

# Literature & Criticism

## From the Director:



Three months into this job and a couple of things are pretty clear: my growing appreciation for Karen's ability to steadily build our program enrollment, and my gratitude to her for all the help she has given me in making the transition into my new role as director of the program. For the good

of us all, Karen will continue to serve the M.A. students as coordinator and advisor. We are bigger and stronger than ever, and we have accomplished that growth even as we have seen a decrease in our faculty (18-16) through retirement and no significant increase in funding for the program. Every page of this *Newsletter* provides a glimpse of the vigor and the range of fine work being done by both students and faculty. Fortunately, our new Provost Gerald Intemann, has approved a new line for our program in American literature before 1920. For that important development to happen, we owe a great deal to the hard work and support of Dean Yaw Asamoah, Department Chair Gian Pagnucci, and Composition and TESOL Director Ben Rafoth. We are planning on conducting screening interviews for this position at MLA in San Francisco, with campus visits beginning in early spring semester. If you are on campus, please try to attend the presentations of the candidates and give your feedback.

There are some other significant developments in the program. 1) The Ph.D. candidacy exam administered in

August was the first using our new design, and the general sense is that it is indeed a significant improvement. A few small details will be smoothed out for the next exam in January, but the basic format seems to be a much better representation of our core values for the program. 2) As most of you know, the entire university is moving to the new online website format. We have been working closely with Mike Powers and Bruce Dries in the Communications office who have helped us construct and make revisions to the new site. Patty Tymon deserves great credit for formatting the new spring course offerings online, for her work in editing this *Newsletter*, and for working closely with Bruce as we continue to build our online presence. 3) Cheryl Wilson designed and developed a proposal for a new course, EN 753/853: Literature as a Profession, which the graduate program approved unanimously in October. This course will be a fine addition to our program, and we can all be grateful to Cheryl for seeing it through to its final approval. 4) Finally, the program has altered the administration of the Ph.D. Comprehensive Exams so it will now be a take-home exam to be completed within one week. You will be hearing more about these changes which we believe will improve the exam for both students and faculty.

As most of you know, Cathy Renwick will be retiring in December of this year after 21 years of service to our graduate programs. I arrived the year after she began here, and, trust me, I have bent her ear every chance I get about the unfairness of her retiring before I get to even think about it. But to no avail. As it is, so many of us owe so much to her that we will undoubtedly be struggling without her guidance on many issues. Please make sure to stop by and wish her well in her new life after IUP. We will miss you Cathy!

From my end of things, it has been a real pleasure to get to know better everyone involved in the program. I look forward to continuing to work with all of you in the coming months.

David Downing, Director  
Graduate Studies in Literature and Criticism

**Dr. Karen Dandurand** means a great deal to her students and colleagues, and although she bid farewell to the Graduate-Program Director position in the Summer 2008 issue of the Newsletter, those who have worked with her



during her tenure as Director wish to bid their own farewell and to welcome Karen back to the full-time classroom. As usual, Karen has several projects in progress and is confident in handing the reins of directorship

to Dr. David Downing. Having been her student, I knew interviewing Karen would be a sheer delight. In fact, the interview quickly became a comfortable conversation about her time as Director. When asked what would surprise students and faculty most about serving as an administrator, Karen paused to reflect that her continuing to teach facilitated the welcome absence of solely administrative focus. However, this woman who has served as a mentor and friend to many conceded that administrators must expect the unexpected, knowing that a well-planned day can be completely rearranged because of a crisis. Fortunately for her students and colleagues, when crises arise, Karen's calm composure and kindness have been our saving grace. Many PhD students also owe much to Karen's willingness to "relive" her own dissertation with encouragement for the new members of the academy.

As Karen pondered her favorite moments during her directorship, she noted the state of the Program when she took over and her fear that she would "preside over the demise"; however, the Program—under Karen's leadership—has grown to record numbers. Those numbers comprise Karen's proudest moments as Director; each number is a real student (a name and personality etched on Karen's memory) whose academic dreams become possible with the acceptance letter and the warm welcome of IUP English faculty, staff, and fellow students. Many know firsthand Karen's commitment to student goals. Moreover, I and my fellow students often remark that we would not be at IUP if it were not for the unstoppable spirit of Karen Dandurand. Her scholarly achievements, from *Legacy* to her discoveries about Emily Dickinson's work, would challenge the scope of this newsletter, but these accomplishments went unmentioned during our interview. Instead, Karen spoke of beloved colleagues and students and her excitement about future teaching, research, and writing. Karen, we are so glad that in this case "farewell" does not mean "goodbye." We can also add that "thank you" could never say enough. – Patty Tymon

## Literature & Criticism



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### English Web Site:

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

### Registration Web Address:

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

### Graduate Literature E-mail Address:

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

### Graduate Literature Telephone:

(724) 357-2263

### IUP Academic Calendar:

<http://www.iup.edu/academiccalendar/-default.aspx>

**Newsletter Editor:** Patty Tymon

**Faculty Advisor:** David Downing



## Faculty News

Last February **Jim Cahalan** gave two presentations on Edward Abbey at Eastern Arizona College—in the morning to a large group of students, and in the evening to a gathering of older adults. He finished preparing for the morning presentation the day before by hiking Aravaipa Creek, the setting of Abbey's essay "Merry Christmas, Pigs!" that students had read; taking photographs while he hiked along and in the creek; and then assembling them into a slide-show for the students. It was hard work, but somebody had to do it. His completely different evening presentation, complete with slides brought from home and a video documentary, dealt with Abbey's whole life, from Pennsylvania to Arizona. Jim's host was none other than now former EAC professor and IUP doctoral student **Tracy Lassiter**, who made these events possible by writing grant proposals and doing all of the organizing. Then in April, Jim presented his paper "Female and Male Versions of New York Irish America in William Kennedy's *Billy Phelan's Greatest Game* and Alice McDermott's *Charming Billy*" at the American Conference on Irish Studies in Davenport, Iowa. There he enjoyed a reunion with his former student and IUP Ph.D. **Dr. Pat Connelly**—Professor of English at St. Anselm College, which hosted the conference—who gave an ecocritical paper on Yeats that he had written for one of Jim's courses. Jim's presentation was his own "term paper" resulting from his fall 2007 seminar on Irish diasporic literature. During and after the conference, Jim reported back to his spring 2008 graduate class on Irish Literature into Film, as he attended the featured address of the world's foremost historian of Irish film, Kevin Rockett of Trinity College, Dublin; heard virtually all of the other film papers; and saw a new, innovative, and controversial Irish documentary film about tinkers, *Pavee Lackeen*. Jim's January 2008 *College English* article "Teaching Hometown Literature: a Pedagogy of Place" has been well received. For example, a doctoral student in Florida interviewed him about this article in preparation for giving a presentation on it in a graduate seminar. If interested, Google "teaching hometown" and the full PDF of Jim's article will be your second hit. Also earlier this year, his reviews of Heidi Hansson's *Emily Lawless 1845-1913: Writing the Interspace* and Jim Stiles's *Brave New West: Morphing Moab at the Speed of Greed* appeared respectively in the *Irish Studies Review* and *Western American Literature*. Jim continues his work on student recruitment for our program.

**Susan Comfort** is busy with several ongoing projects. The saga of the edited volume on Arundhati Roy continues, but Dr. Comfort is happy to report that it has taken a positive turn as of late. The volume -- titled *Globalizing Dissent: Essays on Arundhati Roy* and edited by Ranjan Ghosh and Antonia Navarro-Tejero -- has been contracted with Routledge and is scheduled to come out on November 1, 2008. Dr. Comfort's chapter is titled "How to Tell a Story to Change the World: Arundhati Roy, Globalization, and Environmental Feminism." She also gave a paper on a related topic at this year's Marxist Literary Group meeting, which was held in June in Milwaukee, Wisconsin. And, in the meantime, she has completed a separate article on Roy's novel, *The God of Small Things*, which is under review at *College Literature*. In addition, Dr. Comfort has begun work as guest editor of a special issue of *Works and Days*, on the topic of "Invisible Battlegrounds: Feminist Resistance in the Global Age of War and Imperialism."

