Indiana University of Pennsylvania L & C Program Newsletter

Volume 22, İssue 2 ■ Spring 2009

Literature & riticism

From the Director:



The big news for our program this spring is that Todd Thompson has accepted a position at IUP, and he will be joining our program this fall semester. We had many fine candidates apply for this position, focusing on American literature to 1920, so it is no small accomplishment that Todd emerged as

our top candidate, and we are all delighted that he will be joining our program. Please check out his course description for EN 861, which he will be teaching this fall, and the brief introduction to Todd that appears in this Newsletter.

The other big news is that we have a new secretary, Bertha Cecconi, and if you are off campus now and have not had a chance to meet her, be sure to introduce vourself when you visit the office. Bertha has been helping Ben Rafoth (director of C&T) and me to design and implement a whole new data base for both ongoing students and admissions candidates. And, get this, she has been teaching me new tricks on how to use Microsoft Excel more efficiently, and it has been hugely helpful to me. Just remember that Bertha has a wicked sense of humor, she rides a Harley, and she has promised to take care of all the left over white cake if we order that for dessert at our program meetings. Bertha will be answering many of your questions, and she is the one to turn to when you need your alt pin numbers for registration.

The other more difficult news is that Karen Dandurand and Ron Shafer encountered serious health problems this spring semester. All of us have expressed our concern for them both, and I want to thank Sue Gatti for her work as the instructor of Karen's EN 761/861 course, and Chris Orchard for filling in on short notice to teach Ron's EN 984 seminar. Karen also expresses her thanks to all those colleagues who have stepped in to serve in her place on her various comprehensive exam and dissertation committees in her absence. We wish them both the speediest of recoveries. And for Ron our wishes have come true: as of April 6th, Ron is back at work in all his capacities. Welcome back, Ron!

With respect to the program, the new and revised version of our comprehensive exams has now been successfully implemented with a number of students having now experienced the new format. The clear consensus is that the procedure of designating a one-week period for the take-home exams is indeed an improved version. If you are unfamiliar with the new exam format, please email Bertha (bcecconi@iup.edu), and she can email you the instruction sheet, the four period lists, and the theory-pedagogy list that we now use for the exam.

The other news is that we have been working on improving our new website at www.iup.edu/lit-crit. I know that progress sometimes seems slow, but with the help of Bruce Dries and the IUP web team we are now beginning to see how things will work better once we make the transition to the new site. Also, we have two new student/faculty listservs: phd-lit@iup.edu; <a href="mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:mailto:

I look forward to working with all our new graduate students both this summer and this fall.

David Downing, Director Graduate Studies in Literature and Criticism



Meet Todd Thompson

It is with great pleasure that we welcome Todd Thompson to IUP and his new position as a member of our program. Todd comes to us after spending the past year teaching at Yeshiva University in New York. Prior to that, he spent 5 years working on his doctorate at the University of Illinois at Chicago after completing in 2000 his M.F.A. in Writing at the School of the Art Institute of Chicago. Todd brings with him a wealth of experience in teaching, research, and service.

The genuine pleasure he has in teaching at all levels was palpable throughout our discussions during his interviews. Because he has taught at a large state school in an urban area, he also has experience with a very diverse, multicultural, and international student body, especially important for someone coming to IUP, given that our graduate program is about 30% international students. One sure sign of his teaching excellence was that he was the recipient of the Stern Outstanding Teacher Award at the University of Illinois at Chicago. Todd's attention to key intersections of literary form, history, and politics informs his teaching, as does his effort to integrate historical research with textual analysis.

Todd's publication record includes essays in leading scholarly journals such as the M/MLA Journal, the Journal of American Culture, several encyclopedia entries, and he served as ghost writer on a book, Designing World-Class E-Learning. He also has two books nearing completion. The first, Modest Proposals: Satire and Political Change from Franklin to Barnum explores the relationships between literary form and political agency in 18th and 19th century America. His second manuscript, "The National Joker": Abraham Lincoln as Satirist-Satirized examines the politically productive tension between Abraham Lincoln's use of satire and satiric treatments of him in political cartoons, humor periodicals, joke books, and campaign literature. Todd's work on satire should be a tremendous contribution to our graduate program as we currently have no one in the program with that particular focus. Todd has also undertaken considerable archival research funded by several fellowships from the Lilly Library at Indiana University, the Abraham Lincoln Presidential Library, and the Library Company of Philadelphia, supported by an Andrew W. Mellon Foundation Fellowship.

With respect to mentoring and service, Todd has consistently demonstrated his sensitivity and dedication to the different needs of students, one sign of which was his being awarded the UIC Chancellor's Student Service Award twice (2003, 2004). Among many other activities, he contributed to a book drive to bring books to women in prison, he organized a visiting writers series, and (for some, this will be most important), he has a lifetime dedication to soccer, and he served as a volunteer assistant soccer coach at Yeshiva. Todd also expressed a provocative view of the general curriculum needs for English departments, especially important to us as we begin our new B.A. majors program this fall. As he explained, a key issue we must all now address is the transnational, transatlantic, and international reconfiguring of literatures written in English.

Anyway, just look at the killer smile on the man in the photo, and let us all welcome Todd on his arrival this fall.



Todd Says Hello

Hello to my new colleagues. Some of you I had the pleasure to meet during my visit to IUP in February. Others I only know through rumor or reputation. I can't say (not because it's a secret but because superlatives don't do justice) how excited I am to be joining your ranks this fall. I suppose it's a cliché, but it's true nevertheless. Throughout the interview process IUP felt like a perfect fit—not just for what I do but also for who I am. As long as I'm dealing in newsletter clichés, let me throw out another: This feels like a homecoming of sorts for me. I was born a bit to the west in New Castle (my grandfather, father, and uncle worked the lines at Rockwell) and still have family in the area. Thanks for all the warmth and fellowship you've already shown me. I can't wait to see you all in August.



Faculty News

Recently **Jim Cahalan** refereed an article submission for the *African American Review*, and has been asked by NCTE to evaluate a proposal for a book about teaching college literature, invited by the *James Joyce Literary Supplement* to review a book about the Irish novel, and asked by the *New Hibernia Review* to assess—as part of his regular job as a member of the journal's editorial board—an article submission. Jim has begun gathering materials for a new project and planned article in the field of the pedagogy of college English teaching. He continues his work on student recruitment for our program.

Ron Shafer has maintained his appointment as chair of the University-Wide University Professor Committee, which annually selects one IUP professor for this lifetime distinguished chair. He continues his guestlecturing in the States and abroad. In March he traveled through Egypt and Jordan and, through the auspices of Office of International Education, began preliminary exploration of an IUP/Jordan linkage program. He is currently finalizing a fall lecturing tour of the Middle East—likely, Jordan, Saudi Arabia and possibly Kuwait. He will be keynoting at the 20th World Congress of Poets, sponsored by the United Poets Laureate International, in Nicaragua this summer. Ron is Vice-President of this organization for the Eastern USA. Locally, he has presented public lectures on Shakespeare in the Oakmont and Shadyside suburbs of Pittsburgh. In April he will present to the national College English Association meeting in Pittsburgh. Finally, he has received recent commendation from Films for the Humanities for the documentary film he initiated, John Updike: In His Own Words. The film is an important archive since it contains some of Mr. Updike's most poignant and self-reflexive observations about his art his beginnings, his recommendations for writers, and his personal insights into the creative writing process. In light of Mr. Updike's recent passing and the dearth of such autobiographical information, the status of this documentary has been substantially enhanced.

