

THE POCKET ENGLISH SERIES

IUB ENGLISH



COURSE LISTINGS

Fall 2022

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

One thing we know: our students tell us they love their major. And loving your major leads to good things: higher gpa's, 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?

ENGLISH 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 lit history time period lists: Beginnings- 17th C Lit, 18-19th C Lit, 20-21st C Lit
- L371, critical practices
- 5 English electives:
 - 2 @ 200+
 - 2 @ 300+
 - 1 @ 400

MINOR REQUIREMENTS

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 the lit history time period lists:
Beginnings- 17th C Lit, 18-19th C Lit, 20-21st C Lit
 - 1 English elective

MINOR IN CREATIVE WRITING

15 credits total (or 5 courses): 12 credit hours (or 4 courses) from L260, W203, W301, W303, W311, W401, W403, W413 and 3 credit hours (or 1 course) from W 381, W 383

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+)

— all 15 credit hours —

CONTENTS AND KEY

**100
LEVEL**

**200
LEVEL**

**300
LEVEL**

**400
LEVEL**

A&H ARTS & HUMANITIES

DUS DIVERSITY IN U.S.

**GCC GLOBAL CIVILIZATIONS &
CULTURES**

POC PUBLIC ORAL COMMUNICATION

S&H SOCIAL & HISTORICAL

WC WORLD CULTURE

**CASE COLLEGE OF ARTS & SCIENCES
EDUCATION**


GENERAL EDUCATION


W103

INTRODUCTORY CREATIVE WRITING

SAMRAT UPADHYAY
W 8:00-8:50AM
+Discussions

W103 is an introductory-level creative writing course in poetry and fiction for students who are interested in this exciting and mind-expanding art. Through practice, assigned readings, lectures, and discussion, students will learn how to appreciate and write poems and stories and receive feedback from the instructor and their peers. Among other assignments, students will submit fiction and portfolios and also take exams.



IUB  ENGLISH

SAMRAT UPADHYAY
Introductory Creative Writing
W103 ~ Fall 2022

W103

INTRODUCTORY CREATIVE WRITING

CATHY BOWMAN
M 11:30AM-2:20PM
+Discussions



This is a course for budding poets and fiction writers and those who have never written poetry or fiction but would like to give it a try. This class offers a stimulating introduction to the fundamentals of writing poetry and fiction. Through assigned readings, discussions, and writing assignments we will experience how poems and stories are made and how they make a difference in our lives. We will explore and experiment with a wide variety of styles, approaches, and traditions. You will practice the art of giving and receiving constructive criticism in a classroom setting. We will participate in the pleasures of reading and writing as we share our stories, and honor our voices, experiences, and imaginations.

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ENGLISH

CATHY BOWMAN

Introductory Creative Writing

W103 ~ Fall 2022

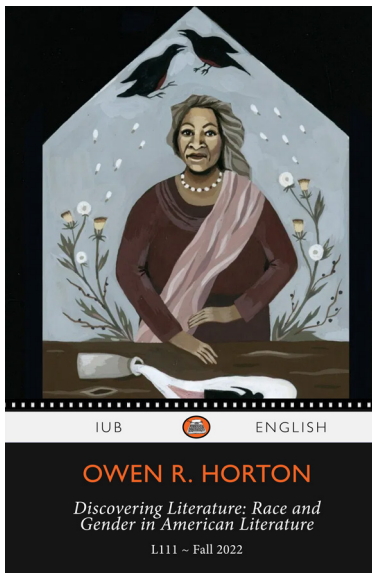
L111 DISCOVERING LITERATURE: RACE AND GENDER IN AMERICAN LITERATURE

OWEN R. HORTON

TR 11:30AM-12:45PM

What is the story of America? Who gets to tell it? What does it mean to be an American; to come of age in America? This course will consider the experience of those on the fringes of American life, those whose stories we do not often get to hear. Where these stories come from, who gets to tell them, and through which mediums are they deployed are the key concerns of this class.

We will examine stories and analysis of America, the American literary canon, and American attitudes towards minority groups, beginning in the 20th century and moving forward to the present. We will do so through multiple forms of media, including novels, poetry, films, and literary criticism.





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

We offer several sections of our genre classes, taught by both faculty and lecturers. Look online for more details.

