

THE POCKET ENGLISH SERIES

IU ENGLISH



COURSE LISTINGS

Spring 2025

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

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

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

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

LOVE YOUR MAJOR. CHOOSE ENGLISH

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

MAJOR REQUIREMENTS

33 CREDIT HOURS

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

Concentrations in Creative Writing, Cultural Studies, and Public and Professional Writing are also available! See the Undergrad Bulletin or 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

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

**100
LEVEL**

**200
LEVEL**

**300
LEVEL**

**400
LEVEL**

COMPOSITION CLASSES

W131 READING, WRITING, AND INQUIRY

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

W170 PROJECTS IN READING AND WRITING

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

W171 PROJECTS IN DIGITAL LITERACY AND COMPOSITION

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

ENG-R 130

Public Speaking – Honors

KURT ZEMLIKA

TR 9:35 - 10:50 A.M.

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



IUB



ENGLISH

KURT ZEMLIKA

Public Speaking - Honors

R130 - Spring 2025

ENG-W 103

Intro to Creative Writing

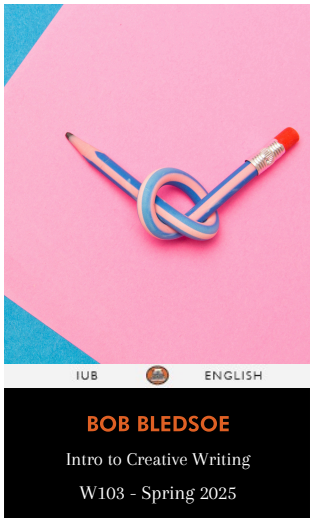
BOB BLEDSOE

M 11:35 A.M. - 12:25 P.M. + W/F DISCUSSION SECTIONS

W103 is a foundational course designed to introduce students to the fundamentals of creative writing, focusing on creative nonfiction (personal essay), fiction, and poetry. The course aims to cultivate students' writing skills through guided practice, assigned readings, lectures, and workshop discussions.

Course objectives:

1. Develop writing skills
2. Understand the creative process
3. Provide and receive constructive criticism
4. Become informed readers



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 208

The Book Lab

PATTY INGHAM

MW 11:10 A.M.- 12:15 P.M.

This ASURE Lab course focuses attention on all things Book: the book as object, as content, as interface with readers, and as idea. Students will study aspects of the history of books—from manuscripts to print and beyond—and will experiment with the processes that go into book production. Come learn about the various histories and ecologies of books! Experiment with designing, planning, and making a book of your own.



IUB



ENGLISH

PATTY INGHAM

The Book Lab

L208 - Spring 2025

ENG-L 210

Imagining Paradise: A Journey Through Popular Utopias

DREW DALTON

TR 11:10 A.M. - 12:35 P.M.

Why do we read? Where do we hope to be carried away to by the books we read and the media we consume? And why do we want to go there in the first place? In this course we will attempt to answer these questions by exploring how the idea of paradise frames our experience of popular literature and media. To this end we will: 1) examine the centrality of the idea of paradise in popular literature and media; 2) survey how different visions of paradise have emerged over time and in different communities in response to varying socio-cultural and political conditions; 3) dissect the significance of the most common visions of utopia on display in popular literature and media; and, 4) critically interrogate the ethical value and potential dangers of our escapist visions of paradise.



IUB



ENGLISH

DREW DALTON

Imagining Paradise
L210 - Spring 2025

ENG-L 219

Intro to Environmental Literature

SHANNON GAYK

TR 2:20 P.M. - 3:35 P.M.

How does literature contribute to how we think about the environment, ecology, and climate? Can writing play a role in environmental change? We will think about these questions and others as we read essays, novels, and poetry from the ancient world to today that explore how human beings interact with, shape, and are shaped by the more-than-human world. Our course texts will be literary, visual, scientific, and natural. Readings will include writing by John Muir, Rachel Carson, Annie Dillard, Edward Abbey, Robin Wall Kimmerer, Margaret Atwood, and many others. Students should expect lively conversation, a series of short reflections, two papers, and least one out-of-class excursion. This course satisfies the new CASE Sustainability Literacy requirement.



