Dear James: I have begun this letter five times and torn it up five times...
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

• L310-L312-L316, lit histories 1, 2, AND 3 (or 300-level equivalents)

• L371, critical practices

• 5 English electives:
  2 @ 200+
  1 @ 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
• 2 from L310-L312-L316, lit histories 1, 2, 3 (or 300-level equivalents)
  • 1 English elective

MINOR IN CREATIVE WRITING
12 credit hours from L260, W203, W301, W303, W311, W401, W403, W413, W381, W383
(minimum of 9 credit hours @ 300+)

MINOR IN COMMUNICATION AND PUBLIC ADVOCACY
• 15 credit hours chosen from all 200+ R-classes, W231, W240, W241, W270, W322, 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

= L310  CAN BE SUBSTITUTED FOR CLASS
= L312
= L316

CASE  COLLEGE OF ARTS & SCIENCES EDUCATION

GENERAL EDUCATION
SPRING 2020 MODES OF INSTRUCTION

Throughout this pocket guide you will see the following designations next to the instructor and meeting times: HY, OA, HD, and DO. Definitions for these modes of instruction are provided for your convenience below:

• [HY] Hybrid, Traditional: 26% to 75% of the instruction is provided through asynchronous online or synchronous live video instruction. The remainder of the instruction is provided through traditional face-to-face instruction involving all the students together.

• [OA] Online All: 100% of instruction is provided entirely through asynchronous online education in which the student is not bound by place or time. No on-campus meetings are required.

• [HD] Hybrid, Distance: 26% to 75% of the instruction is provided through asynchronous online education. The remainder of the instruction is provided by synchronous live video instruction. No on-campus meetings are required.

• [DO] Distance, Other: 76% to 100% of the instruction is provided by synchronous live video instruction. Some on-campus class meetings may be required.

