

Course Descriptions | Summer 2020



Pre-session: May 18 – 22

ENGL 756/856 Digital Literacy for the English Professional: A Domain of One's Own

Dr. Kenneth Sherwood

MTWRF 8:30 a.m. – 4:30 p.m.

This course satisfies three credits of the Research Skills requirement.

Through this accelerated, pre-session course, I want to enable students to incorporate new, digital tools into their own teaching of writing and literature. Whether you are a digital native or immigrant, I invite you to join us as we collaboratively learn by exploring available Web 2.0 tools (such as blogs and wikis) and creating and managing a personal webspace on a domain belonging to you. As we learn to utilize these tools, 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. No prior digital-teaching experience is required, but you 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 approximately \$40 for the year. Please note, this is not a course in the use of Learning Management Systems such as Moodle or Blackboard. As the course approaches, please look for the website at sherwoodweb.org or feel free to email.

Students will:

- Cultivate a professional online identity for the scholar and teacher with an awareness of changing disciplinary and cultural norms;
- Develop a digital writing "workflow" using appropriate techniques (exs. Markdown, HTML, CSS) to produce and publish on the web;
- Demonstrate working knowledge of simple markup to create and publish an academic website on a hosted server, managing their own web domain;
- Identify and critically evaluate tools for digital learning;

MA-level 756 goals:

1. Explore personal learning environments appropriate to the discipline and to the academic goals of an MA student; demonstrate how platforms constrain and enable communication and interaction;
2. Enhance their existing digital literacies by producing a project(s) with at least two multimodal elements: sound, images, visual design and typography, interactivity (exs. audio podcast, video, Twine game).

Doctoral-level 856 goals:

1. Implement personal learning and teaching environments appropriate to the discipline, including but not limited to blogs and wikis and to academic goals including professional advancement and the job market, participation in disciplinary discourse, and contribution to



- the community or public sphere; demonstrating theoretical knowledge and practical application of how platforms constrain and enable communication and interaction;
2. Enhance their existing digital literacies by producing a project(s) with a full range of appropriate multimodal elements: sound, images, visual design and typography, interactivity (exs. audio podcast, video, Twine game).

Feel free to contact Prof. Sherwood (sherwood@iup.edu) or visit the course archive on his website (www.sherwoodweb.org) for more information.

Candidacy Exam Pause: NO CLASSES May 25 – 29

SUMMER SESSION I: JUNE 1 – 26

ENGL 765/865 Topics in Literature as Genre

Playable Literature

Dr. Mike Sell

MTWR 1:30 p.m. – 4:00 p.m.

Game designer Eric Zimmerman has declared the 21st century the “Ludic Century.” He argues that our world is increasingly shaped by information systems that obligate us to engage in forms of playful interaction, though often without our consent or the opportunity to understand the implications of our play. Zimmerman believes that one way to increase consciousness and agency within these “playful information systems” is to develop and disseminate “gaming literacy.” Knowing how games work and how they shape our engagement is the foundation of gaming literacy.

But games are far more than rules and mechanics. Games are fictions—they represent ideas, people, places, social relations, ideas. Games are embedded in culture—indeed, are sometimes the focus of culture. And, not surprisingly, games enjoy an enduring presence in literature—think of chess in Shakespeare’s *The Tempest* or Carroll’s *Through the Looking Glass*, cardgames in Pope’s *The Rape of the Lock* or Austen’s *Mansfield Park*, roulette in Dostoyevsky’s *The Gambler*, videogames in Pynchon’s *Bleeding Edge* and Gibson’s *The Peripheral*, and so on. Games can inform our understanding of who we are—whether we consider ourselves “gamers” or simply as people who have memories, fond or otherwise, of playing games with family, friends, and lovers. And, finally, there are the many genres of literature that require playful engagement: drama (especially from actors); surrealist poetry; interactive fiction; videogames; postmodern fiction; tabletop roleplaying games.

What is the name for all this? I would suggest “playable literature.”

In this course, we’ll survey the field of “playable literature” with the goals of (1) defining the genre, (2) engaging with significant examples, (3) refining the critical methods appropriate to the genre, and (4) developing pedagogical strategies to increase “gaming literacy” for those we teach.

