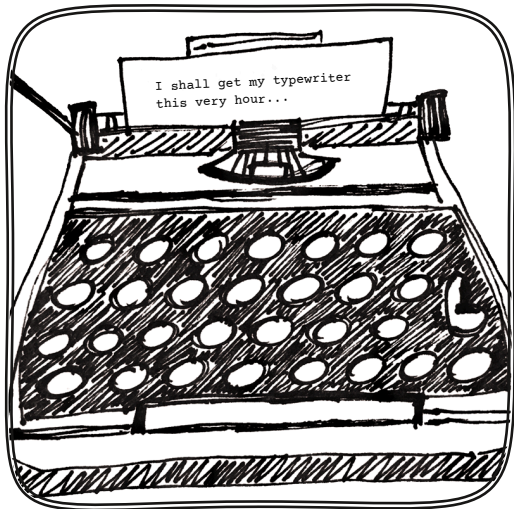


THE POCKET ENGLISH SERIES

IU ENGLISH



COURSE LISTINGS

Fall 2025



Welcome to the world of English. We hope you enjoy this 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 GPAs, greater satisfaction, a sense of purpose, and some indispensable skills.

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

# LOVE YOUR MAJOR. CHOOSE ENGLISH

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

# MAJOR REQUIREMENTS

## 33 CREDIT HOURS

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

*Concentrations in Creative Writing, Cultural Studies, and Public and Professional Writing are also available! You can do these in place of your electives. See the Undergrad Bulletin or meet with your advisor to learn more.*

# MINOR REQUIREMENTS

~15 CREDIT HOURS

## MINOR IN ENGLISH

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

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

**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!)

ENG-L 111

# Discovering Literature

DEANNA LUCHENE

TR 11:10 AM — 12:25 PM

L111 introduces students to various forms of literary expression and different modes of literary study and appreciation. Structured loosely around how literature both involves and invites “World Building,” the course is divided into three broad thematic units— Worlds, Identities, Communities—designed to introduce students to various genres and modes of reading. Focusing on the intersection of literature and culture, the course considers how and why we read literature, asking: What is literature? What does it do, and what is it for? The course explores these questions through readings, class discussion, and a sequence of informal and formal writing assignments.



IUB



ENGLISH

**DEANNA LUCHENE**

Discovering Literature



**ENG-R 130**

# Honors Public Speaking

KURT ZEMLIKA

TR 9:35 AM — 10:50 AM

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.



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ENGLISH

**KURT ZEMLIKA**

Honors Public Speaking

# 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

## ENG-L 204

# Big Books (for English Majors)

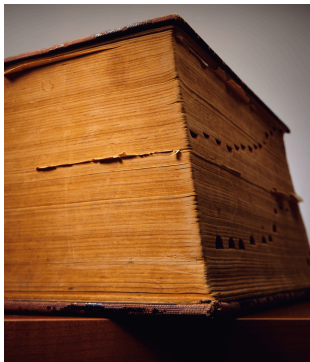
JESSE MOLESWORTH

TR 11:10 AM — 12:25 PM

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

epic tradition, narrative techniques like omniscience and the free indirect style, the rise of realism, the ethics of fiction, and the relationship between form and meaning.

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



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ENGLISH

**JESSE MOLESWORTH**

Intro to Fiction: Big Books

**ENG-L 205**

# Poetry and the World

**PENELOPE ANDERSON**

**TR 9:35 AM — 10:50 AM**

Poetry helps us make sense of the world; the world helps us make sense 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, from the polemic of political argumentation to the conventions of the business world. You will also put your arguments about poems into writing in a series of informal, formal, and revised thesis-driven essays.



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ENGLISH

**PENELOPE ANDERSON**

Poetry and the World

**ENG-L 206**

# Intro to Prose

MICHAEL ADAMS

TR 2:20 PM — 3:35 PM

This course will introduce students to principles and practices of writing and reading nonfiction prose. We will read a wide variety of essays written in the twentieth and twenty-first centuries very carefully, in order to figure out how they tick, and in order to figure out what they contribute to culture, why nonfiction writing matters to the way we live now. A good essay invites us to observe the world in unexpected ways, just as whoever wrote it had to observe the world thoughtfully in order to write about it. The works we'll read are informative and full of pleasure. The way we think about prose in this course will not only help you read better but write better, too, no matter your work or walk in life. Because this course satisfies the IW requirement, you'll write at least 20 finished pages, most of which will be revised from earlier drafts.