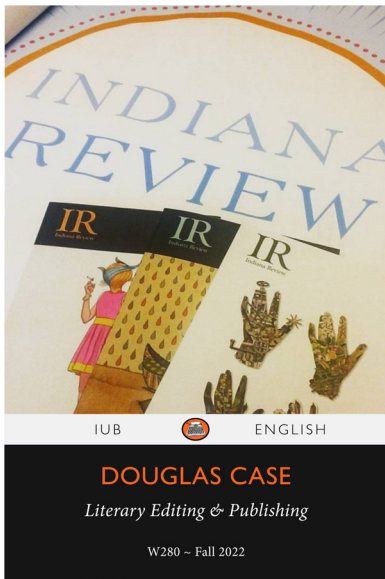
W280

LITERARY EDITING AND PUBLISHING

DOUGLAS CASE

MWF 9:10-10:00AM

This course has been freshly redesigned to suit the professionalization needs of English majors and other students interested in entering the book publishing industry. Using *Indiana Review*, *Two Dollar Radio*, *IU Press*, and *FSG Originals* as case studies, we will research and practice how an idea hastily jotted in your notes app becomes a book in readers' hands. We'll cover U.S. publishing history, manuscript acquisitions, developmental editing, copyediting, book design, publicity and sales. Students will write book reviews, consider author submissions, attend readings, and work in groups to complete a final creative project: publishing a chapbook.



INTRODUCTION TO FICTION



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ENGLISH

MIRANDA RODAK*Introduction to Fiction*

L204 ~ Fall 2022

MIRANDA RODAK

TR 11:30AM–12:45PM

How can the fate of the world rest on one kid's shoulders? From Harry Potter and Frodo Baggins to less famous heroes like Sparrowhawk, Fie, and Lucero-Elisa, this course focuses on kids and teens who undertake epic quests to save their families and their world. We will ask why these stories, classified as Children's and Young-Adult literature, have lasting and cross-generational appeal. Why do so many different people of all ages read them? What fears and fantasies do they represent about who we are or who we might become? How do they balance escapist entertain-

ment with poignant meditations on sacrifice, trauma, transition, family, friendship, and hope? As we work to answer these deeply fraught questions, we'll address the power fiction has in creating both real and imagined spaces for individual and social reflection. In doing so, we'll gain an introduction to the formal elements and hallmarks of fiction.

L206 INTRODUCTION TO PROSE: ENVIRONMENTAL WRITING

SHANNON GAYK
MW 9:45-11:00AM

From lyrical life writing and reflections on nature, to tales of travel and adventure, to social critique and works of public advocacy, environmental writing encompasses a variety of nonfiction genres. Examining many of these, this course will explore the art and practice of nonfiction prose. In our discussions and in our own writing, we will consider how nonfiction prose can be a mode of perception, reflection, persuasion, and action. Course readings will include selections from Henry David Thoreau, Edward Abbey, Annie Dillard, Robin Wall Kimmerer, Wendell Berry and many others. Course requirements include engaged participation and the composition and revision of three essays.



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SHANNON GAYK

*Introduction to Prose:
Environmental Writing*

L206 ~ Fall 2022

L210 STUDIES IN POPULAR LITERATURE AND MASS MEDIA: VIDEO GAME NARRATIVES



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ENGLISH

ALBERTO VARON

*Studies in Popular Literature and
Mass Media: Video Game Narratives*

L210 ~ Fall 2022

ALBERTO VARON

TR 11:30AM-12:45PM

Video games increasingly play an important role in American culture and as a narrative media. This course examines what stories are possible through and as video games. What do these have in common with more traditional literatures? With film? How do they take advantage of the form to tell stories (across all platforms and types)? More generally, we will analyze the relationship between media, culture, and technology with special attention to race

and gender. We consider what the medium might hold for the future of narrative.

To be clear, this course will not teach students how to program nor design video games; nor any of the technical components of video game design, except as they intersect with storytelling.

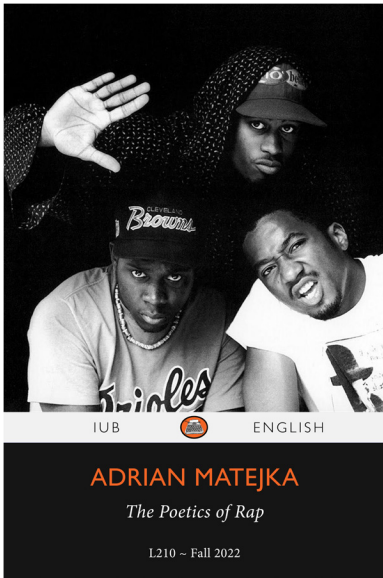
THE POETICS OF RAP

ADRIAN MATEJKA

MW 11:30AM-12:45PM

This course will explore the most popular form of poetry in America: rap music. We will investigate the ways emcees use traditional poetic forms and devices to better understand contemporary American poetry and the place rap lyrics have in the poetic conversation.

