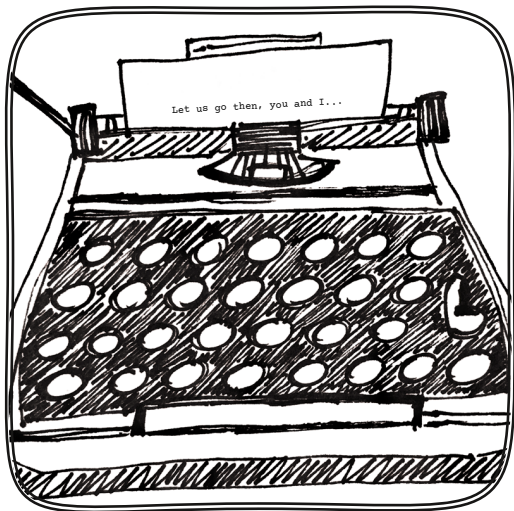


THE POCKET ENGLISH SERIES

IU ENGLISH



COURSE LISTINGS

Fall 2024

Welcome to the world of English. We hope you enjoy our pocket series guide to our spring classes.

One thing we know: our students tell us they love their major.

And loving your major leads to good things: higher GPAs, greater satisfaction, a sense of purpose, and some indispensable skills.

We hope you'll peruse the following pages and discover great possibilities for next semester.

LOVE YOUR MAJOR. CHOOSE ENGLISH

Our design is an homage to our two favorite literary publishers. Can you identify them?

MAJOR REQUIREMENTS

33 CREDIT HOURS

- L203-206 (choose one), intro to genre (drama, fiction, poetry, or prose)
- L260, intro to advanced study of literature and language
- One course from each of the following time periods:
 - Beginnings – 17th c.
 - 18 – 19th c.
 - 20 – 21st c.
- L371, critical practices
- 5 English electives:
 - 2 @ 200+
 - 2 @ 300+
 - 1 @ 400

Concentrations in Creative Writing, Cultural Studies, and Public and Professional Writing are also available. See the Undergrad Bulletin or talk to your advisor to learn more!

MINOR REQUIREMENTS

~15 CREDIT HOURS

MINOR IN ENGLISH

- L203-206 (choose one), intro to genre (drama, fiction, poetry, or prose)
- L260, intro to advanced study of literature and language
- Two courses from two different time periods:
Beginnings–17th c,
18–19th c,
20–21st c
- One English elective at the 300+ level

MINOR IN CREATIVE WRITING

- 12 credits from L260, W203, W301, W303, W311, W401, W403, and W413
- 3 credits from W381 or W383

MINOR IN COMMUNICATION AND PUBLIC ADVOCACY

- 15 credit hours chosen from all 200+ R-classes: W231, W240, W241, W270, W321, or W350
- Minimum of 9 credit hours @ 300+

CONTENTS AND KEY

CASE	COLLEGE OF ARTS & SCIENCES
GENED	GENERAL EDUCATION
A&H	ARTS & HUMANITIES
DUS	DIVERSITY IN THE U.S.
GCC	GLOBAL CIVILIZATIONS & CULTURES
IW	INTENSIVE WRITING
ML	MULTILINGUAL
POC	PUBLIC ORAL COMMUNICATION
S&H	SOCIAL & HISTORICAL
WC	WORLD CULTURES

**100
LEVEL**

**200
LEVEL**

**300
LEVEL**

**400
LEVEL**

COMPOSITION CLASSES

W131 READING, WRITING, AND INQUIRY

aims to show students how the use of sources, agreement/disagreement, and personal response can be made to serve independent, purposeful, and well-supported analytical writing

W170 PROJECTS IN READING AND WRITING

offers more intensive writing and reading instruction by organizing the semester around a single, rich area of inquiry

W171 PROJECTS IN DIGITAL LITERACY AND COMPOSITION

offers more intensive writing and reading instruction by organizing the semester around a single, rich area of inquiry, incorporating the use of digital technologies, and introducing students to key concepts of digital literacy, digital problem solving, and digital creativity (no tech experience required!)

L111

Discovering Literature: The Voices of Indiana

DOUG CASE

MWF 10:20 A.M. – 11:10 A.M.

In this class we'll examine what "Indiana" is by studying its citizens' writings. With course texts ranging from foundational government documents to *The Princess Diaries*, we'll consider if an "Indiana style" exists, how our state's literature affects our national reputation, and what makes one a "Hoosier." Students will leave the class having learned the basics of literary analysis and having found a new appreciation for our state's artists and history.

