

## Course Descriptions | Summer 2023



*\*\*\* You can take any course number a second time as long as the topic of the course is different. No course number can be taken more than a total of four times. \*\*\**

### Summer Session I: June 5 – June 30

#### **ENGL 761/861 American Literature before 1870**

##### **Antebellum Humor**

Dr. Todd Thompson

M-TR 10:45-1:15

“‘The comic,’ says Bergson, ‘comes into being just when society and the individual, freed from the worry of self-preservation, begin to regard themselves as works of art.’ With his triumphs fresh and his mind noticeably free, by 1815 the American seemed to regard himself as a work of art, and began that embellished self-portraiture which nations as well as individuals may undertake.”—Constance Rourke

Nineteenth-century American humorist and journalist Joel Chandler Harris once wrote, “It may be said of us [Americans], indeed, that we have a way of living humorously, and are conscious of the fact...and there seems never to have been a day in our history when the American view of things generally was not charged or trimmed with humor.” This course will glean such comic trimmings in US literature written between 1789 and 1865, applying contemporary and modern theories of humor to both literary and “sub-literary” humor productions as we consider the politics of who was laughing at whom, and how, and why. Applying a cultural studies approach, we will perform the literary historical work of contextualizing American comedy in such outlets as periodicals, pamphlets, political cartoons, joke books, comic almanacs, and minstrel performances in addition to more traditional literary forms. Coursework will include response posts, contextual annotations of works of humor, and a seminar paper.

#### **ENGL 771/871 Postmodern Literature**

##### **Videogames as Literature**

Dr. Mike Sell

M-TR 1:30-4 PM

This course explores the ways videogames can be understood as a form of literature, with particular emphasis on narrative. We’ll pursue this exploration in three ways. First, we’ll look at how videogames tell stories in ways similar to older media like novels, theatre, and movies. Second, we’ll look at how videogames tell stories in ways that are unique, our focus falling on the special affordances of the medium such as rule-based procedures, branching narratives, replays, interactive mechanics, avatars, and digital interfaces. Finally, we’ll look at a range of videogame genres such as the walking simulator, the point-and-click adventure, interactive fiction, and interactive cinema. Bolstering these efforts, we’ll consult some of the more significant historians and theorists of the medium—including, with a little scheduling luck, a couple of guest lecturers. No previous experience with videogames is necessary to succeed in this class. Semester projects will include an annotated



bibliography, conference-length essay, and an interactive digital narrative composed with the Twine software program.

## **ENGL 955 The History and Theory of Criticism**

Dr. Michael T. Williamson

M-TR 4:30-7:00 (Zoom)

This course will explore ways in which “criticism” opens up, closes down, interferes with, and stimulates the ways in which we make meanings out of literary texts. It will also explore the history of the transmission of those meanings to others. That history is, of course, still happening. Sometimes, we will explore theories of criticism that have become entrenched in our discipline. At other times, we will explore ways of reading that offer alternatives to those theories. We will consider the following questions: When does a “history of criticism” start and when does it restart? Why does the starting or restarting point matter? Should our discipline promote or challenge the idea that there has to be a start, a progression, a “history” at all? The course will be divided into three units that address these questions in different ways. **Unit One** will address a fundamental question: how might human, natural, non-human/divine/supernatural (sometimes called mythological) worlds react to one another? We will read Pindar’s Victory Odes (5<sup>th</sup> century BCE), excerpts from Tamil Love Poetry (2<sup>nd</sup> to 3<sup>rd</sup> century CE), classical Arabic odes (7<sup>th</sup> century CE), and mystical poetry of the Kabbalah (12<sup>th</sup> century CE to present). We will move away from conventional notions of “Western” critical traditions towards Revathi Krishnaswamy’s concept of “world literary knowledges.” **Unit Two** explores “Romanticism,” a literary movement that also became a theoretical and critical movement. We will read Isaiah Berlin’s *The Roots of Romanticism*, selections from Thomas Pfau’s *Romantic Moods: Paranoia, Trauma, and Melancholy, 1790–1840* (not good beach reading!), William Wordsworth’s poetry, *Records of Woman* by Felicia Hemans, and selections from the theorists Susan Wolfson, D.W. Winnicott and Catherine Maxwell. **Unit Three** will explore some major critical works of the 20<sup>th</sup> and 21<sup>st</sup> century. We will start with Edmund Wilson’s *Axel’s Castle: A Study of the Imaginative Literature of 1870-1930* and move to essays and book chapters from Walter Benjamin’s *Illuminations*, Catherine Stimpson’s essays on Gertrude Stein, Henry Louis Gates Jr.’s *The Signifying Monkey: A Theory of African American Literary Criticism*, Howard Brody’s *The Social Power of Expert Healers*, Elijah Anderson’s *Code of the Street*, and Carolyn Burke’s biography of the surrealist photographer and writer Lee Miller. Most of the critical and theoretical readings will be reasonably short and are available electronically. Each unit will offer you literary test cases that will help to anchor our explorations of theory and criticism, and each unit will prepare you for sharing the skills and content you have learned with a wider audience.