Our study of the history of rap music will be extensive and will include a range of eras and emcees including Gil Scott Heron, Rakim, A Tribe Called Quest, Nicki Minaj and Kendrick Lamar among many others. Students can expect weekly writing assignments and quizzes as well as three examinations. **Please note:** The content and language in some rap music can be offensive. Do not enroll in this class if you are offended by coarse or suggestive language.



LITERARY MASTERPIECES: MOBY DICK



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ENGLISH

JENNIFER FLEISSNER*Literary Masterpieces: Moby Dick*

L213 ~ Fall 2022

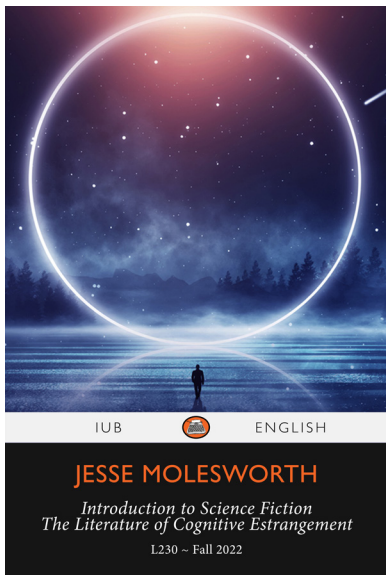
JENNIFER FLEISSNER
TR 3:00-5:30PM (8w2)

In this class, we'll tackle perhaps the most legendary work in all of American literature, Herman Melville's *Moby-Dick*. Nominally about a voyage to track down the infamous white whale, Melville's bizarre, hilarious, intense, wonderful novel is also about nearly everything else under the sun: friendship, philosophy, obsession, demagoguery, capitalism, religion, the human fascination with the sea... The list goes on. We'll give the leviathan-sized book the attention it deserves over seven weeks.

L230 INTRODUCTION TO SCIENCE FICTION: THE LITERATURE OF COGNITIVE ESTRANGEMENT

JESSE MOLESWORTH
TR 9:45-11:00AM

This course offers an introduction to the analysis and appreciation of science fiction, or as it is sometimes called, the literature of cognitive estrangement. We will follow five relevant course units: Cognitive Estrangement, Governmental Dystopia, Economic Dystopia, Cyberculture, and Ecology and Estrangement. Along the way, we will explore such concepts as cognitive and noncognitive estrangement, speculative fiction, postmodernism, posthistoricism, posthumanity, and the uncanny. Special attention will be given to the concepts of dystopia and postapocalypse. My intention is to foster not only an understanding of such concepts and their implications for contemporary culture but also a love for what is surely one of the most imaginative of all literary genres.



L260

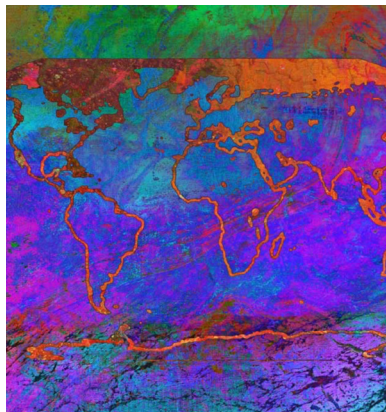
INTRODUCTION TO ADVANCED LITERARY INTERPRETATION: PLANETARY FICTIONS

CASS TURNER

TR 3:00-4:15PM

Humans are increasingly confronting the reality that we live on a damaged planet. Some have lived with this knowledge—and its real-world effects—for much longer than others. In this course, we'll draw on the tools of literary interpretation to examine the concept of the planet in literature and culture. If all living creatures, human and nonhuman, share this planet we call Earth, why is it that the damaging effects of climate change are so unequally distributed? And how might we relate to this planet-that-is-our home differently and more justly? We'll explore these

questions and others through readings of novels, poetry, and creative non-fiction, as well as science fiction, documentary, science writing, spoken word poetry, and contemporary climate activism.



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ENGLISH

CASS TURNER

Introduction to Advanced Literary Interpretation: Planetary Fictions

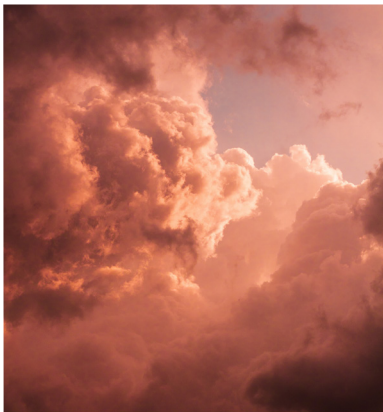
L260 ~ Fall 2022

L260

INTRODUCTION TO ADVANCED LITERARY INTERPRETATION: WONDER

PENELOPE ANDERSON
TR 9.45-11.00AM

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.



