

THE POCKET ENGLISH SERIES

# IUB ENGLISH



## COURSE LISTINGS

Spring 2022

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

One thing we know: our students tell us they love their major. And loving your major leads to good things: higher 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**

# MODES KEY

## SPRING 2022 MODES OF INSTRUCTION

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

- [P] In Person: Traditional, in-person instruction.
- [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.

W103

# INTRODUCTORY CREATIVE WRITING

BRANDO SKYHORSE

M 11:30 - 12:20

+ DISCUSSIONS [P]



IUB



ENGLISH

**BRANDO SKYHORSE**

*Introductory Creative Writing*

W103 ~ Spring 2022

We will focus on the basic elements of writing fiction, non-fiction/memoir, and poetry through guided practice, readings, lectures, and workshop discussions. Gain insight into the creative process, learn something about offering and receiving constructive criticism, become a better writer! You'll write and revise 4 fiction assignments, 1 non-fiction assignment, and 3 poems. There will also be short in-class assignments and 2 exams. By the end of the semester, you'll have some solid skills and a portfolio of polished creative work.

## INTRODUCTORY CREATIVE WRITING

ROMAYNE RUBINAS DORSEY

W 12:40 - 1:30

+ DISCUSSIONS [P]

W103 is an introductory-level course in creative writing, primarily poetry and fiction. Through guided writing practice and assigned readings, mini-lectures, and workshop discussions, you can expect to gain a deeper understanding of how contemporary poetry and fiction are made. You will also become more informed and capable readers of craft while becoming more resourceful and articulate writers, gaining first-hand insight into the creative process by taking your own work through multiple drafts, and putting together a final portfolio of original work.



IUB



ENGLISH

**ROMAYNE RUBINAS DORSEY***Introductory Creative Writing*

W103 ~ Spring 2022

# DISCOVERING LITERATURE: ENVIRONMENTAL LITERATURE

SHANNON GAYK

MW 9:45 - 11:00 [P]



IUB



ENGLISH

**SHANNON GAYK**

*Discovering Literature:  
Environmental Literature*

L111 ~ Spring 2022

How do literature, art, and media contribute to how we think about the environment? Can writing play a role in environmental change? We will think about these questions as we contemplate essays, novels, poetry, art, music, and film, exploring how human beings relate to the non-human world we inhabit. What are the relations between humans and animals, plants, non-sentient objects, and places? Are we part of or distinct from nature? Responsible for it? Authors include Thoreau, Rachel Carson, Annie Dillard, Edward Abbey, Wendell Berry, and films include *Into the Wild* and *Wall-e*. From environmental catastrophe to possible futures: expect lively conversation, a series of short reflections, quizzes, and 2 papers.

# HONORS PUBLIC SPEAKING

KURT ZEMLICKA

TR 3:00 - 4:15 [P]

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

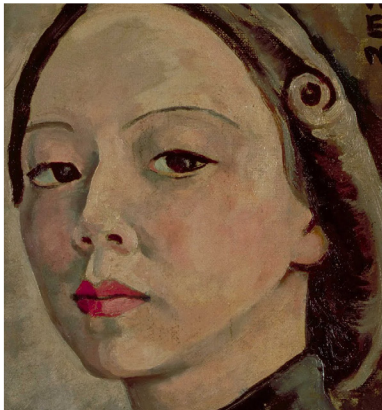
**KURT ZEMLICKA**

*Honors Public Speaking*

R130 ~ Spring 2022

## WOMEN AND LITERATURE: PORTRAIT OF THE ARTIST AS A WOMAN

JUDITH BROWN  
TR 3:00 - 4:15 [P]



IUB



ENGLISH

**JUDITH BROWN***Portrait of the Artist as a Woman*

L207 ~ Spring 2022

What happens to painting in the hands of great writers? We'll look at painters and painting as they are depicted in prose and poetry, and explore the intersection of literature and visual art. Our readings will range from 1899 to 2020, including works by Raven Leilani, Margaret Atwood, Kate Chopin, Virginia Woolf, Iris Murdoch, Yi Lei, and Helen Oyeyemi. We'll talk about the different challenges women faced, and their role as artists, or near-artists. Did it matter that they were women at all? Course evaluation will include 2 papers, reading quizzes, an exam, and a creative project.



