.

EN 772 – Women’s Literature - American Fiction, 1840-1920

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

We will read novels and short fiction 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.

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, during the semester each student will give a brief report on secondary readings and a summary and analysis of a novel that the rest of the class will not be reading; both of these reports should be accompanied by a handout for the class (1-2 pages).

The following is a tentative list of readings: Lydia Maria Child, Alice Cary, and Harriet Beecher Stowe, short stories (1840s and 1850s); Maria S. Cummins, *The Lamplighter* (1854); Elizabeth Stoddard, *The Morgesons* (1862); Elizabeth Stuart Phelps, *The Story of Avis* (1877); Rose Terry Cooke, Harriet Prescott Spofford, Rebecca Harding Davis, and Frances E.W. Harper, short stories (1850s-1890s); Sarah Orne Jewett, *The Country of the Pointed Firs* (1896); Kate Chopin, *The Awakening* (1899); Mary Wilkins Freeman, Charlotte Perkins Gilman, Alice Brown, Margaret Deland, Mary Austin, Sui Sin Far, short stories (1890s-1910s); Edith Wharton, *The House of Mirth* (1905); Willa Cather, *The Song of the Lark* (1915)

EN 773 – Minority Literature - Asian American & Asian Diasporic Literature & Criticism

Dr. Lingyan Yang
M 6:00-9:00

This course examines selected contemporary Asian American and Asian diasporic fiction, autobiography, short stories, drama, poetry and criticism by Asian diasporic and Chinese, Filipina, Indian, Pakistani, Korean and Japanese American/Canadian and

Hawaiian male and female writers. Apart from the single-texts listed below, we'll also read the theoretical articles by Lowe, Kim, Wong, Lim, Chin, Chan, Said, Trinh, Bhabha, Spivak, Monhanty, Showalter, Sedgwick, hooks, Gates, Jr., watch a few documentary videos, and look at the excerpts from Angel Island poems, Kinston, Mukherjee, Yamada, and Kogawa. We will close-read these interdisciplinary Asian American & Asian diasporic literary and critical texts as well the historical, cultural, social and geographical contexts of their making. Mediating between text and context, form and content, literature and theory, our interpretations will be hopefully enabled by the intersecting critical categories of gender, ethnicity, sexuality, race and nationality. Requirements include active class participation, weekly informal Reading Responses, one oral presentation, and a final 15-page research paper. All are very welcome. If you have questions, please email me at lingyan@grove.iup.edu.

Tentative Readings:

Maxine Hong Kinston, *China Men*

Sara Suleri, *Meatless Days*

Agha Shahid Ali, *A Nostalgist's Map of America*

David Henry Hwang, *M. Butterfly*

Amitav Ghosh, *The Shadow Lines*

Bharati Mukherjee, *Jasmine*

Theresa Hak Kyung Cha, *Dictee*

Velina Hasu Houston, ed., *The Politics of Life: Four Plays by Asian American Women*

Hisaye Yamamoto, "Seventeen Syllables" and *Other Stories*

Lois-Ann Yamanaka, *Blu's Hanging*

EN 783 – Seminar in American Literature - Returning to the Master: Henry James and Narratology (PhDs only)

Dr. Michael Vella

R 6:00-9:00

We will read Frederic Jameson's *The Political Unconscious: Narrative as a Socially Symbolic Act* and Mieke Bal's *Narratology: Introduction to the Theory of Narrative*, and formulate working methods of narrative analysis and theory. We will then read closely Henry James's *The Ambassadors*, attentive to not only its narrative structures and maneuvers, but also its cross-cultural themes generally falling under the Jamesian "international theme." Students then will be asked in the final third of the semester to select one James narrative from his "Major Phase" (this could be *The Golden Bowl* for example, or even one of his late phase short stories) to analyze, write a paper about, and present upon to the seminar. In the seminar it is also likely we will be reading some of James's own theorizing about narrative and as well, some selected writing of his siblings William, but especially his sister Alice James (her diaries and letters). Both siblings' texts present us with "foils" to Henry's narratives and intriguing thematic and content related issues.

EN 785 – Seminar in Comparative Literature - Literary Theory and Biography (PhDs only)

Dr. James Cahalan

W 6:00-9:00

This course is a great chance to immerse yourself in the life story of a writer (or more than one) that you're considering for your dissertation, especially since much of this seminar (more than usual) will depend on the authors and texts selected by the

students. We'll begin with a pair of biographies and related texts focused on two authors particularly well known to me, then read theoretical writings about biography, and finally proceed into a series of reports and discussion focused on biographies and related readings that you'll select. Many readers and writers have made the mistake of thinking that biography is anti-theoretical or too traditional to "need" theory; nothing could be further from the truth. I agree with Walt Whitman biographer David Reynolds that biography is compatible and implicitly all wrapped up with theory, because its purpose is to provide "thick descriptions" (in anthropologist Clifford Geertz's influential phrase) of the connections of a writer's life to the particulars of history, politics, and all of the cultural issues intertwined in a lifetime and a career. In my own experience, it's impossible to write or read biography without thinking about issues of gender, race, and class and about how "literary" texts are all tied up with "non-literary" ones and the writer's personal life – exactly the kinds of issues that feminists, Marxists, postcolonialists, and historical, psychoanalytic, and other critics and theorists are continually thinking about. The most recent MLA prize for an independent scholar went to my friend Steve Holmes for *The Young John Muir: an Environmental Biography*; he runs a listserv devoted to environmental criticism and life-writing.