**David Downing's** article, "What Does Neoliberalism Have to Do with Teaching Research Writing," will be published in a forthcoming issue of *Radical Teacher: A Socialist, Feminist, and Anti-Racist Journal on the Theory and Practice of Teaching*. His essay, "Geopolitical Translators," will appear in a special issue of the *minnesota review* devoted to a collection of the "Codas," or guiding principles, advocated by a wide range of American literary and cultural critics. "Beyond Disciplinary English: Working for Professional Solidarity by Reforming Academic Labor" will appear as a chapter in the forthcoming book, *Transforming English Studies*, edited by Lori Ostergaard, Jeff Ludwig, and Jim Nugent. He has written the "Afterword: On Truth and Profit in an Extra-Moral Sense" to the soon-to-be-released double volume of *Works and Days*, "Academic Freedom and Intellectual Activism in the Post-9/11 University," which is being guest-edited by **Ed Carvalho**; **Tracy Lassiter** serves as Editorial Assistant. David will be reading a paper, "Teaching the World Bank University" at the MLA annual convention in San Francisco in December, 2008. The two most recent reviews of his book, *The Knowledge Contract: Politics and Paradigms in the Academic Workplace*, appeared this fall in *College English* and *jac: Journal of Advanced Composition*.

**Ron Emerick's** article on archetypes in *The Human Stain* ("Archetypal Silk: Wily Trickster, Tragic Mulatto, and Schlemiel in Philip Roth's *The Human Stain*") has been published in the fall 2007 issue of *Studies in American Jewish Literature*. Ron extends special thanks to **Mary Grace Gainer** who encouraged him to publish the essay and kept emailing him possible venues for it. Ron has also written the forewords to two books published in 2008 by doctoral students in the Graduate Literature program: **Ghada Suleiman Sasa's** *The Femme Fatale in American Literature*, a revision of Ghada's dissertation about the roles of powerful women in selected works of realism and naturalism; and **Kiyoko Magome's** *The Influence of Music on American Literature Since 1890: A History of Aesthetic Counterpoint*, a revision of her dissertation (directed by **Martha Bower**) about the changes in the way authors incorporate music into their work during the periods of realism, naturalism, modernism, and postmodernism. Kiyoko's book is an innovative cross-disciplinary study. In March 2009, Ron will take two panels of IUP graduate students to the annual CEA meeting in Pittsburgh, one panel on Southern Women Writers and another on Contemporary American Fiction. This year the regional affiliate PCEA will host the national meeting, so graduate students who participate will be presenting their work at a national conference rather than just a regional one.

**Shimberlee Jirón-King** has successfully published a number of articles of note in important scholarly journals in the field of Latina/o Literature, including "Epic Linearity and Cyclical Narrative: Moving Beyond Colonizing Discourse in Alejandro Morales's *The Brick People*" in *Hipertexto* 6, which addresses the significance of how race, class, and literature affect historical narratives in the Latina novel; "Disciples of the Owl: Hunter S. Thompson and Oscar Zeta Acosta's Collaboration and Creation of the Gonzo Narrative Style" in *CLCWeb* 10.1 (2008), which addresses the creative and discursive styles of Thompson and Acosta, as well as issues of credibility, writing, and the political position of authors on the margin. She has continued her work on Morales's oeuvre with "Illness, Observation, and Contradiction: Intertext and Intrahistory in Alejandro Morales's *The Captain of all These Men of Death*" in *Bilingual Review Press* which will be published in January 2008. She argues that history and textuality develop hand-in-hand and suggests how the hegemonic discourses of the establishment often work to marginalize people of color. Most recently, she has also placed two important articles regarding the earliest Latina writer of the U.S. canon: "A History of Silencing: Catharsis in María Amparo Ruiz de Burton's *Who Would*

*Have Thought It?*" in *Confluencia* Vol. 24.2 (Spring 2009), and "Contesting Manifest Destiny in María Amparo Ruiz de Burton's *Who Would Have Thought It?*" in *Mester* (forthcoming).

**Chris Kuipers** read a paper, "Reading the Corpus of the *Cleanness-Poet* as an Anthology," at the October EAPSU Conference at Kutztown University. This paper relates closely to his spring semester course EN 763/863: Middle English Classics.

**Mike Sell's** second book, *The Avant-Garde: Race Religion War*, a work profoundly influenced by IUP students, has been accepted for publication by Seagull Books, a global publisher headquartered in Kolkota, India. It will appear in the Enactments series edited by Richard Schechner and Carol Martin. His anthology *Vectors of the Radical: Mobile Materialities, Performance, and the Avant-Garde*, originally a special issue of *Works and Days*, is under review at Palgrave Macmillan's Performance Interventions series, edited by Bryan Reynolds and Elaine Aston. His essay "Bohemianism, the 'Cultural Turn' of the Avant-Garde, and Forgetting the Roma," which appeared in the performance studies journal *TDR* last summer, was awarded Honorable Mention in the Outstanding Article Award competition by the Association for Theatre in Higher Education. Another essay, "Don't Forget the Triple Front! Some Historical and Representational Dimensions of the Black Arts Movement in Academia," will appear in *African American Review* in early 2009, and he has several articles appearing in *Performance Studies: The Key Concepts*, ed. Gabrielle Cody (Routledge, 2009). This past spring, he delivered a university lecture on the "agit-prop closet dramas" of Ed Bullins and Marita Bonner at the University of Wisconsin-Madison's biannual Lorraine Hansberry Project, where he also gave a public interview with Michael Vanden Heuvel that will appear in *Studies in the Humanities*. This fall, he is giving the Eberly Family Distinguished Lecture at the University of West Virginia on the subject of "Blackness, the Body, and Politics in 1960s Drama and Performance." He was a discussion leader for the International Performance section of the University of California Multi-Campus Research Group at the Conference on African and Afro-Caribbean Performance held at UC-Berkeley in September 2008. He is a member of the seminar on "Vanguards of the Right" at this year's American Society for Theatre Research conference, where he is presenting a paper on the Afrikaner Broederbond, the top-secret society that dominated South-African politics for half a century. He



continues his work as editor for the Critical Stages column for *Theatre Survey*.

**Ron Shafer**, currently enjoying a sabbatical, is reading widely in Middle Eastern primary and secondary works. Knocking off *New York Time* best-sellers and fiction by Nobel Prize recipients—e.g. Naguib Mahfouz, Elif Shafak, Orhan Pamuk, Rajaa Alsanea, Mohsin Hamid, Azar Nafisi, Alifa Rifaat, Ghassan Kanafani, Nuha Al-Radi, Khaled Hosseini, and numerous others—has been immensely gratifying to him. His forthcoming guest-lecture trip (Fall 2008) to Jordan, Egypt, Kuwait, and possibly the United Arab Emirates and other countries has been temporarily put on hold, owing to upheavals in the global markets. If the trip is necessarily delayed, he will likely journey there during the spring term. Ron continues his lecturing as a “public intellectual,” especially but not exclusively in the Pittsburgh area where he has been presenting talks on Shakespeare and Milton, the latter coordinated with the 400<sup>th</sup> anniversary of his birth on December 9, 1608 and the momentous world-wide Miltonic celebrations. Though on sabbatical, he still chairs the University Professor Committee and has recently been re-appointed to the University Planning Commission.

**Kenneth Sherwood** has increasingly turned his attentions toward the intersection of poetry and new media. He presented "Framing the Poem: Theory and Practice in the Literary Audio Web Site," at MLA 2007 in Chicago, and "From Audio Black to Artful Noises: Looking at Sound in Electronic Literature" at the Visionary Landscapes - Electronic Literature Organization Conference in May, 2008. His digital poem "Kodachrome Blue Syntax" was a juried selection of the Visionary Landscapes Media Arts Show. In addition to attending the NSF-sponsored symposium "Codework: Exploring Relations Between Creative Writing Practices and Software Engineering" at WVU in April, and Interrupt: Language Driven Art at Brown U in October 2008, he has been working locally to gain final approval for the Center for Digital Humanities and Culture at IUP (<http://www.iupdhc.org>), co-directed with **Dr. Gian Pagnucci** of Composition and TESOL.