### **Required Texts:**

Peter Cole, *The Poetry of Kabbalah* (Yale University Press) 9780300205695

William Wordsworth, *The Major Works* (Oxford World Classics) 9780199536863

Isaiah Berlin, *The Roots of Romanticism* 9780691156200

Edmund Wilson, *Axel’s Castle: A Study of the Imaginative Literature of 1870-1930* 9780374529277

J.G. Ballard, *The Drought: A Novel* 9780871404015

Carolyn Burke, *Lee Miller: A Life* 978-0226080673

**ENGL 983 Literary Theory - American  
Speculating Black Futures**

Dr. Veronica Watson

M-Th 8:00-10:30 AM - ONLINE ONLY DELIVERY

This course explores the rich African American literary tradition that examines alternative visions of the future--future worlds that are either worse or better than our present one. Examining texts from the African American science fiction and Afrofuturist traditions, we will investigate desires, imagination, and creative labor that goes into (re)imagining Black futures. From graphic novels, comics, film and television, music videos and literature we will trace utopian and dystopian visions of possible black futures, and consider the personal/political/cultural work those texts do. Taking up Lavender's argument, we will also consider Afrofuturism as a narrative practice that potentially offers new avenues of engagement and analysis for Black literature.

The reading list is still in development, but will likely include the following:

Butler/Duffy, *Kindred: A Graphic Novel Adaptation*

Octavia Butler, *Parable of the Sower*

Clark, *The Black God's Drums*

Coates, *Black Panther: A Nation Under Our Feet*, Book 1

Coates, *Black Panther: World Of Wakanda*

Jemisin, *How Long 'Til Black Future Month?*

Okorafor, *Binti: The Complete Trilogy*

Womack, *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture*

Selected short stories, music videos, and critical articles

**Mid-Summer Session: July 3-8**

(No class on July 4)

**ENGL 756/856 Digital Literacy**

**Domain of One's Own**

Dr. Kenneth Sherwood

M, W-Sat 8:30-4:30

This course enables students to make informed choices about how to incorporate digital tools into their own teaching, scholarship, and public humanities outreach efforts. Digital literacy for the English professional involves not only critical and interpretive skills but the development of "productive" digital literacy skills. Whether you are a digital native or immigrant, I invite you to join us as we collaboratively learn by exploring a digital toolkit (which might include blogs, wikis, podcasts, etc.) and creating and managing a personal webspace on a domain belonging to you. As we learn to utilize new tools and platforms, we will become acquainted with relevant theory and methodology, develop instructional strategies and classroom applications, and think critically about how to manage a professional web presence as 21st century academics. Students do not need prior digital production experience but should be comfortable exploring new software with guidance. All

students will be required to register for a shared server space through Reclaim Hosting at a cost of \$30 for the year and have access to a medium-grade Windows, Mac or Linux computer.

\*Additional notes on the 2023 summer class format, schedule, and focus:

This course was specifically designed as a five-day, summer intensive. I have taught it five times and not lost a student yet! There will be some pre-reading. Daily work is planned to allow you to learn a lot without being overwhelmed. We will not try to sustain eight continuous contact hours each day with this course. Rather, we'll pivot between presentations, discussions, individual work time, and group work with appropriate coffee and lunch breaks. You will have an additional week after the class ends to complete the final project. We are using the week between summer sessions, but will not meet on Tuesday, July 4<sup>th</sup>; so our final class is Saturday, July 8<sup>th</sup>. The development of HTML skills and application to creation of a professional website is the foundation of this course. Over the years, I have varied the mix of other workshops and mini-projects. In 2023, perhaps blogs are out and podcasts are in? Do you want to quit Twitter for Mastodon, build Twine story-games, or explore integrating Discord into your courses? Registered students will be asked to take a survey in May, and I will modify the focus to suit your needs and interests. You can view archived pages and syllabi related to this course at [sherwoodweb.org](http://sherwoodweb.org)

### Summer Session II: July 10 – August 4

#### **English 764/864 Seminar in British Literature Science and Fiction**

Dr. Melanie Holm  
M-TR 4:30-7:00 PM

*Scientia*: knowledge (of something)

*Fictio*: something (fashioned or created)

In the Seventeenth Century, Great Britain (and its European neighbors) participated in the formal rupture of experience into the antitheses, knowledge and imagination; or, in their literary-cultural forms, science and fiction.