Our opening case studies link biographies of two twentieth-century authors (one Irish, the other American) to their closely related autobiographical novels: Richard Ellmann's *James Joyce* (revised Oxford UP edition; ISBN 0195033817), the most celebrated literary biography of the twentieth century, and Joyce's own *A Portrait of the Artist as a Young Man* (St. Martin's edition; ed. R. B. Kershner; 0312061706), and then my own *Edward Abbey: A Life* (forthcoming just in time for our course from the University of Arizona Press; don't try to order this one yourself) and Abbey's own *The Fool's Progress* (Holt; 0805057919). This opening section of the course will not only offer us two intensive case studies of the process of biography and life-writing, but also allow us to compare and contrast these authors' biographies with their own extensively autobiographical fictions. (On the side we'll also glance at other biographies of the two and perhaps bits of their other autobiographical writings. I'll also describe my own tangled tasks of gathering material, working in an archive, interviewing 100+ people, juggling legal issues, etc.) Then--and likely partly at the same time--we'll read critical/theoretical writings about biography (yet to be selected, in February 2001).

Depending on how many students enroll, I hope that almost the entire second half of this course will be devoted to the authors and biographies that you select. I'll especially welcome selections of women writers and authors from a variety of countries, so that our course can compare not only Irish and American authors as well as biographies with autobiographical writings, but also (beyond my opening choices) women and men, other Americans, and writers from various countries that you'll choose, in consultation with me. You'll have plenty of time, free of common readings, to pursue your own research and then share it with the rest of us. You don't need to be interested in either Joyce or Abbey to do well in this course, and it's quite possible not to write about either in your papers:

The chief requirements of this course, in addition to active participation in our seminar throughout the semester, will be two papers and at least one report and précis. The first paper, which

won't require much if any outside reading, will be a shorter one following up on one of our early common readings; it could be something on Joyce, something on Abbey, something on our critical/theoretical readings, a combination, or some other relevant, workable short topic that you propose. Then during the second half or last third of the course, I'll schedule a series of reports based on the biographies that you choose to read, and I'll ask you to give us all a one-page précis (critical overview) on that biography. Your final paper will be a work of biographical criticism on that same author (or if you like, more than one author) suitable for conference presentation or submission to a journal. Fear not: I won't expect you to write a biography (though a short, encyclopedia-styled "biography" of the sort I've often written myself is certainly an option). Most typical will be one kind or another of biographical criticism, with the choice of author(s) and approach(es) open; before writing a book-length biography, I spent much of my career writing essays and book chapters informed by biography and often incorporated mini-biographies within them. I expect you've already written papers like that too. This is your chance to reflect on that process, refine it, learn about a variety of other authors and approaches from your classmates—and quite possibly get all set on the biographical aspect of your dissertation research. See you in September, and feel free to Email me (jcahalan@grove.iup.edu) before then with any questions.

EN 797 - Independent Seminar

Emerick, Shafer, Yang

Selected readings and/or research in a specialized area of literature or theory not normally covered by the curriculum. In consultation with a designated faculty member, a student submits for approval a plan of study and assessment. This course may be delivered in residence or on-line as determined by the instructor/program.

Students interested in taking an Independent Seminar in the areas of 19th and 20th Century American Literature, British

Literature (Renaissance, Shakespeare, Milton, etc.), Asian, Multicultural and Postcolonial Literary Criticism should obtain an Independent Seminar form from the Graduate English Office, *obtain the faculty's approval*, and submit the form to the Director of Graduate Studies in Literature before registering for the course.

Cathy's Corner
Attention: Dissertation-level Students!!!

There is some unique numbering for dissertation credits for this summer. ENGL 950=dissertation credits. Summer I: The section number (which usually corresponds with the number of credits you want to take) begins with 011=1 cr., 012=2 cr., 013=3 cr., 014=4 cr., 015=5 cr., up to 019=9 cr. This is where it gets confusing...to distinguish between one credit and ten credits, scheduling has used the **letter "O" in place of 0**. In session one, 10 credits is section 01O, 11 credits is O11 (letter "O" in place of the first 0), and 12 credits is O12). Now that you are somewhat confused, let's move on to summer session 2 so that you can be completely confused:

The sections now begin with 02, so section one (1 cr.) is 021, section 022 (2 cr.) up to 029 (9 cr.). Now we go back to using that "O". Ten dissertation credits in summer 2 will be section 02O. Then 11 credits becomes O21, and 12 credits is O22. Of course, now that everyone is scratching their heads and saying "What did she just say?" Most people in summer don't register for more than six credits in either session, so the whole thing becomes a mute point.

Are we having fun yet?

INSTRUCTIONS FOR SUMMER/FALL 2001 ADVISING/RAC-PIN ACCESS

- IN RESIDENCE STUDENTS should contact their advisor to get their PIN/RAC. The same pin number will be used for both summer and fall registration.
- NON-RESIDENT STUDENTS should call or e-mail their advisor for approval. The advisor will contact Cathy giving approval to release the RAC/PIN number to the student
- LIST OF ADVISORS, PHONE NUMBERS, AND E-MAIL ADDRESSES:

Ph.D./Literature

Martha Bower (724) 357-3963 or 357-5632
 mgbower@grove.iup.edu

M.A./Literature and M.A./Generalist

Thomas Slater (724) 357-4935
 tslater@grove.iup.edu

Both Dr. Bower and Dr. Slater will be available during the registration periods and during the summer and fall orientation periods.

If you are unsure who your advisor is, please call Cathy Renwick at (724) 357-2263 or email her at crenwick@grove.iup.edu