Required texts may include:

Slaughterhouse-Five, *A Flame Called Indiana: An Anthology of Contemporary Hoosier Writing*, and shorter works by Mari Evans, Ernie Pyle, James Whitcomb Riley, and the frontwoman of *Japanese Breakfast*, Michelle Zauner.



IUB



ENGLISH

DOUG CASE

The Voices of Indiana

L111 - Fall 2024

6

CASE A&H / GENED A&H

R130

Public Speaking - Honors

KURT ZEMLICKA

TR 1:15 P.M. - 2:30 P.M.

This course prepares students in the liberal arts to communicate effectively with public audiences. It emphasizes oral communication as practiced in public contexts: how to advance reasoned claims in public; how to adapt public oral presentations to particular audiences; how to listen to, interpret, and evaluate public discourse; and how to formulate a clear response.



IUB



ENGLISH

KURT ZEMLICKA

Public Speaking - Honors

R130 - Fall 2024

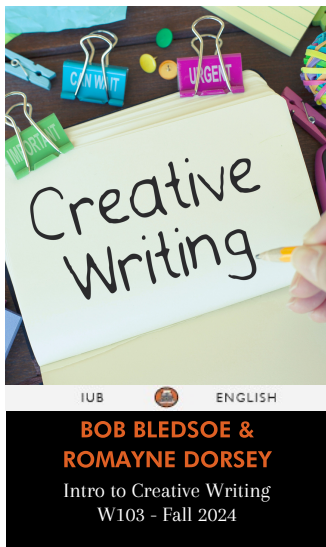
W103

Intro to Creative Writing

BOB BLEDSOE M 11:30 A.M. - 12:20 P.M.

ROMAYNE DORSEY W 10:20 A.M. - 11:10 A.M.

W103 is an introductory-level course in creative writing, primarily poetry and fiction. Through guided writing practice and assigned readings, mini-lectures, and workshop discussions, you can expect to gain a deeper understanding of how contemporary poetry and fiction are made. You will also become more informed and capable readers of craft while becoming more resourceful and articulate writers, gaining first-hand insight into the creative process by taking your own work through multiple drafts, and putting together a final portfolio of original work.



GENRE CLASSES

L203 INTRO TO DRAMA

characteristics of drama as a type of literature through the study of representative significant plays

L204 INTRO TO FICTION

representative works of fiction; structural techniques in the novel and short stories

L205 INTRO TO POETRY

kinds, conventions, and elements of poetry in a selection of poems from several historical periods

L206 INTRO TO PROSE

varieties of nonfictional prose, such as autobiography, biography, and the essay

L204

Intro to Fiction: Epic Kids

MIRANDA RODAK

MW 1:15 P.M.- 2:30 P.M.

Not despite but because of its otherness, fantasy fiction interrogates reality. Magical worlds necessarily bring our own world into view and, along with it, very real histories and systems of oppression. YA fantasy fiction asks challenging questions about equity, inclusivity, systemic discrimination, sexual violence, and institutionalized forms of power and abuse. From J.R.R. Tolkien and J.K. Rowling to Sarah J. Mass and Tomi Adeyemi, this course will take up a range of YA fantasy authors who send young adults on epic quests to save their worlds. We'll analyze how these fictions balance escapist entertainment with poignant meditations on sacrifice, trauma, agency, self-determination, belonging, and community. Along the way, we'll gain an introduction to the elements of fiction and its tools for social justice work.



IUB



ENGLISH

MIRANDA RODAK

Intro to Fiction:

Epic Kids

L204 - Fall 2024

10

CASE A&H / GENED A&H / IW

L204

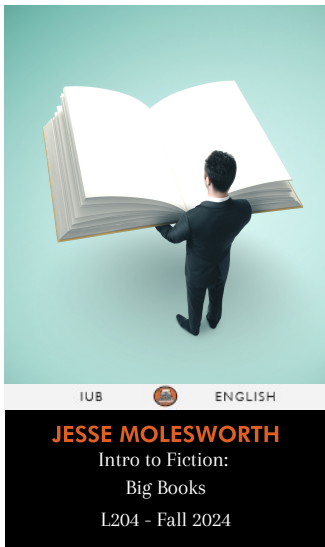
Intro to Fiction: Big Books

JESSE MOLESWORTH

TR 1:15 P.M. - 2:30 P.M.