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ENGLISH

**MICHAEL ADAMS**

Intro to Prose

ENG-L 210

# Literature and Popular Culture: Vampires

MICHAEL ADAMS

TR 11:10 AM — 12:25 PM

Nearly every culture in the world has vampires or something like them in its folklore. The universality of the vampire story suggests the universality of some of the themes it illustrates, the relationships among Death, Sex, Life, Sex, Immortality, Sex, Power, Sex, Horror, Sex, and Desire. The Vampire simultaneously attracts and repels; it's not alive, but it's also not dead, at least not in the conventional sense: it's undead, so vampires stand for paradox implicit in the relationships described above.

In this course, we'll consider the vampire in European folklore and then see its continuous reinvention in fiction, film, and television, from Dracula to Interview with the Vampire and Nosferatu to Buffy the Vampire Slayer.



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ENGLISH

**MICHAEL ADAMS**

Literature and Pop Culture:  
Vampires

ENG-L 220

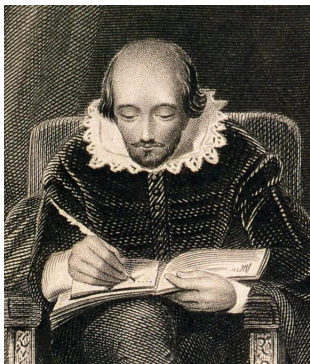
# Intro to Shakespeare

LINDA CHARNES

TR 2:20 PM — 3:35 PM

What do we mean when we say that something—a situation, a play, a movie, a novel, a set of emotions, an event—is “Shakespearean”? Why do we continue to read and see Shakespeare’s plays, and what is it about them that makes his work so distinctive after so many centuries? Given that Shakespeare wrote his plays during the early modern period in England, what was it about that era that produced or contributed to his sensibility? What was and remains unique

about the way he challenged his own time and continues to challenge ours? Is it just that mysterious quality “Genius,” or is there something we can actually point to that is singularly “Shakespearean” about Shakespeare? We will pursue these questions through intensive in-depth reading and discussion of some of Shakespeare’s works.



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ENGLISH

**LINDA CHARNES**

Intro to Shakespeare

**ENG-L223**

# Intro to Ethnic American Literature

**ALBERTO VARON**

**MW 8:00 AM — 9:15 AM**

This course provides a general introduction to the writing of Ethnic peoples of the United States. Together we will examine some of the important and representative writers from across a wide array of traditions, including but not limited to Black, Asian, Latiné and Anglo American and American Indian, whose work collectively paints a more fully realized picture of American life in the late 20th and 21st centuries. The course will ask two basic questions: what does it mean to be an American? and how does culture both represent and create that experience?



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ENGLISH

**ALBERTO VARON**

Intro to Ethnic American Literature



## ENG-L224

# Intro to World Literature: The Global Detective Novel

PUERNIMA BOSE

TR 3:55 PM — 5:10 PM

This course introduces students to detective novels from different parts of the world. Our readings will include Benjamin Black's Christine Falls (Ireland), Peter Høeg's Smilla's Sense of Snow (Denmark/Greenland), Alexander McCall Smith's #1 Ladies Detective Agency (Botswana), Fred Vargas' Chalk Circle Man (France), and Qiu Xulong's Death of a Red Heroine (China). Our discussions will both contextualize these novels historically and focus on the transformations of the detective novel genre as it travels around the world. We will also consider what these novels reveal about the societies from which they emanate, paying particular attention to their representations of social marginalization, gender, and law-and-order. Students should expect to write two papers, take three exams, and participate actively in class discussions.



**PUERNIMA BOSE**

Intro to World Literature:  
The Global Detective Novel

**ENG-L260**

# Intro to the Advanced Study of Literature

**DANA ANDERSON**

**MW 3:55 PM — 5:10 PM**

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

What hot and utter garbage.