Tentatively, I would imagine us reading a few early modern dramas and selections from a few other classic works (and playing the games they represent); exploring theories of play (Bateson, Gee, Derrida, Butler, Flanagan); interactive fiction; *Dungeons & Dragons* (including spectating and participating in live roleplay); surrealist games; adaptations of game procedures and mechanics in

film, video, and fiction; videogames; and Twine storygame design in the K-12 classroom. I welcome suggestions for other “playable literatures” to consider and would be happy to accommodate semester projects that focus on scholarly, pedagogical, or alt-academic applications.

**ENGL 772/872 Topics in Women’s Literature
Women’s Writing, Gender, and Culture**

Dr. Lingyan Yang

MTWR 4:30 p.m. – 7:00 p.m.

This graduate class focuses on the complex relationships between women’s writing, gender, and culture in the dynamic, diverse and empowering literary traditions in the global context in the 20th & 21st century comparative British, American, Anglophone postcolonial, and American Multiethnic (Asian American, Arab/Arab American, Latina American, and African American) women’s literatures and feminisms. From a British woman artist seeking professional autonomy different from Victorian domestic womanhood in the stream of consciousness in modernist UK, to a South Asian illegal immigrant woman mapping America and her desire like a tornado; from generations of African women experiencing slavery differently across the Atlantic in African diaspora in several centuries, to a Chinese American young woman breaking silence between ethnic patriarchy and American reality in fragmented postmodern talk-stories of Mulan; from the magical and fantastic intersections of Asian migration to Brazil, multinational capitalism, and indigenous Latin American cultures, resources, and environment in Amazon, to a Muslim woman’s struggles with domestic violence, Islamophobia, or male Imam’s indifference to her sexual assault in marriage in contemporary America; from generations of Cuban and Cuban American women’s negotiations with socialism, capitalism, and non-linear cultural memories across the ocean, to an African American woman’s search for her agency and female self in the black South in vernacular, women’s literature and writing in the 20th and 21st centuries have indeed been remarkably imaginative, diverse and rich. Interpreting selected autobiography, novel, short stories and poetry in multiple literary traditions by women writers and artists, we will pay most critical attention to women’s writing, feminist aesthetics, women’s body, female sexuality, women’s cultures, women’s histories and geographies, and feminist insurgent politics. Our literary analysis is informed by a rich range of powerful and clear theoretical articles on British/French/American, postcolonial, and American multiethnic feminist literary and cultural criticisms. Mediating between language, gender, culture and power, we will analyze the various literary forms, narrative styles, poetics, textual, sexual and cultural politics in their diverse historical, geographical, socio-economic, cultural, intellectual, and sexual contexts. Our interpretations of these artists and texts will be enriched and complicated by the critical categories of language, gender, decolonization, history, class, sexuality, ethnicity, race, and geography. Requirements include active participation in class discussions, one individual oral presentation, a few informal responses, and one 15 page final research paper. IUP Graduate School allows graduate students to take any graduate class with the same course number but under different course titles for 3 or 4 times with different faculty. If you have questions, please email lingyan@iup.edu. All are very welcome!

The writers and critics that we will analyze include Virginia Woolf, Sandra Gilbert and Susan Gubar, Hélène Cixous, Luce Irigaray, Sylvia Plath, Bharati Mukherjee, Edward Said, Gayatri Chakravorty Spivak, Anne McClintock, Trinh Minh-ha, Paul Gilroy, Jhumpa Lahiri, Maxine Hong Kingston, Sui Sin Far, King-kok Cheung, Lisa Lowe, David Palumbo-Liu, Karen Tei Yamashita, Hisaye Yamamoto, Werner Sollors, Sahar Abdulaziz, Naomi Shihab Nye, Leila Ahmed, Rabab Abdulhadi,

Evelyne Alsultany, Nadine Naber, Cristina Garcia, Gloria Anzaldúa, Linda Alcoff, Walter Dignolo, Zora Neale Hurston, Toni Morrison, W.E.B. DuBois, and Alice Walker.

Reading List of Full-Length Texts:

1. British modernist women's lit: Virginia Woolf, *To the Lighthouse* (1927)
2. Postcolonial/global women's lit: Bharati Mukherjee, *Jasmine* (1989)
3. Yaa Gyasi, *Homegoing* (2016)
4. Asian American women's lit: Maxine Hong Kingston, *The Woman Warrior* (1976)
5. Karen Tei Yamashita, *Through the Arc of the Rain Forest* (1990)
6. Arab/Arab American women's lit: Sahar Abdulaziz, *The Broken Half* (2015)
7. Latina American women's lit: Cristina Garcia, *Dreaming in Cuban* (1992)
8. African American women's lit: Zora Neale Hurston, *Their Eyes Were Watching God* (1937)

I will also prepare a course pack, available in Copies Plus, on selected short stories, poetry, and on theoretical articles on comparative British/French/American, postcolonial, and American multiethnic feminisms. Enjoy.

