

THE POCKET ENGLISH SERIES

IU ENGLISH



COURSE LISTINGS

Spring 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

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!)

R130

Public Speaking - Honors

KURT ZEMLICKA

TR 3:00 P.M. - 4:15 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. This course is offered to Hutton Honors College students and may be substituted for P155.



IUB



ENGLISH

KURT ZEMLICKA

Public Speaking - Honors

W103 - Spring 2024

W103

Intro to Creative Writing

ANGELA JACKSON-BROWN

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

Embark on a creative journey in this course tailored for budding poets and fiction writers. Engage in assigned readings, dynamic discussions, and immersive writing exercises, providing a comprehensive exploration of diverse writing styles. Whether you're a seasoned wordsmith or new to the craft, this course offers a platform to refine your literary skills and discover your unique voice. Dive into the art of storytelling and gain insights into crafting compelling narratives. Unleash your creativity and connect with fellow writers in a supportive environment. Don't miss this chance to expand your horizons and set your imagination free. Join us and let your words flourish.



CASE A&H / GEN ED A&H

7

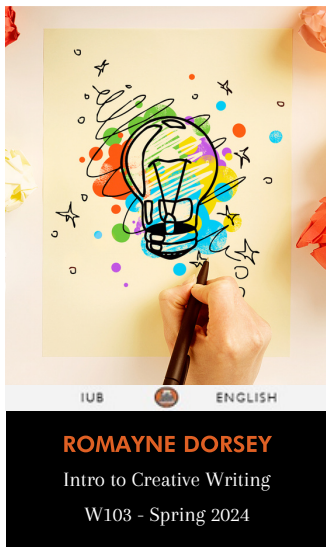
W103

Intro to Creative Writing

ROMAYNE DORSEY

W 11:30 A.M. - 12:20 P.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

L210

Asian American Popular Culture

JOE WEI

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

This course examines popular literature and culture by and about Asian Americans, and introduces students to cultural studies and Asian American studies frameworks and methods. We'll critically read and attend to the aesthetic and formal strategies of different "popular" or "mass audience" texts, encompassing genre fiction (e.g., noir, cyberpunk, romance), graphic novels, music, films, video games, cooking shows, among others. With these multi-genre and -media texts, we'll develop your close reading skills for not only literary but also visual, filmic, and ludic materials. Our analyses of these cultural products will occasion broader conversations around race, representation, and the culture industry; authorship, authenticity, and cultural appropriation; ongoing legacies of war and US empire in Asia and the Pacific; gender, neoliberalism, and labor; deportation and criminalization; and more.



10

CASE A&H, IW / GENED A&H

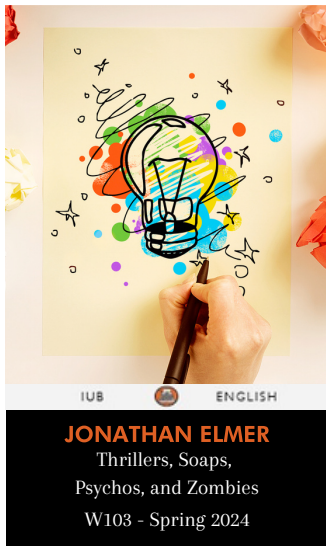
L214

Thrillers, Soaps, Psychos, and Zombies

JONATHAN ELMER

TR 9:45 A.M. – 11 A.M.

This class will look at significant and influential works—are they “masterpieces”? you decide—from the 1950’s, the decade in which much of today’s mass culture has its foundations. We’ll read Ralph Ellison’s genre-defying masterpiece, *Invisible Man*; Patricia Highsmith’s psychological thriller, *The Talented Mr. Ripley*; *I Am Legend* by Richard Matheson, a landmark of post-apocalyptic horror; Grace Metalious’ *Peyton Place*, the bestseller that spawned the first soap opera; Allen Ginsberg’s countercultural bombshell, *Howl*; and Ray Bradbury’s sci-fi classic, *Fahrenheit 451*. We will take side glances at



film, the censoring of comics, the advent of television, and politics in the era of bobby socks, “Duck and Cover” anxieties about nuclear war, and the McCarthy Hearings. Joe Brainard’s *I Remember* will serve as an idiosyncratic guide to lived experience in the era.