IUB



ENGLISH

SHANNON GAYK

Environmental Literature

L219 - Spring 2025

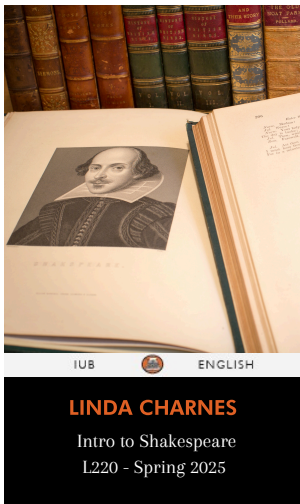
ENG-L 220

Intro to Shakespeare

LINDA CHARNES

TR 11:10 A.M. - 12:35 P.M.

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.

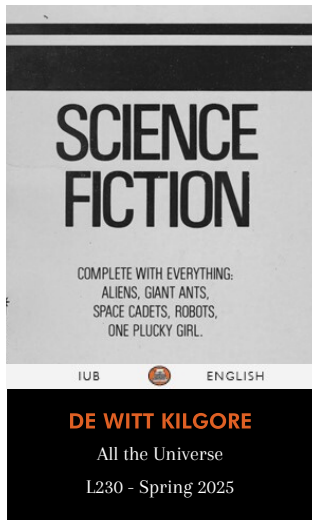


ENG-L 230

All the Universe: The Evolution of Science Fiction

DE WITT DOUGLAS KILGORE
ONLINE ASYNCHRONOUS

The past century has seen science fiction evolve as a literature that dramatizes the interaction of science, technology and society, exploring the connection between physical knowledge, private aspiration and public destiny. The principle aim of this course will be to examine SF as a genre that comments on our present by creating speculative futures. We will investigate how the genre links developments in science and technology with ongoing social concerns regarding race, gender, and the desire for human progress. We will explore how the genre's conventions address earthly fears and hopes through themes such as space travel, alien contact, robotics, technological utopianism, and human evolution.



L260

Intro to the Advanced Study of Literature: Wonder

PENELOPE ANDERSON

TR 12:45 P.M. - 2:00 P.M.

According to Descartes, to wonder is to look closely and intensely at something new, and then to ask questions that put the novel object into conversation with what you already know. Wonder describes a quality of attention that illuminates the world at large through the contemplation of small details – precisely as the literary practice of close reading depictions of the world helps us learn something larger about what it is to be human in this world.

By examining poems, plays, novels, and nonfiction ranging from Descartes to the 17th-century astronomical poet Hester Pulter, and from Shakespeare to 21st-century poet Aimee Nezhukumatathil, we will explore the goals and practices of literary study across a range of genres and historical periods. We will read theory and literary criticism that illuminate issues such as the ways we think about knowledge and wonder's history as a tool of colonialism. And we will use the resources of the Lilly Library to think about ideas of collecting, value, and organization.

Assignments will include some short writing pieces, a research paper, and a presentation. You will also have the option to submit an extra credit assignment.

ENG-R 210

Intro to Digital Rhetoric

SCOT BARNETT

TR 12:45 P.M. - 2:00 P.M.

This course examines 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, and lively class participation.



IUB



ENGLISH

SCOT BARNETT

Digital Rhetoric

R210 - Spring 2025

ENG-R 211

Rhetoric and Sports

JUSTIN HODGSON

TR 2:20 P.M. - 3:35 P.M.

The sports industry, besides big money, deals in complex ethical and legal situations. We'll consider the diverse cultural environments in which athletes emerge (including the effects of race and class), the role of social media and self-branding, and the rhetorical situations, ecologies, homologies, and practices that determine them. This course will ask you to be more than a mere sports fan: it will challenge you to engage key issues, texts, artifacts, and moments creatively and critically, as we

explore the intersections of sports, rhetoric, and culture across a range of texts (digital narratives, podcasts, video essays, interactive webtexts, etc.).



IUB



ENGLISH

JUSTIN HODGSON

Rhetoric and Sports

R211 - Spring 2025

ENG-R 228

Argumentation and Public Advocacy

FREYA THIMSEN

MW 11:10 A.M. - 12:25 P.M.