This course offers a slow, unhurried reading of two very long novels: Henry Fielding's *Tom Jones* (1749) and George Eliot's *Middlemarch* (1871-72). We will take each novel part by part, book by book, and even page by page, examining form, content, and overall theme. Our central question is: what is gained from excessive length? What can be accomplished within the span of a long novel that cannot be accomplished in the form of a shorter novel? Topics will include the novel's relationship with the epic tradition, narrative techniques like omniscience and the free indirect style, the rise of realism, the ethics of fiction, and the relationship between form and meaning.

Assignments will include 3 medium-length essays (one of which will be revised), short in-class writing assignments, and regular class attendance and participation.



CASE A&H / GE NED A&H / IW

11

L205

Intro to Poetry

SHANNON GAYK

TR 9:45 A.M. - 11:00 A.M.

This writing-intensive course is an introduction to the art and historical development of poetry. Its goal is to help you learn to appreciate and understand poetry, and, even more importantly, to enjoy reading it, discussing it, and writing about it. Over the course of the semester, we will survey the historical development of poetry, starting with classical lyrics and concluding with lyrics and songs written in the last decade. As we discuss the history of and changes in poetic style and form, we will acquire the interpretive tools needed to be good readers of poetry. By the end of the course, you will have mastery of major poetic conventions, forms, and techniques. Assignments include three essays, an exam, and some graded in-class work.



IUB



ENGLISH

SHANNON GAYK

Intro to Poetry
L205 - Fall 2024

12

CASE A&H / GEN ED A&H / IW

L207

Women and Literature

JUDITH BROWN

MW 11:30 A.M. -2:00 P.M. 8W2

In this class, we'll read a range of feminist literature, or literature that thinks about the status of women. We'll study essays by Mary Wollstonecraft, Virginia Woolf, Roxane Gay, and Chimamanda Ngozi Adichie, and we'll read a whole range of works from poetry (including Wheatley, Loy, Plath, Clifton, Sanchez, Yi Lei) to graphic memoir (Alison Bechdel) to a novel (Madeline Miller). Assignments will include multiple short papers, presentations, creative exercises, and two exams as we sketch out a history of women's writing and discuss why it matters.



IUB



ENGLISH

JUDITH BROWN

Women and Literature

W207 - Fall 2024

CASE A&H / GENED A&H

13

L214

Literary Masterpieces II: Own Your Masters: Sampling, Covering, Remixing, and Renewing the Western Literary Tradition.

WALTON MUYUMBA

MW 11:30 A.M. - 12:45 P.M.

The first half of this course will consider matters of poetics and performance in works by Homer, Sophocles, and William Shakespeare. The course's second half will focus on writers who sample, remix, cover and renew foundational texts of Western literature with their recent, instant-classics of the African American, Caribbean, and British literary traditions.

The reading list will likely include:

Homer. *The Odyssey* (8th Century, BC)

Sophocles. *The Three Theban Plays*

William Shakespeare. *The Tragedy of Hamlet* (1601)

———. *The Tempest* (1611)

John Wideman. *Philadelphia Fire* (1990)

Derek Walcott. *Omeros* (1990)

Kamila Shamsie. *Home Fire* (2017)

Isabella Hammad. *Enter Ghost* (2023)

14

CASE A&H / GENED A&H

L223

Refugee Narratives

JOE WEI

TR 11:30 A.M. - 12:45 P.M.

In this course, we'll examine how refugees are represented and, in turn, how they represent themselves in fiction, poetry, performance, film, graphic novels, and video games. We'll focus on refugee subjects in the 20th and 21st centuries—Palestinian, Vietnamese, Hmong, Burmese, Central American, refugees of the Black Mediterranean—and contextualize their displacement and lifeworlds by turning to critical refugee studies, law, anthropology, border studies, policy, history, and more. Possible authors and texts include:

Edward Said, Ghassan Kanafani, Ocean Vuong, George Abraham, Thirri Myo Kyaw Myint, Mai Der Vang, Javier Zamora, Dinaw Mengetsu, Papers, Please (Lucas Pope), Mediterranean (dir. Jonas Carpignano).



IUB



ENGLISH

JOE WEI

Refugee Narratives

L223 - Fall 2024

CASE DUS, A&H / GEN ED A&H

15

L260

Intro to the Advanced Study of Literature

DANA ANDERSON

TR 9:45 A.M. - 11:00 A.M.