For more information visit: https://fall2020.iu.edu/learning-modes/
W103 is an introductory-level course in creative writing. We will focus on the basic elements of fiction and poetry. Through guided practice in writing assignments, and through assigned readings, video lectures, and group discussions, you will gain a better understanding of how fiction and poetry are made. While becoming a more resourceful and articulate writer, you will also become a more informed and capable reader. You will gain first-hand insight into the creative process, and you will learn something about offering and receiving constructive criticism.
Almost everyone is a writer in one way or another, whether it be tweets or journal entries or poems or bars or novels. This course explores the basics of creative writing with a focus on poetry and fiction, but with an eye toward the way we use words every day in the world. No formal writing experience is required, but you will be expected to approach the material with curiosity and an open mind. You should also come with the desire to share your own stories and rhymes. Over the course of the semester, you will be expected to write and revise original poems and short pieces of fiction. The end result will be original, creative work that empowers self expression, on and off the page.
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.
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.
Poetry helps us make sense of the world; the world helps us make sense of poetry. In this course, we will put these abstract statements to the test, as we read a variety of poems by diverse authors from the long history of poetry. The acts of attention that poems demand – reading closely, thinking deeply, articulating clearly – teach us to understand minds and experiences other than our own. And, because poems present language in its most difficult form, learning to analyze poems will help you to read not only other literary language, like novels, but also all kinds of language in the world around you: the polemic of political argumentation, the compression of tweets, the conventions of the business world.
Calling all creatives, all makers, and all students interested in exploring the intersection of literature and visual art. Our readings—all depicting female painters—will span from 1848 to 2020, and will include work by Anne Brontë, Virginia Woolf, Kate Chopin, Yi Lei, Claire Messud, Margaret Atwood, Helen Oyeyemi, and Raven Leilani. We’ll look at contemporary art, think about ways it might speak to our readings, and experiment with making visual art ourselves (no talent required!). There will be 2 papers, a presentation, and a creative project.
How can the fate of the world rest on one kid’s shoulders? From Harry Potter and Katniss Everdeen to Meg Murray and Mulan, this course focuses on kids who undertake epic quests to save their world. We will ask why these bestsellers and blockbusters have such cross-generational appeal. What fears and fantasies do they represent about who we are or might become? How do they balance escapist entertainment with poignant meditations on sacrifice, trauma, family, friendship, and hope? We will ultimately consider how these deeply commercial franchises, spawning prequels, sequels, movies, games, and theme parks, imagine possibilities for new cultural narratives even as they commodify our fantasies and reinscribe prevailing attitudes.
This course will examine the topic of what it means to “fit in” and to fail (or refuse) to fit in. There is perhaps no older topic in literature than the figure who needs to stand out (the epic hero, the villain) as well as the figure who desperately wants to be a part of society but is not allowed entry. We’ll read across a range of genres, beginning with Shakespeare’s Othello, before moving on to Mary Shelley’s Frankenstein, Edith Wharton’s House of Mirth, Art Spiegelman’s co-mix masterpiece Maus Parts 1 and 2; Patricia Highsmith’s The Talented Mr. Ripley. We’ll do deep-dives into these texts, and apply different models of critical interpretation to uncover what’s most powerful and moving about each.
In studying a number of Shakespeare’s plays, we will explore the richness of his language and analyze the complexity of his characters and plots, in order to better understand the social issues the plays explore in Shakespeare’s day and their continuing relevance in our world today. We will focus in particular on the ways in which these plays work through conflicts to resolution, or the lack thereof, as a vehicle for reflecting on our own ways of addressing conflict on local and global scales.
This course explores the representation of race and ethnicity in American graphic novels since the Second World War. We will read the work of Jewish, African American, and Asian American creators as they seek to challenge and reform storytelling in the graphic novel form. Will Eisner, Ebony Flowers, Amy Kurzweil, Mira Jacob, and Gene Luen Yang will be among the creators we consider.
This course considers the critical perspectives on our world offered by the imagined worlds of science fiction, worlds which include time travel, alien encounters, dystopias, last man scenarios, and artificial intelligence. Our texts will likely include novels by Mary Shelley, H. G. Wells, Philip K. Dick, Octavia Butler, and Margaret Atwood, short excerpts of theory and criticism, and films ranging from 2001: A Space Odyssey to Ex Machina. The class will be offered entirely online through a mixture of synchronous classes via Zoom and asynchronous content on Canvas.
Racial tensions and violence in our society call for constructive response from the college classroom, one that students coproduce as equipment for living in a world of complex challenges. This course begins with an interdisciplinary inquiry into White Rage and White Nationalism, before turning to two literary works that address race matters through counter-storytelling and transformative mediation. Applying these skills, and with basic training from Community Justice and Mediation Center (a local non-profit), the class will work with students from culturally diverse backgrounds on on-the-ground issues, thereby helping to coproduce civil conversation that is, at heart, democracy in action.
This course offers an introduction to the fundamentals of LGBTQ studies. We will address pertinent topics such as the history of sexuality (primarily in the transnational United States); the mythology of the Stonewall riots; the rise of gay marriage; intersections between sexuality and race; queer and trans childhoods; and the urban/rural/suburban divide. Familiarity with gender/sexuality studies or LGBTQ studies is not presumed, and the class begins on an even playing field. Along the way we will cover: sexual inverts in 1890s Memphis; drag shows in 1960s Kansas; lesbian pulp fiction from the 1950s; gay Liberation movements in the 1970s; AIDS activism in the 1980s; marriage equality campaigns from the 1990s: films such as Paris Is Burning, Portrait of Jason, Moonlight, Before Stonewall, and How To Survive a Plague.
In the stretch between sunset and sunrise, whole worlds come into being. This course introduces students to advanced methods of literary interpretation using a range of texts and criticism that address the theme of nightlife. We will take the time and space of the night as a way to introduce the concerns of humanistic study and pose questions about the uses and possibilities of literature. What themes and issues become most clear in the darkness of nightfall? What activities and practices flourish while most people slumber? What are the genres, settings, and characters that make up the literature of nightlife? In exploring these questions, we will consider a diverse range of creative forms and genres, including novels, short stories, poetry, graphic novels, and philosophical texts.
Alongside efforts to expand our analytical toolbox and express insightful ideas about literature, this version of L260 asks how poets, non-fiction authors, short story writers, novelists, and playwrights draw on the natural world in their depictions of trauma and conquest. Whether, for example, enforcing claims of imperialistic power or providing sites of healing, the landscapes in these works we read are never imagined as solely as a monolithic “Nature.” We will consider a variety of challenging perspectives on race, gender, and power as we read 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.
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.
In this course, we will explore communication practices in the digital age. This semester’s specific focus will be on how digital media transforms and complicates how we communicate today—how we attempt to persuade others and develop communities online. As we work together to define and locate what digital rhetoric means today, we will consider how reading and writing practices change in digital environments. Through readings and case study analyses, we will explore the dynamics of online rhetorical practices by examining the technical, cultural, political, and ethical dimensions of digital media. Along the way, we will consider issues of technology and literary as well as interrogate how conceptions of identity, activism, and representation change (or not) in digital spaces.
The sports industry is a financial and cultural behemoth that historically has responded to significant ethical and legal situations with little more than sound-bytes from public relations executives or leading figureheads. But recent civic and cultural issues have invited not only an increased role of rhetorical practice, but also fostered an array of cross medial engagement from athletes and leagues alike (from wearable messages to call to action media campaigns). Given this frame, this course will ask students to become more than mere sports fans—inviting them to engage analytically, digitally, and narratively key sports issues, texts, artifacts, and moments that reside at intersections of sports, rhetoric, and culture.
ARGUMENTATION AND PUBLIC ADVOCACY