Argumentation techniques can be used for self-interest and the consolidation of power. They can also promote policies that help people and serve the greater good. You will have the chance to study the art of persuasion and develop your own sense of how you would like to use argumentation as a citizen concerned about the common good. Topics may include presidential campaign rhetoric, LGBTQ rhetoric, university research, nationalist identity, political change, Black liberation rhetoric, and the role of emotion in democracy. You will practice argumentation in friendly debates.



IUB



ENGLISH

FREYA THIMSEN

Argumentation & Public Advocacy

R228 - Spring 2025

ENG-W 203

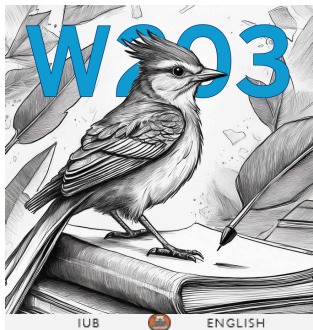
Intro to Fiction Writing

BEN STOREY

TR 12:45 P.M. - 2:00 P.M.

W203 is an exploratory course in fiction writing for students who have basic familiarity with creative writing. Students practice the art and craft of short story writing by analyzing fiction from published authors, discussing student stories in workshop, and revising original work. In-class activities target elements of craft, helping students generate original fiction they can be proud to call their own. Before each period, students complete social annotations via Google Docs, preserving precious class time for deeper, more nuanced conversation about craft.

Students draft and revise 20-30 pages of self-contained fiction in a semester, culminating in a course portfolio. The portfolio includes an Artist Statement, an analytical Revision Plan, a Statement of Learning, Before and After Drafts, and dozens of annotations that explicate improvements in the After draft. There are no prerequisites for W203. Bring your interest in storytelling and a desire to craft your own fiction!



BEN STOREY

Intro to Fiction Writing
W203 - Spring 2025

ENG-W 240

Community Service Writing

KATIE SILVESTER

TR 11:10 A.M. - 12:25 P.M.



IUB



ENGLISH

KATIE SILVESTER

Community Service Writing

W240 - Spring 2025

This service-learning course partners with local non-profits and Area Agencies on Aging to collaborate with older adults on storytelling-writing projects. Coursework includes reading assignments, volunteer hours, and community-based research that prepares students to write, revise, and edit community stories and resource guides for publication.

HON-H 233

Great Authors, Composers, and Artists: The Rock Novel

IVAN KREILKAMP

TR 9:35 A.M. - 10:50 A.M.

In this course we will read, discuss, and analyze recent/ contemporary novels that take rock and roll music (broadly construed) as part of their subject matter and inspiration. We will read the novels as responses to and commentary on music; as novels that attempt to capture musical experience and the (counter-)cultures of rock and roll and pop music; and to say something about them. We will also read some rock history and criticism, and listen to music that relates to the novels, in order to help us think about the music these books come out of and the larger culture that produced them.

We will consider rock and roll and fiction as crucial art forms of the late 20th and early 21st century that speak to and influence one another, and we will work on developing skills of sophisticated interpretation, analysis, and expression.

This course is for Hutton Honors students only; it will also count as a 200-level elective for the English major/minor.



IVAN KREILKAMP

The Rock Novel
H233 - Spring 2025

HON-H 233

Great Authors, Composers, and Artists: Multimedia Science Fiction

MONIQUE MORGAN

TR 2:20 P.M. - 3:35 P.M.

This course considers the critical perspectives on our world offered by the imagined worlds of English-language science fiction in a variety of media. We will explore three case studies of adaptation and influence across media: from Mary Shelley's *Frankenstein* to Alex Garland's *Ex Machina*, from H. G. Wells's *The War of the Worlds* to Steven Spielberg's film adaptation, and from Arthur C. Clarke's short stories and Stanley Kubrick's *2001: A Space Odyssey* to Greta Gerwig's *Barbie*. In addition, we'll discuss a range of science fiction that explicitly focuses on media,

technology, and communication, including episodes of *The Twilight Zone*, short stories by Ted Chiang & Octavia Butler, Jordan Peele's *Nope*, and Amal El-Mohtar & Max Gladstone's novel *This Is How You Lose the Time War*.

This course is for Hutton Honors students only; it will also count as a 200-level elective for the English major/minor.



MONIQUE MORGAN

Multimedia Science Fiction

H233 - Spring 2025

HON-H 238

Politics and Communication: Taking Words Seriously

ROBERT TERRILL

TR 12:45 P.M. - 2:00 P.M.