"Literature": the word conjures imagination, fantasy, and respite from the ceaseless toil of existing. Against our narrow regime of reason and rationality, literature is our defense, our respite, our escape. Let the Very Important People of the world pursue all of their Very Important Labors, and for all of their Very Important Reasons; literature will yet endure, immutable, there, beyond the scrabble of real life, whispering through the din, "come to me, and ye shall have rest."

What hot and utter garbage.

Literature's pleasures and panaceas are both vital and endless, but literature is also serious business. If our world is hard, then literature's errand--literature's mandate--cannot be less so.

Our course will explore literature as an artistic, philosophical, rhetorical, and, ultimately, essential force for transformation. Grounding this approach will be an unfolding and cumulative definition of "literature," one that that we assemble and test through our reading, writing, and being together. Familiar territory of fiction, poetry, drama, and lifewriting will be mapped with perhaps less familiar terms and concepts to cultivate the interpretive investment that literature both deserves and rewards.

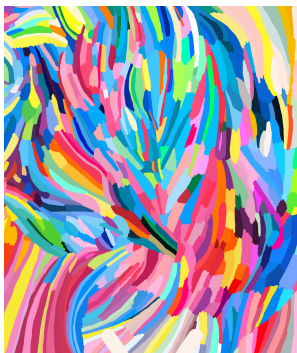
L260

Intro to the Advanced Study of Literature: Word and Image

NIKKI SKILLMAN

TR 11:30 A.M. - 12:45 P.M.

In this course we will examine what constitutes the literary and explore the many modes of analysis we perform in literary studies by considering the relationship between text and image. As we study poems about looking at art, novels about making art, nonfiction in intermedial forms that conjoin text and image, and films that challenge us to look differently, we will consider how the inextricability of textual and visual modes of representation acquaints us with the possibilities and limitations of representation itself. Authors may include W.H. Auden, Lynda Barry, Rita Dove, Jordan Peele, Robin Coste Lewis, Gertrude Stein, Oscar Wilde, and Virginia Woolf, among others.



IUB



ENGLISH

NIKKI SKILLMAN

Word and Image

L260 - Fall 2024

L260

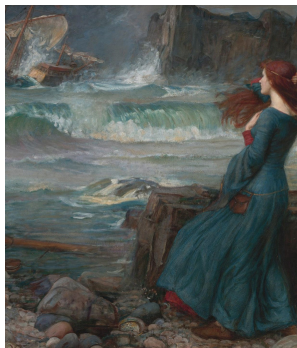
Intro to the Advanced Study of Literature: Island Stories

IVAN KREILKAMP

TR 4:45 P.M. - 6:00 P.M.

Why are we so fascinated by islands, pieces of land cut off from larger societies? In literature and art, islands can offer the promise of new ways of life, self-invention, even magical transformation. At other times (or simultaneously), they can become occasions for domination and colonial violence. This semester, we will consider “island stories,” beginning with two masterpieces of British literature: Shakespeare’s magical *The Tempest* (1611), and William Defoe’s *Robinson Crusoe* (1719). From there, we will consider a range of fictional

reimaginings of and responses to these landmark works: by poets Robert Browning and Elizabeth Bishop, Caribbean essayist George Lamming, novelists J. M. Coetzee and J.G. Ballard, and others. Assignments will include three in-class tests, short online reading responses, and a final writing project.



IUB



ENGLISH

IVAN KREILKAMP

Island Stories

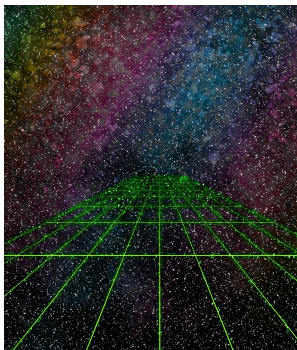
L260 - Fall 2024

L295

American Film Culture: Science Fiction Cinema in the 20th Century

DE WITT KILGORE
ONLINE ALL

Over the past century, science fiction films have evolved into a uniquely expressive genre of narrative cinema. In this course, we will define science fiction film as a genre, explore the story-telling potentials of special effects and their meaning, and investigate the impact of futurist or exotic design on narrative. Major narrative themes will be the city of the future; space travel, its machinations and environments; first contact with extraterrestrial aliens; the robot and other artificial intelligences. Films such as *Forbidden Planet* (1956), *2001: A Space Odyssey* (1968), *Blade Runner* (1991), and *The Matrix* (1999) will be our primary texts. Critical readings will supplement our reading, thinking, and discussion.