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

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

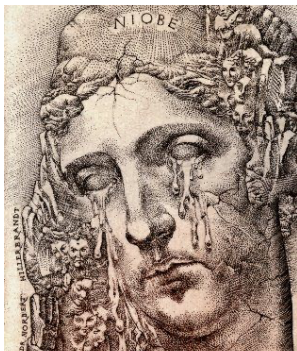
ENG-L 260

# Intro to the Advanced Study of Lit: Tragedy and the Tragic

IVAN KREILKAMP

TR 11:10 AM — 12:25 PM

Tragedy was originally defined as a particular genre of drama, one depicting the downfall of a protagonist “who is brought to ruin because of his or her own error or fault, or because of a conflict with a greater force, such as fate or the gods.” Later, tragedy and the tragic broadened as concepts to be applied to almost any variety of misfortune. This course will offer an introduction to literary study through a focus on tragedy as a form or genre, as well as a wider consideration of how literature depicts and responds to sorrow, disaster, and pain. Likely authors include the King James Bible, Shakespeare, Thomas Hardy, Emily Dickinson, Harriet Jacobs, W.B. Yeats, Sylvia Plath, Yusef Komunyakaa, Toni Morrison, & Tony Kushner. Assignments will likely include a midterm and final test, a paper, a presentation, and reading quizzes.



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ENGLISH

**IVAN KREILKAMP**

Tragedy and the Tragic

**ENG-L 260**

# Intro to the Advanced Study of Lit: Landscapes of Trauma & Conquest

**JOEY MCMULLEN**

**MW 9:35 AM — 10:50 AM**

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 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.



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**JOEY MCMULLEN**

Landscapes of Trauma & Conquest

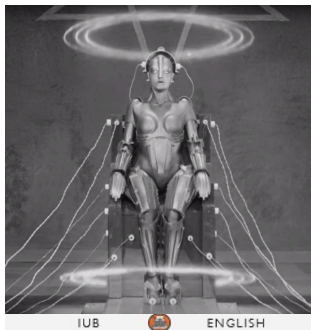
ENG-L 295

# Framing the Infinite: Science Fiction Cinema in the Twentieth Century

DE WITT KILGORE

ONLINE ASYNCHRONOUS

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; first contact with extraterrestrial aliens; the robot and other artificial intelligences. Films such as The War of the Worlds (1953), 2001: A Space Odyssey (1968), Blade Runner (1991), and The Matrix (1999) will be our primary texts. Critical readings will supplement our reading, thinking, and weekly discussion.



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ENGLISH

**DE WITT KILGORE**

Framing the Infinite: Sci-Fi Cinema  
in the Twentieth Century



## ENG-R 210

# Intro to Digital Rhetoric

SCOT BARNETT

TR 2:20 PM — 3:35 PM

In this course, we will examine how digital media transform and complicate how we communicate today—how, that is, we attempt to persuade others, develop and sustain virtual communities, and engage with digital information that is increasingly co-produced with artificial intelligence and other machine agents. 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 and what this means for communication today. 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—from social media and games to surveillance and ChatGPT. Along the way, we will consider issues of technology and literacy as well as interrogate how conceptions of identity, activism, and representation change (or not) in digital spaces. Additional requirements include two essays, two digital media projects, reading responses, and lively class participation.



**SCOT BARNETT**

Intro to Digital Rhetoric

**ENG-R 214**

# Feminist Rhetoric and Public Issues

**FREYA THIMSEN**

**MW 9:35 AM — 10:50 AM**

This course will explore how various kinds of feminist rhetoric address key public issues. Feminist rhetorical strategies are influenced by different feminist traditions and assumptions about how change happens. As we sort through these differences, we will ask: What does “feminism” mean today? Is there even a single meaning? These questions will be addressed in the context of controversial high-profile public issues such as sexual violence, mandatory paid maternity leave, representations of transgender identity, and religious dress codes.

Students will write essays about each public issue and do an in-class presentation about feminist rhetoric on a topic chosen in consultation with the instructor.