In February, **Tom Slater** attended the Rudolph Valentino Conference in Turin, Italy, which was a tremendous experience. It was his first trip to Italy, and Turin didn't disappoint. Tom didn't have much time for tourism, but all conference panels were held in a room in a former palace and the National Cinema Museum a few blocks away was an amazing place. Collegiality was

great, and he met several people with whom he hopes to keep working in the future. He believes these people will help provide more resources and ideas for graduate students as well. Already, Dr. Fred Gardaphe, from Queens College, CUNY, said he would very much like to be a reader on a dissertation on Italian-American masculinity in film and television that Tom is directing this year. Dr. Gardaphe is the most published scholar on this topic and will certainly help the student produce quality work and find new opportunities. Tom's graduate assistant, Neal Stidham, is doing an excellent job of helping launch a film studies web site. Actually, he's done all the work. This site will not only provide information about the new undergraduate concentration in film studies, but will also provide information and opportunities for graduate students as well. As with many of our graduate students' work, Neal is not only benefiting me but the department as a whole. Tom is looking forward to the summer and fall classes' expanding his knowledge as well as his students' as he continues to focus on the work of silent film screenwriter June Mathis.

Veronica Watson has been awarded a \$32,500 grant from the Pennsylvania State System of Higher Education to deliver writing retreats for faculty at the 14 System campuses. The Weekend Writing Retreat aims to create positive perceptions of and attitudes about the writing/ publishing process by providing an intensive focus on scholarship development for women and minority participants. Selected faculty will work to advance a research project during the Retreat and will participate in professional-development workshops on topics such as increasing scholarly productivity, the publication process, developing a research agenda, and nurturing one's scholarly voice. The Weekend Writing Retreat proposal was initially envisioned for IUP and submitted as part of the Diversity and Social Equity grants competition, but was adopted by the State System office for implementation statewide. Two Weekend Writing Retreats will be held in summer 2009, serving over 50 faculty members across the System. Dr. Watson's publications include "The Next Step: Teach(ing) an African American Counter-Narrative to Whiteness" and Teaching Race and Ethnicity in Higher Education: Perspectives from North America. She is scheduled to present "A form of insanity which overtakes white men": W.E.B. DuBois, Charles Chesnutt, and the Specter of White Double-Consciousness" at the American Literature Association Conference, San Francisco, CA, May 2008. Dr. Watson



has also been awarded a sabbatical for fall 2009. She will be working on a book manuscript.

Cheryl A. Wilson's article "Placing the Margins: Literary Reviews, Pedagogical Practices, and the Canon of Victorian Women's Writing" has been accepted by *Tulsa Studies in Women's Literature* and will appear later this year. She will also be presenting a version of this work, which emerges from her ongoing research on the relationship among literary reviewers, novelists, and publishers, at the CEA conference in Pittsburgh. In addition, this spring Dr. Wilson will present "Gender, Fashion, and Social Power in *Emma*" at the 18th- and 19th-Century British Women Writers' Conference and "Rethinking the Silver-Fork Novel" at the Midwest Victorian Studies Association Conference. Her co-edited book (with

Margaret D. Stetz) *Michael Field and Their World* was favorably reviewed in *Victorian Studies* (Summer 2008) by Martha Vicinus who identified the volume as "an important advance on current Field studies" that "opens the way to further research." Dr. Wilson has also been busy co-coordinating the English Undergraduate Conference (16 February 2009), running the English Department Colloquium Series, and working on the American Literature to 1920 job search.

Dr. Lingyan Yang will take her sabbatical leave in fall 2009 semester from mid-July, 2009 to mid-Jan. 2010. She will continue to work with doctoral students on comps, proposals, and dissertations during her sabbatical.

Fitting In

by Ghada Al Abbadi

Always be ready to speak your mind, and a base man will avoid you. --William Blake, "The Marriage of Heaven and Hell"

Like James Joyce's little boy in "Araby," I turn from the bazaar, initiated into a world of callous realities. An echo from the fable of "The Man and the Lion" resounds in my head: "one story is good enough, until another is told."

When I made the decision to pursue my higher education in the United States, it was with the hopes of a dreamer. I looked forward to being immersed in a culture that defends freedom of expression in the culture, and academic freedom in higher education. As an international student, I was well-received into the bosom of IUP. Graduate classes, a true melting pot of students from many ideologies, ethnicities, and religions, formed the setting where thought-provoking discussions took place. In a milieu of respect and academic professionalism, our instructors encouraged us to participate in enriching the educational process. It felt great. And little by little, what seemed to be a wall of ice began to melt, and I felt like I was fitting in.

Then, in December of 2008, the world watched as Gaza fell under Israeli assault. With deep anger and concern, I flipped over channel after channel in quest of the best coverage. In the process I came to see an overwhelming split between news coverage in networks from back home and major networks in the States. In channels like Al Jazeera (branded with a scarlet "T" by dominant Western discourse), I watched with a bleeding heart what I can only describe as a second Holocaust, while in many other US channels, the heart-rending pictures of demolished homes, headless bodies of children, and burnt schools were simply not there. It looked liked there was a deliberate erasure of facts. The situation defied explanation. With a defeated spirit, I convinced myself that going to classes would make me forget. I could not forget, however. I withdrew unto myself, bewildered at the polarity of two narratives: one that tells a story of an oppressed people, and the other that effaces them.

Things started to make sense when I began to find some answers in Dr. Downing's and Dr. Comfort's classes (EN 955 and 956). Less than a month into the courses and two things were crystallizing: we live in a world where the dominant discourse materializes a set of hierarchical binaries. In this world one cannot express ideas that are not pro-Israel without being dismissed down that other side of the binary as anti-Semitic. In this world of binaries there is little tolerance for other than the dominant Western discourse. I did not belong to that discourse other than as a representation of inferiority. The difficulty of my situation began to dawn on me. My inscribed identity as one of "them," a potentially dangerous other who could not be trusted, flashed before my eyes. Drawing on Audre Lorde's self-



defining statement in her article "Age, Race, Class, and Sex: Women Redefining Difference," I saw myself as a thirty-one-year-old, Moslem (therefore potentially terrorist), English major, third-world, Arab mother of two, with little or no access to speak my story because I belong to a different discourse.

What next, some will ask? Despite the crippling situation, I like to think there is room for hope. In the Arab and Islamic World, the mainstream refers to that part of the world as occupied Palestine, not Israel. And the discourse spoken is one that upholds the courageous Palestinians' fight against occupation. This is a discourse that was conceived and born of a sixty-year-old struggle of a people whose land was ravished; whose identity was wiped out; and whose right to food, shelter, security, and

the pursuit of happiness denied by a presence that is blessed and sanctioned by America. When the West becomes conscious of, and sensitive to, the existence of such a discourse in all its implications, then, only then, can real channels of dialogue open. And going back here to IUP, change can happen when we, students and faculty, transcend the scope of our prejudices on both sides and engage in real conversation, one that has the purpose of bridging a gulf that is keeping two worlds apart. It takes a conscious, informed decision on all our parts to overcome such adversity. And although the journey is yet long, my hope is that we can make it possible.

Student & Alumni News

Abdullah M. Al-Dagamseh will present his paper, "World Bank Literature - A New Term for a New Global Reality?" at UC Berkeley Conference: "Crisis, Contradiction, Contestation: Postwar Economy and Culture" in March 2009. He also presented his paper, "Institutionalized Religion Inside and Secular Religion Outside: Forms of Ideological Oppression in Joyce's A Portrait and Brian Moore's The Luck of Ginger Coffey," at the EAPSU Conference in Kutztown on October 18, 2008.

Majid Al-Khalaqi's article, "Collaboration: Another 'Line' for 'Mass Production' of Students--Wikis as a Case Study" has been published in the fall 2008 issue of *EAPSU Online*, a peer-reviewed journal published by the English Association of Pennsylvania State Universities.

Brett Devido helped organize a panel that presented at the 70th annual Pennsylvania English Association conference this March in Pittsburgh. Eric Meljac, along with two students from the composition department, was on the panel, "Composition Pedagogy: Creating Space for a Diverse Student Population." Brett will also present for the second consecutive year at the Pop Culture/American Culture conference in New Orleans. He is on a film panel and will present a paper entitled, "Charlie Chaplin's use of Ambiguity and Hybridity as Core Characteristics of the Little Tramp: Developing Mass Appeal during the Silent Era."