IUB



ENGLISH

DE WITT KILGORE

American Film Culture
L295 - Fall 2024

CASE A&H / GEN ED A&H

19

W231

Professional Writing Skills

DANA ANDERSON

TR 1:15 P.M. - 2:30 P.M.

Nearly every possible career pursuit in your bright future will involve one vital skill: writing. In this course we will develop your ability to compose and to analyze the specific type of writing those career pursuits will require of you—the kind of writing we call professional writing. Professional writing typically involves the clear and concise expression of information. Effective professional writing, something much harder to achieve, combines those attributes with an understanding of writing’s most important component: our audience.

Everything we do in this course will emphasize the understanding of audience in writing, (a perspective we call rhetoric). Our work together will familiarize us with some of the most important genres of workplace writing—genres you are certain to encounter—including letters, memos, summaries and abstracts, reports, and proposals. In addition, some of the semester’s most important assignments will be completed in project groups that I will assign, complementing our writing skills with the collaborative skills that define the professional world. If you are ready to devote constant, careful attention to your writing, and if you are ready to be the kind of collaborator that you hope for in other people, then you will find this course to be one of the most important steps you have taken to become not just a persuasive person but also a person who has things worth persuading about in the first place.

L310

Literary History I

SHANNON GAYK

TR 11:30 A.M. - 12:45 P.M.

In this course, we will survey and sample the earliest literatures in English, from the Old English epic, *Beowulf*, to the often-bawdy stories of Chaucer's *Canterbury Tales* and the courtly quest of *Sir Gawain and the Green Knight*, to early drama, renaissance love lyrics, and finally to Milton's epic, *Paradise Lost*. Beginning in the 700s and ending around 1700, you should expect a fast and furious journey through the "greatest hits" of early literature, as we approach early literary history as the story of cultures' imaginative engagement with their historical, social political, and religious contexts. We will also pay special

attention to how the texts we consider construe their relationship to the past and the future: asking, for example, how do literary texts represent their debts to earlier texts and literary traditions? How does literature confront new regimes? New forms of knowledge? New technologies? The discovery of new worlds? The passing away of the old ones? Assignments include engaged participation, a course essay, and a midterm and final exam.



IUB



ENGLISH

SHANNON GAYK

Literary History I
L310 - Fall 2024

CASE A&H

21

L313

Early Plays of Shakespeare: Plays on Will

PENELOPE ANDERSON
TR 11:30 A.M. - 12:45 P.M.

Shakespeare loves puns, from the insightful to the absurd, so the title of this course is a pun: Will as Shakespeare's name (since we will be on familiar terms by the end!) and will as intent to act (with all the questions of power and constraint that conjures). We will explore questions such as whether love compels actions beyond the lovers' control, whether humans can ever act freely under the influence of magic, and what drama can tell us about our own plans and powers.

We will focus on Shakespeare's early plays, primarily the comedies – The Taming of the Shrew, A Midsummer Night's Dream, Much Ado about Nothing, As You Like It – and two tragedies, Romeo and Juliet and Julius Caesar. We will also watch several contemporary productions and adaptations and you will have the chance to put on your own performance (if you like) and to work with materials in the Lilly Library.



IUB



ENGLISH

PENELOPE ANDERSON

Early Plays of Shakespeare
L313 - Fall 2024

L332

Romantic Literature

MONIQUE MORGAN

MWF 11:30 A.M. – 12:20 P.M.

British literature of the Romantic period was, and is, revolutionary: much of it was written during the French Revolution and Napoleonic Wars; it contested long-standing notions of natural order, social organization, ethical behavior, and artistic value; and it invented new genres and reanimated old ones. In many ways, we are still living in the cultural legacy of Romanticism's revolutionary thought. This course will focus on the poetry of British Romanticism but will also include a range of nonfiction prose as well as two novels: Jane Austen's *Persuasion* and Mary Shelley's *Frankenstein*.

Lectures will incorporate formal analysis, historical contexts, and a variety of critical approaches, and there will be time set aside for discussion in each class meeting. Evaluation will likely be based on attendance and participation, weekly discussion posts on Canvas, and three short essays. Previous familiarity with poetry is recommended but not required.