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ENGLISH

**FREYA THIMSEN**

Feminist Rhetoric & Public Issues



**ENG-R 224**

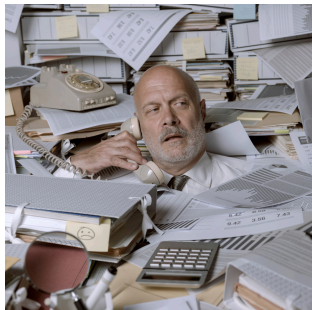
# Rhetoric in a Confusing Time

**ROBIN REAMES**

**MW 12:45 PM — 2:00 PM**

What does it mean to be persuaded of something, and why are we persuaded? At the beginning of the Western tradition, rhetoric emerged to ask—and attempt to answer—this very complicated question. Even today, the importance of rhetoric can be witnessed all around us. From dizzying political controversies to social media influencers, to product advertisements, to conspiracy theories and outright lies—the power of language persuades us, determines our thoughts and beliefs, and dictates our actions, even as it becomes harder and harder to tell who the

"human" is at the other end of the language. In this course we seek to understand rhetoric—both what it is, how we use it, and why we are persuaded by it. By understanding rhetoric, we understand more about our place in the world navigate its complexities more deftly and critically.



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ENGLISH

**ROBIN REAMES**

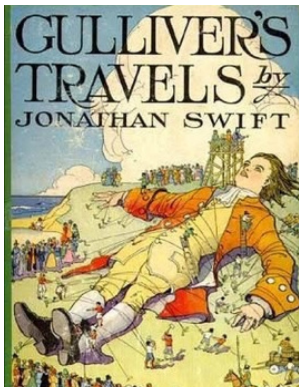
Rhetoric in a Confusing Time

ENG-L 312

# Literary History 2: Character and Action

MONIQUE MORGAN  
MW 9:35 AM — 10:50 AM

This course offers a broad overview of British and American literature in the eighteenth and nineteenth centuries – an era of empire, industry, and revolution, which produced modern democratic states and modern notions of selfhood, and which excluded many people from democratic participation and individual rights. We will explore relationships between character and action, in terms of both cultural conceptions of individual identity and social relations, and formal techniques of characterization and plot, through examples from a range of genres and literary movements. Readings will include Jonathan Swift's Gulliver's Travels, Herman Melville's Benito Cereno, Elizabeth Gaskell's North and South, Henry James's The Turn of the Screw, and an array of poems, short stories, and non-fiction prose. Evaluation will be based on two exams, two short essays, discussion posts, and attendance and class participation.



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ENGLISH

**MONIQUE MORGAN**

Character and Action

ENG-L 318

# Milton and the Making of Modern Persons

LINDA CHARNES

TR 11:10 AM — 12:25 PM

This course will read Milton's works in light of his contributions to modern individual and political liberty and psychology. From Areopagitica to the Tenure of Kings and Magistrates, from The Doctrine and Discipline of Divorce to his great epic poem Paradise Lost, we will see how Milton's writing reconceptualized the dynamic relationships between subjects and citizens, modern individuals, and the foundations of modern civil society. Special emphasis will be

given to Milton's contributions to the emergence of freedom of the press, modern conceptions of evil, and the challenges of being a person with free will. Students will write three essay exams, consisting of 5-7pp each.



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ENGLISH

**LINDA CHARNES**

Milton and the Marking of  
Modern Persons

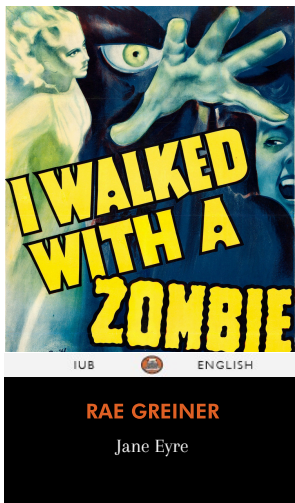
## ENG-L 348

# Jane Eyre

RAE GREINER

TR 12:45 PM — 2:00 PM

This class reads Charlotte Brontë's Victorian classic Jane Eyre (1848) alongside later re-imaginings of it, from Daphne du Maurier's Rebecca (1938), made into a film by Alfred Hitchcock in 1940; the 1940s horror film I Walked With a Zombie; Jean Rhys's Wide Sargasso Sea (1996), by a Dominican-British author and set in Jamaica; Gillian Flynn's neo-noir Gone Girl (2012); and Patricia Park's Re Jane (2015), featuring a Korean-American Jane. 60% in-class activities, 40% formal assignments (creative and analytic).