ENGL 955 History and Theory of Criticism

Dr. Veronica Watson

MTWR 8:00 a.m. – 10:30 p.m.

Literary studies has been continually shaped and reshaped by a range of theoretical and methodological questions and approaches. Using selected texts from the A Very Short Introduction series to anchor our explorations, we will engage with some of the theoretical, critical and conceptual frameworks that have had significant impact on the academy broadly speaking, and field of literary study specifically, over the last 50 years or so: Foucault, Freud, Marx, New Historicism, Feminism, Diaspora, Racism, Reader Response Theory, to name but a few. Additionally, you will read original texts from key figures. Our engagement with these ideas will center on understanding the debates that have defined and propelled these conversations, and we will begin to reflect on how they impact both modern higher education and literary study today. During our time we will begin the important process of querying, entering scholarly conversations, and potentially re-envisioning received traditions and the work we do as literary scholars. This course will begin your exploration of the questions, “What is theory?” and “What is criticism?”, and will help to lay a foundation for your continued study in the program.

Course components: Development of discussion questions, leading class discussion, short papers, From Theory to Theorizing presentation and a Digging Deeper project on a theorist of your choice.

English 985 Seminar Comparative Literary Theory Aesthetics and the European Romantic Mind

Dr. Melanie Holm

MTWR 10:45 a.m. – 1:15 p.m.

This course will explore philosophical ideas of the aesthetic with a special emphasis on Romanticism in the German, French, and British traditions. Beginning with a review of the theories of neoclassicism and Augustan Satire (e.g.: Dryden, Addison, Pope, Lessing), we will follow the development of aesthetics through the European Romantic tradition from Goethe, Kant, Rousseau,

and Coleridge to Baudelaire, Nietzsche, and the Frankfurt School. Special attention will be paid to the role of poetry to consider 1) how ideas of aesthetic production and experience have shifted through early modernity and 2) the role that European Romantic thought has had in shaping our ideas about the relationship between consciousness, nature, and art.

Readings will include selections from:

- Addison, Joseph. *Essay on the Pleasures of the Imagination*
 Baudelaire, Charles. *Salon of 1845*
 —*Flowers of Evil*
 Benjamin, Walter. “The Story-Teller”
 —“Art in the Age of Mechanical Reproduction”
 — “On Some Motifs in Baudelaire”
 Blake, William. *Laocoön*
 Burke, Edmund. *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*
 Coleridge, Stanley Taylor and William Wordsworth. *The Lyrical Ballads*
 Dryden, John. *Of Dramatick Poesie: An Essay*, “Defence of An Essay on Dramatic Poesy,”
 Goethe, Johann Wolfgang von. “Dedication”; selections on “WeltLiterature”
 Hegel, G.W.F. *Phenomenology of the Spirit*
 Kant, Immanuel. “Answer to the Question: What is Enlightenment?”
 —“Preface” to the first edition of the *Critique of Pure Reason*
 —*Critique of Judgment* (“The Beautiful”; “The Sublime”)
 Lessing, Gotthold Ephraim. *Laocoön, or the Limitations of Poetry*
 Pope, Alexander. *Peri Bathous, or the Art of Sinking in Poetry, Essay on Criticism*
 Rousseau, Jean-Jacques. *Letter to d’Alembert on the Theater*
 Schiller, Friedrich. *Letters on the Aesthetic Education of Man*
 —“On Naïve and Sentimental Poetry”

Summer Session Pause: NO CLASSES June 29 – July 3

SUMMER SESSION II: JULY 6 – 30

ENGL 761/861 American Lit before 1870

Adapting the American Renaissance

Dr. Todd Thompson

MTWR 10:45 a.m. – 1:15 p.m.

The 2013 Academy Award for “Best Picture” went to *Twelve Years a Slave*, a movie adapted from the 1853 nonfiction work by Solomon Northup. In 2013, two of the “Best Picture” nominees—*Lincoln* and *Django Unchained*—also treated mid-nineteenth-century US subject matter. Similarly, recent T.V. shows such as *Sleepy Hollow* build on (but depart wildly from) antecedents in early American literature. Such recursions raise questions about what 19th century American literature and culture meant to readers then and what they mean to us now. How, and why, have 19th, 20th and 21st-century writers, filmmakers, and other artists adapted source material written during the period retroactively labeled the “American Renaissance”? Just as important, what did these texts mean to their original audiences?