**Tom Slater** has two essays coming out this fall. “June Mathis’s *The Legion of Death* (1918): Melodrama and the Realities of Women in World War I” will be published in *Women’s Studies* and “The Vision and the Struggle: June Mathis’ Work on *Ben-Hur*, 1922-24” will be published in *Post Script*. In addition, Tom is scheduled to travel to Turin, Italy in February where he has been invited to

present a paper on “June Mathis’s Scripts for Rudolph Valentino: Her Re-definition of Masculinity in a Post-War World” at the University of Turin’s special conference on Valentino. He is also excited about the possibilities of a film club forming, organized by current grad students. Hopefully, this organization might provide a way for students to influence the activities of the IUP Film Studies Institute that he is proposing to the university administration. Pres. Atwater has been very positive in support of this effort, and a film club could help students bring the films and filmmakers to campus that they wish to see. For now, **Neal Stidham** and **Brian Mullen** are heading this effort. Interested students should contact them. Also, grad students interested in keeping up with current scholarship by writing a book review or review of current literature for the *Studies in the Humanities* should contact **Dr. Slater**. He can help you get the book you want for free and provide some guidelines for your writing.

**Cheryl A. Wilson** celebrated the publication of her edited volume *Byron: Heritage and Legacy* (Palgrave Press) in Spring 2007. This collection, which includes work by eighteen international contributors, takes a multifaceted approach to Byron’s work, looking at his influences, reception, and afterlife. Dr. Wilson also guest edited a special edition of *Studies in the Humanities* on “Regency Studies,” which interrogates ideas of periodization and explores the links between Romantic and Victorian studies. Her essay “Politicizing Dance in Late-Victorian Women’s Poetry” appeared in *Victorian Poetry* (Spring 2007), and she also has an essay, “Neo-Victorian Fatigue in Conrad’s *The Secret Agent*,” appearing in the inaugural issue of *Neo-Victorian Studies* (Fall 2008). Dr. Wilson has been active on the conference circuit, presenting “Placing the Margins: Victorian Women Write the Canon” at the 18<sup>th</sup>- & 19<sup>th</sup>-Century British Women Writers’ Conference (March 2007) and “But Will it Get Me a Job? Women’s Studies and the Academic Job Market” at the National Women’s Studies Association Conference (June 2007). Later this fall, Dr. Wilson will be traveling to San Francisco to present “Who’s Afraid of the Ballroom?” at the annual MLA convention. Her current research includes work on the fashionable “silver-fork” novels of the 1820s and 1830s and the influence of these texts on the development of the novel. Dr. Wilson continues to serve as President of EAPSU, and recently wrote the Introduction, “Performing ‘Literacy and Performance,’” for the proceedings of the 2007 EAPSU Conference. Along with several graduate students and colleagues, she will be representing IUP at

the Fall 2008 EAPSU Conference at Kutztown University.

**Lingyan Yang** was recently asked by the prestigious journal of *PMLA* (Publications of the Modern Language Association) to be a reader to review an article on Asian American literature. She is editing the volume of *Asian Pacific American Cultural Criticism: A Reader*. In March 2008 she chaired a panel, "Possibilities of Resistance and Possibilities of Criticism," presented on and promoted *Intellectual Intersections and Racial/Ethnic Crossings*, the 2006 special issue of *Works and Days* that she guest-edited and that came out in April 2007, in the national conference of MELUS (Society for the Multiethnic Literature of the U.S.) at Ohio State U. in Columbus, OH. In mid-April 2008 she organized and chaired another panel, "Asian American and American Multiethnic Theoretical Intersections," presented "Comparative American Race & Ethnicity Theories: Possibilities for a New Democratic Criticism," and promoted *Intellectual Intersections* in the national conference of Association of Asian American

Studies (AAAS) in Chicago. Leading Asian American scholars and contributors to the volume, Gary Okhiro from Columbia U and Rajini Srikanth from UMASS at Boston, joined the panel, presented, and promoted the volume. In March 2008 Dr. Yang was honored in an IUP banquet hosted by the Board of Trustees and President Tony Atwater to recognize Faculty Productivity in Published Scholarship during 2007 at IUP for her guest-edited journal issue, *Intellectual Intersections*. In late April 2008 Dr. Yang's volume, *Intellectual Intersections*, was on display in Stapleton Library in a University-wide Reception Showcasing of Faculty for Scholarly Works and Projects in 2007. In Spring 2008 Dr. Yang put together and chaired two in-house panels on "Postcolonial and American Multiethnic Literatures, Criticisms, Pedagogies" for our English Dept.'s colloquia coordinated by **Dr. Wilson**. **Drs. Comfort, Dube, Yang, Villa, and Jiron-King** were invited to present. Dr. Yang will take her Sabbatical Leave in Fall 2009 semester.

## *Works and Days:* Academic Freedom and Intellectual Activism in the Post-9/11 University

Ed Carvalho



It was difficult for me to conceive a year-and-a-half ago that I would be writing on the subject of academic freedom for our graduate program newsletter. It was equally difficult for me to have thought that David and I would be releasing the in a few short months, but also that we would ever be hosting Ward Churchill here at IUP for a February 2009 symposium on academic freedom. But, as unbelievable as it all seems, that's precisely where we are now. As anticipation for the volume and the symposium builds toward the end of this year and early next, I wanted to take a few moments to outline the project and its significance to our community.

Shortly after the firing of former University of Colorado at Boulder Professor Ward Churchill, David Downing and I began preparations for the highly anticipated *Works*

and *Days* volume on *Academic Freedom and Intellectual Activism in the Post-9/11 University*. This project is in many ways a landmark undertaking. In fact, some in the profession are referring to the nearly 600-page double-volume as "the definitive collection on academic freedom." Others like contributor Susan Searls Giroux in a recent e-mail to me said, "This may well be one of those rare issues I read from cover to cover. It looks incredibly exciting." The collection features 28 contributors from various disciplines including such luminaries as race scholar Cornel West, world-renowned intellectual Noam Chomsky, Constitutional Law Professor Derrick Bell, Pulitzer finalist Martín Espada, academic freedom specialist Bob O'Neil, Middle East expert Irene Gendzier, and AAUP President Cary Nelson, among many others. Shortly after the *Works and Days* volume appears in early February, we have also organized a campus-wide 6 O'clock Series symposium featuring Churchill, Nelson, and two other contributors to the volume.

Both Churchill and another highly controversial and embattled professor, Norman Finkelstein, join our list of contributors to provide the *Works and Days* readership with statements related to their respective academic freedom battles. Ahead of his federal trial pending for March 9, 2009, Professor Churchill has chosen to publish in *Works and Days* what can only be described as

an historic document. Totalling nearly 90 pages and using more than 400 endnotes to buttress his essay, Churchill provides a meticulously detailed account—the only one of its kind—of his experiences confronting the machinations of politicians, media, and the Colorado Board of Regents that conspired to successfully strip him of his tenured professorship. Similarly, Professor Finkelstein, who recently lost what many believe to be a secularly influenced and protracted battle for tenure with DePaul University, has written about his circumstances. The preceding two cases—both highly visible as national news stories—help us to understand better the kind of press exposure IUP stands to gain in the next few months.

David and I have compiled a timely collection of essays that reflect with some urgency how the political trends toward repression of dissent have rooted in the university. To give you an idea of how the subject of academic freedom continues to generate debate and contention across the country, consider visiting Norman Finkelstein's Web site and search through the recent news archives for the story related to forthcoming *Works and Days* essay by David Klein, "Why is Norman Finkelstein Not Allowed to Teach?" Shortly after this essay was posted to CSUN's Web site (where Klein teaches) and subsequently mirrored on Finkelstein's, the essay was attacked derisively in national media outlets including David Horowitz's (founder of the right-wing proposal on the Academic Bill of Rights) *FrontPage Magazine*.

Our *Works and Days* collection is organized into five sections that examine such diverse topics as post-9/11 government policies that influence university space, the Ward Churchill case, the permissibility of researching the Israel-Palestine conflict in (and outside) the classroom, academic labor rights and contingent faculty concerns, and speculations on the future of the university and democratic society.

For those of you who are teaching ENGL 202 in the spring, I encourage you to consider incorporating our volume into your curriculum. As I've learned from my own experiences on teaching Churchill's work and case in my 101 class, the only real way to confront the issues surrounding academic freedom is to *exercise them*. We need to challenge ourselves by raising the issues in the classroom. Permit the students to see for themselves the kinds of academic assaults that exist—both internal and extramural—and aid these same students in understanding the synergy that exists between our labor rights and their educational choices. Such discussions protect what freedoms we have while allowing the next generation of students to understand better the kinds of roles they play in protecting them.