ENG-L 357

# 20th Century American Poetry

NIKKI SKILLMAN

TR 9:35 AM — 10:50 AM



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ENGLISH

**NIKKI SKILLMAN**

20th Century American Poetry

Exploring how poetry remakes itself in concept and practice over the course of “the American century,” in this course we will study some of the most memorable, rapturous, irreverent, 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 we will trace the shifting notions of authority and authenticity poets invoke in the face of profound upheavals of value and historical consciousness. In this course you’ll find Langston

Hughes, Sylvia Plath, Gwendolyn Brooks, Frank O’Hara, John Ashbery, Adrienne Rich, Terrance Hayes, Ocean Vuong, and other poets you may not know but will come to love!

ENG-L 359

# The Postmodern Novel

REBEKAH SHELDON

MW 12:45 PM — 2:00 PM

This is a course on the postmodern novel. We will study postmodern aesthetic modes such as metafiction, the encyclopedic novel, and hypermedia alongside the historical, scientific, technological, and philosophical contexts of postmodernity: the cold war, the mapping of the human genome, civil rights struggles, developments in communications media, environmental crisis, and poststructural theory. Authors may include Kurt Vonnegut, Thomas Pynchon, Teresa Hak Kyung Cha, Leslie Marmon Silko, Chris Kraus, Margaret Atwood, Don DeLillo, David Mitchell,

Shirley Jackson, Junot Diaz, Louise Erdrich, Carmen Maria Machado, and Stephan Graham Jones. We may also watch films or TV shows and read essays in criticism. Assessment will be based on three short responses and one long essay.



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ENGLISH

**REBEKAH SHELDON**

The Postmodern Novel

ENG-L 371

# Reading Through the Lens of Theory

DREW DALTON

MW 8:00 AM — 9:15 AM

Theory is an intellectual optics. Its function is to help us to see things in a new light and to engage with them from a different perspective. The aim of this class is to introduce students to the art of using literary theory to these ends. To accomplish this task, we will: 1) examine the nature, aim, function, and value of theory to literary criticism, and 2) survey key theoretical frameworks to see how each might enrich and/or inform our analysis of literary texts. Along the way, students will be invited to employ different theoretical positions to various literary works in order to experience first-hand how the proper use of theory might transform their understanding and deepen their appreciation of cultural products as well as the world at large.



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ENGLISH

**DREW DALTON**

Reading Through the Lens of Theory

ENG-L 371

# Critical Practices

REBEKAH SHELDON

MW 11:10 AM — 12:25 PM

This is a lecture course in the history of literary criticism. We will read essays in criticism and theory from the past fifty years. Our topics will include units on Marxism, semiotics, and psychoanalysis, postcolonial criticism, feminism, and queer theory, and genre theory and media studies. Assessment will be based on three in-class exams and one critical-creative final project. Our purpose throughout will be to understand how we came to interpret the way we do and to what purpose. We will end by considering how new forms of literature and literacy might change the work of literary criticism.



IUB ENGLISH

**REBEKAH SHELDON**

Critical Practices



ENG-L 389

# Feminisms in and out of Time

PENELOPE ANDERSON  
TR 12:45 PM — 2:00 PM

In “Poetry is Not a Luxury,” Audre Lorde writes that “there are no new ideas still waiting in the wings to save us as women, as human. There are only old and forgotten ones, new combinations, extrapolations and recognitions from within ourselves – along with the renewed courage to try them out.” This semester, we will have the courage to try out these ideas – including the fact that Black and queer women have been at the heart of feminism from its inception. We will move between twentieth- and twenty-first century writings by



IUB  ENGLISH

**PENELOPE ANDERSON**

Feminisms in and out of Time

women of color and queer women and texts from the past, seeing what new ideas we can find in the past and thinking of ways to move forward.

ENG-L 391

# Young Adult Literature

PAUL GUTJAHR

TR 2:20 PM — 3:35 PM

This course will study books which have enjoyed both popular and critical acclaim among young adults in America. Take special note that this course will concern itself with historical breadth within the context of literature written for young Americans. Be prepared to read works from the eighteenth century to the present day. The primary emphasis will be on fiction that has confronted the issue of how the pursuit of virtue has been defined and developed in young Americans. The course will include three papers of various

lengths, a group teaching assignment, and frequent pop quizzes. Since the course is taught through the English department, the class will spend more time talking about textual interpretation than teaching strategies. This is not so much a course on pedagogy, although pedagogical issues will be discussed.