# 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.*



**L208**

# TOPICS IN LITERATURE: THE BOOK LAB (ASURE)

PATRICIA INGHAM

MWF 11:30 - 12:20 [P]



IUB



ENGLISH

**PATRICIA INGHAM**

*Topics in Literature (ASURE):  
The Book Lab*

L208 ~ Spring 2022

This is a class on book design, from chapbooks to chapter books; miniature books to giant books; picture books to comic books. We will study the book as physical object and package for pictures and words, learn about the history of how books have been designed, and consider what makes a beautiful book. We'll examine books at the Lilly Library, including Caxton's King Arthur stories from 1485, and the gorgeous 19th century edition of Chaucer's Canterbury Tales. Does inventive page layout (in comics or pop-up books, etc.) change the reader's experience in a way that can't be duplicated in digital form? As your final project, you will design your own book!

# INTRO TO WORLD LIT IN ENGLISH: AFRICA IS NOT A COUNTRY

This course introduces students to the diversity and richness of African literature from Nigeria, Ghana, Uganda, Kenya, Ethiopia, and the U.S. We'll disrupt stereotypical stories about Africa, reading fiction and drama by Chinua Achebe, Ngugi wa Thiong'o, Ama Ata Aidoo, Chimamanda Adichie, Doreen Baingana, Dinaw Mengestu, and Teju Cole. How do these authors interrogate ideas and assumptions about Africa and its relationships with the rest of the world (especially the U.S.)? How do their voices offer ways of perceiving ourselves and the world anew? Our discussions will include the influence and significance of African oral traditions, religions, and philosophies.

BYRON SANTANGELO  
TR 11:30 - 12:45 [P]



IUB



ENGLISH

**BYRON SANTANGELO**

*Intro to World Literature:  
Africa Is Not a Country*

L224 ~ Spring 2022

**L240**

## LITERATURE AND PUBLIC LIFE: COUNTERING HATE: COMMUNITY-BASED DEMOCRACY IN ACTION (ASURE)

JOAN PONG LINTON

MWF 10:20 - 11:10 [P]



IUB



ENGLISH

**JOAN PONG LINTON**

*Countering Hate: Community-based  
Democracy in Action*

L240 ~ Spring 2022

The proliferation of disinformation and hate divides communities and threatens democratic institutions. We'll study how these are weaponized for profit and political gain against any group designated as "other," from George Floyd to the victims of covid-19. We will consider the psycho-socio-political workings of hate, aim to counter its destructive influence and, through the analysis of literary works by Lynn Nottage, Leslie Marmon Silko and Shakespeare, imagine rewriting our collective future. Students will receive basic mediation training, collaborate with peers from a New York City-based college, engage in civil conversation, and work on a group project.

# INTRO TO ETHNIC AMERICAN LITERATURE

We will examine writers from an array of ethnic traditions, including, African, Asian, and Anglo American, Latinx, and American Indian, whose work collectively paints an inclusive and fully realized picture of American life in the late 20th and 21st centuries. We'll ask 2 basic questions: what does it mean to be an American? and how does literature both represent and create that experience? Authors include Sherman Alexie, Junot Diaz, Alice Walker, Gene Luen Yang, Alex Rivera, Jhumpa Lahiri, Justin Simien, and Chimamanda Adichie. Concepts include race, gender, sexuality, nationality, ethnicity, globalization, transnationalism, border theory, neoliberalism, im/migration, and history.

ALBERTO VARON

TR 1:15 - 2:30 [P]



IUB



ENGLISH

**ALBERTO VARON**

*Introduction to Ethnic  
American Literature*

L223 ~ Spring 2022

## STUDIES IN POPULAR LITERATURE AND MASS MEDIA: SUPERHEROES AND AMERICAN CULTURE

DE WITT KILGORE  
TR 1:15 - 2:30 [P]



IUB



ENGLISH

DE WITT DOUGLAS KILGORE

*Beware My Power:  
Superheroes and American Culture*

L210 ~ Spring 2022

This is a course on American superhero comics, their history and what they mean as an aspect of US culture. We will focus on the iconic characters that define public knowledge of the genre – Batman and Wonder Woman, Spider-Man and Ms. Marvel, for example – and also study the artists and writers who create their adventures. Uncovering how they engage both market forces and social reality with their fantastic fictions will be an important thread of our work. We will tackle the ways comics as a medium and the superhero as a genre take on the realities of race, gender, class, religion and national identity.