We often assume that the most effective communication is clear, direct, and unambiguous. This is particularly true for the communication that happens in public, and therefore helps us to govern ourselves in a democracy. We tend to believe that public discourse should function as a transparent window that reveals the truth. For example, politicians almost always make some version of a promise to communicate in a way that is open and sincere, and they almost always accuse their opponents of hiding something.

But what if it is more complicated than that? What if it is difficult, or perhaps impossible, to communicate in the way that we believe that we should? What if the clarity and transparency to which we aspire actually are illusions? And what if we're actually better off because we cannot achieve this ideal form of communication?

In this course we will explore these questions, and others. We will read about duality, duplicity, honesty, deception, role-playing, and authenticity, in works ranging from those produced by the ancient Greeks to those written by contemporary theorists.

This course is for Hutton Honors students only; it will also count as a 200-level elective for the English major/minor.

ENG-L 312

Literary History 2: The Enlightenment and its Legacies

RAE GREINER

TR 9:35 A.M. – 10:50 A.M.

“Emancipate yourself from mental slavery / None but ourselves can free our minds”: so sings Bob Marley in what this course takes as a model for studying the Enlightenment and its aftermath. Marley’s lyrics borrow from a speech by the activist Marcus Garvey, born in 1887—a reminder of how the past shapes the present. Readings from Kant (“What is Enlightenment?” 1784) to Freud (*The Interpretation of Dreams*, 1899) range from philosophical and imaginative to political and scientific, revealing the values, arguments, and omissions of Enlightenment thought across two key centuries. Grading based on in-class writings and quizzes and a final project (analytic or creative).



IUB



ENGLISH

RAE GREINER

The Enlightenment and its Legacies
L312 - Spring 2025

ENG-L 314

Late Plays of Shakespeare

LINDA CHARNES

TR 9:35 A.M. - 10:50 A.M.

This course will examine social, familial, and sexual politics in eight of Shakespeare's later plays. We will pay close attention to how ideological and economic systems organize familial and love relations, how conflicts between individuals and social codes are worked out (or not, depending on one's viewpoint) through strategies of genre, scapegoating, misrecognition, marriage, death and revenge. We will ground our reading of the plays in Elizabethan/Jacobean social and cultural history, considering how the transition from Queen Elizabeth to King James, and an emerging capitalist economy affected the representation of gender, family, and class relationships. We will also read and discuss short selections from Renaissance treatises on court life, the theatre, women, marriage, the body, and the family, as well as several articles representative of some current critical approaches to Shakespeare. One topic for consideration will be postmodern "Bardolatry": the ongoing influence and visibility of Shakespeare's plays in contemporary mass culture, especially over the last five to ten years.

Format will be a combination of occasional mini-lectures from me and lots of discussion and participation from you. There will be two papers, a midterm, and a final exam; and attendance and participation will count for a portion of the course grade.

ENG-L 335

Victorian Literature: Sensations and Scandals

MONIQUE MORGAN

TR 11:10 A.M. – 12:35 P.M.

Victorian poetry has been described as a “poetry of sensation,” concerned with embodied, sensory experience. It was also often focused on “sensations” in another sense – on the scandalous, the taboo, and the criminal. We will read a wide range of Victorian poetry, but we’ll also focus on the dramatic monologue – a form that often explores unusual emotions, immoral behaviors, and social restrictions. In addition, we will read non-fiction prose and examples of Victorian sensation fiction, science fiction, and detective fiction: Wilkie Collins’s *The Moonstone*, Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*, and Sherlock Holmes stories by Arthur Conan Doyle. Evaluation will be based on attendance, class participation, discussion posts, and three essays.



IUB



ENGLISH

MONIQUE MORGAN

Sensations and Scandals
L335 - Spring 2025

ENG-L 358

American Literature, 1914–1960

AYESHA HARDISON

MW 3:55 P.M. – 5:10 P.M.