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**PAUL GUTJAHR**

Young Adult Literature

**ENG-L 396**

# **Escape Artists: Global Black Art and Practices of Freedom**

**WALTON MUYUMBA**

**MW 11:10 AM — 12:25 PM**

In this course we will consider matters of craft, style, and practices of freedom in works by Black artists from Africa, the Caribbean, Europe, and North America.

The complex, global history of African-descended people is central to any narrative about the West. Not simply stories of the transatlantic slave trade and the varieties of slavery practiced throughout the Americas, but the economic, philosophical, and political systems developed to justify genocide against the Indigenous people of the Western Hemisphere, attempts to exterminate African people on the continent and in the Americas, and conceptions of White supremacy. One needs to study, interrogate, and live intimately with that history to recognize the forms of freedom that global Black artists have turned into musical practice, shaped as visual art, and rendered in literary form.

We shall pay special attention to an array of novelists, musicals, filmmakers, painters, and dancers, and the choices they have made at the levels of gesture, symbol, sentence, scene, and overall narrative design to represent resistance, escape, fugitivity, and abstraction as practices of freedom.

**ENG-R 323**

# Speech Composition

**ROBERT TERRILL**

**MW 5:30 PM — 6:45 PM**

The purpose of this course is to develop skills in persuasive writing for oral delivery. We will not draw from dry textbooks or abstract theories, but instead we will study actual historical texts produced by people who were actively engaged in public persuasion. We will analyze the texts closely with an eye toward extracting from them a repertoire of effective rhetorical tactics. Then we will draw upon this repertoire 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 in the form of presentations to the class. This course fulfills the Intensive Writing requirement for the College of Arts and Sciences.



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ENGLISH

**ROBERT TERRILL**

Speech Composition

**ENG-R 348**

# **Environmental Communication**

**SCOT BARNETT**

**TR 3:55 PM — 5:10 PM**

From the first Earth Day in 1970 to contemporary concerns over global climate change, controversies over human impacts on the environment have increasingly informed public awareness and shaped public policy. This course explores the myriad 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. Specific topics include: the formation of environmental beliefs and ideologies; work, labor, and tourism and their impacts on nature and the environment; advertising and media coverage of environmental issues and controversies; and modes of communicating environmental science, including research and storytelling. Case studies of specific environmental controversies, past and present, elaborate these topics. Students are encouraged to put concepts and theories into practice by participating in efforts to address a range of contemporary environmental issues.

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. This course fulfills IU's CASE Intensive Writing (IW) requirement and counts toward the Minor in Communication and Public Advocacy.

**CASE S&H, IW**

**35**

ENG-R 355

# Public Memory in Communication and Culture

CINDY SMITH

TR 9:35 AM — 10:50 AM

This course takes a rhetorical perspective on the contested nature of public memory, primarily in the United States. What do we think we, as a society, “know” about past events and their significance? How did we come to “know” this? 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.



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ENGLISH

**CINDY SMITH**

Public Memory in Communication  
and Culture

ENG-W 301

# Fiction Writing Workshop

BOB BLEDSOE

TR 11:10 AM — 12:25 PM



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**BOB BLEDSOE**

Fiction Writing Workshop

This fiction workshop focuses on mastering the art of crafting compelling short stories. We'll delve into the techniques employed by authors across diverse genres to create memorable characters, construct intricate plots, write vivid scenes brimming with sensory details, craft authentic dialogue, and utilize rich descriptive language. You will engage in generative writing assignments and develop an original short story, which you will share with the class for constructive peer feedback. This collaborative process provides invaluable new perspectives on your work, enabling

you to identify areas for refinement and revise your story through multiple drafts. By exploring narrative principles, effective story structures, and the rewarding dynamic of peer review, you'll significantly deepen your understanding of fiction writing and cultivate lasting confidence in your abilities.

**ENG-W 301**

# Fiction Workshop: The Art of the Story!

**SAMRAT UPADHYAY**

**MW 8:00 AM — 9:15 AM**

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.



**SAMRAT UPADHYAY**

Fiction Writing Workshop:  
The Art of the Story!

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.