CASE A&H / GENED A&H

11

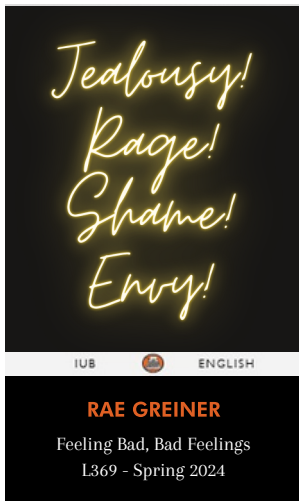
L249

Representations of Gender & Sexuality: Feeling Bad, Bad Feelings

RAE GREINER

TR 1:15 P.M. – 2:30 P.M.

This course reads a range of texts across continents and historical periods to investigate a variety of representations of the bad feeling. You know the ones: shame! depression! envy! addiction! jealousy! rage! Feelings that we don't want to have, or admit to having. We will in particular be interested in how coping with, representing, understanding, repairing, or giving vent to bad feelings is bound up in cultural notions of gender and sexual difference—how, for instance, hysteria has been historically seen as a “female problem,” or how, in Eric Michael’s diaristic account of contracting HIV-AIDS, even one’s own death can make even the most unbecoming of feelings work to re-make the world.



12

CASE A&H / GENED A&H

L260

Intro to Advanced Study of Literature: Wonder

PENELOPE ANDERSON

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

According to Descartes, to wonder is to look closely and intensely at something new, and then to ask questions that put the novel object into conversation with what you already know. This semester, we will do precisely that: look closely and carefully at poems, plays, novels, and nonfiction in order to add to what you already know about the study of literatures in English. In order to do so, we will read authors ranging from Descartes through the seventeenth-century astronomical poet Hester Pulter, from Shakespeare to twenty-first century poet Aimee Nezhukumatathil. Alongside, we will read theory and literary criticism that illuminates issues such as the classification of systems of knowledge and wonder's history as a tool of colonialism. Coursework will include short writing pieces, a longer paper, and a presentation. You'll also have an optional extra credit assignment.



IUS



ENGLISH

PENELOPE ANDERSON

Wonder

W260 - Spring 2024

CASE A&H / GENED A&H

13

L260

Landscapes of Trauma & Conquest

JOEY MCMULLEN

MW 9:45 A.M. – 11 A.M.



IUB



ENGLISH

JOEY MCMULLEN

Landscapes of Trauma & Conquest

W260 - Spring 2024

This course asks a fundamental question—how do poets, non-fiction authors, short story writers, novelists, and playwrights draw on the natural world in their depictions of trauma and conquest—as a way of approaching the advanced study of literature. We will first examine how literary landscapes can be drawn on both to enforce claims of power and as a means of resistance. We will then explore how these landscapes of conquest can also be sites of trauma. Throughout the semester, we will consider a variety of challenging perspectives on race, gender, and power as we read an

an assortment of writers from Joseph Conrad to Linda Hogan, from Langston Hughes and Claude McKay to Robert Frost and Emily Dickinson, from Shakespeare to Katori Hall.

R210

Intro to Digital Rhetoric

JUSTIN HODGSON

TR 9:45 A.M. – 11 A.M.