Carly Dunn will be presenting a paper—"Outside London and By the Sea: (De) Stabilizing Identity and

(Re) Imagining Home"—at the 18th Annual British Commonwealth & Postcolonial Studies Conference, on Feb. 27-28, in Savannah, Georgia.

David W. Johnson is revising his biography of old-time country musicians Carter and Ralph Stanley for possible publication by the University Press of Mississippi. The book's working title is *Lonesome Melodies: The Lives and Music of the Stanley Brothers.* Johnson's recollections of the author John Updike, "Remembering: Novelist was elusive prey for this fan and reporter," appeared in the January 31, 2009, edition of the Salem (Mass.) News.

Amanda Lagoe presented "The Role of Medusa in Eugene Lee-Hamilton's 'The New Medusa'" at the New York College English Association (NYCEA) conference at St. Bonaventure University on October 25, 2008. Her paper also received an honorable mention for the Graduate Student Award.

Stacey L. Mascia is giving a paper entitled "Hearth and Home: A Psycho-Sexual Reading of Procreating the Vampire Race in *Dracula* by Bram Stoker" at the annual Popular Culture Association/American Culture Association Conference in New Orleans, LA. Her paper presentation is scheduled for April 9th, 2009. To obtain a copy of the paper, contact smascia@nccc.edu.

Eric Meljac has had an article published in *JML* called "The Poetics of Dwelling: A Consideration of Heidegger, Kafka, and Michael K." Also, later this year he has an article appearing in *Literature/Film Quarterly* called "Dead



Silence: James Joyce's "The Dead' and John Huston's Adaptation as Aesthetic Rivals," as well as another article in *JML* called "Seductive Lines: The Use of Horizontal Bars by Josipovici and Coetzee, and the Art of Seduction." I also will be presenting with other IUP grad students at the CEA conference in Pittsburgh (an essay called "Teaching Theory: Using Composition Theory in the Literary Theory Classroom").

Jean-Paul Konda Ntusi presented his paper The Concept of Spooks in Philip Roth's *The Human Stain* at the CEA conference on March 26, in Pittsburg.

Sheila F. Sandapen's review of the film Brick Lane appears in the current issue of Journal of Commonwealth and Postcolonial Studies. In addition, her paper entitled "White Thighs: A Question of Fate and Sexual Politics in Tayeb Salih's Season of Migration to the North" was published in EAPSU Online (Fall 08). Sandapen's paper on Fanny Price's character and its function within Mansfield Park has been accepted for the forthcoming conference 'New Directions in Austen Studies,' to be held at Chawton House Library in Hampshire, UK, 9-11 July 2009. In July 2008, she presented "Imagined and Re-imagined Communities of Women in Black British Novels" at the Novel and its Borders International Conference, University of Aberdeen, Scotland, July 2008. (IUP Alum Martin D. Angelo formed part of the panel). She also presented "Women and the Cultural War in the Novel White Teeth: A Postcolonial Feminist Critique" at the 17th Annual British Commonwealth & Postcolonial Studies Conference, Savannah, Georgia, February 2008. As part of a panel with fellow IUP classmates Marlene Hendricks and Kathy Whitaker, Sandapen presented a paper entitled "Subversion in the Domestic Scenes of Jane Austen's Novels" at the 34th Annual Southeastern American Society for Eighteenth-Century Studies Conference, Auburn, Alabama, February 2008. **Kevin C. Snow** will present his paper entitled "From Christian America to Earthseed: An Exploration of Religion in Octavia E. Butler's 'Parable of the Sower and Parable of the Talents" at the Middle Atlantic American

Studies Association conference held at Elizabethtown College in Elizabethtown, Pa on March 27.

Kim Socha's article on Tomás Rivera's ... y no se lo tragó la tierra was published in the winter 2009 edition of Hipertexto, a University of Texas Pan-American journal. Her teaching note "Teaching the Body in Composition Class" has been accepted for publication in Radical Teacher #84 (forthcoming in Spring 2009). She will be presenting at this year's PCA/ACA National Conference, being held in New Orleans, in April.

Benjamin West's article "The Work of Redburn: Melville's Critique of Capitalism" was accepted for publication by *The Midmest Quarterly*.

Jennifer M. Woolston has had her essay, "You Jealous or Something? Huh? Oh, I Bet You're So Jealous Sweetheart': Vindicating Nancy Spungen From Patriarchal Historical Revisionism," accepted for publication in a special "Presence and Importance of Women in Punk Rock" issue of Women's Studies: An Interdisciplinary Journal. The article will be forthcoming in the 2009-10 academic year. Additionally, Jennifer organized and chaired a feminist panel of student research for the 2009 IUP Undergraduate English Conference.

Yanjun Zhang presented her paper "Forging Connections in Maxine Hong Kingston's *The Woman Warrior*" in the October 2008 EAPSU Conference held in Kutztown University of Pennsylvania. Her 2007 EAPSU presentation "Chinese Values in the 'Talk-Stories' of Maxine Hong Kingston's *The Woman Warrior* and Amy Tan's *The Joy Luck Club*" has appeared in *EAPSU Online*, a peer reviewed journal of critical and creative work by English Association of Pennsylvania State Universities. Her other article, "Multiple Identities and Cultural Integration in Maxine Hong Kingston's *The Woman Warrior*" has been published in Chinese in an academic Journal (*World Literature Criticism*) by Central China Normal University in China.

Peer Mentoring

If you're one of the many Ph.D. students in literature with questions about the program, feel free to contact one of our Peer Mentors. Peer Mentors are advanced doctoral students who have volunteered to assist their fellow students with their experience, advice, and answers to questions about all facets of life at IUP. You

may contact a Peer Mentor via his or her email address below or meet some of them in person at Orientation.

Amanda Lagoe (A.Lagoe@iup.edu) Tracy Lassiter (T.J.Lassiter@iup.edu) Neal Stidham (N.A.Stidham@iup.edu) Natalie Yaquenian (N.M.Yaquenian@iup.edu) Rubina Sheikh (r.sheikh@iup.edu)



Summer 2009 Graduate Literature Course Descriptions

Presession I May 11-May 15

ENGL 781/881, Sec. 1 Research Skills: Teaching Shakespeare

Dr. Ron Shafer M-F 8:30 a.m.-4:30 p.m.

This course satisfies three credits of the Research Skills requirement.

This one-week workshop will focus on teaching Shakespeare in the classroom. It will offer a balanced overview of Shakespeare's genius by concentrating on several areas: biography, criticism, film, and performance. The primary intent is to conduct research in four dominant areas: 1) new interpretations of some of the major plays, 2) the cultural/historical background of the period, 3) new pedagogical strategies for use in the classroom, and 4) major film adaptations and their efficacious use by the instructor. We will start with biographical and historical considerations first and show how some of the plays, directly or indirectly, incorporate historical, topical, and biographical elements. Students will have access to excellent research materials for this part of the workshop—for instance, Samuel Schoenbaum's brilliant A Compact Documentary Life and Stephen Greenblatt's Will in the World.

The workshop will then segue to reading/interpreting the plays. Each of the genres—comedy, history, tragedy, romance, and dark/problem comedy—will be explored with a view toward reading the plays at a deeper interpretive level and connecting them to the cultural/historical phenomenon of the day. Both a variety of critical approaches and pedagogical strategies will augment this objective as we consistently attempt to address this question, "How can the instructor present these plays with heightened success in the classroom?" Finally, we will be viewing some film clips, and even a couple films in their entirety, to show the difference among text, film, and stage. A variety of excellent research/teaching aids, besides those noted above, will be made available to the student—for instance, Michael Greer's Screening Shakespeare: Using Film to Understand the Plays, Russ McDonald's Shakespeare: An Anthology of Criticism and Theory—1945-2000, David Bevington's Shakespeare: Script, Stage, and Screen, and Laurie E.