To answer these questions, we will first historicize these texts to understand them in their original contexts, and then consider how they have been repurposed to speak to very different historical

moments. Through such multiple historicizations, we will pay respect to distinct but sometimes overlaid time periods while finding ways to make early American literatures exciting and relevant for modern generations of students and readers. In doing so, we will read and apply multiple models of current adaptation theory. We will also think self-consciously about the American literary canon: how it gets established and re-shaped, what types of texts are embraced or forgotten at which points in history, and why.

Coursework will include regular response papers, a collectively created annotated bibliography on adaptation theory, a critical synthesis, and a seminar paper. Required books may include the following:

Required Books

- James Fenimore Cooper, *Last of the Mohicans* (Penguin Classics, 1986, ISBN: 0140390243)
- Mat Johnson, *Pym: A Novel* (Spiegel & Grau, 2012, ISBN: 978-0812981766)
- Linda Hutcheon, *A Theory of Adaptation* (Routledge, 2013, ISBN: 978-0-415-53938-8)
- Sarah Meer, *Uncle Tom Mania: Slavery, Minstrelsy, and Transatlantic Culture in the 1850s* (U of Georgia P, 2005, ISBN: 978-0820327372)
- Solomon Northup, *Twelve Years a Slave* (Telemachus Press, 2013, ISBN: 978-0989794817)
- Edgar Allan Poe, *The Selected Writings of Edgar Allan Poe* (Norton 2004, ISBN: 0393972852)
- Julie Sanders, *Adaptation and Appropriation* (Routledge, 2015, ISBN: 978-1138828995)

ENGL 763/863 Topics in Brit Literature before 1660

Play to play: Shakespeare and Contemporary Adaptations

Dr. Christopher Orchard

MTWR 4:15 p.m. - 6:45 p.m.

The course will look specifically at contemporary drama adaptations of a selection of Shakespeare's plays. We will discuss the ideological, gendered and political differences between the texts, examine the anxiety of influence, and explore the cultural arguments for the appropriation of Shakespeare's plays. Discussion will centre around theories of adaptation, both generally and specifically in terms of Shakespeare's work and final papers will consider these theories as part of the comparative analysis. There will be daily responses and a final paper that considers one of the plays and its adaptation/s.

Pairings:

Taming of the Shrew and Fletcher, *The Woman's Prize*

Merchant of Venice and Wesker's *A Merchant*

Othello and (1) Paula Vogel, *Play About a Handkerchief* (2) Djanet Sears, *Harlem Duet*

Hamlet and (1) Stoppard, *Rosencrantz and Guildenstern Are Dead*; (2) Blessing, *Fortinbras*

The Tempest and (1) Césaire, *A Tempest*; (2) Osment, *This Island's Mine*

**ENGL 956 Literary Theory for the Teacher and Scholarly Writer
Mysticism, Moods, and Materialism**

Dr. Michael Williamson

MTWR 1:30 p.m. - 4:00 p.m.

This course explores theoretical thinking about literary language across a range of time periods. First, we will explore how “moods” (paranoia, trauma, melancholy) and theories of time and process act as interpretative theoretical processes that shape the ways in which we approach literature, interpretation, teaching, and other kinds of work that are tangential to our profession. Our attention will be devoted to Romantic, Victorian, and modernist literature and literary theory. We will then consider alternatives to these approaches, and we will explore the debates that these alternatives have generated. Special attention will be devoted to thinking about the intersections between theory, literature, conceptions of time, deploying identity and power, and working/thinking within branches of the health care professions. You will be asked to contribute literary content to the course (after all, this is a course on teaching and research, and you must do your own teaching and research), so please read widely and purposefully before the course begins. It is suggested that you purchase and read these texts before the course begins.