- What did this epistemic divorce look like to its practitioners and how did they work through, verbalize, and weigh the contest and its consequences?
- How did these monozygotic twins shape and define each other?
- In what language/style were they expressed?
- What language did they produce?

In this course we will read through 17<sup>th</sup>- and 18<sup>th</sup>-century literature that calls itself

1. **Science**: experimentation, the advancement of knowledge, the plain style)
2. **Fiction**: fancies, romances, and antiromance “novels”
3. And their often messy and bizarre dialectical reunion and resentment in what we now call: **Science** or **Speculative Fiction**: alien conjectures, multiple worlds theory, technocratic apocalypse.

How we know, what we know, what is important to know, what can be represented, how much those representations can be trusted, and the morality of these pursuits formed the network of questions that gave rise to modern-day science and arts, as well as the “two cultures” proposition. Selections from this inquiry-network’s literary corpus of inquiry, critique, and counter critique will be the focus of our class readings and may include:

**Primary:**

- Bacon, Francis Sir. *The Novum Organum* (1620) [Selections].  
 —. *The New Atlantis* (1627).  
 Bergerac, Cyrano de. *The Emprrie of the Moon* (1657).  
 Cavendish, Margaret, Duchess of Newcastle. *Reflections on a New World called The BLAZING WORLD* (1667).  
 —. *Poems, and Fancies* (1653, 1664, 1668 eds.) [Atomic Poems].  
 Defoe, Daniel. *A True Relation of The Apparition of Mrs. Veal* (1710).  
 —. *Robinson Crusoe* (1710).  
 Fielding, Henry. *Tom Jones*, “Preface” (1749).  
 Fontenelle, Bernard le Bovier de. *Entretiens sûr les pluralities des Mondes* (1686).  
 Gonzales, Domingo [Francis Godwin, Bishop]. *A Voyage to the Moone* (1620).  
 Hoffman, E. A. “The Sandman” (1816).  
 Hooke, Robert. *Micrographia* (1665) [Selections].  
 Milton, John. *Paradise Lost* (1666) [Selections].  
 Sterne, Laurence. *The Life and Opinions of Tristram Shandy* (1759) [“The Tristopaedia”]  
 Swift, Jonathan, Dr. *The Battle of the Books* (1704).  
 —. *Gulliver’s Travels* (1726) [bks 3&4].  
 Walpole, Horace. *The Castle of Otranto* (1764).

**Secondary:**

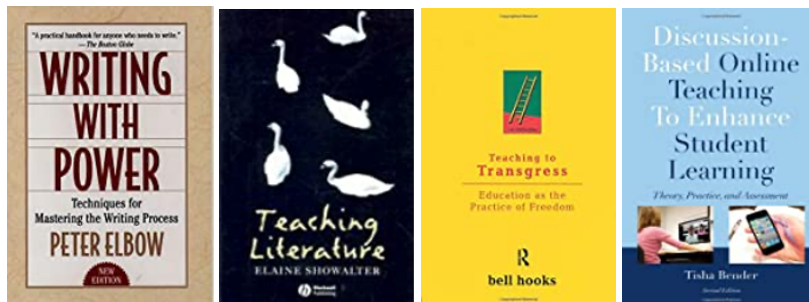
- Campbell, Mary Baine. *Wonder and Science: Imagining Worlds in Early Modern Europe* (1999).  
 Dear, Peter. *Revolutionizing the science: European knowledge and its ambitions, 1500-1700* (2001).  
 —. “Method and the Study of Nature,” Garber, Daniel and Michael Ayers, ed. *Cambridge History of Seventeenth-Century Philosophy*. ed. Garber, Daniel and Michael Ayers. (Cambridge 1998).  
 —. *The Literary Structure of Scientific Argument* (1991).  
 Merchant, Caroline. *The Death of Nature: Women, Ecology, and the Scientific Revolution* (1980)  
 McKeon, Michael. *The Origins of the English Novel 1600-1740* (1987).  
 Poovey, Mary. *A History of the Modern Fact* (1998).  
 Rogers, John. *The Matter of Revolution: Science, Poetry, and Politics in the Age of Milton* (1998).  
 Shapin, Steven. *A Social History of Truth* (1994).  
 Shapin, Steven and Simon Schaffer. *Leviathan and the Air-Pump* (1985).  
 Shapiro, Barbara. *A Culture of Fact: England, 1550-1720* (2000).  
 —. *Probability and Certainty in Seventeenth-Century England*. (1983).