IUB



ENGLISH

AYESHA HARDISON

American Literature, 1914-60

L358 - Spring 2025

This course will survey early twentieth-century American literature by engaging various works of modernism, which predates this period but extends toward its end. Several pivotal historical events, including the world wars, the Great Migration, the Depression, and the early phases of the modern Civil Rights Movement, impact this era of literary production in both form and content. Selected fiction will highlight the contributions of African American and women writers emerging during this cultural moment, and the course will attend to the literary movement

known as the Harlem Renaissance as well as later fiction cohering around social realism. Broadly, the class will explore what characterizes early twentieth-century American literature and how various writers reimagine the tradition throughout these decades. Assignments will include active participation and essays as well as written exams.

ENG-L 360

The Arguing “I”: Rhetoric, Poetics, and the Personal in Contemporary Literature

DANA ANDERSON

TR 12:45 P.M. – 2:00 P.M.

Western culture has never been more saturated with “the personal”: tales of lived experiences both grand and mundane, disclosures of intimacies that shock and enthrall us simultaneously, and, Oh! the ubiquitous digital documentation of our every waking moment, be it selfied, snapchatted, or streamed! Ours is a historical moment of unparalleled openness. Some of us rejoice, revel, and even profit in this; others choke back the mounting and vague nausea of an equally vague malady—the condition of feeling sick of ourselves. During our semester

together, we will treat this explosion of the person-made-public in literature as a call to reflection. Our readings will be eclectic, ensuring that we indulge the widest possible range of genres, approaches, and authors. Canonical figures such as Montaigne & Augustine will be pushed into (likely uncomfortable) proximity with TikTok dances and million-subscriber YouTube channels. Our assignments will be similarly wide-ranging.



IUB



ENGLISH

DANA ANDERSON

The Arguing “I”

L360 - Spring 2025

ENG-L 371

Critical Practices

JUDITH BROWN

TR 2:20 P.M. – 3:35 P.M.

You won't believe it now, but you will love this class. We'll study some of the major theories that have shaped critical reading practices over the past 100 or so years, and consider the cultural narratives that govern our understandings of human life. We'll think about interpretation. We'll talk about language. We'll investigate semiotics, psychoanalysis, Marxism, ecocriticism, posthumanism, and theories of race and gender. The theoretical readings will variously challenge, exhaust, and exhilarate you. Alongside them, we'll read a

fantastic novel, *A Tale for the Time Being*, by Ruth Ozeki. By the end of the semester, you will have a formidable vocabulary and some great discussions behind you. Assignments will include two papers, reading quizzes, and a take-home exam.



IUB ENGLISH

JUDITH BROWN

Critical Practices
L371 - Spring 2025

ENG-R 305

Rhetorical Criticism

CINDY SMITH

TR 2:20 P.M. – 3:35 P.M.

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.



IUB



ENGLISH

CINDY SMITH

Rhetorical Criticism
R305 - Spring 2025

ENG-R 321

Rhetoric, Law, and Culture

JOHN ARTHOS

TR 9:35 A.M. – 10:50 A.M.

This course takes you directly into the day-to-day practice of legal deliberation through the rhetorical arts of jurisprudence in the U.S. We will study and practice techniques of public accusation and defense, the narrative drama of legal argument, the principles of legal interpretation, and the writing of legal opinions. A student coming out of this course will develop a better understanding of our precedent and case-law system through the study of Supreme Court and appellate court opinions, and gain performance skills putting those principles into practice through our own mock court exercises. This semester we will make constitutional law our focus, with particular attention to U.S. Supreme Court decisions, both historically and in the current moment.



IUB



ENGLISH

JOHN ARTHOS

Rhetoric, Law, and Culture
R321 - Spring 2025

ENG-R 330

Science, Advocacy, and the Public

SCOT BARNETT

TR 3:55 P.M. – 5:10 P.M.

This course examines the ways in which scientific activity may be understood as rhetorical, from how scientific instruments are created, to how scientists argue, to how scientific information is communicated to and/or used by different non-scientific audiences (e.g. consumers, activists, politicians). Students will develop their understanding of scientific and rhetorical inquiry, analyzing a range of science-inflected public controversies, including climate change, environmental hazards, and human health. Additional

requirements include two short essays, a final research project, reading responses, and lively class participation. This course fulfills IU's CASE Intensive Writing (IW) requirement and counts toward the Minor in Communication and Public Advocacy.