Course texts:

1. Gillian Beer, *Darwin's Plots: Evolutionary Narrative in Darwin, George Eliot and Nineteenth-Century Fiction* Cambridge UP (2009) 978-0521743617
 2. Howard Brody, *The Healer's Power* Yale UP (1992) 978-0300057836
 3. Jacques Derrida, *Acts of Religion* Routledge (2001) 978-0415924016
 4. Moshe Idel, *Old Worlds, New Mirrors: On Jewish Mysticism and Twentieth-Century Thought* University of Pennsylvania Press (2010) 978-0812241303
 5. Thomas Pfau, *Romantic Moods: Paranoia, Trauma, and Melancholy, 1790–1840* Johns Hopkins UP (2005) 978-0801881978
 6. Georgia Warnke, *Debating Sex and Gender* Oxford UP (2010) 978-0195308853
- Selections from Henry Louis Gates, Jr., *The Signifying Monkey: A Theory of African-American Literary Criticism* Oxford UP (1988) 978-0195136470
 - Selections from Kari Lokke, *Tracing Women's Romanticism: Gender, History, and Transcendence* Routledge (2012) 978-0415654609
 - Selections from Walter Benjamin, *Illuminations: Essays and Reflections* Mariner (2019) 978-1328470232
 - Literary selections ranging from *The Book of Job*, selected Psalms, classical Greek odes, and medieval mystical texts all the way to N.K. Jemisin's recent *Broken Earth Trilogy* – you will also be asked to contribute to literary content to the course.

**ENGL 983 Literary Theory Applied to American Literature
Petrocultures of the U.S. and Canada: Literature, Environmental Justice and the Energy Humanities**

Dr. Susan Comfort

MTWR 8:00 a.m. – 10:30 a.m.

In this course, we will explore themes and issues related to energy and the environment in a diverse selection of twentieth century and contemporary U.S. and Canadian literature. One of our main

goals will be to analyze this literature in order to acquire insight into the pervasive social, cultural and environmental effects of energy extraction, production, consumption and disposal. We will be especially focused on fossil fuels and how they impact not only our physical landscapes and labor but also how they structure cultural production and the imaginaries of place and identity. One could say that contemporary culture is a 'petroculture' shaped by our dependence on oil, coal and natural gas in every aspect of our lives. As we examine these concerns, we will also cultivate a theoretical framework drawn from the energy humanities, ecocriticism, environmental justice studies as well as marxist and marxist feminist literary theory. Some of the questions we will pursue include: How have fossil fuels contributed to uneven development, environmental injustice and climate injustice, both in North America and transnationally? How have energy regimes structured unequal relations of class, race and gender? What are some of the major material effects of fossil fuels-- such as toxicity from petrochemicals and plastics--on human and ecosystem health? As we explore literature in particular, we will inquire into how literary forms and themes both emerge from, and respond to, the political ecologies of fossil fuels. How, for example, did the aesthetics of naturalism emerge from the era of peak oil? How does the contemporary spate of speculative fiction address our current anthropocentric age of climate change and mass extinction? What critical insights does energy literature--especially from indigenous, multiethnic and transnational perspectives--offer into dominant ways of thinking and structures of feeling that bind us to fossil fuels? What alternative energy futures do they enable us to imagine? From the study of this literature, it is my hope that this course will offer the opportunity to think through and debate paradigms of just energy transition, environmental justice, as well as ecofeminist and queer ecologies in our anthropocentric era.

Tentative Course Texts

Literary & Cultural Texts:

- Cherie Dimaline *The Marrow Thieves* (2017)
- Steven Duin and Shannon Wheeler, *Oil and Water* (2011)
- Eliza Griswold, *Amity and Prosperity: One Family and the Fracturing of America* (2018)
- Linda Hogan, *Mean Spirit* (1990)
- Attica Locke, *Black Water Rising* (2009)
- Ann Pancake, *Strange As This Weather Has Been* (2007)
- Upton Sinclair, *Oil!* (1926)
- Helena Maria Viramontes, *Under the Feet of Jesus* (1995)

We will also sample film clips, photographs and art related to fossil fuel culture, including from *Petropolis*, *There Will be Blood*, *Triple Divide*, Edward Burtynsky's *Oil*, Mitch Epstein's *American Power*, Louis Helbig's *Beautiful Destruction*, Kamala Platt's *Feminist Visual Poetics of Environmental and Climate Justice*.

Theory Texts:

Our main theory text will be the collection *Energy Humanities: An Anthology*, edited by Imre Szeman and Dominic Boyer, Johns Hopkins UP, 2017. We will also draw from various readings on the course D2L website, likely including essays and book chapters by Stacy Alaimo, Robert D. Bullard, Amitav Ghosh, Matthew T. Huber, Winona LaDuke, Graeme Macdonald, Andreas Malm, Stephanie LeMenager, Timothy Mitchell, Rob Nixon, Kamala Platt, Catriona Sandilands, Vandana Shiva and Shelly Streeby.