David has planned an individual purchase presale rate for the volume of \$12, which is a 20 percent discount from the normal cover price of \$15. In light of the heavy advertising, active interest in purchases, and limited press run that is to follow, consider reserving your copy today. You can contact David's new graduate assistant, **Tracy Lassiter**, at [t.j.lassiter@iup.edu](mailto:t.j.lassiter@iup.edu) to arrange for your presale reservation via cash or check payment.

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## Student & Alumni News

**Reggie Allison** presented a paper in New York in late October 2008 for the New York College English Association (NYCEA) and has had a second paper proposal accepted by the Southwest Texas Popular Culture Association conference in New Mexico in February 2009. Reggie also was the assistant coordinator of a one-day symposium at IUP: "The Future of Energy in Northern Appalachia". Teaching Associate and English Literature and Criticism

Doctoral Candidate, **Edward J. Carvalho**, is currently guest-editing **Dr. David Downing's** *Works and Days* journal on *Academic Freedom and Intellectual Activism in the Post-9/11 University*. For more information on this

project, see his expanded overview in the current newsletter. Ed's interview with 2007 Pulitzer poetry finalist, Martín Espada, "A Branch on the Tree of Whitman: Martín Espada on the 150<sup>th</sup> Anniversary of *Leaves of Grass*" currently appears as a reprint in the Summer 2008 print edition of Ed Folsom's (U of Iowa) *Walt Whitman Quarterly Review*. In addition to his "The Day After Canticles" poem featured in Indiana University of Pennsylvania's print literary journal *New Growth Arts Review* 28, he has had the following accepted for publication: "In the grain of an oak, a horse"; "The lost chance for epiphany at a gas station in Connecticut," which will appear in Billy Finnegan's . . . *like this* (2008-09); "A bachelor takes his pound of pasta seriously;" "(Finding an Internet Video of) The 1971 'Crying Indian'"

PSA Commercial”; “Roach interlude in Leonard Hall (Indiana University of Pennsylvania English Department)” will appear in *Viviparous Blenny* (Jan. 2009). Earlier this year, Edward received a \$1,200.00 honorarium for a poetry reading and lecture from SUNY’s North Country Community College (Saranac Lake) where he promoted his current book *solitary, poor, nasty, brutish and short* (Fine Tooth Press, 2007). Additionally, in June, he was selected as one of 17 international students to participate in the Walt Whitman Seminar, Dortmund, where he also delivered a paper during the conference symposium. His forthcoming collection of poetry, “*If the radiance of a thousand suns*”: *Songs of the American Hiroshima* is currently under contract with Six Bad Apples Press (forthcoming 2008-09), the release of which will be preceded by an audiobook collection, *Chants from the Seven Cities* featuring cover art work from internationally acclaimed artist Jason Beam. He is the curator of the local poetry reading series, “I speak the password primeval” cosponsored by The Commonplace Coffeehouse, and he is the founding editor of the newly announced creative and critical journal, *The Acknowledged Legislator*.

**David W. Johnson's** article, "A Question of Response: The Extent of Influence of Cary's Mister Johnson and Conrad's Heart of Darkness on 'Things Fall Apart,'" will appear in the fall 2008 issue of EAPSU ONLINE. EAPSU ONLINE is a journal of critical and creative work published by the English Association of Pennsylvania State Universities.

**Kiyoko Magome's** revised dissertation on the changing roles of music in literature has been published by Edwin Mellen Press in the US, Canada, and England. *The Influence of Music on American Literature Since 1890: A History of Aesthetic Counterpoint* is an innovative cross-disciplinary study that traces the changing way that authors incorporate music into their texts as literature evolves from realism to naturalism, modernism, and postmodernism. After several years of teaching State System of Higher Education (SSHE) students in Pennsylvania and honors-program students in Texas, Kiyoko has returned to Japan, where she is an assistant professor of American Literature at the University of Tsukuba.

**Arun Kumar Pokhrel** presented two conference papers at national conferences and two at local conferences. He presented his paper entitled “At the Hinterland of Cultures: Queer’s New Mestiza Consciousness in Anzaldúa’s *Borderlands/La Frontera*” in the 23<sup>rd</sup> Annual

Wisconsin Institute for Peace and Conflict Studies (WIPCS) Conference on Multiculturalism, Pluralism and Globalization held at the University of Wisconsin-La Crosse on Oct. 4-5, 2007. Another paper “Sexuality, Migrancy and Hybridity in Ali’s *Brick Lane*” was presented in the 17<sup>th</sup> Annual British Commonwealth and Postcolonial Studies Conference at Georgia Southern University, Savannah, Georgia on February 15-16, 2008. Similarly, he presented his paper titled “Zapatista Movement in Chiapas: The Local or the Global?” in the 2007 English Association of Pennsylvania State Universities (EAPSU) Conference held at IUP on Oct. 26-27. As well, his paper “Tayo’s Resistance and Cultural Identity in Silko’s *Ceremony*” was presented in the 6<sup>th</sup> Annual Interdisciplinary Graduate Student Conference at IUP on March 1, 2008. Arun’s paper, which had been presented at EAPSU conference earlier, has been published as the refereed EAPSU online conference proceedings. Likewise, his paper entitled “Representation of Time and Memory in Holocaust Literature: A Comparison of Charlotte Delbo’s *Days and Memory* and Ida Fink’s Selected Stories” has been accepted for publication for the winter issue of *A Journal of Philosophy: A Cross-disciplinary Inquiry*, published by Nepali Philosophical Society. Recently, he has been offered the position of Assistant Editor in the same journal in which his article is forthcoming this winter. In addition to this, Arun wrote nearly a dozen newspaper articles for national English daily *The Kathmandu Post* in Nepal on a variety of topics ranging from politics to culture to book reviews such as “Appiah’s Cosmopolitanism” and “Gorkha Stereotypes in Kiran Desai’s *The Inheritance of Loss*.”

**Ghada Suleiman Sasa's** revised dissertation, *The Femme Fatale in American Literature*, has been published by Cambria Press. Sasa’s study explores the archetype of the *femme fatale* in selected works of naturalistic writers like Frank Norris, Theodore Dreiser, Kate Chopin, and Nella Larsen, revealing both the unexpected power and the ultimate downfall that the books’ heroines experience. Ghada is currently living in State College while her husband finishes his graduate work.

**Patty Tymon**, PhD student, co-wrote and edited the liner notes for jazz guitarist John Pizzarelli’s most recent release, *With a Song in My Heart*, a Richard Rodgers tribute album. Patty looks forward to her continued work with this performing artist.

**Jennifer M. Woolston** has had two articles published this fall. The first of which, “Lady Audley as the Cunning



'Other': An Economic, Sexual, and Criminal Attack on the Victorian Patriarchal Mindset," appears in the *English Association of Pennsylvania State Universities (EAPSU) Online*, Vol. 5. The second essay, "We're adults. When did that happen? And how do we make it stop?" Diagnosing and Examining the Role of Fairy Tale Imagery within *Grey's*

*Anatomy*" has been printed in Cambridge Scholar's Publishing's *Grace Under Pressure: Grey's Anatomy Uncovered*. This essay will also be presented at the National Popular Culture Association's Conference to be held in New Orleans, April 2009.

## Summertime at the SCT

Eric Meljac



While Ithaca is always a town buzzing with intellectual atmosphere, this summer the School of Criticism and Theory (SCT) energized the New York air even more, as some of the world's leading theoretically-minded intellectuals conducted seminars, colloquia, and lectures as part of the 32nd session of the prestigious summer program. Distinguished professors J. M. Bernstein, Wendy Brown, Gerald Early, Judith Butler, Homi Bhabha, Jonathan Culler, Hal Foster, Carolyn Dean, Elizabeth Povinelli, Haun Saussy, and Dominick LaCapra composed the faculty of this summer's offering.