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, LGBTQ rhetoric, how university research establishes credibility, how nationalist identity fosters political change, Black liberation rhetoric, and the role of emotion in democracy. You will practice argumentation in friendly debates.
What does it mean to assume a meaningful voice in community writing? With this framing question in mind, we will partner with a local organization in the development of community-based writing projects. Engaging diverse community writing genres, from non-profit newsletters and ‘zines, to digital stories and memory books, this course aims to foreground community partners’ expertise in the production of community stories that circulate information about broader social issues. Assignments include a service log and critical reflections as well as a longer, more in-depth, collaborative writing project.
Chaucer’s grand narrative experiment, *The Canterbury Tales*, dares, summons, and provokes us to consider our own assumptions from a pre-modern perspective, the most glaring assumption being our own postmodern superiority over the past. In this course not only will we be learning to critique this assumption but we will also discover ways in which Chaucer’s narrative provides us surprising new perspectives on our present, and especially on two issues that have dominated recent news: truth, post-truth, and immigrants. In addition to truth and immigration, this course will delve into issues of gender, sexuality, race, and class, all issues that Chaucer incorporated into his ambitious and original work.
“The category of the human has always been an exclusionary one,” writes Franny Choi, an American poet. Who gets to be human and how has the claim to be human been used to define and exclude others of different races, genders and sexualities, and even nonhumans? What do earlier literatures have to reveal to us about our own ideas of who/what “gets” to be human and how that category becomes a way of excluding others? What aspects of ourselves get represented in the excluded monster, as if by projecting our own fears of parts of ourselves onto others, we could be freed of those parts? Our study of early English literature will address some of these questions from Beowulf to Milton’s Paradise Lost.
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 of 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? Authors will include Alexander Pope, Jonathan Swift, Jane Austen, William Wordsworth, William Blake, Herman Melville, Frederick Douglass, Emily Dickinson, Walt Whitman, and Oscar Wilde.
We think of the battle between good and evil as the very essence of drama, the conflict that makes it exciting and draws us into its view of the world. As soon as we read Shakespeare’s plays, however, we realize the many nuanced possibilities between the hero, at one end, and the villain, at the other. In this course, we will focus on the ways in which those seemingly opposed figures turn into versions of each other.

Drawing on the insights of Black feminist scholars, we will read these ethical categories through anti-racist, feminist, and queer interpretations. Using three categories prominent in these plays – rulers, foreigners, and women – we will explore the meanings of morality, power, and manipulation in Shakespeare’s time and our own.
This course surveys major works in twentieth- and twenty-first-century Anglophone literatures. We will read classics by F. Scott Fitzgerald, Willa Cather, Zora Neale Hurston, and James Baldwin as well as recently lauded works by Edwidge Danticat, Alison Bechdel, Dave Eggers, and Cormac McCarthy. Along the way, we will cover the global expanse of modern and late modern literary writing: from New York City to Bohemia, from the swamplands of Florida to the streets of Paris, and from post-Katrina New Orleans to the end of the world. We’ll also cover major genres such as modernism, regionalism, African-American folk literature, diasporic literature, contemporary memoir, new journalism, and dystopian fiction.
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 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 fun 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.
This class looks back to a time when novels played a central role in American political debate. We’ll read works—by such authors as Stowe, Melville, Twain, Chopin, Edward Bellamy, and Charles W. Chesnutt—that center on matters still roiling the nation today, from race to economic inequality to feminism to individual rights vs. social reform. Come see how these issues were addressed when they first caused widespread discussion, and reflect on what their history might help us understand about the present day.