McGuire's Studying Shakespeare: A Guide to the Plays. In that I have taught such Shakespeare-oriented research courses under the auspices of the National Endowment for the Humanities, guest-lectured widely on Shakespeare all over world, and helped edit The Shakespeare Newsletter, I welcome the opportunity to use this creative approach in fulfillment of the research requirement for IUP's graduate students.

Presession II May 18- May 22

ENGL781/881, Sec. 2 Research Skills Dr. Cheryl Wilson

M-F 8:30 a.m.-4:30 p.m.

This course satisfies three credits of the Research Skills requirement, as does Professor Jim Cahalan's section of this course. This section and Dr. Cahalan's cover some of the same topics, while each also pursues distinct emphases—both of which are made clear in these two course descriptions. This course has been very popular in the past (hence the two sections this year)—so register early!

There are many ways in which students can prepare themselves to be competitive and successful when they enter the English Literature professions. Focusing on the practical aspects of literature as a profession, this course will cover a variety of topics including the job market, publishing, defining a field of study, writing in relevant genres, and teaching. Although appropriate for any student in the Masters or Doctoral program, this course is aimed at those students seeking employment at the university level and/or those who are looking to develop their academic research and writing skills. The purpose of this course is to provide a space in which students can engage in intensive work on the project or projects of their choice while situating that work within broader scholarly and professional communities. Students will become fully immersed in the profession by studying the resources relevant to their chosen fields and careers. This course is offered as an elective for MA and Ph.D. students, and it will also fill the Research Skills requirement.



ENGL 781/881, Sec. 3 Research Skills

Dr. Jim Cahalan M-F 8:30 a.m.-4:30 p.m.

This course satisfies three credits of the Research Skills requirement, as does Professor Cheryl Wilson's section of this course. This section and Dr. Wilson's cover some of the same topics, while each also pursues distinct emphases—both of which are made clear in these two course descriptions. This course has been very popular in the past (hence the two sections this year)—so register early!

This hands-on workshop course will have us not merely talking about, but practicing and doing, strategies for success and advancement in this profession. This course will be held in an excellent lab classroom, 127 Davis Hall, right next to the Commonplace Coffeehouse, Subway, and a nice picnic area (for brown-baggers like me). On our first day, Monday, May 18, I'll meet anyone wanting to walk down with me to that lab, at 8:30 in the 113 Leonard Hall lounge. Or just go straight to 127 Davis (which will be locked) and wait for us. Email me at <u>icahalan@iup.edu</u> when you enroll so that I'll have your address for when I email the class before the course begins. Any brief readings will come to you online during the course, or as short handouts that you can read while we're working. The most important texts will be yours: Bring to our very first class your updated vita (CV)—both a hard copy and as an attachment emailed to yourself-which we'll work on editing and improving. If you don't already have a CV, it would be good for you to create one before you arrive, or bring a list of what you think should go onto your CV. We'll work with whatever you have. Also, bring at least one paper that you've written that you think is most promising for conference presentation or submission for publication—or if you're not sure which one is best, bring two or three papers, and again bring them both on paper and as emailed attachments. (If you've already presented or published any papers, bring those too.) First we'll focus on the job application process and on how to develop your CV; we'll also do a mock interview or two. It's never too early to begin building a professional portfolio. (I published my first scholarly article when I was an M.A. student, 33 years ago, and some of my many students who have published articles were M.A. students.) I'll play a video interview that I did with a recent IUP Ph.D. who came here a few years ago with no college teaching experience and no presentations or publications—and then did all of that at IUP and is now

in his first year in a good tenure-track job in Florida. He shares specific tips about how to get a job. Then we'll give major attention to presentation and publication. How do you go about turning your course papers into conference presentations and journal articles? Each of you will practice-present part of a paper, and we'll work on public-speaking skills and finding the right conference for your paper. Then you will prepare a paper for submission for publication. You will choose the best journal for your paper, analyze that journal in a wholegroup workshop, revise the paper to fit the journal, write an effective cover letter, and then by week's end (assuming that I give you the green light to do so) send your letter and paper to the journal. Some—I hope most, if not all—of you will produce presentations and publications as a result of this course. As you're winding up your week's work, I'll draw from my own experience with widely varied publications to help you begin to think about different kinds of writing in the future. What is the different process to be followed for submitting a query to popular magazines, resulting in a article that pays good money? How does one go about getting one's dissertation published as a book? Indeed, how can you write your dissertation as a book in the first place? How can such a plan help inform how you design your comprehensive exams as well as your dissertation? What's the best way to write and sell a book—a scholarly one, but also with a wide enough appeal to reach many readers—that also will make some "serious money"? Feel free to email me in advance with any and all questions: <u>icahalan@iup.edu</u>. See you in May! In the meantime, you can check me out at http://www.english.iup.edu/jcahalan/jc/vit3resr.html and http://www.english.iup.edu/jcahalan/.

Summer I June 1-July 2

ENGL760/860 Teaching College Literature Dr. Jim Cahalan M-R 1:00-2:50 p.m.

This course satisfies three credits of the Research Skills requirement.

This is a seminar and workshop course in which we'll focus as pragmatically as possible on current approaches to teaching introductory courses in literature--as informed by recent theory as well as the real constraints of the classroom, the institutional setting, and the needs of our students and ourselves. This is the version of this course that experienced teachers should take, as



it is designed specifically for you; students looking for experience teaching college literature should take my course during the fall semester instead, as that version of the course is designed specifically for those who need teaching experience. If you enroll for this summer course, please bring with you any and all syllabi, lesson plans, handouts, books, course folders, and such that you have used in the past when teaching literature; they will become key resources and parts of our discussion. If you have (or could create) any videotape of your own teaching, please bring that along too! We'll look at some videotapes of IUP English teachers at work in ENGL 121 Humanities Literature, the course for nonmajors required of every IUP student. I'll ask you to write a paper reflecting on your past teaching and making plans for your future teaching as based on and inspired by our readings and discussions. Our readings will include selections from my collection of essays (coedited with David Downing) Practicing Theory in Introductory College Literature Courses. (This book will not be available through the bookstore. You may want to try to pick up a copy in advance, possibly through your library. However, fear not: I'll have copies available at our first meeting, so you'll be OK even if you don't have one beforehand.)

ENGL 763/863 Topics in British Literature before 1660: Rewriting the Victorians

Dr. Cheryl Wilson M-R 8:00-9:50 a.m.

Despite the obvious anti-Victorian sentiment put forth in the work of Modernist writers, including Joseph Conrad and Virginia Woolf, Victorianism continues to cast its shadow over twentieth- and twenty-first-century culture. And, of the various Victorian stereotypes that permeate this culture, the idea of sexual prudishness is perhaps the most prevalent. Beginning with the work of Modernist writers, this course will consider how twentieth- and twenty-first century writers have rewritten the Victorians with particular attention to (re)constructions of gender and sexuality through readings of paired Victorian and Modern/Postmodern texts. Framed by the emerging theoretical discourse of "postmodern Victorianism," as well as critical/theoretical writings on gender and sexuality, the course will interrogate the presence of those "other Victorians" in contemporary fiction. Texts will include Lytton Strachey, Eminent Victorians; Virginia Woolf, Orlando; Wilkie Collins, The Woman in White; Sarah Waters, Affinity; Charlotte Brontë, Jane Eyre, Jean Rhys,

Wide Sargasso Sea; Frances Hodgson Burnett, A Little Princess; Libba Bray, A Great and Terrible Beauty, A. S. Byatt, Possession; and others.

ENGL 772/872 Topics in Women's Literature Dr. Lingyan Yang M-R 3:10-5:00 p.m.