Digital technologies have fully saturated our culture. From smartphones to smart-homes, fitbits to tablets, our everyday lives are digitally infused. My watch tracks my vitals. My tablet listens to my voice (awaiting command). My phone tells me when friends are in their favorite pub or coffee shop or when they are broadcasting their lives. And this digital conditionality, whether positive or negative, has serious implications for who we are, how we communicate, and how we construct real and digital identities. Moreover, in the age of Generative AI, we are seeing/experiencing yet another evolution in the human condition—one driven by technological advancement. These tools, technologies, device, and platforms all impact how we market ourselves to the working world, what kind of skills are required to be effective and affective digital citizens, or even what kind of affluence is demanded to have a digital existence. As such, this course will pick up with the depths to which digital technologies and digital mediation have impacted (if not infected) everyday discourse, drawing attention to the qualities and considerations necessary to one's success in digital culture (from writing with machines and for machine audiences to crafting digital identities to being attentive to matters of experience design). In order to address these matters, this course will be driven by the following guiding inquiry: What is our relationship with our technologies?

CASE IW

15

R228

Argumentation & Public Advocacy

FREYA THIMSEN

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

Argumentation techniques are powerful tools that can be used for pure self interest and consolidating power. Good arguments can also promote policies that help people and serve the greater good. As we learn about different kinds of advocacy you will have the chance to develop your own sense of how you would like to use argumentation as a citizen concerned about the common good. You will learn specialized terms to describe how persuasion functions on the surface and deeper levels of public culture. Topics may include presidential campaign rhetoric, how university research establishes credibility, LGBTQ+ advocacy, how nationalist identity fosters political change, and the role of emotion in democracy. You will practice argumentation in friendly classroom debates.



W240

Community Service Writing

KATIE SILVESTER


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

From newsletters to digital storytelling, non-commercial 'zines to life story projects, community partners engage in a range of public writing to advocate. This course integrates direct service and experiential learning to develop research and writing skills requisite for public and professional activities in the community and beyond the classroom. Students volunteer at a community service agency, write an assignment for use by the agency, and perform coursework culminating in a research project on a related social issue.



CASE IW

17



Flee from the crowd
and dwell with
truthfulness.

GEOFFREY CHAUCER

L305

Chaucer and the Art of Storytelling

SHANNON GAYK

TR 1:15 P.M. – 2:30 P.M.

What makes a story powerful? In this class, we will consider this question and practice our storytelling skills by examining the work of one of English literature's earliest storytellers: Geoffrey Chaucer. Chaucer's writing has inspired, amused, instructed, and scandalized readers for centuries. Although the *Canterbury Tales* is, by any measure, a work of creative genius, most of its stories are not original to Chaucer. We will examine how Chaucer creatively appropriated earlier literature to create some of the most remarkably innovative poetry of the Middle Ages. We will situate his poetry in larger contexts, attending to the dynamic interaction between literary appropriation and innovation. We will also look at how Chaucer's stories have been retold in modern film, fiction, and poetry.



IUB



ENGLISH

SHANNON GAYK

Chaucer and the Art of Storytelling
L305 - Spring 2024

CASE A&H

19

L310

Literary History 1: Beginnings through the Seventeenth Century

JOEY MCMULLEN

MW 1:15 P.M. – 2:30 P.M.

An introduction to major works in English literature from Beowulf up to the seventeenth century, this course explores various ways that new identities are created through the cultural forces that shape poets, genres, and groups. We will read early literature in its cultural context, gaining a sense of literary history along with a general awareness of the large movements in history and geography found in the small shapes of literary texts. We will discover that what we now know as “British” literature did not emerge from a sort of “pure” cultural tradition, but from a complicated series of invasions, conversions, appropriations, influences, and revolutions over hundreds of years.



IUB



ENGLISH

JOEY MCMULLEN

Literary History I
L310 - Spring 2024

L312

Literary History 2: British and American Literature, 1700–1900

JESSE MOLESWORTH

MW 11:30 A.M. – 12:45 P.M.

The period between 1700 and 1900 witnessed massive political revolutions in America, France, and Haiti. It also witnessed massive revolutions in both culture and in literature. This course surveys the most significant aesthetic and historical developments in both Britain and in America during this time. What marks a literary text as “revolutionary”? How are revolutions waged not with weapons but with words?