# INTRODUCTION TO ADVANCED STUDY OF LITERATURE: WONDER

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. We will do precisely that, examining poems, plays, novels, and non-fiction ranging from Descartes to the 17th-century astronomical poet Hester Pulter, and from Shakespeare to 21st-century poet Aimee Nezhukumatathil. We'll read theory and literary criticism that illuminates issues such as the ways we think about knowledge, and wonder's history as a tool of colonialism. Coursework will include short writing pieces, a research paper, and a final exam.

PENELOPE ANDERSON  
MW 9:45 - 11:00 [P]



IUB



ENGLISH

**PENELOPE ANDERSON**

*Advanced Study of Literature: Wonder*

L260 ~ Spring 2022

**L260**

# INTRODUCTION TO ADVANCED STUDY OF LITERATURE: LITERARY INTERPRETATION & CRITICAL PERSPECTIVES

LINDA CHARNES

TR 3:00 - 4:15 [DO]



IUB



ENGLISH

**LINDA CHARNES**

*Advanced Study of Literature: Literary Interpretation & Critical Perspectives*

L260 ~ Spring 2022

What makes a text “literary”? What does it mean to study literature critically? This class will introduce strategies of analysis that help us unlock how the texts we read achieve their effects. The genre—whether poetic, novelistic, dramatic, prose, or film—is central to what an author sets out to do, as well as to how a reader responds. We’ll consider works in a range of genres as well as brief selections from critical scholars on linguistics, narrative theory, gender and race studies, and aesthetics.

# RHETORIC AND SPORTS

JUSTIN HODGSON  
TR 1:15 - 2:30 [P]



IUB



ENGLISH

**JUSTIN HODGSON***Rhetoric & Sports*

R211 ~ Spring 2022

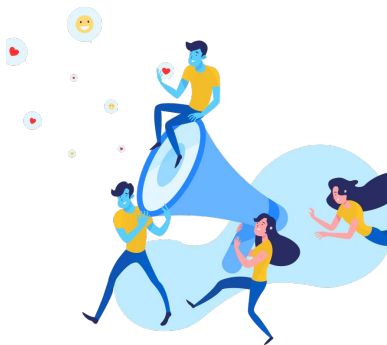
The sports industry, besides big money, deals in complex ethical and legal situations. We'll consider the diverse cultural environments in which athletes emerge (including the effects of race and class), the role of social media and self-branding, and the rhetorical situations, ecologies, homologies, 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 web-texts, etc.).



## ARGUMENTATION AND PUBLIC ADVOCACY

FREYA THIMSEN

MW 9:45 - 11:00 [P]



IUB



ENGLISH

**FREYA THIMSEN***Argumentation & Public Policy*

R228 ~ Spring 2022

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.

# AMERICAN FILM CULTURE: INFINITE FRONTIERS: SCIENCE FICTION CINEMA

Over the past century science fiction films have evolved into a uniquely expressive genre of narrative cinema. 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 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, Blade Runner, Forbidden Planet, and The Matrix will be our primary texts. Critical readings will supplement our reading, thinking, and discussion.

DE WITT KILGORE  
TR 4:45 - 6:00 [P]



IUB



ENGLISH

DE WITT DOUGLAS KILGORE

*Infinite Frontiers:  
Science Fiction Cinema*

L295 ~ Spring 2022

## COMMUNITY SERVICE WRITING

KATIE SILVESTER

TR 3:00 - 4:15 [P]



IUB



ENGLISH

**KATIE SILVESTER***Community Service Writing*

W240 ~ Spring 2022

Engaging diverse community writing genres, from non-profit newsletters and 'zines to digital storytelling, this course integrates service and learning to develop community-based research and writings skills requisite for most academic and professional activities. Students volunteer at a community service agency, write an assignment for public use by the agency, and perform coursework culminating in a research paper on related social issue.

# FEMINIST RHETORIC AND PUBLIC ISSUES

Explore how various kinds of feminist rhetoric address key public issues. Feminist rhetorical strategies are influenced by different 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 rhetoric about 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.