Each year the School of Criticism and Theory brings together around 100 of the world's best scholars and students of critical, cultural, literary, and political theory. Since its inception in 1976, SCT has grown considerably, both in size and stature. Overwhelming floods of applications appear each winter, according to outgoing program director Dominick LaCapra. Those invited to attend are greeted with a banquet, and then six-weeks of intense intellectual study. Lucky for everyone, the six-week session ends with another banquet, where food and wine flow freely, as well as debates and conversations that found their start during the session and last far beyond its completion.

I had the honor of studying under Dr. J. M. Bernstein, from The New School, who conducted a seminar entitled "Torture and Dignity." Dr. Bernstein's seminar focused on issues of torture, which concerns Dr. Bernstein after witnessing the public outrage (and even lack thereof) of the Abu Ghraib prisoner torture incidents of 2004. A philosopher by training, Dr. Bernstein traced the source of common perceptions of torture and the body to Kantian and Hegelian

body/mind dialectics, which he finds troubling models for determining how human beings not only treat others, but also conceive of themselves. In the end, Professor Bernstein argued that, by returning the body to the position of central awareness and ownership, issues regarding the morality and ethics of torture can be more appropriately and fully defined. Ownership of one's own body, argues Dr. Bernstein, becomes the primary force for defining laws against torture.

Lectures and colloquia by the remaining faculty, some of whom conducted other seminars as well, also focused on issues of identity politics and human rights. The function of the program was to be a forum for new and inventive methods of thinking about how human rights and the notion of community are negotiated in a contemporary society dominated by political and economic structures that are remapping the geopolitical terrain in radical ways.

In addition to learning from some of today's leading scholars, Professor Emeritus, M. H. Abrams, offered a public lecture to the Cornell community. Professor Abrams is most famous for his award-winning critical text *The Mirror and the Lamp* and for serving as the general editor of the *Norton Anthology of English Literature*. I was lucky enough to attend this lecture, listening to and learning from one of the few remaining original New Critics, whose voice and mind are still as sharp as when he first stepped foot on the Cornell campus in 1945.

Yet, SCT was more than simply lectures, reading, and more lectures. I also had the opportunity to enjoy the fun and sun of the Finger Lakes region. SCT sponsored many events, including picnics and catered receptions, but many of my new friends and I regularly trekked out into the New York vineyards for wine-tasting, fine dining, and hikes along many of Ithaca's famous gorges.

The School of Criticism and Theory certainly surpasses its academic and professional goals. When I left Ithaca in late July 2008, I carried with me a stronger theoretical vocabulary, a wider arsenal of texts, and the experience of having studied under leaders in multiple fields. And, perhaps more valuable, I came away with friendships and acquaintances from institutions, from California to

Massachusetts, from China to Mexico, from South Africa to England. These connections have not only established friendships, but have also established an invaluable networking and research arm for my professional life that certainly will serve me well in my personal research and as a professor.

## Spring 2009 Graduate Literature Course Descriptions

### ENGL 674 Bibliographical Methods

Dr. Cheryl A. Wilson

T 6:00-8:45 PM

These are exciting times for literary scholars; however, due to the immense body of information on the Web and even more in the world's libraries, they can also be rather scary. This course—labeled the world over as “bib methods”—is designed to put the methods and materials of literary research into perspective and to use. The course will provide an overview of Graduate Study and the Profession of Literature; enable graduate students to develop skill and confidence in literary research and critical writing that will support them in completing papers, articles, theses and dissertations; and introduce the study of the fields of Book History and Material Culture. The course will touch on a range of topics: the unique nature and demands of our literary discipline; the vast opportunities for inquiry; electronic, media, and library tools; the matter of textual scholarship; the location and use of manuscripts; and the conventions of textual editing.

Class sessions will most likely transpire in a number of venues, including IUP computer labs and the IUP Library. Students will be responsible for several research-intensive projects and presentations over the course of the semester.

### ENGL 676 Critical Approaches to Literature

Dr. Tom Slater

M 6:00-8:45 PM

This course will introduce students to issues in critical theory through the use of film study. The primary texts we will use will be fairly recent American commercial films. In coming to grips with critical theory, we will therefore discuss approaches such as feminism, deconstruction, semiotics, and psychoanalytical. But students will also be introduced to ways of understanding how film communicates including the

relationship between viewers and the text from traditional methods of production through the development of video game logic and digital imagery. Films to be used may include *Die Hard*, *The Fifth Element*, *Lost Highway*, and *Jurassic Park*. Students will probably write three short essays based on the assigned texts and class discussions and a major research paper. I might also assign class presentations.

Required texts:

Thomas Elsaesser and Warren Buckland. *Studying Contemporary American Film: A Guide to Movie Analysis*;  
Lois Tyson. *Critical Theory Today: A User-Friendly Guide*, 2<sup>nd</sup> ed.

Recommended: Students may also wish to read or re-read *The Great Gatsby* before the semester or near the beginning as Tyson uses it as her primary example throughout her book.

### ENGL 761/861 Topics in American Literature before 1870: Literature of Abolition and Women's Rights

Dr. Karen Dandurand

W 6:00-8:45 PM

We will read works written from the 1830s through the end of the nineteenth century, 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—novels, short stories, non-fiction prose narratives, essays, speeches, letters, and poems—by both canonical authors and authors whose works have been excluded from the canon. We will look at how these authors treat issues of race, gender, and class, and we will consider their writings in relation to the social and political context of nineteenth-century America. Although issues of abolition and women's rights often intersect, and part of our concern will be to look at points where they come together, for the sake of convenience our readings will be grouped under the subject heading—abolition or

women's rights—which seems their primary concern. We will look at abolition literature during the first half of the semester and literature focusing on women's rights during the second half.

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, each student will be asked to give one report on secondary materials (e.g., on historical context or on criticism) and one report on primary materials (e.g., survey of a newspaper, or a book not included in the list of works we will all read), and to prepare a concise (one or two page) handout to accompany each report. Everyone's active and consistent participation in class discussion will, of course, be expected and will be essential to the success of our studies.

Course readings will include the following books:

Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845)

Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852)

Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)

Lillie Devereux Blake, *Fettered for Life* (1874)

Other readings will be available during the semester as handouts and in two or three packets at Copies Plus and will include the following:

Essays/speeches/sermons by William Lloyd Garrison, David Walker, Lydia Maria Child, Frederick Douglass, Wendell Phillips, Thomas Wentworth Higginson, Henry David Thoreau, Margaret Fuller, Elizabeth Cady Stanton, Sojourner Truth, Elizabeth Stuart Phelps, Anna Julia Cooper, and Charlotte Perkins Gilman

Journals/letters by Charlotte Forten Grimke, Frances E.W. Harper, Thomas Wentworth Higginson, John Brown, Harriet Jacobs, Angelina Grimke, Sarah Grimke, Lucy Stone and Henry Blackwell

Fiction/sketches by Lydia Maria Child, Fanny Fern, Gail Hamilton, and Marietta Holley

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

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

Dr. Ron Emerick

T 6:00-8:45 PM

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

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

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

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

Texts which are likely this semester:

Mark Twain, *Pudd'nhead Wilson*

Henry James, *The Portrait of a Lady*

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 763/863 Topics in British Literature before 1660: Middle English Classics: Chaucer, Langland, and the *Gawain*-Poet**

Dr. Chris Kuipers

TR 3:30-4:45 PM

Today, we think of Geoffrey Chaucer as the "father of English poetry" and *The Canterbury Tales* as one of the finest works of medieval literature, but two other poets also writing under Richard II (1367-1400) have equal claim for greatness: William Langland, the allegorist of *Piers Plowman*, and the anonymous author of *Gawain and the Green Knight* and several other alliterative poems including *Patience*, *Pearl*, and *Cleanness*. We will survey such classics of Ricardian literature as we attempt to gain a better sense of both Middle English and the broader context for Chaucer's revolutionary achievement. A special point of consideration will be the *modern* canon-formation of later medieval English literature, which, for its own special linguistic and nationalistic polarity, ironically enshrined the incomplete, uneven, and non-nativist *Canterbury Tales* instead of a much more accomplished, more medieval, and more "English" story

collection like *Cleanness*. **Because of the intensive and linguistically-oriented nature of the course, graduate foreign language credit will be available.**

The mode of instruction will be philological: we will go around the room reading aloud to get the sound and music of the language in our mouths, and then translating, discussing, and commenting on points of interest. The primary course goal will thus be *gaining strong reading proficiency in the various dialects of Middle English, including Chaucer's "standard" dialect*. To achieve this, we will employ a mixture of "normalized" texts (i.e., those edited for dialectical smoothness and reading comprehension) and "documentary" editions (i.e., those adhering closely to the original manuscripts, with all the linguistic thorns and tangles intact). Our day-to-day work may include set passages as well as sight reading. Please be assured that the instructor will offer all assistance necessary for students who find ancient and medieval languages difficult or intimidating. Evaluation will be based primarily on daily participation and performance in reading, translation, and discussion, and midterm and final translation exams. Course members may also be asked to prepare short summaries of pertinent critical articles that will assist our readings on given days. **To be eligible for foreign language credit, students must earn an A on the final exam.**

### **ENGL 764/864 Topics in British Literature since 1660: Hogs, Logs and Bogs – British Perceptions of America in the Nineteenth Century**

Dr. Chris Orchard  
W 6:00-8:45 PM

Given Britain's recent 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 edition of *The New Yorker*, these positively 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 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 exposed their own limitations and British bigotry. This course will trace

British impressions of American culture in order to trace the status of Anglo-American relations during the nineteenth century.