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ENGLISH

PENELOPE ANDERSON

Intro to Advanced Study of Lit: Wonder

L260 ~ Fall 2022

L295 AMERICAN FILM CULTURE: INFINITE FRONTIERS: SCIENCE FICTION CINEMA



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ENGLISH

DE WITT DOUGLAS KILGORE

American Film Culture: Infinite Frontiers: Science Fiction Cinema

L295 – Fall 2022

DE WITT
DOUGLAS KILGORE
ONLINE

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 machines and environments; the monster and first contact with extraterrestrial aliens;

the robot and other artificial intelligences. Films such as *2001: A Space Odyssey* (1968), *Blade Runner* (1991), *Forbidden Planet* (1956), and *The Matrix* (1999) will be our primary texts. Critical readings will supplement our reading, thinking, and discussion.

R209

THE RHETORIC AND POWER OF NUMBERS

KURT ZEMLICKA
TR 4:45-6:00PM

Why is there a course about math in the English department? This course explores how numbers, probabilities, and statistics shape our perception of reality. We will look at the use of polling in national elections, statistics as justification for public policy related to environmental, social, and scientific policy, and public perceptions of STEM fields vs the humanities. Instead of learning how to do math, we'll look at how people use it to justify their view of the world and compel us to act on certain issues.



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ENGLISH

KURT ZEMLICKA

The Rhetoric and Power of Numbers

R209 ~ Fall 2022

R228 ARGUMENTATION AND PUBLIC ADVOCACY



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ENGLISH

FREYA THIMSEN

Argumentation and Public Advocacy

R228 ~ Fall 2022

FREYA THIMSEN

MW 1:15-2:30PN

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. This course carries IU A&H General Education Credit and College (CASE) A&H Breadth of Inquiry Credit. It also counts toward the minor in Communication and Public Advocacy.

W301

WRITING FICTION

BOB BLEDSOE

MW 4:45-6:00PM

**ANGELA JACKSON-
BROWN**

TR 3:00-4:15PM

W301 is a fiction workshop. We will use every opportunity to interrogate the workshop model and bend it to our will. W301 is traditionally a mechanism for you to turn in two short stories (of approximately twenty pages), get feedback from peers, and then engage in a conversation about your work.



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ENGLISH

**BOB BLEDSOE
ANGELA JACKSON-BROWN**

Writing Fiction

W301 ~ Fall 2022

Over the course of the semester we will do a lot of reading and writing—through a series of writing prompts—meant to inspire new ideas or develop those you bring to class.

WRITING POETRY



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ENGLISH

CATHY BOWMAN*Writing Poetry*

W303 ~ Fall 2022

CATHY BOWMAN
MW 1:15-2:30PM

Robert Frost believes poetry is “a wild tune, a necessary stay against confusion.” In these chaotic and confusing times 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, learning poetic terms and forms, and extensive reading outside of class. 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.

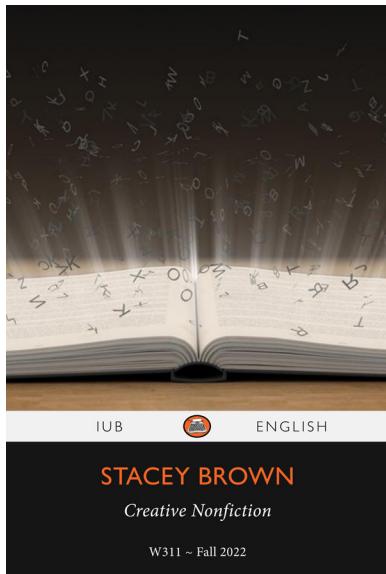
CREATIVE NONFICTION

STACEY BROWN

TR 11:30AM-12:45PM

HYBRID DISTANCE

In this class, we will explore creative nonfiction, a genre that utilizes the devices and techniques of fiction (plot, character, setting, etc.) as applied to actual events and experiences rather than imagined ones. Students will become familiar with this genre by studying the craft elements that make it successful, reading a variety of essays, and writing their own original work—specifically restaurant/movie/book reviews, personal essays based on experience/memory, and micro/flash nonfiction. We will also discuss the boundaries between nonfiction and fiction, the notions of honesty and veracity when it comes to something as slippery as memory, and the liberties and constrictions involved when one sets out to write a story that is both true to actual events while also being emotionally true.



W381

THE CRAFT OF FICTION



IUB



ENGLISH

BOB BLEDSOE

The Craft of Fiction

W381 ~ Fall 2022

BOB BLEDSOE
MW 3:00-4:15PM

Our objective in W381 is writing fiction.