**English 760/860 Teaching College Literature  
Student-Centered Pedagogy**

Dr. Lingyan Yang  
M-TR 10:45-1:15 PM

This graduate pedagogy class trains doctoral and Master's students in literature and criticism to articulate a student-centered pedagogy of your own, study theories of pedagogy, design not one, but 3 syllabi, mostly for college literature classes, to professionalize in in-person, hybrid, and remote modes of instructions in the 21<sup>st</sup> century. It motivates students to articulate your own Teaching Philosophy and get familiar with the theories of pedagogy, such as the student-centered pedagogy, which is very foundational to American college-level teaching in general, feminist, Marxist, postcolonial/global and American multiethnic, visual, and other pedagogies, which are informed by a range of critical theories, and so forth. Our class also motivates every student to practice syllabus design for the following 3 classes at IUP and at American colleges and universities: A. ENGL 121: Humanities Literature, the introductory general literature class; B. ENGL 101: College Writing, which is foundational to college level teaching, and which is the freshman composition class that many English teachers teach initially; C. a 200 or 300 level English B.A. survey or specialty literature class for English majors in one's field of specialization. This means that a doctoral student will design this English major's class in or closest to your future dissertation field. A Master's student will design a major's class in one of your strongest and favorite areas, on which you have successfully taken a graduate class in our Grad Lit Program. We will analyze and discuss a rich and diverse range of texts on pedagogy, theory, practice; the writing, reading, and appreciating literature process; who the students are, the roles of the teacher, professionalism in the classrooms for both the teacher and student, what literature/authors/texts/periods/genres/forms to teach in syllabus design, how to teach, the historical evolution of pedagogy in American academy, the changing dynamics between the teacher and the student, challenges and rewards of teaching college literature in challenging times, the relationship between instructor's academic freedom, one's class, and university/college/ Dept./program curricula, teaching and research, and how the critical categories of gender, class, sexuality, age, ethnicity, race, culture, and history enrich and complicate everyone's individual pedagogy and teaching. Requirements include active participation in class discussions, a Teaching Philosophy (1-page, single-spaced); design of 3 syllabi: ENGL 121: Humanities Literature, ENGL 101: College Writing, one 200 or 300 level English B.A. literature survey or specialty class; a few short responses; oral presentation of your syllabus design of the 200 or 300 level English literature class, and an ENGL 860/760 Final Teaching Portfolio. All are very welcome ! Enjoy!

**Required Texts:**



- Tisha Bender. *Discussion-Based Online Teaching to Enhance Student Learning: Theory, Practice, and Assessment*. 2<sup>nd</sup> ed. Stylus Publishing, LLC, 2012. ISBN: 978-1579227470.
- bell hooks. *Teaching to Transgress: Education as the Practice of Freedom*. Routledge, 1994. ISBN: 0-415-90808-6.
- Peter Elbow. *Writing with Power: Techniques for Mastering the Writing Process*. 1981. 2<sup>nd</sup> ed. Oxford UP, 1998. ISBN: 0-19-512018-3.
- Elaine Showalter. *Teaching Literature*. Blackwell Publishing, 2003. ISBN: 0-631-22624-9.

A handful of theoretical articles will be uploaded to D2L for students' free access.

### **English 956 Literary Theory for Teacher and Scholarly Writer**

Dr. Christopher Orchard  
M-TR 1:30-4:00 PM

The course will examine twenty and twenty-first century theoretical approaches used in the academy today as a platform for enhancing the pedagogical and scholarly profiles of graduate students. The evaluation criteria will consist of: (1) daily applications (2) pedagogy presentation. (3) scholarly paper. The daily applications will consist of applying a key theoretical perspective, which will range from structuralism to affect theory, to a poem or short story. The pedagogical element of the course will require students to construct a class syllabus and a specific unit plan that can be tailored to a specific age group depending on the student's own teaching interests. The scholarly paper will consist of a more traditional format and will demonstrate either a single or a hybrid theoretical approach to a literary form preferred by the student.

### **English 985 Comparative Literary Theory**

Dr. Reena Dube  
M-TR 8:00-10:30 AM

This course proposes to examine theories of comparative literature by beginning with an understanding of the history of comparative literary studies; in the course of which we will familiarize ourselves with the different concepts about comparative literature; and finally we will arrive at an understanding of contemporary debates and controversies about comparative literature.

We will be using Susan Bassnett's book *Comparative Literature A Critical Introduction* (Blackwell, 1993) as a guide and we will be studying in detail some works of theorists like Edward Said, Gayatri Spivak, Homi Bhabha, David Damrosch et al. In addition, we will also examine a few literary and film texts in relation to each other and comparative literary theory.