Among the texts to be discussed:

Frances Trollope, *Domestic Manners of the Americans*

Fanny Kemble, *Travels*

Charles Dickens, *American Notes*, extracts from *Martin Chuzzlewit*

Rudyard Kipling, *American Notes*

Robert Louis Stevenson, *Travels*

Oscar Wilde, *The Canterville Ghost*

Henry James, *Portrait of a Lady* and "A London Life"

Anthony Trollope, *The American Senator, North America*

### **ENGL 765/865 Topics in Literature as Genre: Poetry**

Dr. Kenneth Sherwood  
R 6:00-8:45 PM

What constitutes poetry as a genre? Can we talk about poetry as a singularity, or do we have varied poetics? How is poetry practiced as a "way of knowing"? How have disciplinary trends in cultural studies reframed the discourse about poetry? How do the resurgent interest in oral performance and the growth of digital text studies inform approaches to poetry? This course will be grounded in the practice of close and creative reading, and will move students towards an appreciation for the contemporary conversation about poetry (poetics), and position students to explore how the reading, criticism, teaching, and writing of poetry reflects the light of twentieth-century developments such as structural linguistics, postcolonialism, the linguistic turn of philosophy, the textual turn of history, and the general modernist questioning of traditional poetic forms. I will select common poems and poets for our semester reading with an emphasis on 20th Century American poetry, but the objective will be acquiring the sharp eyes, attuned ears, and conceptual information to work confidently with a range of poetics.

### **ENGL 766/866 Topics in Comparative Literature: Paired Thematic Novels and Plays in U. S. and Irish Literatures**

Dr. Jim Cahalan  
TR 2:00-3:15 PM

Comparative literature involves comparing literatures—and "compare," to my mind, means "to pair with" (pair + "com" from Latin *cum*, meaning "with"). Like Noah



on his ark, I have long been drawn to pairs—both to comparing similar yet different texts in my own scholarly work (as in my book *Double Visions: Women and Men in Modern and Contemporary Irish Fiction*)—and also to pairing students in class for close, one-on-one conversations before developing those into whole-class discussions. As is often the case for me, a teacher who enjoys introducing new topics all the time, this is entirely a new one for me, different than previous Topics in Comparative Literature that I've taught—but I've taught all of the texts in this course in previous courses, just in various different contexts and configurations.

This course will serve well students interested in twentieth-century U. S. literature and also students drawn to major Irish authors of the same period. These are the nationalities and century of most of my scholarly work, so I'm comparing what I know best. There's quite a diversity of U. S. authors included here—such as a highly canonical short-story writer, an Appalachian novelist, a contemporary African-American dramatist, and a current African-American novelist. The Irish authors include the most influential fiction writer in the English language of the twentieth century from any country, who therefore is the only author in this course for whom I've assigned two books. Yet a case for that description as most influential could also be made for the highly canonical U. S. short-story author, Hemingway, paired with Joyce here. This course also includes a great playwright, another wonderful short-story writer, and in my opinion the author of the funniest short novel in Irish literature (or perhaps any nation's literature), Flann O'Brien's *The Poor Mouth* (ISBN 1564780910, originally published in Irish Gaelic as *An Béal Bocht*).

To cut to the chase and list here most of the major pairings: Joyce's *Dubliners* and Hemingway's *in our time* (0684822768—high-modernist short stories), Joyce's *A Portrait of the Artist as a Young Man* and Fred Chappell's *I Am One of You Forever* (0807114103—innovative male bildungsromans, novels about coming of age), Kate O'Brien's *The Land of Spices* (1844083160) and Alice Walker's *The Color Purple* (0156031825—female bildungsromans quite different than those male ones, so that we'll also be comparing across those two pairs), and Sean O'Casey's *Juno and the Paycock* (0330262718) and August Wilson's *Fences* (0452264014—"political," historical plays). You can save yourself a bundle of money, make sure you're buying the right editions, and maybe even get a head-start reading over the break, by cut-and-pasting those ISBN numbers into Amazon and ordering used copies. However, don't try to order either of the Joyce books, because the cheap (\$1.50, \$2.00)

Dover editions that will be available at the IUP Co-op Store cost less than anything that you could order. Please get the particular editions that we'll be using rather than check any of these books out of the library, so that we'll all be on the same page, literally.

Major course requirements will include participation and two papers, a shorter one midway and a longer one at the end. See you in January! If you have any questions before then, don't hesitate to email me at [Jim.Cahalan@iup.edu](mailto:Jim.Cahalan@iup.edu).

### ENGL 772/872 Topics in Women's Literature: Postcolonial & American Multiethnic Women's Literature

Dr. Lingyan Yang  
MW 3:35-4:50 PM

This class introduces the diverse, dynamic and empowering literary traditions of the 20<sup>th</sup> century Anglophone Postcolonial and American Multiethnic (Asian American, American Indian, Latina American, and African American) Women's Literatures. Interpreting selected novel, autobiography, poetry, short stories, and films in these 5 literary traditions by women writers and artists, we will pay most critical attention to women's writings, feminist aesthetics, women's cultures, women's spiritual legacies, and women's politics. Our literary analysis will be informed by a rich range of powerful and clear feminist theoretical articles. Mediating between language, gender, genre, culture and power, we will analyze the various narrative styles, poetics; textual, sexual and cultural politics in their more diverse historical, social, cultural and intellectual contexts. Our interpretations of these artists and texts will be enriched and complicated by the critical categories of gender, class, sexuality, ethnicity, race, history, geography and nation. Requirements include active participation in class discussions, one oral presentation, informal weekly responses, and a 15- page final research paper. If you have questions, please feel free to email [lingyan@iup.edu](mailto:lingyan@iup.edu). All are very welcome .

#### Reading List:

Tsitsi Dangarembga, *Nervous Conditions* (1988)  
Bharati Mukherjee, *Jasmine* (1989)  
Maxine Hong Kingston, *China Men* (1980), w/ excerpts from *The Woman Warrior*  
Theresa Hak Kyung Cha, *Dictee* (1982)  
Leslie Marmon Silko, *Ceremony* (1977)  
Louis Erdrich, *Love Medicine* (1984)

Sandra Cisneros, *The House on Mango Street* (1984)  
 Christina Garcia, *Dreaming in Cuban* (1992)  
 Zora Neale Hurston, *Their Eyes Were Watching God* (1937)  
 Toni Morrison, *Beloved* (1987); and a course pack

**ENGL 773/873 Topics in Minority Literature:  
 Intertext and Intrahistory: The Novel in the  
 Américas**

Dr. Shimmerlee Jiron-King  
 R 6:00-8:45 PM

In this course we will explore the intertextual and historical relationships of American, Latin-American, and trans-national narratives as they attempt to represent the vast array of subjects and citizens of the Americas in a post-modern/post-colonial context. Novels such as Cecile Pineda's *Love Queen of the Amazon*, John Rechy's *A Day in the Life of Amalia Gomez*, Tomás Rivera's *y no se lo tragó la tierra*, and Arturo Islas's *The Rain God* and a number of other texts will be considered in terms of form, content, and influence from a historical and an intertextual perspective. We will speculate, interrogate, and make educated guesses and suggestions regarding what inspired and influenced these novels: What led these writers to create these particular works? How might these works be different or perhaps not exist if it were not for what Jorge Luis Borges referred to as their literary "precursors"? These, and many other questions will be posed as we consider what Frederic Jameson called the "novel as form." I am open to student input and suggestions regarding novels, so please contact me regarding what texts in the American canon you might want to study at [sjking@iup.edu](mailto:sjking@iup.edu) or come see me during office hours. Other texts that I am considering follow:

Antonio Villareal, *Pocho*  
 Alejandro Morales, *The Brick People*  
 Gloria Anzaldúa, *Borderlands/Las Fronteras*  
 Ana Castillo, *So Far From God*  
 Macedonio Fernandez, *The Eternal Novel/Novela Eterna*  
 Jorge Luis Borges, *Collected Fictions/Ficciones*  
 Helena Maria Viramontes, *The Moths and Other Stories*

**ENGL 797/897 Independent Seminar**

Dr. Ron Emerick, Dr. Ron Shafer, Dr. Veronica Watson  
**(Meeting times to be arranged by students and  
 faculty)**

Independent Seminar provides an opportunity to pursue interests not accommodated by course offerings. It is not recommended during a student's first semester of course work. Students wishing to take an Independent Seminar in Spring 2009 must file a completed application in the Graduate English office by **December 5**. 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. Ron Emerick ([JVCC@iup.edu](mailto:JVCC@iup.edu)):  
 19th and 20th Century American fiction and drama

Dr. Ron Shafer ([rshafer@iup.edu](mailto:rshafer@iup.edu)):  
 Anything touching Brit Lit of the 16/17th centuries  
 Reformation/Puritans/early American Lit  
 (Federal/Colonial periods)  
 Drama, esp. modern American  
 Some modern American poets (poet laureates Don Hall,  
 Robert Pinsky, Jane Kenyon, et.al.)  
 Flannery O'Connor, John Updike, Faulkner,  
 Hemingway, other modern  
 American writers  
 Bible as Literature  
 Middle Eastern writers (Mahfouz and many others)  
 19th c. American writers, esp. Hawthorne and Poe  
 19th c. British, esp. Thomas Hardy  
 English High Romantics (Wordsworth, Keats, et.al.)

Dr. Veronica Watson ([Veronica.Watson@iup.edu](mailto:Veronica.Watson@iup.edu)):

Nineteenth century African American literature,  
 especially slave narratives and abolitionist tradition  
 Twentieth century African American literature, especially  
 neo-slave narratives and African American  
 autobiography  
 White-life literature and whiteness in American literature  
 Nineteenth century American literature  
 Twentieth century American literature  
 Critical Race Theory,  
 emphasizing critical whiteness studies and African  
 American literary theory

Only PhD students are eligible to take the following 900-level courses:

### ENGL 955 History of Criticism

Dr. David Downing  
R 6:00-8:45 PM

This course will be not so much a history of ideas as an exploration of those significant cultural conflicts which have produced the society, the disciplines, and the vocabulary with which we describe ourselves and our literature. After a brief look at some recent contributions to the status of history and theory in literature departments, we will turn to Plato and ancient Greece. My assumption is that the cultural revolution inaugurated by the shift from oral to literate culture shaped what we call "Western metaphysics," and that this catch-all phrase suggests the extent to which the issues of representation, mimesis, reason, rhetoric, imagination, objective and subjective still have a bearing on the way we read and interpret the world.

We will then shift to the cultural revolution that took place during the Romantic period leading up to Marx, Nietzsche, and Darwin. We will then turn to what I call Cultural Turn 3, the contemporary moment, where students will have the opportunity to explore the impact of the course on the contemporary teaching, research, and working conditions in English departments in the United States. Students can expect to emerge with a sense of the many ways that history, theory, and teaching impact on each other.

Students will be given a variety of options for writing assignments; collaborative projects, group work, and study groups will also be encouraged. We will also be using online computer conferences to exchange ideas and announcements. Class participation will, of course, be a vital part of the seminar. Texts to be used include: *The Republic* and *Phaedrus*, by Plato, the *Rhetoric and Poetics of Aristotle*, *Orality and Literacy* by Walter Ong, *Selected Writings* by Karl Marx, *The Portable Nietzsche*, *The University in Ruins*, by Bill Readings, *The Rise and Fall of English* by Robert Scholes, *Beyond English, Inc.*, edited by Claude M. Hurlbert, Paula Mathieu, and myself, and selected essays to be put on reserve or reproduced on Xerox.

### ENGL 956: Literary Theory for the Teacher and Scholarly Writer

Dr. Susan Comfort  
Section 1: M 6:00-8:45 PM  
Section 2: T 6:00-8:45 PM

In this course, we will explore major intellectual formations of literary theory and practice from the late nineteenth century to the present. Our survey will examine representative formulations of Formalism, Marxism, Structuralism, and Poststructuralism, to more recent developments in Postcolonial Studies, Feminism, Queer Theory, Ecocriticism, and Global Cultural Studies. To focus our efforts, we will consider the major questions, insights, and debates associated with each grouping, while we will also seek to situate theoretical developments as rooted in the earlier thought of major influential figures as well as within broad intellectual, cultural, and socio-economic contexts. We will punctuate our survey with the study of three theorists in depth: Antonio Gramsci, Gayatri Spivak and Carol J. Adams. Also, to practice applying theory to cultural texts, we will study a few literary works and films along with the theory. A main concern throughout the course will be the ways knowledge, scholarship, and teaching are shaped by theoretical commitments and practical engagement.

#### Course Requirements:

- Weekly Response Papers
- Seminar Paper (12-15 pages)
- Presentation & Short Analysis Paper (5-7 pages)

#### Required Texts:

Adams, Carol J. *The Sexual Politics of Meat: A Feminist Vegetarian Critical Theory*. New York: Continuum, 1996.  
Gramsci, Antonio. *The Antonio Gramsci Reader: Selected Writings, 1916-1935*. Eds. David Forgacs. New York: NYU Press, 2000. Rivkin, Julie and Michael Ryan, eds. *Literary Theory: An Anthology, 2nd Edition*, Oxford: Blackwell, 2004. Spivak, Gayatri Chakravorty. *Selected Essays (e-reserve) & Conversations with Gayatri Chakravorty Spivak*. Seattle, WA: Seagull, 2007. Williams, Raymond. *Marxism and Literature*. Oxford: Oxford UP, 1977.

#### Required Literary Works and Films:

J.M. Coetzee, *Waiting for the Barbarians*  
Jamaica Kincaid, *Lucy*  
Linda Hogan, *The Book of Medicines*  
*Life & Debt* (Dir. Stephanie Black)  
*The Secret Life of Words* (Dir. Isabel Coixet)

There are also a number of required readings at the e-reserve available from the Library.

**ENGL 984 Seminar in British Literature:  
Psychological Approaches to Renaissance Literature**  
Dr. Ron Shafer

M 6:00-8:45 PM

Psychological approaches to literature continue to fascinate and unpack whole new ways of viewing and interpreting literature. Using numerous psychological constructs that have developed over recent years, this course will dig deep into the subterranean world of the mind as it is presented in literary works of the 16<sup>th</sup>/17<sup>th</sup> century literature. Consider Hamlet as a passing example: intensely conflicted, he is unable to machete a path through the tangled woods of Danish power politics. To see his plight through a psychological lens, however, we might note that Hamlet suffers from *identity diffusion* instead of *identity formation*—that is, because his sense of self is so diffused and ill-formed, he is unable to take control of his destiny, lapses into despondency, and eventually paralysis of the will. Or consider Cordelia's infamous silence when Lear asks her to voice her love for him: grant it, there are numerous ways of interpreting her passivity, but when we consider her response through a psychological lens, we can speak of her *fear of self-disclosure*: other characters in the play, notably Lear, equate this lack of self-disclosure with *inauthenticity* and exaggerated and unhealthy *self-monitoring*.

The course, in short, will equip the student with psychological theories—and its attendant vocabulary—which will make possible a whole new way of reading classic masterpieces of the Renaissance. Likely texts include Milton's *Paradise Lost*, some Shakespeare plays, poetic gems from Donne, Herbert, and other poets, and excerpts from prose writers of the era. While greatly expanding one's knowledge base, this course will be particularly rewarding and fun too.