IUB



ENGLISH

SCOT BARNETT

Science, Advocacy, and the Public
R330 - Spring 2025

ENG-R 340

The Rhetoric of Social Movements

FREYA THIMSEN

MW 9:35 A.M. – 10:50 A.M.

Social movements frequently employ tactics of civil disobedience (strategically breaking rules) to draw attention to issues, laws, and policies that they find problematic. The rise of political polarization and changes in media technologies have led to changes in the meaning and use of civil disobedience since the lunch counter sit-ins of the 1960s civil rights movement. This course will include consideration of the historical and contemporary significance of various forms of civil disobedience as they are used across the political ideological spectrum.



IUB



ENGLISH

FREYA THIMSEN

The Rhetoric of Social Movements

R340 - Spring 2025

ENG-R 348

Environmental Communication

KURT ZEMLICKA

TR 11:10 P.M. - 12:25 P.M.



IUB



ENGLISH

KURT ZEMLICKA

Environmental Communication
R348 - Spring 2025

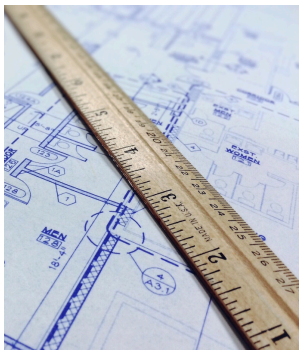
How does public communication shape our understanding of nature and the environment? In this course, students will explore how communicative practices form complex relationships between humanity, culture, and nature with the aim of better understanding how those practices can be used for public advocacy in an era of environmental crisis and structural inequity. ENG-R348 is recommended for students studying environmental science or 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.

ENG-R 398

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

CINDY SMITH

TR 12:45 P.M. – 2:00 P.M.



IUB



ENGLISH

CINDY SMITH

The Rhetoric of Architecture
R398 - Spring 2025

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

ENG-W 301

Fiction Writing Workshop

DOUG CASE

MW 11:10 A.M. -12:25 P.M.

When the world gets too YIKES we turn to stories for distraction, comfort, wisdom, and, paradoxically, to be seen. This semester we will build an active community of literary citizens in order to consider how this magic works. Students will workshop a short story and a short-short story, and together we'll discuss Emily St. John Mandel's *Sea of Tranquility*, Bryan Washington's *Memorial*, and a sampling of the best American short stories published in the last 50 years.



IUB



ENGLISH

DOUG CASE

Fiction Writing Workshop
W301 - Spring 2025

ENG-W 301

Fiction Writing Workshop

ROMAYNE DORSEY

TR 9:35 A.M. – 10:50 A.M.



IUB



ENGLISH

ROMAYNE DORSEY

Fiction Writing Workshop
W301 - Spring 2025

The question lingering over our work this semester will be, “Why do we tell stories?” We will study a range of short stories—both canonical and contemporary, asking ourselves: what kinds of stories we are most attracted to as readers; what kinds are most difficult; what kinds do we tend to write; what kinds make us nervous, uncomfortable; what kinds of stories do we wish to write?

In the fifteen weeks we have together to develop as writers, readers, thinkers, and colleagues, we will read a variety of short stories, essays on writing, possibly a novella, and one another’s works-in-progress.

We will write several short draft prompts; one fully-revised short story taken through multiple drafts; a lead reader essay; and a series of workshop letters.

ENG-W 381

Contemporary Short Story

SAMRAT UPADHYAY

MW 8:00 A.M. – 9:15 A.M.

In this course we will examine contemporary short stories from writers around the world. We will study and discuss short story as a genre, how it sets up in its trail a number of expectations, and how it either fulfills them or jeopardizes them. Apart from an international anthology, which will give us a solid indication of what's happening with the short story globally, we'll also look at several collections of short stories, and study how individual stories influence one another once they become neighbors. Embracing a diversity of voices/styles and concerns, we will read stories

by Dan Chaon, Jhumpa Lahiri, Ha Jin, Edward Jones, Catherine Tudish, and Tobias Wolff, as well as Daniel Halpern's well-known anthology *The Art of the Story*. We will not only read for analysis and discussion, but also for pleasure, and to further express our pleasure we will also write a story of our own. There will be in-class writing assignments, two essays, one exam, possibly one presentation, and certainly one brilliant sample of our own short story.