IUB



ENGLISH

MONIQUE MORGAN

Romantic Literature

L332 - Fall 2024

CASE A&H

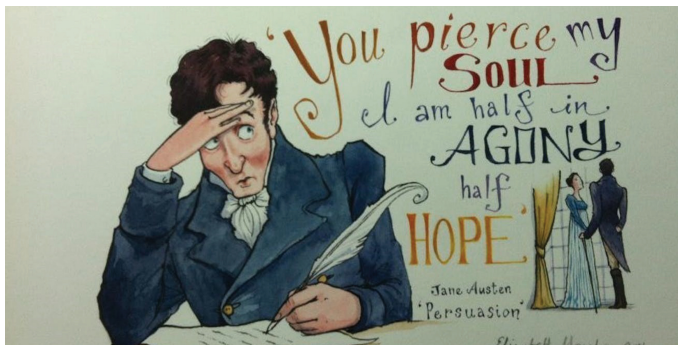
23

L348

Jane Austen

RAE GREINER

MW 9:45-11:00



JANE AUSTEN. Need
I say more? Let's get
our Regency on!

L380

Outlandish Modernisms

JUDITH BROWN

TR 3:00 P.M. -5:30 P.M. 8W2

Modernist art and literature was nothing if not bold. Formally experimental, temperamentally rebellious, and entirely committed to turning over the status quo, modernists looked to remake language, to develop new ways of perceiving the world, and to rethink (at least some of them) the position of women. In this 8-week class, we'll focus on the modernist movement's challenges to convention through manifestoes, poetry, prose writing, and other forms of art. We'll read the works of imagists, vorticists, futurists,

feminists, cubists, psychoanalysts, and dadaists among others, and think about the capacity of art to transform the world. There will be a range of assignments, including two papers, creative exercises, a presentation, quizzes, and trips to the Eskenazi Museum and Lilly Library.



IUB



ENGLISH

JUDITH BROWN

Outlandish Modernisms

L380 - Fall 2024

CASE A&H

25

L387

Queer and Trans Memoir

REBEKAH SHELDON

MW 11:30 A.M. -12:45 P.M.



IUB



ENGLISH

REBEKAH SHELDON

Queer and Trans Memoir
L387 - Fall 2024

Combining theory, creative nonfiction, and memoir, this course will look at contemporary queer and trans experiments with life writing. We will ask why queer writers have been drawn to the genre of theoretical autobiography--books whose scholarship is woven into and emerges out of the deeply personal narratives they also relate--and how the big ideas of queer and trans theory have been shaped by the presence of personal reflections. Assessment will be based on a semester-long creative-critical project of your own.

L391

Young Adult Fantasy Literature

JOEY MCMULLEN

MW 1:15 P.M. - 2:30 P.M.



IUB



ENGLISH

JOEY MCMULLEN

Young Adult Fantasy Literature
L391 - Fall 2024

In this course, we will journey to Narnia and Neverland, meet dwarves and daemons, watch Arthur pull the sword from the stone and James sail in a peach. We will read novels that look to the minds of children for inspiration and create fantastical worlds with all sorts of creatures that live inside their pages. We will explore “in-between” texts: sometimes read by children, other times by adults, sometimes considered “literature,” other times deemed negligible, pop culture fiction. We will read young adult literature not to “tap into our inner child” (though I am sure we will!), but because, as a NY Times article recently explained, “young adult authors are doing some of the most daring work out there.”

L396

African American Literature

ANGELA JACKSON-BROWN

TR 3:00 P.M. – 4:15 P.M.

This course explores the vibrant realm of African American literature, analyzing how contemporary authors engage with historical figures and events. From Honoree Fanonne Jeffers' groundbreaking poetry in *The Age of Phillis*, spotlighting Phillis Wheatley Peters, to Frank X. Walker's poignant *Turn Me Loose: The Unghosting of Medgar Evers*, students examine how these writers reshape our perception of history. *Lalita Tademy's Cane River* provides an intimate narrative, tracing her family's journey from slavery to freedom, while *Four Hundred Souls: A Community History of African America, 1619-2019*, edited by Ibram X. Kendi and Keisha N. Blain, offers diverse perspectives spanning 400 years.



ANGELA JACKSON-BROWN

African American Literature
L396 - Fall 2024

R330

Science, Advocacy, and the Public

KURT ZEMLIKA

TR 3:00 P.M. - 4:15 P.M.