This graduate class introduces the unique and dynamic interdisciplinary, multinational, and multiethnic literary tradition of Asian American and Asian diasporic feminist aesthetics and women's literature by North American women writers of various Asian origins throughout the 20th century. We interpret multiple genres of selected novel, autobiography, poetry, short stories, drama, and criticism by Chinese, Japanese, Filipina, Korean, Pakistani, Indian American, Hawaiian, and Asian diasporic women artists and intellectuals in the global context. We pay particular critical attention to Asian American women's language and empowerment, women's writing, feminist aesthetics, women's narrative strategies and poetics, female body, feminist sexual, textual and cultural politics, women's roles as creative artists and story tellers, and Asian American women's fierce resistance against patriarchy, capitalist impoverishment of women of color, colonialism, imperialism, Orientalism, racialization, and all forms of injustice in diverse socio-economic, historical, geographical, cultural, and intellectual contexts. As we imagine America, Asia, Asian America and the world, our interpretations are also enriched and complicated by the multiple and intersectional critical categories of gender, class, race, ethnicity, sexuality, decolonization, and history. Requirements include active class participations, weekly informal critical responses, one oral presentation, and one 15 pp final research paper. All are very welcome. ©

Tentative Reading List:

Maxine Hong Kingston, *The Woman Warrior* (1976)

Joy Kogawa, Obasan (1981)

Jessica Hagedorn, Dogeathers (1989)

Sara Suleri, Meatless Days (1989)

Amy Tan, The Joy Luck Club (1989)

Lois Ann Yamanaka, Blu's Hanging (1997)

Gish Jen, Typical American (1991)

Theresa Hak Kyung Cha, Dictee (1982)

A thin course pack will include selected few short stories or play from Sui Sin Fa's Mrs. Spring Fragrance and Other Writings (1995; written at the turn of the 20th century), Hisaye Yamamoto's Seventeen Syllables and Other Stories (1988), and Velina Houston's Politics of Life: Four Plays by Asian American Women (1991); Angel Island poems,



poetry by Li-Young Lee, Mitsuye Yamada, Kitty Tsui, Cathy Song, Shirley Kim, etc.; and selected Asian American feminist cultural criticism.

ENGL 773/873 Topics in Minority Literature Dr. Veronica Watson

M-R 10:10 a.m.-12:00 p.m.

As Raka Shome has noted, "Race scholarship usually tends to study the 'other' (the non-whites) and in so doing, leaves the 'norm' (whiteness) intact and free of any critical scrutiny." Yet, African American intellectuals and writers have a long tradition of theorizing White subjectivity. Harriet Jacobs and Frederick Douglass included substantial analyses of Whiteness in their seminal autobiographies, and James Weldon Johnson, Paul Laurence Dunbar, Frank Yerby, Langston Hughes, Richard Wright, James Baldwin, Ernest Gaines, and Toni Morrison are but a few authors who have penned essays and prose that focus on White lives.

This course will examine a number of texts that can be classified as "white life literature" (texts written by African American authors that focus primarily on white characters), with an eye toward understanding what this body of literature adds to discussions of African American literature and Critical Whiteness Studies. Some of the issues we might explore include: the construction of white identity and power in the United States; the interconnectedness of race, class, and gender; the role and function of difference/Otherness in the social construction of whiteness; (re)imagining whiteness outside of the black/white binary (can we do this?); and the critical engagement with and silences surrounding this body of literature.

Texts will be selected from among the following: James Baldwin, *Giovanni's Room* Charles Chesnutt, *The Colonel's Dream* William and Ellen Craft, *Running a Thousand Miles for* Freedom

Langston Hughes, The Ways of White Folks
William M. Kelley, A Different Drummer
Zora Neale Hurston, Seraph on the Suwanee
James Weldon Johnson, Autobiography of an Ex-Colored
Man

Toni Morrison, Playing in the Dark

David Roediger, Black on White: Black Writers on What It Means to Be White

George Yancy (ed), What White Looks Like: African-American Philosophers on the Whiteness Question Frank Yerby, The Foxes of Harrow

ENGL 955 History of Criticism

Dr. David Downing M-W 5:30-8:00 p.m.

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 983 Seminar in American Literature Dr. Mike Sell

M-R 3:10-5:00 p.m.

The last decade has seen an explosion of scholarship on the Black Arts Movement, that most provocative tendency in the history of arts activism. Though it fundamentally altered conceptions of racial, gender, and national identity and played a key role in the reshaping of English Studies in the 1970s, clearly we are only just beginning to recognize its significance and its many



impacts. In the spirit of expanding our understanding of the Black Arts Movement and the Black Aesthetic, we will read some of the best recent scholarship, including work by James Smethurst (The Black Arts Movement), Kimberly Benston (Performing Blackness), Bill Mullen (Afro-Orientalism), Cheryl Clarke (After Mecca), Lorenzo Thomas (Extraordinary Measures), and Lisa Gail Collins and Margo Crawford (New Thoughts on the Black Arts *Movement*). We'll consider that scholarship alongside the poems, plays, and critical writings of several key writers of the movement: Amiri Baraka, Ed Bullins, Sonia Sanchez, Gwendolyn Brooks, and Larry Neal. Among the questions that will shape our reading and discussion: What validity does race-based representation have today, particularly in respect to the performative, hybrid, postracial, post-gender theories of identity dominant in today's critical-theoretical discourse? How are radical, transdisciplinary social movements made sense of by academic scholars, critics, and historians? And, perhaps most importantly, what role, if any, can poetry, drama, and performance play in the critique of global systems of exploitation and degradation?

ENGL 984 Seminar in British Literature: Joyce's *Ulysses*

Dr. Jim Cahalan M-R 10:10 a.m.-12:00 p.m.

There's just one novel to read for this course: Joyce's *Ulysses*. For those who have not yet read this masterpiece—arguably the greatest and most influential novel of the twentieth century—fear not: It is *not* an impenetrable, difficult puzzle, as the uninitiated often imagine from what they've heard. I believe that it is the funniest book ever written—at the same time that it is also the most profound novel that I know. I'll help guide you through it day by day—as will all of you too—and you'll love it! For the quickest available summary of the novel, and for a good laugh, click here (and then keep clicking on "next"):

http://www.dannydries.com/Ullyses/ch1-ulys.html. For those who have already read the book, there are two points to keep in mind: I know no other book that better rewards rereading, that becomes even more enjoyable every time that I read it again. And the second point, which makes *Ulysses* ideal for the purposes of this course: It is the ultimate critical "dartboard" of the modern era. Every imaginable critical approach, every theory, has been driven into this novel. The last time I checked, Joyce has more entries every year in the *MLA Bibliography* than any other author except for Shakespeare. And it works the other way around, too:

Joyce has profoundly influenced the theorists. For example, Derrida remarked, "Deconstruction would not have been possible without Joyce." We will also read, as yet to be determined, either a book of different theoretical approaches to the novel, or a concise course pack of essays serving that same purpose. But you will then be free—encouraged—to adopt whatever critical approach(es) you like in your own paper about some aspect of the novel. To paraphrase Arlo Guthrie, you can get anything you want in James Joyce's Ulysses. I have published more than once on this novel and have taught it several times, but I do not consider myself a "Joycean" per se—not an attender of those Joyce conferences where Joyceans argue about Joyce's shoe size (literally; that's been covered by Joyceans). Instead, I will help make this novel accessible in much broader ways—especially from the perspectives of Irish literature and culture, of Homer and the great European authors who inspired Joyce, and of course from various theoretical points of view. Course requirements will include full and active participation in our discussions, including beginning discussion at one class meeting; a short précis (one-page, single-spaced bibliographic listing followed by summary/overview and critique/response to a critical work of general interest to us as well as useful for your paper); and a culminating essay on a topic selected by you in consultation with me and finalized in a format suitable for presentation at a conference and/or publication in a journal—which we'll workshop.

Be sure to buy only the edition of Ulysses with the ISBN number 0394743121; please do *not* show up with some other edition from a library or your own shelf. This is not only so that we will all always be literally on the same page, but because this is the best and most reliable edition of the novel. If you copy and paste that number into Amazon, you'll find that you can buy it used for as little as \$5.00. And you can either email me around late April to find out what I'm ordering or putting together for the theoretical book or packet, or check this blurb again around then, as I'll try to add that information here once I have it. But please do email me at any time with any question at <u>icahalan@iup.edu</u>. See you in June, the best possible month to read *Ulysses*. The novel occurs on June 16 (1904), spilling over into the wee hours of June 17, so we'll be able to celebrate Bloomsday—possibly even taking a field trip into Pittsburgh for their Bloomsday festivities (including readings), if there's enough interest and if we can time avoid any and all time conflicts for all of us or at least for anyone who wants to go.