Topics will include the following: the quarrel between the ancients and the moderns, the American, French, and Haitian Revolutions, British Romanticism, American Transcendentalism, slavery, emancipation, and democracy. Authors studied will include Alexander Pope, Jonathan Swift, Jane Austen, William Wordsworth, William Blake, Herman Melville, Frederick Douglass, Emily Dickinson, Walt Whitman, and Oscar Wilde. Evaluation will be based on regular discussion posts, three take-home exams, and frequent attendance and participation. While L312 has no formal prerequisite, it is recommended that you take this course only after completing L260, Introduction to the Advanced Study of Literature, or at least one other 200-level English class.

CASE A&H

21

L346

20th Century British Fiction

RANU SAMANTRAI

100% ONLINE ALL

A survey of English prose in the second half of the twentieth century. We'll read works that respond to the dizzying pace of change in an era that saw the great European empires give way to the Cold War, and ordinary life transformed by counter-cultural rebellions and globalization. We'll read plays by JP Priestley, Tom Stoppard and Caryl Churchill, and novels by Sam Selvon, Salman Rushdie, Kazuo Ishiguro, Pat Barker, David Mitchell, and Bernadine Evaristo.

These writers will introduce you to the experimentation of postmodernism, the challenge of the postcolonial, and the irony of new realism. By the end of the semester you'll have a map of the period that touches upon its history, philosophy, and aesthetics.



L355

American Fiction to 1900: Political Fictions

JENNIFER FLEISSNER

TR 3:00 – 4:15 P.M.

This is a class about what happens when fiction and politics mix. Our area of study is the mid- to late nineteenth-century U.S., a period that saw a remarkable proliferation of movements for social reform. Often overlapping, these movements championed such causes as antislavery and (later) racial equality; women's rights; workers' rights; legal reform; communitarian living; and sometimes the complete overhaul of society. We will focus primarily (though not exclusively) on the first three of these, and on novels and stories in which they come forward as major subjects. This does not mean, however, that such novels and stories ought to be understood simply as political tracts in disguise. The works we will read take a wide range of stances toward the question of fiction's relation to politics, and toward the very idea of reform itself. Some, such as *Uncle Tom's Cabin*, were indeed meant to stir immediate political change; others, such as *Looking Backward*, also sought reforms but presented a more utopian, future-oriented vision. In either case, we can ask to what extent the literary work does approximate a political argument: whether its literary elements enhance, get in the way of, complicate, or even subvert its social intents.

CASE A&H

23

L357

20th Century American Poetry

JOSH KATES

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



IUB



ENGLISH

JOEY MCMULLEN

Literary History I
L310 - Spring 2024

Twentieth-century American poetry is a weave of innovation and declaration. It starts with a push toward the new by modernists such as T. S. Eliot and Amy Lowell. Harlem Renaissance poets—Jean Toomer, Langston Hughes—repurpose and advance these same techniques, while deepening an already existing split between modernists and anti-modernists. After World War II, a more “autobiographical” style of poetry takes hold in Beats (Allen Ginsberg) or “personalists” (Frank O’Hara) and in poets like Anne Sexton and Sylvia Plath. Twentieth-century poetry culminates in a turn toward language. Throughout, we pay attention to the way poetry works: meter, syntax, metaphor and other tropes. Participants should come prepared to read carefully and closely—and also to enjoy.

L367

Literature of the Bible

NICK WILLIAMS

TR 11:30 A.M. – 12:40 P.M.



IUB



ENGLISH

NICK WILLIAMS

Literature of the Bible
L367 - Spring 2024

This course is intended as an opportunity to think and talk about the literary aspects of the Bible, a book which I hope will emerge as altogether more unusual, stranger, than we might initially think. Both believers and non-believers in the Bible's holiness are welcome in the class, but students who cannot discuss or think about biblical texts apart from their status as sacred truth should not take a course such as this one. In addition to considering the literary qualities of the Bible, we'll look at one work of secular literature which draws heavily from biblical texts. Students will be asked to write interpretive papers, on both assigned and self-derived topics, and will take two exams.

