

Course Descriptions | Spring 2022



*****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.*****

ENGL 676 Critical Approaches to Literature and Composition Science Fiction to Surrealism

Dr. Michael T. Williamson

M 6:30 - 9:00 P.M.

What do we discover when we read and respond to literature? How do theories of composition – including theories of literary style, theories of composure (meditation, prayer, day-dreaming, etc.), and theories that urge us to synthesize or pull apart the relationship between the human, natural, and divine (or supernatural) world –enable us to understand those discoveries? What strategies can we use as writers, readers, researchers, and teachers to convey those understandings to others? In three units, we will consider these questions. **Unit One** will consider how the world can be torn apart and how it might be put back together again in new ways. Our focus will be on feminist approaches to science fiction (world making and destroying) composition, and decomposition. **Unit Two** will consider representations of the natural and supernatural (divine) in composition. **Unit Three** will explore ways in which these representations were inherited and transformed in the nineteenth and twentieth centuries. **Unit Four** considers a variety of approaches to reading science fiction.

Required Texts:

UNIT ONE: N.K. Jemisin, *The Broken Earth Trilogy*, Kathleen Norris, *Dakota: A Spiritual Geography*, Toni Morrison, *Sula*

UNIT TWO: Peter Cole, *The Poetry of Kabbalah: Mystical Verse from the Jewish Tradition*, Michael Sells, *Desert Tracings: Six Classic Arabian Odes* by 'Alqama, Shanfara, Labid, 'Antara, Al-A'sha, and Dhu al-Rumma

UNIT THREE: Edmund Wilson, *Axel's Castle: A Study of the Imaginative Literature of 1870-1930*, William Wordsworth, *Poetry and Prose* Norton Critical edition

UNIT FOUR: Ann and Jeff Vandermeer, *The Big Book of Science Fiction*

Additional readings will include selections from

- David Sepkoski, *Catastrophic Thinking: Extinction and the Value of Diversity from Darwin to the Anthropocene*
- D.W. Winnicott, *Playing and Reality*
- Kurt Spellmeyer, from *Common Ground: Dialogue, Understanding and the Teaching of Composition* and *Arts of Living: Reinventing the Humanities for the Twenty-first Century*
- Richard Miller, “The Arts of Complicity” and “The Nervous System”
- Douglas Kneale, “Romantic Aversions: Apostrophe Reconsidered” *ELH* 58 (1991): 141-165.
- Gertrude Stein, “Patriarchal Poetry”



ENGL 760/860 Teaching College Literature

Dr. Mike Sell

M 3:45-6:15 P.M.

ENGL 762/862 American Literature Since 1870

Theory, Literature, and Politics of the Long Civil Rights Movement

Dr. Veronica Watson

T 6:30-9:00 P.M.

When Michael Brown, an unarmed black teenager, was shot and killed by a police officer on 9 August 2014, civil unrest and a national debate about race, police brutality, and the disregard of black lives in the 21st century erupted. Joining a long and painful history in the US, his murder was followed in quick succession by the deaths of unarmed black people whose names are now familiar: Trayvon Martin, Tamir Rice, Sandra Bland, Eric Garner and George Floyd.

This class will interrogate and historicize this moment of activism by engaging the wealth of literary and critical writing on the long Civil Rights Movement in the U.S. Our readings will be drawn from critical race and feminist theories and late 19th through contemporary American literatures, allowing us to focus on the legal and social flashpoints of black freedom movements over time, national responses to and literary representations of black freedom movements, and the contemporary fight for racial and social justice in the US.

In the class we will pay particular attention to developing and improving our capacities for engaging conversations and dialogue about race, and leading others in such considerations as part of formal and informal learning and community building experiences. The skills we develop and practice in this class are transferrable across a range of literatures and topics that challenge power and social norms, thereby requiring careful delivery in order to maximize the potential for constructive engagement from students/audiences. Course requirements will include regular response papers, discussion leadership, an annotated bibliography, a public humanities project plan, participation in poster session (a concluding activity for the class), and a seminar paper.

In addition to a course packet with shorter critical and historical readings, we will tentatively read the following titles:

James Baldwin, *The Fire Next Time*
Melba Patillo Beals, *Warriors Don't Cry* (unabridged)
Bebe Moore Campbell, *Your Blues Ain't Like Mine*
Lillian Horace, *Angie Brown*
William Kelly, *A Different Drummer*
Harper Lee, *To Kill a Mockingbird*
Lewis Nordan, *Wolf Whistle*
Katherine Stockett, *The Help*

Teen Writers of Beacon House, *The Day Tajon Got Shot*

ENGL 765/865 Literature as Genre

Satire and Parody

Dr. Todd Thompson

W 3:45 - 6:15 P.M.

In this course we will wrestle with theories of satire and parody and test those theories against a transhistorical and transnational survey of cultural works operating within satiric and/or parodic modes. Along the way we will pose questions such as the following: what is (and what isn't) satire? Is satire a genre, a mode, or something else entirely? How do the concepts of comedy, irony, parody, caricature, etc. fit with and depart from satire? We will also consider pedagogical approaches to and strategies for teaching satire and parody in college-level literature and writing courses. Potential authors include Rabelais, Jonathan Swift, George Schuyler, Joaquim Maria Machado de Assis, Dorothy Parker, and others (some of which will be chosen by students in the class). Coursework will include regular response papers, a collaborative annotated bibliography of satire theory, historical context presentations, and a seminar paper.