Science, Advocacy, and the Public asks the question "How can scientists better communicate their research and concerns to the public?" The course will cover topics related to public perceptions of science, how to present and explain research to non-expert audiences through speaking and writing and will explore recent public and scientific controversies related to COVID-19, climate change, vaccine skepticism, and others. The course is recommended for students in the natural and social

sciences looking to improve their communication skills, along with students looking to enter professional, non-profit, or public policy fields that promote scientific study after graduation.



IUB  ENGLISH

KURT ZEMLIKA

Science, Advocacy, and the Public
R330 - Fall 2024

CASE A&H / IW

29

W301

Writing Fiction

BRANDO SKYHORSE

TR 1:15 P.M. – 2:30 P.M.

This intermediate fiction workshop class offers a sampling of short stories, self-contained novel excerpts, and basic fiction theory focused specifically on understanding story mechanics and learning how to “read actively.”

This means asking three questions of every assigned story and every student-authored piece of writing:

A.) What is the writer trying to say?

B.) What did the writer do that successfully communicated their ideas?

C.) How could the writer revise the piece to better communicate their ideas?

This class has three core components: reading, writing/revision, and discussion. Students will participate in weekly in-class free-writing prompts/discussion questions and write short stories. A final portfolio collecting the student’s entire written output will be due at semester’s end. Recommended prerequisite: ENG-W103 / W203.



IUB



ENGLISH

BRANDO SKYHORSE

Writing Fiction

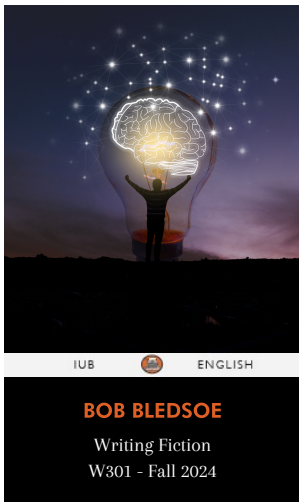
W301 - Fall 2024

W301

Writing Fiction

BOB BLEDSOE

MW 3:00 P.M. - 4:15 P.M.



W301 is a course in fiction writing. We will evaluate published work in diverse genres, focusing our attention on a mastery of craft: character development, plot structure, as well as how to write vivid scenes, descriptions, and engaging dialogue. We will also read and critique classmates' developing work in workshop discussions. Along the way we will consider the creative process, our working habits, and sharpen our storytelling skills by exploring key narrative principles, focusing on the best ways to structure our stories. This course will offer supportive feedback and creative exercises. You will leave with polished work and more confidence in your writing.

W303

Advanced Creative Writing Workshop

CATHY BOWMAN

TR 3:00 P.M. - 4:15 P.M.



IUB



ENGLISH

CATHY BOWMAN

Creative Writing Workshop

W303 - Fall 2024

Robert Frost believes poetry is 'a wild tune, a necessary stay against confusion.' In this class we will explore and develop through the writing of poetry our own wild tunes. In the writing of your poems, we will focus on language, making, play, the reshaping and naming of perceived reality, intensity, activating imaginations, documentation, song, ordering, ritual, surprise, tradition, and discovery. There will be lots of in-class writing, poetry assignments, imaginative journal writing, revisions, and learning poetic terms and forms. You will also have the opportunity to receive feedback on your poems by your classmates in a supportive

workshop setting. This is an intermediate workshop for emerging poets and prose writers who want to continue to develop their writing through the exuberantly rigorous and delightfully intensive practice of reading, writing, and revising poems.

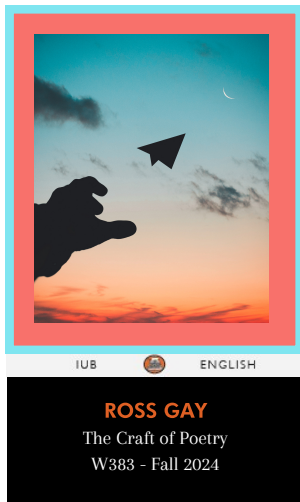
W383

The Craft of Poetry

ROSS GAY

MW 11:30 A.M. -12:45 P.M.

In this class we will be working on various poetic experiments, writing in forms, etc. But we will also and probably more emphatically be playing as writers and makers and dreamers. We will be figuring out together, wanderingly, lovingly, curiously, how we might make beautiful stuff. And how we might make them together. I'm saying, let us join our questions together and see how they sing!



L450

Escape Artists: Global Black Writing and Practices of Freedom

WALTON MUYUMBA

MW 4:45 P.M. - 6:00 P.M.