FREYA THIMSEN

MW 11:30 - 12:45 [P]



IUB



ENGLISH

**FREYA THIMSEN**

*Feminist Rhetoric & Public Issues*

R214 ~ Spring 2022

# AMERICAN PROSE EXCLUDING FICTION: THE ARGUING "I": RHETORIC AND POETICS OF THE PERSONAL IN CONTEMPORARY LITERATURE

DANA ANDERSON

TR 1:15 - 2:30 [P]

Western culture has never felt more saturated with what we might call "the personal": narratives of individual experiences both grand and mundane, disclosures of intimacies that both shock and enthrall us simultaneously. We will treat this explosion of the person-made-public as a call to reflection as we explore how selves are created in language and why these selves are created as they are. Canonical figures such as Montaigne, Augustine, and Sor Juana Ines de la Cruz will be pushed into proximity with Tik Tok and with million-subscriber YouTube channels of unboxing videos.



IUB



ENGLISH

**DANA ANDERSON**

*The Arguing "I"*

L360 ~ Spring 2022

# LITERARY HISTORY 1

## WHO GETS TO BE HUMAN?

KARMA LOCHRIE

TR 1:15 - 2:30 [P]

"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*.



IUB



ENGLISH

KARMA LOCHRIE

*Literary History 1:  
Who Gets to Be Human?*

L312 ~ Spring 2022

# LITERARY HISTORY 2: EIGHTEENTH AND NINETEENTH CENTURIES

A survey of British and American literature written (roughly) between the years 1700 and 1900. Our goal will be to consider the ways in which diverse writers used literature to represent, shape, and sometimes resist their rapidly changing worlds. We'll pay special attention to the dynamics of canon-formation itself. How have racialized and gendered regimes of personhood impacted the creation, reception, circulation, and legacy of various texts? How might we—as 21st century readers and critics—engage with the archive while also attending to its gaps and limitations? And how might the inclusion of non-canonical texts (especially those written by women, Black, and Native authors) revise our sense of English literary history?

CASS TURNER  
MWF 1:50 - 2:40 [P]



IUB



ENGLISH

**CASS TURNER**

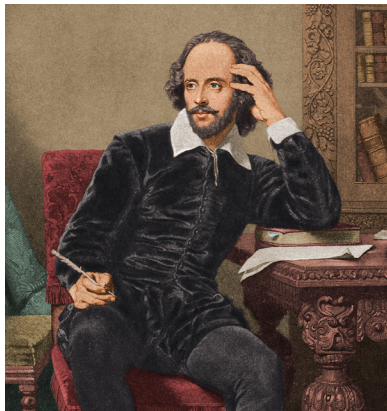
*Literary History 2: 18<sup>th</sup> & 19<sup>th</sup>  
Centuries*

L312 ~ Spring 2022

# THE LATE PLAYS OF SHAKESPEARE: THINKING HOSPITALITY WITH SHAKESPEARE

JOAN PONG LINTON

MW 11:30 - 12:45 [P]



IUB



ENGLISH

**JOAN PONG LINTON***The Late Plays of Shakespeare:  
Thinking Hospitality with Shakespeare*

L314 ~ Spring 2022

Written almost 500 years ago, Shakespeare's plays and characters continue to live on the page and stage, in film and other media, embodying issues that remain vitally relevant in our world today. We will study plays that address issues of hospitality and hostility through the complex interplay of language, staging, and characters caught in extreme circumstances that reflects some of the issues we confront today. How might we, through Shakespeare, imagine how our world could be different? We'll read a selection of plays along with critical analyses. Evaluation based on short papers, presentations, group work, and a final research essay.



# MILTON: CONTROVERSIES AND CONTRADICTIONS

The poet John Milton loved controversy and wasn't afraid of contradictions. He evokes the pleasures of love in Eden yet shades them with misogyny; he mirrors God's authority in a king he wants executed; he creates an utterly charming Satan. By reading Milton's poetry and prose, you'll discover how his poetry shaped our sense of what great literature is. You'll gain a sense of why Milton has become a lightning rod for critical debate. From his prose advocating free speech to his great biblical epic *Paradise Lost* to his drama about religious violence, Milton confronted issues that we're still debating today. Coursework will include short writing assignments, a research paper, and a final exam.