Summer II July 6-August 6

ENGL 761/861 Topics in American Literature before 1870

Dr. Veronica Watson M-R 1-2:50 p.m. [Please see course description online.]

ENGL 762/862 Topics in American Literature since 1870

Dr. Ron Emerick M-R 3:10-5:00 p.m.

ENGL 762 will survey American fiction, both novels and novellas, from 1945 to the present. Since much of the writing of this period can be classified as either naturalistic or existential or postmodern, we will examine how writers confront the dilemma of existence in a confusing, hostile, or absurd universe. Because of the wide range of styles and themes in this period, there will be no central focus to the course. Particular attention will be paid to women and minority writers (black, Jewish, gay, Asian-American).

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

These texts are fairly certain: Carver and Jenks, Contemporary American Short Fiction Truman Capote, In Cold Blood Michael Cunningham, The Hours Bernard Malamud, The Assistant Toni Morrison, The Bluest Eye Philip Roth, The Human Stain Amy Tan, The Joy Luck Club Anne Tyler, A Patchwork Planet Kurt Vonnegut, Slaughterhouse-Five Richard Wright, Native Son

ENGL 763/863 Topics in British Literature before

Dr. Christopher Orchard M-W 5:30-8:00 p.m.

This course will focus on the concept of terrorism as it is applied to Early Modern British Literature. It will examine how writers responded to violent acts such as the Gunpowder plot and how they engaged in partisan and aggressive rhetorical discourse in order to establish rifts between various political and religious ideological positions, thereby assisting in their perpetuation throughout the sixteenth and seventeenth centuries.

Much of the course will focus on primary sources in the Early English Books Online database and students will learn how to become adept in reading and interpreting early modern texts in their original spelling.

Texts will include:

Anne Dowriche, The French History Christopher Marlowe, Massacre of Paris Stephen Budiansky, Her Majesty's Spymaster Online resources on the Gunpowder Plot and its later historical representations William Shakespeare, Macbeth The Irish 'massacre' of 1641 John Ogilby, trans. Fables by Aesop and Eclogues by Virgil. Christopher Wase, trans. Electra by Sophocles

ENGL 765/865 Topics in Literature as Genre

John Milton, Eikonklastes and Samson Agonistes

Dr. Tom Slater M-R 10:10 a.m.-12:00 p.m.

In this course, students will receive an introduction to understanding narrative and stylistic elements of film while focusing on issues of Orientalism in films from various cultures and eras. In addition to Orientalism, we will also include considerations of gender, nationalism, and post-colonialism from the silent film era through the present. Required texts will be Bordwell and Thompson, Film Art: An Introduction and Matthew Bernstein & Gaylyn Studlar, eds., Visions of the East: Orientalism in Film. Students will write two short essays, be part of a smallgroup presentation, and write a major research paper.

ENGL 766/866 Topics in Comparative Literature Dr. Shimberlee Jiron-King M-R 10:10-12:00 p.m.

In This Bridge Called My Back, Writings of Radical Women of Color, Mitsuye Yamada expressed her anguish and her frustration at the condition of invisibility as an unnatural state. In this course, we will consider the condition of invisibility and erasure for women as they attempt to write themselves and render themselves and their texts visible in worlds that would prefer not to acknowledge their writings, their voices, or their existence in the world. We will read and consider the criticism of novels such as Ana Castillo's Sapogonia, Fatima Mernissi's Dreams of Trespass, Amy Tan's The Bonesetter's Daughter, Laura Esquivel's *Malinche* and more. I am open to student input and suggestions regarding novels, so please contact me regarding in the canon of "Worldly Women" that



you might want to study at siking@iup.edu or come see me during office hours.

ENGL 956 Literary Theory

Dr. Susan Comfort M-R 1:00-2:50 p.m.

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 conflicts 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. Also, to practice applying theory to literature and culture, we will consider the various lenses through which we might understand Joseph Conrad's Heart of Darkness. We will also ground our theoretical insights by practicing analysis of selected stories, poems, popular cultural images, and film clips. A main concern throughout the course will be the ways scholarship and teaching are shaped by theoretical commitments and practical engagement. Course Requirements:

- -- Three writing assignments are required:
- 1) A critical reflection paper (5-7 pages), in which you explore which theoretical lens most influences your critical approach and interpretative habits.
- 2) A theoretical inquiry paper (5-7 pages), in which you locate and evaluate a current piece of criticism that engages a theoretical approach that interests you, preferably in an area of specialization you might pursue.
- 3) A longer seminar paper (12-15 pages) that either engages theoretical issues or debates or works with theory in an analysis of a primary literary text or group of texts, which you may determine.
- --You will also be required to give one presentation on a chosen theoretical formation or issue. The presentation will have two parts: 1) an overview of the debates, major figures, contexts, of the theory, and 2) a critical analysis. Required Texts:

Conrad, Joseph. *Heart of Darkness*. Bedford Case Studies in Contemporary Criticism, 2nd edition. Ed. Ross C. Murfin. Boston: Bedford, 1996.

Hennessy, Rosemary. *Profit and Pleasure: Sexual Identities in Late Capitalism.* New York: Routledge, 2000. Rivkin, Julie and Michael Ryan, eds. *Literary Theory: An Anthology*, 2nd Edition, Oxford: Blackwell, 2004. Williams, Raymond. Marxism and Literature. Oxford: Oxford UP, 1977.

Recommended: An Introductory Text on Literary Theory From the Following Selections:
Eagleton, Terry. Literary Theory, An Introduction, 3rd ed.
Minneapolis, MN: University of Minnesota Press, 2008.
Tyson, Lois. Critical Theory Today: A User Friendly Guide, 2nd ed. New York: Routledge, 2006.
There are also a number of required readings on e-reserve available at the IUP Library website.

ENGL 985 Seminar in Comparative Literature Dr. Chris Kuipers M-R 8-9:50 a.m.

Taking a cue from Linda Hutcheon's and others' recent treatments of the subject, this course will explore what happens to literary works when they are adapted for different genres or media, or otherwise appropriated by later authors. We will examine issues such as "imitation" within a highly formulaic royal genre like epic; the borrowing of literary "matter" from history or "real life"; the critical anatomy of various movements between genres, and among short and long forms; the question of plagiarism and its secret-historical advent as an (academic) deadly sin; the rise of readerly forms of adaptation, from commonplace books to fan fiction, as well as writerly kinds (novelists turned screen writers); and a particularly ubiquitous sort of visual-performative adaptation: the reworking of "classic" texts into television and film, including comics and "high" graphic novels such as Moore's V for Vendetta and Watchmen. Along the way we will probe various theories of formal reproduction (Lessing, Benjamin), (un)creative authorship (Barthes, Bloom), mimetic anthropology (Caillois, Girard), and generic textuality (Derrida, Genette). A persistent theme will be the slipperiness of the canon of "fidelity" when taken as a measure of adaptation. Evaluation will be based primarily on a study of an instance of adaptation developed in consultation with the instructor. Those interested in the topic are encouraged to email the instructor ahead of time to sound out any particular areas or texts of interest.



Fall 2009 Graduate Literature Course Descriptions

ENGL 674 Bibliographical Methods

Dr. Cheryl Wilson M 6:00-8:45 p.m.

These are exciting times for literary scholars; but, due to the immense body of information on the web and even more in the world's libraries, they can also be rather scary. 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; the myriad 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

Dr. Christopher Orchard T 6:00-8:45 p.m.