We will focus our attention on creativity and a serious consideration of craft—the skills we need to write compelling fiction. We will do a lot of writing in class and in a series of longer writing assignments. What inspires you to write? Where do you get your ideas? How do you take early inspiration and draft it through to more finished work?

We will cover components of fiction—structure, characterization, plot, description, dialogue, point of view, voice, setting, and revision—by examining published works (stories and novels) in a wide range of genres.

THE POETICS OF ART

ADRIAN MATEJKA
MW 9:45-11:00AM

All art is collaborative in that artists constantly inspire each other with their words and colors. Painters are inspired by poets, poets are inspired by musicians, and musicians are inspired by dancers and on it goes. In this seminar, we will explore ekphrastic poetry—poetry that is specifically and overtly inspired by other kinds of art. We will look at poems that respond to a range of other art forms such as music, paintings, television shows, and dance suites. We will additionally examine the original works of art that inspired the poems to get a clearer sense of the poets' craft and intention. Though this is not a writing workshop, students can expect to do in-class writing. They can also expect weekly writing assignments, a presentation, and two examinations.



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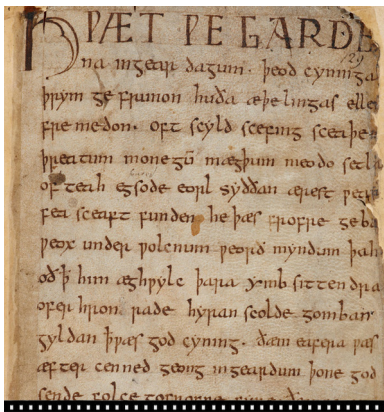
ENGLISH

ADRIAN MATEJKA*The Poetics of Art*

W383 ~ Fall 2022

L310

LITERARY HISTORY I: BEGINNINGS THROUGH THE SEVENTEENTH CENTURY



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ENGLISH

JOEY MCMULLEN

*Literary History I: Beginnings through
the Seventeenth Century*

L310 ~ Fall 2022

JOEY MCMULLEN

MW 11:30AM-12:45PM

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.

REVENGING AND FORGIVING IN THE LATER PLAYS OF SHAKESPEARE

PENELOPE ANDERSON
TR 1:15-2:30PM

Would you forgive the person who humiliated you in front of the person you love? what about the person who tricked you into believing that your beloved was unfaithful? or the one who made you so certain of that infidelity that you killed the person you loved? In this course, our readings encompass almost unimaginable acts of horror and – perhaps equally incomprehensible – more fragile, and much more difficult, attempts to forgive those acts. We will read two tragedies (*Othello*, *King Lear*); one comedy (*Twelfth Night*); and two romances (*Cymbeline*, *The Winter's Tale*), along with relevant criticism. Coursework includes short writing pieces, two longer formal papers, a presentation or performance, and a final exam. You'll also have an optional extra credit assignment.



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ENGLISH

PENELOPE ANDERSON

*Revenving and Forgiving in the
Later Plays of Shakespeare*

L314 ~ Fall 2022

ROMANTIC LITERATURE



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ENGLISH

NICK WILLIAMS
Romantic Literature

L332 ~ Fall 2022

NICK WILLIAMS
TR 9:45-11:00AM

The Romantic period of British Literature (1789-1832) is one that sees the emergence of many aspects of our current world, including a concern for democracy and women's rights, a respect for the natural environment and a desire for individual style. The period witnessed an explosion of innovation in poetry (including William Blake, William Wordsworth, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley, and others) as well as novels (by Jane Austen, as well as Mary Shelley's *Frankenstein*, among others) still

loved today. We'll read samples from both of these genres, while also considering some of the non-fiction works of the time, likely including selections from Mary Wollstonecraft, Thomas de Quincey, and Olaudah Equiano's *Interesting Narrative*, the first full-length slavery narrative in English.

TWENTIETH-CENTURY BRITISH FICTION: 1945-2000

RANU SAMANTRAI
ONLINE

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.



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ENGLISH

RANU SAMANTRAI*Twentieth-Century British
Fiction: 1945-2000*

L346 ~ Fall 2022

L369 JANE AUSTEN: FICTIONS AND FRENEMIES



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ENGLISH

CASS TURNER

Jane Austen: Fictions and Frenemies

L369 ~ Fall 2022

CASS TURNER

TR 11:30AM-12:45PM

In 1940, the British psychologist and literary critic D.W. Harding published a groundbreaking essay on Jane Austen, in which he argued that Austen's "books are, as she meant them to be, read and enjoyed by precisely the sort of people whom she disliked." If, as Harding suggests, Austen writes books to entertain people that she in fact kind of hates, might it be fair to characterize her as an authorial frenemy?