PENELOPE ANDERSON  
MW 1:15 - 2:30 [P]



IUB



ENGLISH

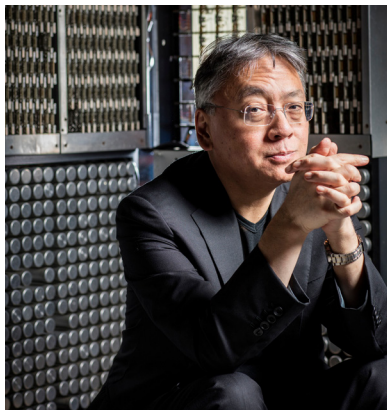
**PENELOPE ANDERSON**

*Milton:  
Controversies & Contradictions*

L318 ~ Spring 2022

# 20TH CENTURY BRITISH FICTION: 1945 - 2000

RANU SAMANTRAI  
[OA]



IUB



ENGLISH

**RANU SAMANTRAI**  
*20<sup>th</sup> Century British Fiction*

L346 ~ Spring 2022

A survey of English prose in the second half of the 20th century when European empires gave way to the Cold War, and ordinary life was 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, and consider the experimentation of postmodernism, the challenge of the postcolonial, and the irony of new realism. By the end of the semester, you'll have a map of the period that touches upon its history, philosophy, and aesthetics. Coursework includes lectures, quizzes, online discussion, and 2 essays.

L348

# 19TH CENTURY BRITISH FICTION: THE VICTORIAN, THEN AND NOW

This class examines classic Victorian fiction alongside contemporary retellings in order to ask what characterizes “the Victorian” and modern interpretations of it. Pairings include *Great Expectations*, Lloyd Jones’s *Mister Pip* (set in Papua New Guinea), and Tanika Gupta’s South Asian play; *Jane Eyre* and Patricia Park’s Korean-American *Re Jane*; and Sherlock Holmes stories with the Japanese production *Miss Sherlock*.

RAE GREINER

TR 9:45 - 11:00 [P]



IUB



ENGLISH

**RAE GREINER**

*The Victorian, Then and Now*

L348 ~ Spring 2022

# AMERICAN FICTION TO 1900: POLITICAL FICTIONS

JENNIFER FLEISSNER

TR 4:45 - 6:00 [P]



IUB



ENGLISH

JENNIFER FLEISSNER

*American Political Fictions to 1900*

L355 ~ Spring 2022

What happens when fiction and politics mix? Our area of study is the mid- to late 19th-century U.S., a period that saw a remarkable proliferation of movements for social reform. We'll read fiction about these movements, and consider to what extent the literary work approximates a political argument, or whether its literary elements enhance, get in the way of, complicate, or even subvert its social intent. We'll read Hawthorne's *The Blithedale Romance*, Twain's *Huck Finn*, Melville's "Bartleby," and Chopin's *The Awakening* among other works, and consider the complexities of their representations of reform movements.

## BRITISH FILM: MEN OF THE NATION

RANU SAMANTRAI

[OA]

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 use our topic, masculinity and the nation, to work 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, including the collapse of empire, the New Wave, the heritage industry, Thatcherism, and transnationalism. Coursework includes lectures, quizzes, online discussion, a presentation, and substantial writing.



IUB



ENGLISH

**RANU SAMANTRAI***British Film: Men of the Nation*

L395 ~ Spring 2022

## CRITICAL PRACTICES

PURNIMA BOSE

TR 9:45 - 11:00 [P]



IUB



ENGLISH

**PURNIMA BOSE***Critical Methods*

L371 ~ Spring 2022

This course will be organized around a set of critical approaches that have become salient in the last 40 years, including deconstruction/post-structuralism, feminism and gender studies, Marxism, and post-colonial studies among other approaches. Rather than provide an exhaustive survey of critical theory, however, we will concern ourselves with investigating the ways in which these critical approaches conceptualize the relationship between narrative, on the one hand, and history, on the other. Course texts will include theoretical essays, a novel, and documentary film. Students should expect to write 2 papers, take 3 exams, and enthusiastically participate in class discussion.