JENNIFER FLEISSNER
TR 3:15–4:30    DO
We will study some of the most memorable, rapturous, iconoclastic, difficult, innovative poets and poems in the history of English. We will examine the kinds of pleasure and rigor and freshness to which the verse of this era aspires, always striving to “make it new,” and trace the shifting notions of authority and authenticity poets invoke in the face of profound upheavals of value and historical consciousness. Though our focus will always be on poems as individual works of art, we will also consider how they reflect and pronounce upon the social world; we will situate the poems we read within broad aesthetic movements, within the long history of the genre in English, and within the oeuvres of their makers.
Critical Practices is a course that allows students to think about questions that most literature classes raise but which often aren’t the focus of discussion: What is the function of literature and how does it relate to other disciplines, such as the sciences? When we read a text from the past, should we try to put ourselves in a mindset from the past in order to understand it? To what extent does literature speak to aspects of human psychology which lie deeper than reason and the conscious mind? We’ll sample critical works from some of the best thinkers about these and other questions. Since theoretical texts can be difficult, the focus will be on enhancing student understanding of the material.
Jacques Lacan famously said “a letter always reaches its destination.” Jacques Derrida famously said “a letter never reaches its destination.” This course will explore how texts and discourses move on a sliding scale between these two poles of reaching or not reaching their destinations. When we read, watch, or listen, are our perceptions mediated solely through our cerebral cortex or rational mind? How many different ways are there for us to comprehend what texts, of many kinds, might be signifying?

After an introduction to the most relevant debates and “keywords” of the past 40 years in literary/critical practice, we will concentrate on four broad categories: political analysis (including postmarxist and gender theory), psychoanalysis; Actor-Network-Theory (including Speech Act linguistics); and Affect Theory.
What is a body? In this course, we will consider how feminists have theorized the relationship between sex, gender, and embodiment with an emphasis on nature, science, and medicine. This is a theory-only course; we will not be reading any works of fiction though we may look at a film or other cultural object. Students will produce two analytic papers and one long work of interpretation.
In this course we will look at literature focused on the period of young adulthood as a rich resource for the work of identity and its many contexts. We will actively read, discuss and write about literature that explores the young adult experience from the last fifty years and we will also try our hand at writing from our own experiences of adolescence. Possible texts include: The Giver; The Marrow Thieves; Look Both Ways; Swamp-landia; Darius the Great Is Not Okay; A Monster Calls; Lakewood; See No Color.
This course takes seriously the proposition offered by the title: that comics are a form of poetry, that they operate through developed formal and aesthetic principles, and that they therefore may be read and analyzed as literature, according to any meaningful sense of the word. The course follows six topics, suggested within Scott McCloud’s influential textbook Understanding Comics: iconography, the “gutter,” time-frames, lines, words and pictures, and color. Each of these six cardinal topics will be studied next to a work exploring (and sometimes exploding) its dimensions. Thus, Maus I will be paired with the topic of iconography, Watchmen with the gutter, Fun Home with the representation of time, and so on.
Between 1945 and 2000, England’s global power dramatically diminished. How did its people adjust to their shrinking place in the world? Film brings history home by exploring how ordinary people are affected by public events. We’ll focus on masculinity, crisis, and change in post-war British cinema through a range of genres, including the epic, the thriller, historical drama, and social realism. Our directors--Lean, Richardson, Hudson, Frears, Jordan, and Cattaneo--represent significant moments in British cinema: the collapse of empire, the New Wave, the heritage industry, Thatcherism, and transnationalism. There will be frequent informal writing, one formal film analysis, and an oral presentation based on independent research.
This course 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.
Social movements conceptualize democracy differently depending on the tactics they favor. For instance, some movements assume democracy to be a representative system of government while others see it as a set of political values, cultural practices, or ethical habits. This course will compare the tactics of several movements to see how their approach to democracy influences their rhetoric. In the process, it will explore how different movements integrate with rhetorically significant concepts such as law, rights, the people, and revolution. Various approaches to conceptualizing and enacting movement democracy will be compared with one another through several case studies, including mid-century and contemporary Black liberation politics and Occupy Wall Street.
People in the United States talk about race, and we always have. Not only is discourse about race ubiquitous, but it is difficult to imagine some element of our public culture that is not, either directly or indirectly, implicated in the history of race and racism in the United States. This course will take a historical perspective on the relationship between rhetoric and race. Some of the topics that we may study, in addition to key works by Malcolm X and Martin Luther King, Jr., include: so-called “slave revolts,” Nat Turner, intersectionalities of race and gender, Sojourner Truth, Frederick Douglass, Ida B. Wells, Jim Crow, W. E. B. Du Bois, Booker T. Washington, Black Nationalism, James Baldwin, white privilege, affirmative action, Barack Obama, and Black Lives Matter.
This course explores the myriad of ways public communication plays a role in shaping our understanding of, and compelling action in regard to, nature and the environment. We will explore various theories of the relationship between humanity, culture, and nature, with an eye toward the ways in which the environment is rhetorically constructed. We will also look at the role of communication in an era of environmental crisis by exploring how communicating about environmental risks and potential solutions is shaped by language and symbol use. The course is recommended for students studying environmental policy looking to improve their communication skills, along with students looking to enter professional, non-profit, or public policy fields that promote environmental issues after graduation.
This course 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.
This course 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.
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. We will read an international anthology of short fiction, including writers such as Kazuo Ishiguro, Salman Rushdie, Sandra Cisneros, and Edwidge Dandicat.
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.
In “The Craft of Fiction” we’re going to identify, analyze, and master the various techniques and strategies writers use to make better fiction. We’ll also examine our own processes as writers by adopting strategies and techniques in the assigned published texts. Last, we’ll develop a specific understanding of revision and how to apply those ideas to your own writing.