ENGL 872/772 Women's Literature

Women's Writing, Gender, and Culture

Dr. Lingyan Yang

TH 6:30 - 9:00 P.M.

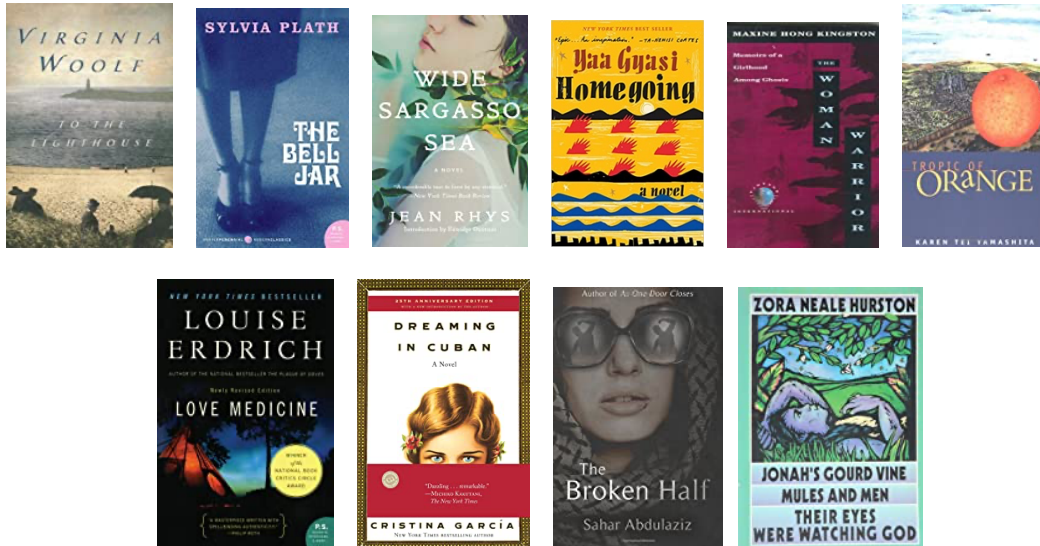
This graduate class focuses on the complex relationships between women's writing, gender, and culture in the dynamic, diverse and empowering literary traditions in the global context in the 20th & 21st century comparative British, American, Anglophone postcolonial/global, and American Multiethnic (Asian American, American Indian, Latina American, Arab/Arab American, and African American) women's literatures and feminisms.

From a British woman artist seeking professional autonomy different from the Victorian domestic womanhood in Virginia Woolf's high modernist "stream of consciousness" writing, to a young American woman English major trying to be a poet and to defy patriarchal expectations in the early 1950s by Sylvia Plath; from Jean Rhys' postcolonial feminist prequel to and rewriting of Bertha, "the mad woman in the attic" in Charlotte Brontë's *Jane Eyre* in a white mulatto plantation heiress's tormenting journey through slavery, racialized eroticism, madness, and a British husband's brutal treatment in the Thornfield Hall in both Jamaica in the Caribbean and Britain in the 19th century, to Yaa Gyasi's stunning epic of 8 generations of African and African American women and men experiencing colonialism, slave trade, slavery, racial segregation, and story-telling across the Atlantic in African diaspora in three centuries; from a Chinese American girl/woman empowered by the "talk-stories" of Mu Lan and of her strong mother to be a woman warrior in contemporary ethnic America in Maxine Hong Kingston's

classical American and Asian American creative autobiography, to Karen Tei Yamashita's magical and fantastic intersections of the migration of labor and oranges in the hemispheric globalization in urban L.A.; from Lourise Erdrich's poetic prose with 8 distinctive narrators in 4 generations of two American Indian families' entanglement in love, feud, and healing in the middle of self-realization and tribal turbulence, to Cristina Garcia's fluid and elegant depiction of 3 generations of Cuban and Cuban American women's negotiations with socialism, capitalism, and non-linear cultural memories across the ocean; from a Muslim woman's struggles with domestic violence, Islamophobia, and male Imam's indifference to her sexual assault in marriage in contemporary America, to an African American young woman's journey through 3 marriages in modernist American South to discover her voice and agency, women's literature and writing in the 20th and 21st centuries have indeed been remarkably imaginative, original, and rich.

Interpreting selected novel, autobiography, 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 literary form, 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 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, one 12-15 page final research paper, and a designed syllabus of ENGL 225: Introduction to Women's Literature in undergraduate English B.A. curriculum. 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 J!