IUB



ENGLISH

SAMRAT UPADHYAY

Contemporary Short Story

W381 - Spring 2025

ENG-L 450

J. R. R. Tolkien's Legendarium (and Beyond)

JOEY MCMULLEN

MW 12:45 P.M. – 2:00 P.M.



IUB



ENGLISH

JOEY MCMULLEN

J.R.R Tolkien's Legendarium & Beyond
L450 - Spring 2025

What if *The Rings of Power* never existed? Seek no further, Rangers, because this course offers a (very) deep dive into the actual writings of J. R. R. Tolkien! We will follow Bilbo's footsteps to the Lonely Mountain, ride with the Rohirrim to the Battle of the Pelennor Fields, and even sing along with the Ainur. We also read some of Tolkien's lesser-known works—from stories about travels to the "perilous realm" to his truly bizarre medieval fan fiction. All the while, we will reflect back on these texts' twentieth-century concerns and think more broadly about the development of the Fantasy genre.

Students can choose between a "literary critical" or "creative writing" track for their seminar projects.

ENG-L 460

An Unearthly Mirror: Narratives of Contact with Intelligent Extraterrestrials

DE WITT DOUGLAS KILGORE

TR 3:55 P.M. – 5:10 P.M.

This seminar focuses on the influential school of British and American sci-fi writers who invented modern narratives of human contact with intelligent aliens. These authors are directly associated with the science of their times and its communication to the public. Their work constitutes a multi-decade project, taking us from the end of the nineteenth century to the opening years of the twenty-first. We will use their fictions to gain insight not only into their use of science to invent new beings but also to refigure humanity's situation and understanding of itself. Their work, as a result, sheds light on how human social relations around race, gender, intelligence, community, and the future are reformed by entertaining speculations about contact with intelligent aliens. The seminar will also consider how their work appears in cinema, graphic novels, and popular science writing. H. G. Wells, Arthur C. Clarke, Carl Sagan, Octavia E. Butler, and Nnedi Okorafor are among the writers we will consider.



IUB



ENGLISH

DE WITT KILGORE

An Unearthly Mirror

L460 - Spring 2025

ENG-W 401

Advanced Fiction Writing

BOB BLEDSOE

MW 2:20 P.M. – 3:35 P.M.



IUB



ENGLISH

BOB BLEDSOE

Advanced Fiction Writing

W401 - Spring 2025

W401 is an advanced course designed to help students elevate their fiction writing skills to the next level. You will write a series of assignments and one full-length (20 pages or approximately 6,000 words) short story in the genre of your choice, which we will discuss in a workshop setting. To focus our attention, we will read a novel, short stories in multiple genres, and a craft book, which will help us interrogate our writing process, how fiction gets made, and how it operates. We will focus our attention on how to create complex and memorable characters; how to shape narrative structures; how to create immersive worlds; and how to master the use of literary devices. We will also explore revision, arguably the most crucial step in the writing process.

ENG-W 404

Advanced Poetry Workshop

CATHY BOWMAN

TR 11:10 A.M. - 12:35 P.M.



IUB



ENGLISH

CATHY BOWMAN

Advanced Poetry Workshop

W404 - Spring 2025

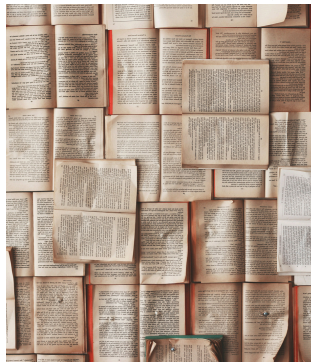
In this advanced poetry writing workshop students will write and revise poems, participate in supportive peer workshops and experiment with elements of prosody, process, form, and content. We will read poems past and present and what poets have to say about craft and the practice of the oldest art.

ENG-W 413

Advanced Creative Nonfiction Writing

MICHAEL ADAMS

TR 11:10 A.M. – 12:35 P.M.



IUB



ENGLISH

MICHAEL ADAMS

Advanced Creative Nonfiction

W413 - Spring 2025

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

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

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.

english.indiana.edu

LIFE IS BETTER
WITH GOOD
BOOKS



IU English



THE COLLEGE OF ARTS + SCIENCES