L369

British & American Authors: Women's Historical Fiction

RAE GREINER

TR 1:15 P.M. – 2:30 P.M.

This course covers a range of (mostly!) contemporary historical fiction by women writers. What is historical fiction, you say? Lots of things! Historical romance, for instance: adventurous tales set in the (usually distant) past. Biographical historical fiction, or fictional accounts of real people's lives. Counterfactual histories that imagine what life would be like if major historical events had turned out differently—if, say, Napoleon hadn't been defeated or the South had won the US Civil War. Historical sagas or epics cover a broader range of time, often by focusing on a single family across generations. Possible titles include: *Madame de la Lafayette*, *La Princesse de Clèves* (1678), perhaps the first historical novel, set during the reign of Henri II of France; Hilary Mantel, *Wolf Hall* (2009), a fictionalization of the life of Thomas Cromwell; Mary Beth Keane, *Fever* (2013), a fictionalized account of the life of the Irish woman known as "Typhoid Mary"; Vanessa Riley, *Island Queen* (2021), a fictionalization of the life of Dorothy "Doll" Kirwan Thomas, born enslaved but becoming one of the wealthiest landowners in the early 1800s Caribbean.

L371

Critical Practices

REBEKAH SHELDON

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

Critical Practices is a course on the history of critical theory with a focus on interpretation as a form of political activism and special attention to the subfields of feminist and queer theory. By tracing the development of those subfields over the past fifty years, we will also witness the thinkers and ideas that characterize the academic study of literature and culture more broadly. This course is both a guide to reading and writing theory and a deep dive into the history of queer studies.



CASE A&H

27

L373

Interdisciplinary Approaches: Minds, Brains, and the Contemporary Novel

JENNIFER FLEISSNER

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

How does the contemporary novel relate to contemporary psychology? A 2009 essay called "The Rise of the Neuro-Novel" proposes that advances in brain science have had a significant effect on the way today's fiction portrays human interiority, behavior, and decision-making. This class puts that theory to the test by examining a range of recent novels and memoirs interested in these issues, from a mystery novel narrated by a man with Tourette syndrome to the story of an amnesiac who painstakingly tries to rebuild a single scene from his former life.

Texts will include: Ian McEwan, *Enduring Love*; Jonathan Lethem, *Motherless Brooklyn*; Helen Oyeyemi, *The Icarus Girl*; Tom McCarthy, *Remainder*; Myla Goldberg, *Bee Season*; Aimee Bender, *An Invisible Sign of My Own*; Mark Haddon, *The Curious Incident of the Dog in the Night Time*; and background readings from contemporary philosophers, scientists, historians of science and medicine, literary scholars, and doctors that ask, Are we our brains? What is a self? Do we have free will? What does happiness look like? What is lost, and gained, when we choose to describe psychological suffering through the language of body chemistry?

L395

British & American Film Studies

RANU SAMANTRAI

8W2 Online



IUB



ENGLISH

RANU SAMANTRAI

British & American Film Studies

L395 - Spring 2024

A survey of British film between 1950 and 2000, with a special focus on the changing representation of masculinity in times of crisis. The collapse of empire, socialism, counter-culture rebellions, globalization: the second half of the twentieth century was a period of dramatic, fast-paced change in Britain and in the world. Film brings history home by exploring how ordinary people are affected by public events. Our topic of masculinity and the nation will provide a thematic focus as we examine the work of significant directors, including Lean, Richardson, Hudson, Frears, Jordan, and Cattaneo.

We'll cover the genres of the epic, experimental cinema, the thriller, historical drama, and social realism. This online course will include weekly writing, lectures and quizzes.

CASE A&H

29

L396

African American Literature

ANGELA JACKSON-BROWN

MW 1:15 P.M. – 2:30 P.M.