This course will provide students with an understanding of the major contemporary theoretical approaches to literature including Marxism, post-structuralism, postmodernism and feminism. Theories will be discussed and applied to certain literary texts from different literary periods. The major theoretical approaches will also be applied to works of different genres. Students will demonstrate their comprehension of the course by completing three assignments: weekly analysis (45%), interpretation and presentation of a theoretical article (15%), an application of theory to a literary text (30%) and participation (10%).

Lois Tyson. Critical Theory Today. A User-Friendly Guide Everyday Theory. A Contemporary Reader, ed. McLaughlin and Coleman.

ENGL 760/860 Teaching College Literature Dr. Jim Cahalan TR 2:00-3:15 p.m.

This is a seminar and workshop course in which we'll focus as pragmatically as possible on current approaches to teaching introductory courses in literature--as informed by recent theory as well as the real constraints of the classroom, the institutional setting, and the needs of our students and ourselves. This is the version of this course that students in need of experience teaching college literature should take, as this one is designed for you; experienced teachers of college literature should take the course during the first summer 2009 session instead, as that version of the course is designed specifically for experienced teachers. We'll look at some videotapes of IUP English teachers at work in ENGL 121 Humanities Literature, the course for non-majors required of every IUP student. I'll help facilitate both your observations of faculty teaching ENGL 121 and a brief guest-teaching appearance by you in ENGL 121 or another appropriate course—in the presence of the faculty member teaching that course, and with my mentoring. You'll write about your observations of two faculty members as well as your own guest-teaching, and you'll also put together an ENGL 121 course syllabus. Our readings will include selections from my collection of essays (coedited with David Downing) Practicing Theory in Introductory College Literature Courses. (This book will not be available through the bookstore. You may want to try to pick up a copy in advance, possibly through your library. However, fear not: I'll have copies available at our first meeting, so you'll be OK even if you don't have one beforehand.)

ENGL 761/861 Topics in American Literature before 1870: Rethinking the American Renaissance Dr. Todd Thompson TR 3:30-4:45 p.m.

In Beneath the American Renaissance (1989), David S. Reynolds challenges the standard view of the literary canon of the usual-suspect American Romantics (Whitman, Emerson, Poe, Hawthorne, Melville) as solitary artists and claims that "during the American Renaissance literariness resulted not from a rejection of socioliterary context but rather from a full assimilation and transformation of key images and devices from this context." In other words, these writers responded to



and participated in the hurly burly of the antebellum world. For example, Whitman was a journalist, Poe penned trashy magazine fiction, and Melville wrote satire for a comedy rag. This class will attempt to re-situate the pantheon of American Romantics in dialogue with the society in which they lived and to collapse distinctions between high and low culture that these writers either ignored or elided. Along the way we will consider the inextricability of politics and culture in antebellum America. To this end, we will read works such as Whitman's temperance novel Franklin Evans, James Russell Lowell's anti-Mexican War dialect poems The Biglow Papers, P.T. Barnum's bestselling autobiography, Harriet Beecher Stowe's Uncle Tom's Cabin in light of popular responses to it, the Transcendentalists' antislavery writings, and other challenges to common notions of American Renaissance writers as committed aesthetes.

ENGL 763/863 Topics in British Literature before 1660 (Sec. 1)

Dr. Ron Shafer T 6:00-8:45 p.m.

This course will center on many of the literary masterpieces of the 16th and 17th centuries. Predictable "greats" will be featured in the course—Spenser, Shakespeare, Mary Sidney, Donne, et.al.—but many other writers, of less or much fame, will also be examined—for instance, Lady Jane Grey, Mary Queen of Scots, Anne Askew, John Webster, George Herbert and John Milton. Two broad theses will inform our readings. First, anti-colonization rumblings were evident during this period. While England, like much of Europe, was colonizing the world, some of the writers offered veiled or overt skepticism and criticism of these ventures. Unearthing these nuances in Renaissance texts offers some surprising finds. A second informing premise of the course deals with the interplay between the historical/cultural phenomena of the day and the literary texts produced during this period. An increased understanding of the history of the period occasions new and sometimes radically different understandings of the literature. For instance, realizing that Queen Elizabeth sanctioned the settlement of Jamestown as a way of checking Spanish piracy enables us to see this colonization scheme—and the literature about it—in a very different way. Note: while Shakespeare will be featured in the course, none of the selections will overlap with those taught during the May research-skills workshop. The readings of this course will be those compiled in one of the fine current anthologies, likely

The Renaissance and the Early Seventeenth Century (Broadview).

ENGL 763/863 Topics in British Literature before 1660 (Sec. 2)

Dr. Ron Shafer R 6:00-8:00 p.m.

This course will center on many of the literary masterpieces of the 16th and 17th centuries. Predictable "greats" will be featured in the course—Spenser, Shakespeare, Mary Sidney, Donne, et.al.—but many other writers, of less or much fame, will also be examined—for instance, Lady Jane Grey, Mary Queen of Scots, Anne Askew, John Webster, George Herbert and John Milton. Two broad theses will inform our readings. First, anti-colonization rumblings were evident during this period. While England, like much of Europe, was colonizing the world, some of the writers offered veiled or overt skepticism and criticism of these ventures. Unearthing these nuances in Renaissance texts offers some surprising finds. A second informing premise of the course deals with the interplay between the historical/cultural phenomena of the day and the literary texts produced during this period. An increased understanding of the history of the period occasions new and sometimes radically different understandings of the literature. For instance, realizing that Queen Elizabeth sanctioned the settlement of Jamestown as a way of checking Spanish piracy enables us to see this colonization scheme—and the literature about it—in a very different way. Note: while Shakespeare will be featured in the course, none of the selections will overlap with those taught during the May research-skills workshop. The readings of this course will be those compiled in one of the fine current anthologies, likely The Renaissance and the Early Seventeenth Century (Broadview).

ENGL765/865 Topics in Literature as Genre: Film Dr. Tom Slater M 6:00-8:45 p.m.

This course will explore the nature of the uncanny as a distinct aspect of modernity in film and literature. Texts to be considered will include early cinema, ghost films, and the work of Stephen King. Issues to cover will include post-colonialism, the night, trauma, the modern city, terrorism, modernism, and gender. Required texts will include *Uncanny Modernity: Cultural Theories, Modern Anxieties*, Edited by Jo Collins and John Jervis, Bordwell and Thompson, *Film Art: An Introduction*, and novels to



be selected. Students will write two short essays, be part of a small-group presentation, and write a major research paper.

ENGL766/866 Topics in Comparative Literature Dr. Gail Berlin

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

To write poetry after Auschwitz is barbaric. (Theodore Adorno)

Literature must resist this verdict [that poetry is barbaric] . . . for it is now virtually in art alone that suffering can still find its own voice, consolation, without immediately being betrayed by it. (Theodore Adorno)

This course will introduce students to the Holocaust through the lens of the written word and of the literary imagination. We will examine texts written by men and women, Jews and non-Jews, victims and perpetrators. We will encounter chronicles, diaries, memoirs, poetry, short fiction, film, oral interview, documents, documentaries, photographs and artwork. We will also distinguish among literatures written during the war, shortly afterwards, and recently. Among the key questions we will tackle are: How and why did the Holocaust happen? What do survivors want us to know about the Holocaust and what do they hope we will learn from their narratives? How is the Holocaust represented and what does representation in various genres imply? Is language adequate to record the unspeakable? Who is "permitted" to write Holocaust literature? What sorts of analyses of Holocaust literature are appropriate, respectful, and responsible? Are the usual critical tools sufficient? How should one respond to literature of trauma? The course will endeavor to create a supportive atmosphere for a series of difficult discussions. At some point, I hope to have a survivor come to speak with the

Course requirements will include an oral presentation, a journal, and two papers. Our key class anthology will be Lawrence Langer's Art from the Ashes: A Holocaust Anthology. Among readings currently being considered are: Charlotte Delbo's Auschwitz and After, Primo Levi's Survival in Auschwitz, Sara Nomberg-Przytyk's Auschwitz: True Tales from a Grotesque Land, Dawid Sierakowiak's Diary, Helga Schneider's Let Me Go, and William Heyen's Shoah Train.