**L371**

# CRITICAL PRACTICES: READING READERS READING

REBEKAH SHELDON  
MW 4:45 - 6:00 [P]

In this course we will explore how critics take up, expand, contest, and revise each other's ideas. In three rounds over the length of the semester, we will read a major theorist, read the essays cited by that theorist, and then read essays inspired by that work. The three major theorists will be Judith Butler, Hortense Spillers, and Jacques Derrida.



IUB



ENGLISH

**REBEKAH SHELDON**

*Critical Methods:  
Reading Readers Reading*

L371 ~ Spring 2022

# FEMINIST LITERATURE AND CRITICISM: REPRODUCTIVE ACTS

REBEKAH SHELDON  
MW 1:15 - 2:30 [P]



IUB



ENGLISH

**REBEKAH SHELDON**

*Feminist Literary and Cultural Theory:  
Reproductive Acts*

L389 ~ Spring 2022

Few topics are as central to feminist thought as the values and meanings assigned to maternity. In this course, will read a range of feminist writings about pregnancy, childbirth, abortion, and parenting from the fields of philosophy, political science, science and technology studies, queer and trans theory, and feminist literary and cultural theory. We will also have encounters with art, memoir, film, TV, and fiction. The goal of our reading will be to explore the strangeness of reproduction in its many contemporary forms.



# ADVOCACY AND DEBATE

Advocacy and Debate centers on the role of debate in public life and its applications for public advocacy and democratic institutions. Over the course of the semester, students will read foundational theories of the role of debate in democratic societies and engage in multiple competitive debates against other classmates. Recommended for students interested in pre-law or considering entering non-profit, public policy, or advocacy fields after graduation.

KURT ZEMLICKA  
TR 1:15 - 2:30 [P]



IUB

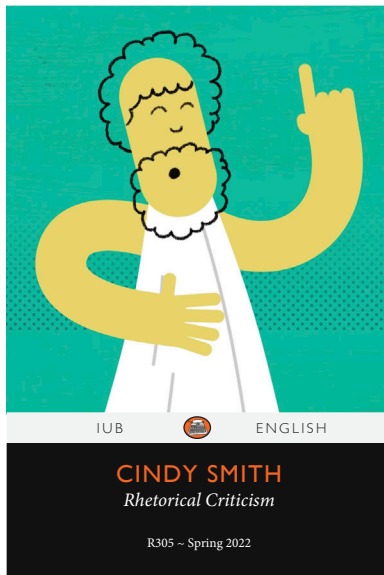


ENGLISH

**KURT ZEMLICKA***Advocacy and Debate*

R301 ~ Spring 2022

## RHETORICAL CRITICISM



CINDY SMITH  
MWF 11:30 - 12:20  
[HD]

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

# CULTURE, IDENTITY, AND THE RHETORIC OF PLACE: RHETORIC OF ARCHITECTURE

CINDY SMITH

MW 1:15 - 2:30 [HD]



IUB



ENGLISH

**CINDY SMITH***The Rhetoric of Architecture*

R398 ~ Spring 2022

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.

R348

# ENVIRONMENTAL COMMUNICATIONS

This course explores the myriad of ways public communication shapes our understanding of nature and the environment. Over the semester, the course delves into the relationship between humanity, culture, and nature with a focus on communication and symbol use. It also look at the role of public communication and advocacy in an era of environmental crisis. 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.

KURT ZEMLICKA

TR 6:30 - 7:45 [P]



IUB



ENGLISH

**KURT ZEMLICKA**

*Environmental Communication*

R301 ~ Spring 2022

# ADVANCED EXPOSITORY WRITING: RHETORIC, PLAY, & GAMES

JUSTIN HODGSON  
TR 11:30 - 12:45 [P]



IUB



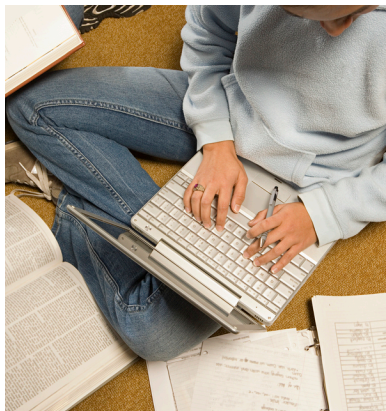
ENGLISH

**JUSTIN HODGSON***Rhetoric, Play, & Games*

W350 ~ Spring 2022

Games (whether video, board, card, etc.) raise issues related to identity performance, narrative theory, and new media practices. What are the rhetorical possibilities that emerge with games? This course will take up questions of rhetoric, play, and games including theories of play, gaming communities, and games designed to make critical or cultural commentary. Along the way, students will read and write about games as well as play games. In fact, playing will be a central part of this course: in this class you will use your play and gaming experiences to inform your research, writing, and (digital) making activities.