In this course, we'll exam Jane Austen's fictions and fictional afterlives through the framework of the frenemy. Although the term itself wasn't actually used during

Austen's lifetime, we'll ask whether it might nonetheless provide a useful tool for understanding her unique capacity to engage and entertain readers while simultaneously criticizing the very people her novels represent—and perhaps her readers too. Throughout the class, our central question will be: what does frenemyship have to do with fiction?

L371 CRITICAL APPROACHES

JOSHUA KATES

TR 4:45-6:00PM

The aim of this course is to familiarize students with some of the leading problems and debates comprising the field of literary theory. We ask first how does one understand or interpret literature; what should a reader do with literature and what is he or she actually interpreting: the author's intention, the words on the page as defined by a dictionary, or something else? Here we will study theories of poetics and language (those of the so-called New Critics, Speech Act Theory, Structuralism, Post-Structuralism, and Reparative Reading). Secondly, we will ask whether some literary texts or artwork may be judged to be better than others, and, if so, how, by what criteria?

What is the "standard of taste," as the Scottish philosopher, David Hume put it? In addition to Hume, we will read texts by Lionel Trilling, Richard Ohmann and Toni Morrison that treat questions of value and canon formation. Students are expected to complete the readings for the classes for which they are assigned; in addition to informed class participation, the final grade is a function of two class presentations, a midterm and final exam, and a final paper.



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ENGLISH

JOSHUA KATES

Critical Approaches

L371 ~ Fall 2022

L374 NOT QUITE PASSING: UNDER- STANDING RACIAL IDENTITY IN AMERICA



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ENGLISH

BRANDO SKYHORSE

*Not Quite Passing: Understanding
Racial Identity in America*

L374 ~ Fall 2022

BRANDO SKYHORSE
TR 1:15-2:30PM

In this class, students will examine the concept of “passing,” which is what happens when someone gets something tangible to improve their daily quality of life by occupying a space meant for someone else. Passing can happen in any context (gender, social class, sexual orientation), but most often occurs in the context of race. This course will explore the idea of racial passing by studying the books of Allyson Hobbs, Nella Larsen, Claudine Chiawei O’Hearn, as well

as numerous articles and essays. Students will be expected to write short papers, a final paper, and lead an oral presentation over the course of the semester.

LITERARY MODERNISM

JUDITH BROWN

TR 3:00-4:15PM

When Virginia Woolf claimed human character had changed in 1910 and Ezra Pound exhorted poets to "Make it new!", writers began the difficult work of tearing down a culture's way of seeing, reading, and interpreting the world. In this class we'll study the revolutionary ambition and aesthetic innovations of this remarkable literary movement. Writers will include Woolf, Lawrence, Faulkner, Rhys, Larsen, Stevens, and Hughes. 2 papers and 2 exams.



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ENGLISH

JUDITH BROWN*Literary Modernism*

L380 ~ Fall 2022

L381

QUEER MEMOIR



IUB



ENGLISH

REBEKAH SHELDON

Queer Memoir

L381 ~ Fall 2022

REBEKAH SHELDON

MW 11:30AM-12:45PM

Combining theory, creative nonfiction, and memoir, this course will look at the 20th- and 21st-century practice of 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 theory have been shaped by the presence of personal reflections. Authors may include Larry Mitchell, Audre Lorde,

Roland Barthes, Esther Newton, Samuel Delany, Gary Fisher, Kathy Acker, Eve Kosofsky Sedgwick, McKenzie Wark, Jules Gill-Peterson, or others. Assessment will be based on a semester-long creative-critical project of your own.

THE NEW WEIRD

REBEKAH SHELTON
MW 9:45-11:00AM

Covering the several subgenres of the New Weird including fantasy, ecological horror, and supernatural fiction as well as their early 20th-century predecessors in Weird fiction, the purpose of this class is to consider how and why New Weird writers are breaking with generic boundaries to craft new hybrid forms responsive to the historical present. If SF was the genre form of postmodernism, New Weird writing is emerging as the literature of the Anthropocene. Authors may include NK Jemisin, Jeff VanderMeer, Victor LaValle, China Mieville, Tade Thompson, Tamysn Muir, Alexis Pauline Gumbs, and Nnedi Okorafor.