There will be numerous opportunities for you to write fiction in this class. You’ll even have the opportunity to write a short story that will be evaluated by some of your classmates. However, due to this class’s size and mission, this is not a writing workshop.”
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 several collections of poetry and essays on craft and poetics.
Jane Austen’s novels are as popular today as ever. Did you know that the 1995 film Clueless, starring Alicia Silverstone, is based on Emma? What accounts for this abiding interest in Austen’s work? Let’s read all six of her completed novels—and watch a few films—to find out! Austen tattoos optional.
Does the world feel absurd, ridiculous, or out of harmony to you these days? If so, you are not alone! In the decades after World War II, playwrights combined existential philosophy with avant-garde dramatic forms to create the Theatre of the Absurd. This seminar will introduce the sensibility and conventions of this bewildering theatrical movement and see how it responds to an even more bewildering world. We will read plays by the significant playwrights of this movement (Samuel Beckett, Eugene Ionesco, Jean Genet, and Edward Albee); some of the existential philosophy that informed it (Albert Camus, Simone de Beauvoir, Franz Kafka, Frantz Fanon, and Martin Esslin); and work by Black playwrights that engage and rework this tradition (Adrienne Kennedy, Lorraine Hansberry, and Jackie Sibblies Drury).
W401 is an advanced course in fiction writing. My assumption at this level is that you are familiar with all craft components of fiction, and that you have written (and revised) multiple works of short narrative prose, multiple times, bringing your work closer to a fully realized draft.

In the first part of the semester we will read fiction. We will spend time considering the writing process, our working habits, and revision, the most important element in the production of completed stories. After that, we will focus our attention on your short stories during workshop discussions.
In this class, we will build upon students’ previous coursework in the genre by reading, analyzing, and discussing different types of creative nonfiction, including the personal essay, the lyric essay, braided essays, nature/travel/food writing, prescriptive nonfiction (self-help), hybrid/hermit-crab essays, meditative essays, and graphic memoirs. Class discussions will focus on isolating the elements of craft that persuade, entertain, resonate, and create an empathetic response from the reader, and students will have the opportunity to try their hand at different forms, with multiple options to choose from for each required assignment. Whole-class workshops on original student work will be synchronous to retain the immediacy of working together to help each author make each text as powerful and resonant as possible.
LIFE IS BETTER WITH GOOD BOOKS