If you have any questions, please feel free to contact the instructor (ivy@iup.edu).

ENGL 772/872 Topics in Women's Literature (Sec. 1)

Dr. Karen Dandurand W 6:00-8:45 p.m.

[Please see course description online.]

ENGL 772/872 Topics in Women's Literature (Sec. 2)

Dr. Karen Dandurand R 6:00-9:45 p.m. [Please see course description online.]

ENGL 955 History of Criticism

Dr. David Downing T 6:00-8:45 p.m.

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 983 Seminar in American Literature: E-criter-a-ture

Dr. Ken Sherwood M 6:00-8:45 p.m.

Every successful graduate student develops a statement of teaching philosophy; we position ourselves within critical discourse and period studies. In the coming years, I anticipate each one of us will be called upon to explore and define the relationship of our work to changes in digital culture. This seminar will introduce students to the significant issues and topics at the intersection of literary studies and digital technology, with an aim towards engaging in theory and practice relevant to students' future as scholar/teachers.

The course shares the premise voiced by Alan Liu in the preface to Blackwell's *Companion to Digital Literary Studies*: "that the boundary between codex-based literature and digital information has now been so breached by shared technological, communicational, and computational protocols that we might best think in terms of an encounter rather than a border." Following the Companion, we too will ask: "How can literature be digital? And how can the digital (the home territory, after all, of office files, databases, and spreadsheets as well as mass entertainment special effects) be literary? Does literature really have a future in a new media ecology where the fiercest, deepest, and most meaningful identity tales of our young people seem to be beholden to iPods and other I-media of music, video, chat, and blogs?"

The seminar will allows students to explore changes in the journal article or the scholarly monograph, the changing "formats" of publishing, including experiments like MIT's "blog-based peer-review." We will look at exemplary projects of digital scholarship. At the same time, we will open a conversation on the teaching and criticism of digital texts -- both native/"born digital" and remediated print texts.

Following are some suggested orienting readings: Digital Humanities Quarterly

(http://www.digitalhumanities.org/dhq/)

Hayles, N. Katherine. Writing Machines. MIT, 2002. Landow, George. Hypertext 3.0: Critical Theory and New Media in an Era of Globalization. Johns Hopkins, (3rd Edition) 2006.

O'Gorman, Marcel. E-Crit: Digital Media, Critical Theory, and the Humanities. University of Toronto Press, 2006.

McGann, Jerome. Radiant Textuality: Literature after the World Wide Web.

Siemens, Ray and Susan Schreibman eds. *A Companion to Digital Literary Studies*. Blackwell, 2008. Schreibman, Susan et al, eds. *A Companion to Digital Humanities*. Blackwell, 2004.

ENGL 797/897 Independent Seminar Dr. Jim Cahalan, Dr. Mike Sell, Dr. Cheryl Wilson (Meeting times to be arranged by individual students and faculty)

Independent Seminar provides an opportunity to pursue interests not accommodated by course offerings. It is not recommended during a student's first semester of course work. Students wishing to take an Independent Seminar in fall 2009 must file a completed application in the Graduate English office by August 1, 2009. (The form is available in the office.) Before it is submitted, the application must be approved by one of the faculty members listed below. Suggested areas for each faculty member are indicated below the name and email address. The course is listed on URSA as a "closed section." When your application has been approved, a space in the closed section will be opened for you.

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

Dr. Mike Sell, Michael.Sell@iup.edu Nineteenth and twentieth-century world drama; avantgarde and modernist studies; the Black Arts Movement; theory; critical pedagogy

Dr. Cheryl Wilson, Cheryl Wilson@iup.edu Nineteenth-century British literature; early twentiethcentury British literature; women's literature

NB: All course reading lists are tentative. Check with your professor if you have questions about course requirements. Only PhD students are eligible to take following 900-level courses.



IUP Faculty

Director of Graduate Studies in Literature & Criticism

 David Downing - Ph.D. State University of New York-Buffalo, 1980, Professor.
 Critical Theory, Cultural Studies,
 Postmodern and Technology; American Literature.

Faculty

- Gail Ivy Berlin Ph.D. University of Pennsylvania, 1985, Professor.
 Old and Middle English Language and Literature, Medieval Women, Holocaust Literature.
- James M. Cahalan Ph.D. University of Cincinnati, 1982, Professor.
 Modern Irish, American and British Literatures, Theory and Pedagogy.
- Susan M. Comfort Ph.D. University of Texas at Austin, 1994, Associate Professor. Postcolonial Literature, Feminist Theory & Pedagogy, Gender Studies.
- Karen Dandurand Ph.D. University of Massachusetts-Amherst, 1984, Associate Professor.
 Nineteenth-Century American Literature in its Cultural Context; Women's Literature; Autobiography; Letters.
- Ronald Emerick Ph.D. University of Pittsburgh, 1975, Professor.
 American Fiction, Southern Writers, Technical Writing.
- Christopher Kuipers Ph.D. University of California-Irvine.
 Comparative Literature, Myth, Classical Lit., Pastoral Lit., Ecocriticism, Anthologies.

- Christopher Orchard D.Phil. University of Oxford, 1994, Associate Professor.
 Shakespeare, Early Modern British Literature, Transatlantic Studies, Theory.
- Mike Sell Ph.D. University of Michigan, 1997, Associate Professor.
 Modern Drama, Avant-Garde, Performance Studies, Black Arts Movement.
- Ronald G. Shafer Ph.D. Duquesne University, 1975, Professor.
 16th and 17th Century British Literature.
- Kenneth Sherwood Ph. D. State University of New York at Buffalo, 2001, Assistant Professor.
 20th Century American Poetry,
- Thomas J. Slater Ph.D. Oklahoma State University, 1985, Associate Professor.
 American Silent Film, Film and Literature, Film Theory and Language.

Ethnopoetics, Theory and Writing.

- Todd Thompson, Ph.D University of Illinois, 2005. American literature to 1920, intersections of literary form, history, and politics.
- Veronica Watson Ph.D. Rice University, 1997, Associate Professor.
 African American Literature/Culture, Slave Narratives, Social Construction of Race.
- Cheryl Wilson Ph.D. University of Delaware.
 19th Century British Literature, Women's Literature.
- Lingyan Yang Ph.D. University of Massachusetts
 Multicultural literature, feminist theory



Notes	
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	1:00 p.m. – 4:30 p.m.



In the News

On March 8, 2009, Stanley Fish in his *New York Times* Opinion piece entitled "Neoliberalism and Higher Education" addressed the latest *Works and Days* volume, *Academic Freedom and Intellectual Activism in the Post-9/11 University*. Fish cited *Works and Days* contributors Sophia A. McClennen, Henry Giroux, and Susan Searls Giroux. McClennen was also one of the speakers at the *Works and Days* "Academic Freedom after 9/11" symposium on Feb. 23 that featured keynote speakers Cary Nelson and Ward Churchill.

On March 15, 2009, Stanley Fish again cited the *Works and Days* volume in the *New York Times*, this time in an Opinion piece entitled, "To Boycott or Not to Boycott, That Is the Question." In this article, Fish cited Grant Farrad's essay, "The Act of Politics Is to Divide" from the *Works and Days* volume.

Since Fish's publicity, Henry Giroux, has published a new essay in *CounterPunch* ("Making Democracy Matter: Academic Labor in Dark Times"), where he states that the *Works and Days* volume "may be the best collection yet published on intellectual activism and academic freedom." Such endorsements follow Marc Bousquet's proclamation in the online edition of *The Chronicle of Higher Education*, that the *Works and Days* volume is "the best value in academic freedom short of joining the AAUP." Similarly, in a recent letter to IUP administration, AAUP President Cary Nelson asserts "that the special issue of *Works and Days* devoted to academic freedom is one of the most important academic publications in recent years."

David Downing is the founding editor of *Works and Days*, and the recent volume was guest-edited by **Edward J. Carvalho**. **Tracy Lassiter** served as Editorial Assistant.



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