## WRITING FICTION



IUB



ENGLISH

**SAMRAT UPADHYAY***Writing Fiction*

W301 - Spring 2022

**SAMRAT UPADHYAY**  
MW 9:45 - 11:00 [P]

Write your heart out in this course focused on fiction writing. 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 a variety of fiction, both in the short and the long form. Class periods will also include brief writing exercises to engage your creative imagination. By the end of the semester, you will have written a total of 40-50 pages, made up of stories or novel chapters.

## WRITING POETRY

STACEY BROWN

TR 11:30 - 12:45 [DO]



IUB



ENGLISH

**STACEY BROWN***Writing Poetry*

W303 ~ Spring 2022

We will analyze poetry by breaking it down into basic elements—like music, the line, imagery, and figurative language—and examining the ways these elements work together to create an effective whole. To accomplish our goal of learning how to write poems that resonate both on and off the page, you will be asked to study craft concepts, read published poems that exemplify those concepts, complete exercises, and draft, workshop, and revise original poems of your own. By the end of the semester, students will have a revised portfolio of poems as well as a heightened understanding both of poetry as a whole and of themselves as individual writers engaging with language on the page.

# THE CRAFT OF FICTION

In this fiction-writing class, we will focus on creativity and craft. What inspires you to write? Where do you get your ideas? How do you take early inspiration and draft it through to more finished work? What do you need to find your unique voice? What do you need to nurture your writing? What are your literary tastes? Have you discovered or refined them? Are you interested in realistic fiction, sci-fi or fantasy, young adult? We will cover components of fiction—structure, characterization, plot, description, dialogue, point of view, voice, setting, and revision—by examining published works and writing assignments that focus your attention on elements of craft.

BOB BLEDSOE

MW 4:45 - 6:00 [P]



IUB



ENGLISH

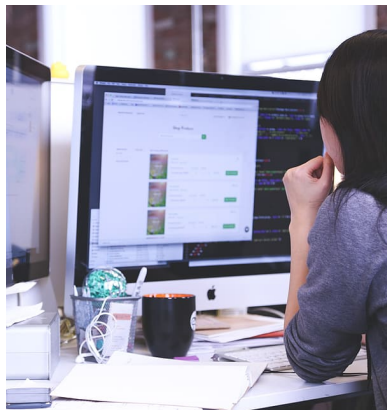
**BOB BLEDSOE**

*Craft of Fiction*

W381 ~ Spring 2022



# ADVANCED TECHNICAL WRITING: DOCUMENT DESIGN



IUB



ENGLISH

**DANA ANDERSON***Advanced Technical Writing:  
Document Design*

W321 ~ Spring 2022

**DANA ANDERSON****TR 9:45 - 11:00 [P]**

Our increasingly visual culture is constantly creating new opportunities for communication. However, this progress comes with a price, especially for students like you: each year, graduates face higher expectations from potential employers that they be just as fluent in visual means of communication as in linguistic means. This class equips you with the visual ability and analytical vocabulary you will need to compete at the highest level. You will create a portfolio of various texts to demonstrate your abilities as both a writer and a designer of professional documents. Expect a life-altering and transformative experience.

W413

# ADVANCED CREATIVE NONFICTION WRITING

STACEY BROWN

TR 1:15 - 2:30 [DO]



IUB



ENGLISH

**STACEY BROWN**

*Nonfiction Workshop*

W413 ~ Spring 2022

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, braided essays, nature/travel/food writing, prescriptive non-fiction (self-help), and hybrid/hermit-crab essays, to name a few. 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.