IUB



ENGLISH

ANGELA JACKSON-BROWN

African American Literature

L395 - Spring 2024

This course serves as a space to critically engage Black women's literature and theory on race and processes of racialization in the United States. The course highlights the ways that Black women have challenged dominant conceptualizations of race through critically reflecting on their lived experiences and rigorously interrogating seemingly "race-less" concepts like geography, mobility, and humanity. This course will pay close attention to Black identity and "double consciousness". Throughout the term, we will consider how these contemporary works participate in, reflect on, complicate, or otherwise engage a broader tradition of African American Women's literature. Students will acquire a critical vocabulary around critical race theory and engage with Black female writers and intellectuals.

R305

Rhetorical Criticism

CINDY SMITH

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

R305 focuses on the application of a variety of critical approaches to a range of communicative texts. This class understands “text” broadly to include written and spoken discourse, films, museums, comic books, websites, sculpture, architecture, dance, and more. Anything that communicates (intentionally or unintentionally) can be the subject for the intensive investigation rhetorical criticism provides.



CASE IW

31

R330

Science, Advocacy, and the Public

KURT ZEMLIKA

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



KURT ZEMLIKA

Science, Advocacy, and the Public
R330 - Spring 2024

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.

R342 / L 374

Rhetoric and Race

ROBERT TERRILL

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

This course will take a primarily historical perspective to explore the ways that people in the U.S. have written and spoken about the topic of race. Our goal will be to become better acquainted with historical conversations about race so that we can become more effective participants in contemporary conversations about race. We'll begin in the early 19th century, and work our way more-or-less chronologically up toward the present. Some of the speakers, writers, and topics that we may study include: Nat Turner's rebellion, intersectionalities of race and gender, Sojourner Truth, Frederick Douglass, Supreme Court decisions, Ida B. Wells-Barnett, Jim Crow, W. E. B. Du Bois, Booker T. Washington, Black Nationalism, James Baldwin, white privilege, Barack Obama, and Black Lives Matter.



IUB



ENGLISH

ROBERT TERRILL

Rhetoric and Race
R342 - Spring 2024

CASE DUS, IW

R348

Environmental Communication

KURT ZEMLICKA

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

This course explores the myriad of ways public communication shapes our understanding of nature and the environment. It examines how symbol use and communicative practices shape the relationship between humanity, culture, and nature in order to better understand how communication can be used for advocacy in an era of environmental crisis. The course is recommended for students studying environmental policy who wish to improve their communication skills, as well as students looking to enter professional, non-profit, or public policy fields related to environmental issues.



IUB



ENGLISH

KURT ZEMLICKA

Environmental Communication
R348 - Spring 2024

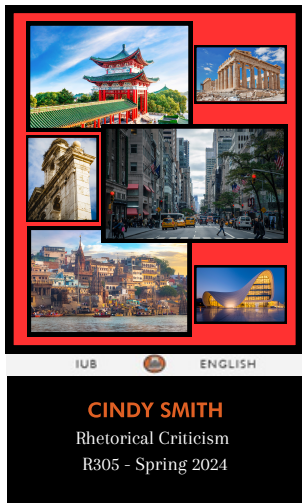
R398

Culture, Identity & the Rhetoric of Place: The Rhetoric of Architecture

CINDY SMITH

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

R398 explores the persuasive dimensions of places and spaces people build and that simultaneously shape those people. It examines how structures like buildings, theme parks, and housing developments are the product of strategic communication choices designed to influence how we think and behave. This class will explore how the built environment is rhetorically constructed and therefore both reveals and influences the social values and issues of the past, present, and future.



IUS



ENGLISH

CINDY SMITH

Rhetorical Criticism

R305 - Spring 2024

W301

Writing Fiction: The Art of the Story!

SAMRAT UPADHYAY

MW 8:00 A.M. - 9:15 A.M.



Write your heart out in this course focused on the short story (a total of 45-50 pages total in the semester, stories of varied length). By writing, reading and critiquing, you will develop your fiction and understand more deeply how various aspects of the story come together to give it organic unity. Analysis and discussion will make you better writers and sharper critics. Students should expect to read book-length works of fiction as well as individual stories especially selected to study aspects of the craft.