ENG-W 303

## Writing Poetry: Sight and Syntax

DOUG CASE

MW 11:10 AM — 12:25 PM



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ENGLISH

**DOUG CASE**

Writing Poetry: Sight and Syntax

Our primary concerns in this workshop will be sight and syntax. When forging connections with the reader, of what use are colors, imagination, the natural world, architecture, diction, and punctuation? Among the work of dozens of poets (Anne Carson, Nick Flynn, Joy Harjo, Yusef Komunyakaa, Nam Le, Ariana Reines, James Tate, Wendy Xu, etc.), we'll pay particular attention to the Pulitzer Prize-winning Then the War by Carl Phillips and to Animal, Dorothea Lasky's book of craft lectures. Students will workshop a handful of poems, memorize a couple, and review two books by a single contemporary poet.

**ENG-W 311**

# Creative Nonfiction

**ANGELA JACKSON-BROWN**

**TR 2:20 PM — 3:35 PM**

In this workshop-driven course, you'll explore the art of creative nonfiction—where real-life stories meet the craft of great storytelling. From personal essays that dig deep to memoirs that capture pivotal moments, and documentary-style narratives that illuminate untold truths, you'll experiment with a variety of forms. We'll focus on finding your voice, shaping raw experience into compelling narratives, and balancing fact with creativity. Through writing exercises, peer workshops, and reading contemporary examples, you'll build

the skills to tell stories that you have always wanted to tell but maybe didn't have the tools to do so before now. By the end of the course, you'll have a portfolio of polished work and a deeper understanding of how to craft nonfiction that resonates with readers.



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ENGLISH

**ANGELA JACKSON-BROWN**

Creative Nonfiction

ENG-W 350

# Advanced Expository Writing: Rhetoric, Play, & Games

JUSTIN HODGSON

TR 12:45 PM — 2:00 PM



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**JUSTIN HODGSON**

Rhetoric, Play, & Games

Explore the cultural and rhetorical impact of video games in this advanced writing course, where we investigate the teaching/learning potential of games, their knowledge-making practices, and their cultural implications. This course will not only invite students to read and write about games but also to play games and use those gaming experiences to inform their research, writing, and digital making activities. Featured authors include James Paul Gee, Johan Huizinga, Roger Caillois, Mary Flanagan, Ian Bogost, Jesper Juul, and Jane McGonigal, with game explorations ranging from

clicker games to console games to table-top games. Join us in this course as we creatively examine the evolving landscape of gaming.

ENG-W 381

# The Craft of Fiction

BOB BLEDSOE

TR 3:55 PM — 5:10 PM



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ENGLISH

**BOB BLEDSOE**

The Craft of Fiction

We will explore the intricacies of compelling storytelling through in-class exercises and substantial writing assignments, empowering you to transform initial sparks of inspiration into polished narratives. We'll meticulously examine the fundamental elements of fiction: structure, exploring various narrative arcs; characterization, crafting believable and engaging characters with motivations and flaws; plot, developing conflict and resolution; description, using sensory details to bring scenes to life; dialogue, creating natural and revealing conversations; point of view,

choosing the perspective that best serves the story; voice, developing a distinctive authorial style; setting, establishing time and place with vivid details; and revision, learning to refine and strengthen your work. Through the analysis of diverse published works across various genres, you'll deepen your understanding of these elements and elevate your own writing.

ENG-W 383

# The Craft of Poetry

ROSS GAY

MW 9:35 AM — 10:50 AM



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ENGLISH

**ROSS GAY**

The Craft of Poetry

We are to do two things in this class: first (1!), we are going to collaborate and share dreams and holler daily about what we find beautiful, about what we love, and what we might. And two (2!), we are going to write something like a million poems! Just kidding, but we might by the end of the term have written 25 or 30 or even 50 somethings, which is to say we are going to write like hell and read like hell and hopefully laugh and sing and listen very closely to one another.