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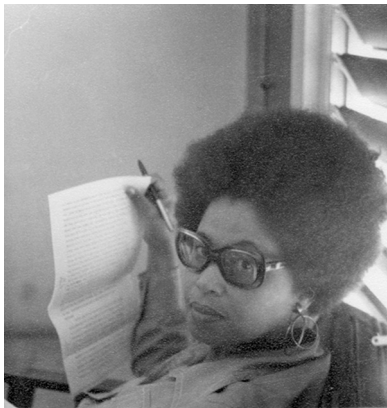
ENGLISH

REBEKAH SHELTON

The New Weird

L387 ~ Fall 2022

ESCAPE ARTISTS: GLOBAL BLACK WRITING AND PRACTICES OF FREEDOM



IUB



ENGLISH

WALTON MUYUMBA

Escape Artists: Global Black Writing and Practices of Freedom

L396 ~ Fall 2022

WALTON MUYUMBA MW 1:15-2:30PM

In this course we will consider matters of craft, style, and practices of freedom in 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 forms of resistance, escape, and fugitivity as practices of freedom.

Some of the fiction writers, literary theorists, essayists, and historians who may appear on the final syllabus include Syl-

via Wynter, Achille Mbembe, Ondjaki, Jennifer Makumbi, Akwaeke Emezi, Jesmyn Ward, Abdulrazak Gurnah, Tsitsi Dangarembga, Howard French, Darryl Pinckney, Toni Morrison, David Brion Davis, Saidiya Hartman, Christina Sharpe, Jamaica Kincaid, Edwidge Danticat, Colson Whitehead, Zadie Smith, Ngugi wa Thiong'o, Marlon James, and Teju Cole.

SPEECH COMPOSITION

ROBERT TERRILL

TR 11:30AM-12:45PM

The purpose of this course is to develop skills in persuasive writing and speaking. Our primary resources will not consist of textbooks or abstract theories, but instead we will study actual examples of real people actively engaged in public persuasion. We will place these historical and contemporary examples into context, and we will analyze the texts closely with an eye toward extracting from them an archive of effective rhetorical tactics. And we will draw upon this archive as we compose and improve our own writing and speaking. Students should expect to write several papers throughout the semester, and will be required to deliver some compositions orally. This course fulfills the Intensive Writing requirement for the College of Arts and Sciences.



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ENGLISH

ROBERT TERRILL

Speech Composition

R323 ~ Fall 2022

SCIENCE, ADVOCACY, AND THE PUBLIC



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ENGLISH

KURT ZMLICKA*Science, Advocacy, and the Public*

R330 ~ Fall 2022

KURT ZEMLIKA
TR 9:45-11:00AM

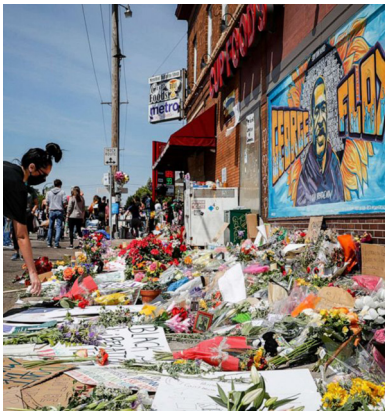
Science, Advocacy, and the Public asks the question “how can scientists better communicate their research and concerns to the public?” We will explore how an understanding of the role of rhetoric in scientific research can help us better advocate for science-based policy related to COVID-19, vaccines, and other pressing public health issues in an era of increasing scientific skepticism.

R355 PUBLIC MEMORY IN COMMUNICATION AND CULTURE

CINDY SMITH

TR 3:00-4:15PM

What do we think we, as a society, “know” about past events and their significance? How did we come to “know” this? This course takes a rhetorical perspective on the contested nature of public memory, primarily in the United States. We will examine what public memory is, how it is perpetuated, how and why it is configured to privilege some historical interpretations over others, and how it is modified over time. This semester we will examine various media of memory such as museums, popular film, monuments and memorials, living history museums, children’s toys and collectibles, television, tourist souvenirs, and more.



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ENGLISH

CINDY SMITH

*Public Memory in
Communication & Culture*

R355 ~ Fall 2022

VISUAL RHETORIC



JOHN ARTHOS
TR 1:15-2:30PM

This course focuses on rhetorical techniques of visual discourse. This version of the course will study feature film narrative—with a special emphasis on international films—as a popular medium of communication, story-telling, and world-making. We will learn theoretical concepts such as narrative fidelity and probability, focalization, willing suspension of disbelief, diegesis, etc. to hone our aesthetic, narrative, critical, and rhetorical sensibilities as consumers and critics of contemporary feature films. Credit given for only one of ENG-R 397 or CMCL-C 432.