Overall, this will be a stimulating course, in which you will be consider and reconsider your own approaches and methods through reading and critiquing and writing.

W311

Creative Non-Fiction Workshop

MICHAEL ADAMS

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

Memoir is only one species of this inchoate body of writing, and this course aims to explore creative nonfiction in its many varieties, though its members may choose to work in only one mode. We will read examples of various genres in this category, considering the impetus behind each, but, as you probably expect, we will concentrate on matters of craft. We will spend some time on creative nonfiction supported by new media, especially those that mix media. We will be particularly attentive to audiences of creative nonfiction, audiences arguably as diverse as the types of creative nonfiction they read.

Anyone interested in the course is welcome to contact me adamsm@indiana.edu about their own interests in creative nonfiction; I'm willing to shape the course partly according to the interests of its members. Members of the course will be evaluated on ~ 30 pages of finished writing and the critiques they write of work by colleagues. They will also present published creative nonfiction to the workshop at various points in the term — this is a way of ensuring that my own experience and perspective don't unduly narrow our conversation. Together we'll compile what I call a "Sample Book," each of us contributing paragraphs from creative nonfiction we've read or are reading that highlight certain problems or triumphs of style.

W321

Advanced Technical Writing: Document Design

DANA ANDERSON

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

How does the design of a document—the material and visual shaping of text on a page—contribute to its effectiveness in achieving its purposes? How are specific design elements vital to how we interpret and make use of information? These are the questions we'll be exploring as we look at a range of different documents, especially those that we would call "professional writing"—reports, proposals, process and procedure descriptions, brochures, announcements, online documents like web pages, etc. We will learn about more than essential concepts and theories of document design: we will learn how design choices have very real and specific rhetorical consequences. The working knowledge you'll develop is one that is now all but mandatory for people who write in their various workplace environments. Your work will provide you with a portfolio of various texts that you've created to help you demonstrate your abilities as both a writer and a designer of professional documents. Note: W231 is NOT a prerequisite for this course. Please email Dana Anderson at danaande@indiana.edu to enable your registration.

W350ML

Adv. Expository Writing: Embodied Rhetoric in a Global Context

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



IUB



ENGLISH

Embodied Rhetoric in a Global
Context

W350 ML - Spring 2024

You may have heard the claim that most of our communication is nonverbal. The suggestion is that we say much more with our bodies than we do with our words. But what does it mean, not only to have body language but to “speak” it? This course explores the rhetoric of bodies in a global context. Our critical inquiry into this topic will draw from body languages across the world, including sign language, stimming, tattoo and piercing, sports, performance arts, and more. As a student in this course, you will research body language that is meaningful to you and has rhetorical effects. In the process, you will get extensive practice with research and expository writing skills to produce a public-facing essay suitable for publication.

CASE IW, ML

39

W381

The Craft of Fiction

BOB BLEDSOE

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

We will consider the craft of fiction writing as it relates specifically to storytelling, focusing on the best ways to structure your narrative. What brings a story to life? What makes it vivid and compelling? The principles of storytelling are the same whether you are writing a play, screenplay, television spec script or a prose narrative of any kind: memoir, literary short story, flash fiction or fantasy novel. I will assume that you have a basic working knowledge of the components of fiction: characterization, plot, setting, point of view, dialogue, and most important, narrative voice. We will do a lot of writing—experimentation in shape, form, length—through scheduled and in-class prompts, exercises, and assignments. We will focus our attention on creativity and a serious consideration of craft—the skills we need to write fiction that is compelling and alive.

“Storytelling is an indispensable human preoccupation, as important to us all—almost—as breathing.”