**NB: All course reading lists are tentative. Check with your professor if you have questions about course requirements.**

**TENTATIVE GRADUATE LITERATURE  
COURSES--SUMMER 2009**

**Preession      May 19 - May 23**

ENGL 781/881 Research Skills (all-day workshop)  
Wilson (M-F 8:30-4:30)

ENGL 781/881 Research Skills (all-day workshop)  
Cahalan (M-F 8:30-4:30)

**Summer I      June 2 - July 3**

ENGL 760/860 Teaching College Literature  
-Cahalan (M-R 1:00-2:50)

ENGL 763/863 Topics in British Lit. before 1660  
Shafer (M-R 1:00-2:50)

ENGL 764/864 Topics in British Literature since  
1660-Wilson (M-R 8:00-9:50)

ENGL 771/871 Topics in Postmodern Literature-  
Sherwood (M-R 3:10-5:00)

ENGL 773/873 Topics in Minority Literature  
Watson (M-R 10:10-12:00)

ENGL 955 History of Criticism-Downing  
(M-W 5:30-8:00pm)

ENGL 983 Seminar in American Literature  
Sell (M-R 3:10-5:00)

ENGL 984 Seminar in British Literature-Cahalan  
(M-R 10:10-12:00)

**Summer II      July 7 - August 7**

ENGL 761/861 Topics in American Lit. before 1870  
Kuipers (M-R 10:10-12:00)

ENGL 762/862 Topics in American Lit. since 1870  
Emerick (M-R 3:10-5:00)

ENGL 763/863 Topics in British Lit. before 1660  
Orchard (M-R 1:00-2:50)

ENGL 765/865 Topics in Literature as Genre-Slater  
(M-R 10:10-12:00)

ENGL 766/866 Topics in Comparative Literature  
Jiron-King (M-R 8:00-9:50)

ENGL 772/872 Topics in Women's Literature  
Dandurand (M-W 6:00-8:30pm)

ENGL 956 Literary Theory  
Comfort (M-R 1:00-2:50)

ENGL 985 Seminar in Comparative Literature  
Yang (M-R 10:10-12:00)



## Congratulations Graduates!

The following Ph.D./Literature & Criticism students successfully defended their dissertations and were graduated in May and August of 2008:

- **John Dean**, "Travel to Identity in the Mid-Nineteenth-to-Mid-Twentieth-Century Contract Zone of New Mexico: Knowledge Claim Tests and Platonic Quests," directed by Dr. Ronald Emerick.
- **Burgsbee (Lee) Hobbs**, "Expatriate Spaces, Ex-Soviet Places: Narratives of Americans Abroad in Turn-of-the-Millennium Post-Communist Europe," directed by Dr. James M. Cahalan.
- **Bradley Lint**, "Teaching College Literature: Educational Alignment and Literature Pedagogy", directed by Dr. James M. Cahalan.
- **Katherine E. Shryock Hood**, "On Beyond Boo! Horror Literature for Children," directed by Dr. Susan Gatti.
- **Renae R. Applegate House**, "Trinity of Consciousness: Body, Mind, Soul and Female Identity in the Novels of Gail Godwin," directed by Dr. Ronald Emerick.
- **Esra Killicci**, "J.D.Salinger's Characters as Existential Heroes: Encountering 1950s America," directed by Dr. Thomas Slater.
- **Yong-Nam Park**, "'The Melting Pot Where Nothing Melted': The Politics of Subjectivity in the Plays of Suzan-Lori Parks, Wendy Wasserstein, and Tony Kushner," directed by Dr. Ronald Shafer.

### M.A./Literature Graduates--May/August 2008:

**Haneen Al Ibrahim, Tina Arduini, Brad Baumgartner, Elizabeth L. Casaday, Alexis A. Heit, Mitchell R. James, Lindsay M. Keller, Diana M. Leach, Jean-Paul Konda Ntusi, Rachel L. Raymond, Alissa N. Mills, Carrie M. Wyder (Szucs).**

## Welcome New Students!

The following students have been admitted to the graduate programs in Literature and Criticism since Spring 2008:

### Ph.D./Literature & Criticism:

Patricia Tymon, Kevin Snow, Elsie Olan, Carly Dunn, Yeon Jeong Yun, Suchismita Banerjee, Amanda Lagoe, Tiffini Fenstermaker, Wayne E. Arnold, Bradley McDuffie, Adam S. Colton, Alissa N. Mills, Jeannie Stanko, Kristina Schimmels, Majid S. Mgamis, Abdullah Al-Badarneh, Lana Lockhart, Amanda Benigni, Carly Karlbert, Jason R. Seals, Joshua G. Begley, Jean Paul Konda-Ntusi, Sherry Shindelar, Stephen H. Eutsey, Abeer A. Al-Sarrani, Victor Robert Perry, Michelle G. Wood, Barnaby McLaughlin, Begona Vilouta-Vazquez, Brad Baumgartner, Anna Faktorovich, Diana M. Leach, Tina L. Arduini, Christopher Love, Allison A. Duclo, Karen S. Smith, Ghada Al-Abbadi, Natalie Yaquenian, Moayad Aishara, Scott A. Sheets, Melanie Karsak, Claire Englehart, Timothy Kirk, Amber Stine, Daniel Klyne, Enas Abd-El-Rahman, Elizabeth Casaday, Brian Reinking, Nancy Raftery, Muhammad Suliman, Nouh Alguzo, Lisa Marzano.

### M.A./Literature:

Joseph Morgan, Daniel A. Krack, Zachary A. Rhone, Allison Gromley, Natashak Colah, Benjamin Fisher, Brian Mullen, Keshab Acharya, Meghan Baikadi, Alaina Makoczy, Nicholas Beishline, Eliza A. Albert, Joseph H. Schmidt, Jennifer Lozier, Jennifer Yuhas, Andrea J. Harms.

### M.A./Generalist:

Kellie Meelhouse, Sarah M. Bollinger, Kurt J. Gutshall, Amanda Lindberg, Lindsey Jesnek, Nicole McCann, Geraldine Solderich, Way A. Jeng, Kevin D. Walter, William Patrick Castor.

#### LATE FALL

Last day of Fall classes - December 8  
 Independent Study grades due for Spring - December 8  
 Commencement-December 14

#### FUTURE DATES TO HELP WITH YOUR PLANNING:

Fall 2009 classes begin-August 31  
 Fall 2009 classes end-December 14  
 Commencement-December 20  
 Spring 2010 classes begin-January 18  
 Spring 2010 classes end-May 3  
 May Commencement-May 9

#### SPRING

Classes Begin-January 12  
 No Classes--Martin Luther King, Jr. Day-January 19  
 May graduation applications due--URSA -March 1  
 Spring Recess-March 2 through 8  
 Summer/Fall Registration TBA usually end of March  
 Archival copies of Thesis/Dissertation due-April 15  
 Last Day of Spring classes-April 27  
 Commencement-May 3



## CATHY'S CORNER

Well folks, after 22 years corresponding with you, this will be my last entry. I will retire from the Graduate English Office at the end of the fall semester. I can't begin to mention all the friends I have met during my tenure as Graduate English secretary, but I will remember and cherish each and every one. I could literally make a trip around the world and find an old friend (or several) in each country I visit. My husband, DeWayne, and I have sold our home in Home, PA along with most of our belongings. We bought a fifth-wheel trailer and a truck to pull it. That is now our home, and we are already living in it. In January of 2009, it is our intention to head south--most likely Florida for this winter, and in the spring, head north and west ending up in Washington State to catch a cruise to Alaska in June. Then, we will make our way east catching the Dakotas and perhaps a little of Canada on the way. I have established a g-mail account so that I can keep track of everyone, and anyone who wants to can correspond with me [crenwick48@gmail.com](mailto:crenwick48@gmail.com).

I just want to wish everyone just starting out a very successful career at IUP and beyond. And to all my friends in the U.S. and abroad, I'll be stopping by--leave the light on for me.

Warmly,  
Cathy Renwick

Goodbye  
Ibyyasti  
SHALOM  
Zai Jian Yawo  
Giga-waabamin  
Adios Usale kahle  
ALL REVOIR  
Sayonara  
Ming longz oc



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