The writers and critics that we will analyze include Virginia Woolf, Hélène Cixous, Luce Irigaray, Malcolm Bradley, James McFarlane, Sylvia Plath, Judith Butler, Jean Rhys, Sandra Gilbert and Susan Gubar, Gayatri Chakravorty Spivak, Jamaica Kincaid, Yaa Gyasi, Edward Said, Trinh Minh-ha, Anne McClintock, Paul Gilroy, Frantz Fanon, George Lipsitz, Jhumpa Lahiri, Maxine Hong Kingston, Sui Sin Far, Lisa Lowe, Rachael Lee, Karen Tei Yamashita, Hisaye Yamamoto, Gary Okihiro, Werner Sollors, Louise Erdrich, Paula Gunn Allen, Leslie Marmon Silko, Cristina Garcia, Linda Alcoff, Gloria Anzaldúa, Sahar Abdulaziz, Adrienne Rich, Juliane Hammer, Naomi Shihab Nye, Rabab Abdulhadi, Evelyne Alsultany, Nadine Naber, Zora Neale Hurston, Houston Baker, and Alice Walker.



Reading List of Full-Length Texts:

1. British modernist women's lit: Virginia Woolf, *To the Lighthouse* (1927).
2. American mid-20th century women's lit: Sylvia Plath, *The Bell Jar* (1963/1971). Plath received Pulitzer Prize in Poetry in 1982 posthumously for her poetry.
3. Postcolonial/global women's lit: Jean Rhys, *Wide Sargasso Sea* (1966).
4. Yaa Gyasi, *Homegoing* (2016), winner of National Book Critics Circle Award's John Leonard Award for Best First Book.
5. Asian American women's lit: Maxine Hong Kingston, *The Woman Warrior* (1976), which won National Book Critics Circle Award for General Non-Fiction. Kingston also won National Book Award for General Non-Fiction for *China Men* (1980), National Humanities Medal in 1997, and National Medal of Arts in 2013.
6. Karen Tei Yamashita, *Tropic of Orange* (1997).
7. American Indian women's lit: Louise Erdrich, *Love Medicine* (1984), newly revised edition; winner of National Book Critics Circle Award in 1985. Erdrich won Pulitzer Prize in Fiction in 2021 with *The Night Watchman* (2020).
8. Latina American women's lit: Cristina Garcia, *Dreaming in Cuban* (1992).
9. Arab/Arab American women's lit: Sahar Abdulaziz, *The Broken Half* (2015).
10. African American women's lit: Zora Neale Hurston, *Their Eyes Were Watching God* (1937).

The syllabus, class agendas, theoretical articles, shorter literary works, handouts, discussion questions, and all Assignments Links will be uploaded on D2L for your free and easy access. A Course Pack will also be made to include all theoretical articles and shorter literary works in print.

ENGL 956 Literary Theory for the Teacher and Scholarly Writer

Dr. Heather Powers

M 6:30 - 9:00 P.M.

This class will explore the pedagogical application of the now “traditional” theories such as New Criticism, poststructuralism, deconstruction, reader response, Marxism, New Historicism, cultural studies, feminism, postcolonialism, gay and lesbian theory, and others. We will then discover how these theories can be used in new ways and combinations in the practice of teaching comparative literature, and in creating pedagogical methodologies that speak to the traumas and crises of the last decade. Discussion of the changes in academic publishing will focus on the changing nature of academic publication itself (for example, the international move of scientific publishing to open access distribution) as well as individual strategies for leveraging your research and writing.

Course components: Weekly reading and discussion, leading class discussion, short papers, an extended research project.

Required Texts:

Lois Tyson, *Critical Theory Today: A User-Friendly Guide*, 3d Edition.

F. Scott Fitzgerald, *The Great Gatsby: The Only Authorized Edition*.

Ben Hutchinson, *Comparative Literature: A Very Short Introduction*.

Mich Yonah Nyawalo, *Teaching in Times of Crisis: Applying Comparative Literature in the Classroom*.

ENGL 984 Theory & British Literature

Metamorphosis: Literature and Theory

Dr. Michael T. Williamson

T 3:45 - 6:15 P.M.

This course considers the influence of two texts that significantly changed the way we understand and theorize change in literature: Arthur Golding’s 1567 translation of the Roman poet Ovid’s 8 A.D. *Metamorphoses* and Charles Lyell’s *Principles of Geology* (1832). Golding’s translation brought “pagan” notions of shape shifting and creation narratives into fashion, influencing a host of poets from Shakespeare to W.H. Auden. Lyell’s time-shifting explorations of “deep time” enabled writers to reimagine the scale of earth’s history in hundreds of millions, rather than thousands, of years. We will also consider other approaches to metamorphosis, especially feminist and non-binary gender theory.

Required Texts:

Leonard Barkan, *The Gods Made Flesh: Metamorphosis and the Pursuit of Paganism*

Ovid's Metamorphoses: The Arthur Golding Translation

John Donne, *The Complete Poetry and Selected Prose of John Donne*

Charles Lyell, *Principles of Geology*

Emily Bronte, *Wuthering Heights*

Alfred Tennyson, *Idylls of the King*

Thomas Hardy, *A Pair of Blue Eyes*

Margaret Atwood, *Lady Oracle*

Akwaeke Emezi, *Freshwater*

Selections from translations of the *Psalms*, Shakespeare's *Sonnets*, Alexander Pope, James Thompson's *The Seasons*, Charles Lyell, Tennyson, W.H. Auden