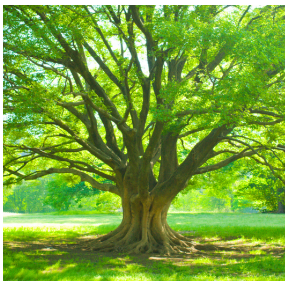
JOHN YORKE

W383

The Craft of Poetry

CATHERINE BOWMAN

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



IUB



ENGLISH

CATHERINE BOWMAN

The Craft of Poetry
W383 - Spring 2024

This is a class for anyone that wishes to explore and practice the “oldest art.” In this class we will look at ancient and sacred texts, as well as contemporary poetry. We will experiment with the traditional fixed forms of poetry such as the sonnet and the sestina. We will explore the journey a poem makes down the page. We will look at diction, syntax, the line, tone and rhythm in a variety of poems. We will look at literary lineages, poetic schools and communities,

aesthetic and cultural values embodied in poems past and present, the art of translation, poets and painters, poets and musicians, visual forms of poetry, publication and what’s going on in the poetry world today. There will be lots of in-class writing, craft assignments, and response papers. You will also write and revise your own poems. We will read poems and essays on craft and poetics. The focus in this class will be poems that explore the natural world and our engagement with the natural world.

“
If there's a book that
you've wanted to read, but
it hasn't been written yet,
then you must write it.

TONI MORRISON

”

L450

"won't you celebrate with me": Selected Novels of Toni Morrison

WALTON MUYUMBA

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

Toni Morrison's eleven novels are filled with characters whose messy childhoods hobble them like Oedipus on Mount Cithaeron: Pecola Breedlove and Milkman Dead; Denver and Seneca; Frank Money and Golden Gray. Though her fiction is strewn with broken black bodies, Morrison has always been more interested in the characters that manage to disengage from their psychological and physical damages in order to embrace the extant African-American experience as the human experience. Over the course of her career, the late author fashioned novels that advanced literary fiction formally and linguistically, dramatized American history, and celebrated Black American life. In this course, we will study a selection of Morrison's strongest works, analyzing her aesthetic innovations and detailing her documentation of African-American history. The title of this class comes from Lucille Clifton's brief, masterful poem of exuberant overcoming and Black womanhood, "won't you celebrate with me." We will take up Clifton's poem as both an invitation and an invocation. We will engage Morrison's narratives in order to summon the author's insights and intelligence into our present tense. Our conversations and close readings will serve as a celebration of Morrison and her oeuvre.

L460

I have lived for love, for art: Virginia Woolf and Patti Smith

JUDITH BROWN

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

In this seminar, we'll immerse ourselves in the written works of two artistic icons. We'll read their memoirs (Moments of Being, Just Kids, M Train), fiction (To the Lighthouse, The Waves), poetry (The Coral Sea) and drama (Freshwater), and consider the cultural contexts in which they flourished at the beginning and end of the 20th century. How did they transform grief into art? How did they understand art's power to change the world? How did they draw on other aesthetic forms, like visual art and music? We'll visit the Eskenazi Museum and Lilly Library, but mostly we'll grapple with the works of these two extraordinary artists around the seminar table.



IUB

ENGLISH

JUDITH BROWN

I have lived for love, for art:

Woolf and Smith

W460 - Spring 2024

W401

Advanced Fiction Writing

BOB BLEDSOE

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



IUB



ENGLISH

BOB BLEDSOE

Advanced Fiction Writing

W401 - Spring 2024

W401 is an advanced course in fiction writing. We will study a variety of genres, forms, and craft techniques. Along the way we will consider the creative process, our working habits, and revision, arguably the most important element in the production of completed work. You will write two original, full-length short stories, which we will discuss in a workshop setting.

W403

Advanced Poetry Writing

CATHY BOWMAN

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

In this advanced poetry writing workshop students will write and revise poems, participate in supportive peer workshops and experiment with elements of prosody, process, form, and content. We will read poems past and present and what poets have to say about craft and the practice of the oldest art.



IUB



ENGLISH

CATHY BOWMAN

Advanced Poetry Writing

W403 - Spring 2024

Courses that I need to graduate:

Courses that look fun:

Courses that look fun:

Visit our website for more information:

english.indiana.edu

LIFE IS BETTER WITH GOOD BOOKS



iu english



THE COLLEGE OF ARTS + SCIENCES