ENG-L 450

# British & American Authors Seminar: The Idiot

RAE GREINER

TR 2:20 PM — 3:35 PM



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ENGLISH

**RAE GREINER**

"The Idiot"

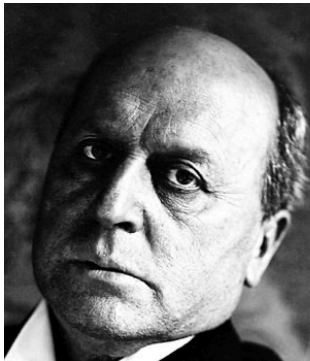
D'oh! Ever felt stupid? This class explores stupidity, idiocy, and like categories in works by Erasmus, In Praise of Folly (1511); Charles Reade, Hard Cash (1863); Flaubert, Madame Bovary (1857); Bernard Zannoni, My Stupid Intentions (2021); Sarah Cooper, Foolish (2023); Simon Jarrett, Those They Called Idiots: The Idea of the Disabled Mind, 1700-present (2025); and others. 60% in-class activities, 40% formal assignments (creative and analytic).

ENG-L 450

# British & American Authors Seminar: The Worlds of Henry James

IVAN KREILKAMP

TR 12:45 PM — 2:00 PM



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**IVAN KREILKAMP**

The Worlds of Henry James

In his landmark 1948 work The Great Tradition, critic F.R. Leavis ranked Henry James with Jane Austen and George Eliot among the very greatest English-language novelists. But what does James mean for 21st-century readers? We'll answer that question by considering, among others, a cosmopolitan and trans-Atlantic James; a queer James; a Gothic and supernatural James; and a social James, in his shrewd depiction of a late nineteenth-century "Gilded Age." Likely texts include his novellas Daisy Miller, Washington Square, The Aspern Papers, and The Spoils of Poynton; some of his short stories, including the Gothic "The

Turn of the Screw"; and his great longer novel, The Portrait of a Lady (1881). We'll also consider a few of the most memorable of the many film adaptations of James' work. Assignments will likely include short reading responses, one presentation, and a final 12-15 page research paper (with proposal and draft).

ENG-L 460

# Literary Form, Mode, and Theme Seminar: Paper Trails

JONATHAN ELMER

TR 9:35 AM — 10:50 AM



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**JONATHAN ELMER**

Paper Trails

Now that we live in a digital information environment, we can look back at the role of paper from a new perspective. In this class we will explore the relation between expression, social structure, and communications media. We'll loosely organize the class around the unique poetic production of Emily Dickinson, but we will not be restricted to that. Topics will include: epistolary, journaling, scrapbooking, manuscript culture; reproduction, "scrivening," bureaucracy ("bumf"), and secrecy; books as

irreplaceable and books as dispensable. Besides Dickinson we will read works by Melville, Kafka, and Walser, as well as historical and theoretical texts on media. Visits to the Lilly Library and perhaps the Book Lab will supplement our readings.



ENG-L 499

# English Honors Program

JUDITH BROWN

TBA



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ENGLISH

**JUDITH BROWN**

English Honors Program

This class will provide you the necessary research skills to undertake your Honors thesis. Topics will include the navigation of library resources, developing a writerly voice, focusing your project, and finding the best way to organize your ideas. You'll also learn the fine art of revision and ways of overcoming procrastination. Over the course of the semester, you will refine your ideas, write a thesis prospectus, and present your findings to the Honors group. Learning outcomes? By the end of the semester, you will have honed your research and writing skills, practiced communicating your ideas to a group, learned how to

manage your writing anxieties, developed both creative and critical thinking skills, written a prospectus, and will be ready to launch yourself into your independent writing projects.

Note: This class is only for seniors accepted into the English Honors Program.

ENG-W 401

# Advanced Fiction Writing

BRANDO SKYHORSE

TR 9:35 AM — 10:50 AM



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**BRANDO SKYHORSE**

Advanced Fiction Writing

Advanced Fiction Writing will focus on three areas: storytelling, revision, and publishing. Students will learn how to critically read, evaluate, and respond to different genres of fiction while creating their own stories and workshopping their submissions. They will develop a specific understanding of revision and apply those ideas to their own writing. They will also learn how to professionalize themselves and their work in anticipation of entering a graduate level writing program with the goal of eventually publishing their own work. This professionalization includes submitting sample literary agent

query letters and synopses, as well as reviewing a sample trade publishing book contract. The goal is to equip each student with their own initial “toolkit” as they prepare for a potential career as a published author.

It's recommended that you have successfully completed W301 before enrolling in this course.

Thank you to George for the original booklet design, to Judith for drawing the art, to Robin for compiling the current booklet, and to IU Printing Services for printing it.

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