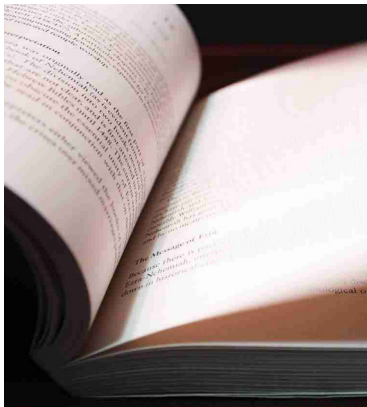
W401

ADVANCED FICTION WRITING

SAMRAT UPADHYAY

TR 9:45-11:00AM

In this course, we will attempt to write a novel—either three beginning novel chapters or a short novella (between 40 and 50 pages) that can either stand on its own or serve as a condensed version of a longer novel that you can then work on in the future. The three complete novels and the novel excerpts we will read will be quite diverse in terms of form, subject matter, cultural locations, and writing styles. We will also read a craft book that will observe the novel with a writerly eye, and offer an engaging yet serious exploration of the form. Previous experience of novel writing is not necessary, but a curious mind and an enthusiastic spirit is a must!



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ENGLISH

SAMRAT UPADHYAY

Advanced Fiction Writing

W401 ~ Fall 2022

L450 MIDCENTURY MODERN: ENGLISH FICTION AND FILM OF THE 1940S



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ENGLISH

IVAN KREILKAMP

Midcentury Modern: English Fiction and Film of the 1940s

L450 ~ Fall 2022

IVAN KREILKAMP
TR 9:45-11:00AM

International unrest and the rise of Fascism; the entry to World War Two; air raids and the London Blitz; austerity, endurance, and suffering; the origins of the welfare state; grit, stiff upper lips, patriotism, community; the post-1948 “Windrush” immigration of Caribbean peoples to the UK. All of these are expressed, reflected, and imagined in the turbulent, romantic English fiction and film of the 1940s (and late 1930s and early 1950s).

We will read some of the authors whose writings most vividly chronicled this period — including the likes of Elizabeth Bowen, Jean Rhys, Graham Greene, Evelyn Waugh, Henry Green, George Orwell, and Samuel Selvon — as well as one or two key films from the period.

WRITING DISASTER

SHANNON GAYK

MW 1:15-2:30PM

This seminar focuses on the literature of ecological disaster. Over the course of the semester, we will consider: How does art attempt to make sense of the senselessness of disaster? How do writers represent experiences of unprecedented destruction and loss? How do they engage questions of ecological vulnerability and precarity? How does writing about disaster raise questions of witness and authority? How might disaster help us imagine more resilient or just futures? We will read broadly in poetry, fiction, and nonfiction, including works by Muriel Rukeyser, Juliana Spahr, Octavia Butler, Emily St. John Mandel, and N.K. Jemisin. We will also read selections from disaster studies and ecocriticism, including work by Amitav Ghosh, Ursula Heise, Rob Nixon, Rebecca Solnit, and Roy Scranton. Assignments include engaged participation, several short pieces of writing, a presentation, and a creative or critical seminar paper of 15-17 pages.



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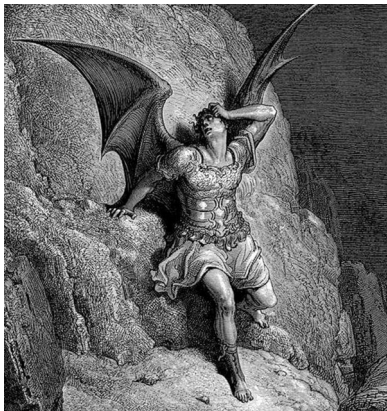
ENGLISH

SHANNON GAYK

Writing Disaster

L460 – Fall 2022

L460 MILTON'S DEVILS AND VARIETIES OF MORAL AMBIGUITY



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ENGLISH

LINDA CHARNES

*Milton's Devils and Varieties
of Moral Ambiguity*

L460 ~ Fall 2022

LINDA CHARNES

TR 11:30AM-12:45PM

At what point along a spectrum does a figure or person 'break bad,' and where do we draw our lines?

Beginning with *Areopagitica* and selections from the *Tenure of Kings and Magistrates*, this capstone seminar will examine how John Milton's writing takes on the nuances of moral and ethical ambiguities, from the banal to the proudly evil. In *Areopagitica*, he makes the first formal case against banning books—censorship—essentially the first argument for what we call "freedom of the press." In *Paradise Lost*, Milton reconcep-

tualizes for modernity both the political psychologies of the fallen Angels, and the gender dynamics that lead to Adam and Eve's fateful decisions. Blending history, theories of sovereignty, and psychology, we'll examine the different paradigms of evil that correspond to Moloch, Mammon, Belial, Beelzebub, and of course, Lucifer.

LIFE IS BETTER
WITH GOOD
BOOKS



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