## ADVANCED FICTION WRITING

BOB BLEDSOE

MW 1:15-2:30 [P]

This is a fiction workshop, but we will be using every opportunity to interrogate the workshop model and bend it to our will. W301 is traditionally a mechanism for you to turn in two “finished” short stories (of approximately 20 pages), get feedback from peers, and then listen while the class discusses your work. Has this model benefited you in the past? Have you received feedback that has prepared you to take that story to another level? I would like to create a system that turns everyone in class into creative allies. We will do a lot of reading and writing—through a series of writing prompts—meant to inspire new ideas or develop those you bring to class.



IUB



ENGLISH

**BOB BLEDSOE**  
*Fiction Workshop*

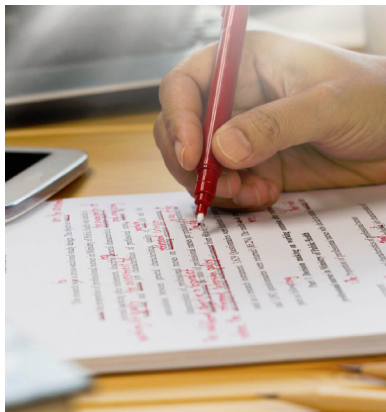
W401 ~ Spring 2022

G405

# ENGLISH AND THE CULTURE OF CORRECTNESS

MICHAEL ADAMS

MW 9:45 - 11:00 [P]



IUB



ENGLISH

**MICHAEL ADAMS**

*English and the Culture of Correctness*

G405 ~ Spring 2022

This is fundamentally a course about language attitudes. People talk about speaking and writing English “correctly,” but — with regard to a language — what is “correct”? Correctness has not always been a concern among speakers and writers of English: when did it become so, why, and who determines what is correct? Do notions of correctness affect our practice? Are they all talk, or do they make some difference in the world? Arguably, they do make a difference to the benefit of some and the detriment of others. We’ll consider the intersections of race, ethnicity, gender, and sexuality, on one hand, and language attitudes and ideologies on the other.

W403

# ADVANCED POETRY WRITING

CATHERINE BOWMAN

TR 3:00 - 4:15 [P]

This course is an advanced undergraduate writing workshop in writing poetry. Students will write and revise ten poems over the semester as well as complete several readings response papers and experiments with prosody, form, and content. We will read four collections of poetry, a book on craft, and a packet of poems and essays.



IUB



ENGLISH

CATHERINE BOWMAN

*Poetry Workshop*

W403 ~ Spring 2022

L460

# SEMINAR: WRITING FOR A WARMING PLANET

This course surveys a wide range of writing about climate change, with a particular focus on the significance of literary form and genre for conceiving the crisis. We will consider the representational challenges posed by the temporal and geographical scale of the problem and the ways a warming planet has shaped how writers represent and imagine the world. We'll read "literary" writing and nonfiction by scientists, journalists, and activists. BIPOC voices and an emphasis on climate justice inform all aspects of the course. Authors include Paolo Bacigalupi, Octavia Butler, Amitav Ghosh, Barbara Kingsolver, Margaret Atwood, Ross Gay, Camille Dungy, Joy Harjo, Sheila Watt-Cloutier, Robin Wall Kimmerer, and Naomi Oreskes.

BYRON SANTANGELO  
TR 9:45 - 11:00 [P]



IUB



ENGLISH

**BYRON SANTANGELO**

*Writing for a Warming Planet*

L460 ~ Spring 2022

L460

# SEMINAR: BLOOMSBURY BOHEMIANS

JUDITH BROWN

TR 11:30 - 12:45 [P]



IUB



ENGLISH

**JUDITH BROWN**

*Literary Modernism:  
Bloomsbury Bohemians*

L460 ~ Spring 2022

They were a revolutionary group of friends in early 20th-century London who, together, tried to tear up all the scripts that determined domestic life. They were pacifists, atheists, non-conformists, and challengers of tradition, whether in prose, painting, home furnishings, romantic relationships, or political beliefs. They were known as the Bloomsbury Group and they came to shape British modernism. We'll consider Virginia Woolf, EM Forster, Vanessa Bell, Duncan Grant, Roger Fry, and some of their friends, like Vita Sackville-West, Dora Carrington, T.S. Eliot, and Katherine Mansfield. Course evaluation based on 1 short paper, 1 longer paper, a creative project, an exam, and reading quizzes.

LIFE IS BETTER  
WITH GOOD  
BOOKS



iub english



THE COLLEGE OF ARTS + SCIENCES