IUB



ENGLISH

WALTON MUYUMBA

Escape Artists
L450 - Fall 2024

This course will consider matters of craft, style, and the practice of freedom in Anglophone prose works by Black artists from Africa, the Caribbean, Europe, and North America. We shall pay special attention to the array of aesthetic choices these artists have made at the levels of symbol, sentence, paragraph, or overall narrative design in order to represent freedom practices such as resistance, escape, fugitivity, and abstraction.

Some of the fiction writers, essayists, poets, and critics who may appear on the final syllabus include: W. E. B. Du Bois, Sam Selvon, George Lamming,

Chimamanda Ngozi Adichie, Aminatta Forna, Jesmyn Ward, Tsitsi Dangarembga, Toni Morrison, Audre Lorde, Christina Sharpe, Jamaica Kincaid, Edwidge Danticat, Zadie Smith, Colson Whitehead, Darryl Pinckney, Abdulrazak Gurnah, C. L. R. James, Wole Soyinka, Ngugi wa Thiong'o, Dionne Brand, Marlon James, Ian Williams, and Teju Cole.

L460

The Uses of Spite

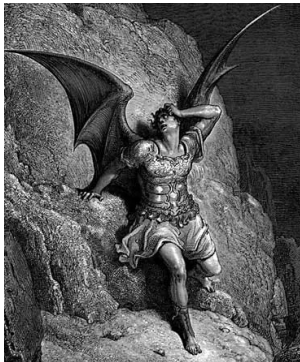
LINDA CHARNES

TR 1:15 P.M. - 2:30 P.M.

We typically consider the term “spite” to be a trivial form of malice. Not quite on par with malevolence, or as direct as malice; not as worthy as grand tropes such as vengeance or retribution. This seminar will consider the literature and modern history of the concept of Spite as a primary motivational agent, in some surprising places. We’ll begin with two Shakespeare plays—*The Merchant of Venice*, and *Othello*. From there, we’ll read selections from Milton’s *Paradise Lost*, Aphra Behn’s *Oroonoko*, and the obscene and “libertine” poetry of Rochester. How does the impulse toward spite as a motivation drive figures who occupy different social, gender, racial, and class positions?

Reading critical selections from political psychology, psychoanalysis, historical events, and contemporary situations, we’ll explore the permutations of Spite, from passive-aggression to outright violence.

Students will write two essays, and participate actively in class discussion.



IUB



ENGLISH

LINDA CHARNES

The Uses of Spite

L460 - Fall 2024

L480

Telling Tales Out of History

PENELOPE ANDERSON

TR 3:00 P.M. - 4:15 P.M.



IUB



ENGLISH

PENELOPE ANDERSON

Telling Tales Out of History

L480 - Fall 2024

A cliché asserts that “history is written by the victors” – but what if we focus on the ways we tell stories, and on writers who consciously set out to tell the other side? For this seminar, we will begin with pairs of texts – one a familiar story, one a revision – and conclude with two historical novels read alongside different forms of historical evidence. Along the way, we will think about questions such as how the form of a text shapes our understanding, whether it matters who is speaking, and what truth might look like in these contexts.

Reading will include: Ovid’s *Metamorphoses* and contemporary

queer poet Kate Tempest’s *Hold Your Own*, Homer’s *Odyssey* (in a new feminist translation) and Margaret Atwood’s *Penelopiad*; William Shakespeare’s *The Tempest* and Aimé Césaire’s *A Tempest*; and the historical novels *Matrix*, by Lauren Groff, and *Homegoing*, by Yaa Gyasi, both paired with historical documents. In addition to short written assignments and a presentation, students will undertake a research project on a topic of their choosing.

W401

Advanced Fiction Writing

ANGELA JACKSON-BROWN

TR 4:45 P.M. - 6:00 P.M.



IUB



ENGLISH

ANGELA JACKSON-BROWN

Advanced Fiction Writing

W401 - Fall 2024

In this innovative workshop, we'll challenge traditional models by analyzing published authors' works. Unlike W301's usual focus on two "completed" short stories (around 20-25 pages each), peer feedback, and class discussions, we'll expand our horizons. We'll address how current workshop models can marginalize students and aim to foster a supportive community. Through diverse readings and tailored writing exercises, we'll explore and collaborate. Students can develop existing projects but must submit original work for this course, not revisions. We'll discuss the best approach for submitting works-in-progress.

LIFE IS BETTER
WITH GOOD
BOOKS



iu english



THE COLLEGE OF ARTS + SCIENCES