

THE POCKET ENGLISH SERIES

# IU ENGLISH



# COURSE LISTINGS

Fall 2023



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

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

# ENGLISH MAJOR REQUIREMENTS

*(33 credit hours)*

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



# MINOR REQUIREMENTS

## MINOR IN ENGLISH

- L203-206 (choose one), intro to genre (drama, fiction, poetry, or prose)
- L260, intro to advanced study of literature and language
  - Two courses from two different time periods: Beginnings–17th c, 18–19th c, 20–21st c
    - 1 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+)

— *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 CULTURES
- CASE** COLLEGE OF ARTS & SCIENCES  
EDUCATION
- GENERAL EDUCATION**

# 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!)

**W103**

# Intro to Creative Writing

**BOB BLEDSOE**

W 11:30 A.M. - 12:30 P.M.



IUB



ENGLISH

**BOB BLEDSOE**

*Introductory Creative Writing*

W103 - Fall 2023

W103 is an introductory-level course in creative writing. We will focus on the basic craft elements of fiction and poetry. Through guided practice in writing, and through assigned readings, lectures, and workshop discussions, you will gain a better understanding of how fiction and poetry are made. While becoming a more resourceful and articulate writer, you will also become a more informed and capable reader. You will gain first-hand insight into the creative process, and you will learn something about the importance of telling a good story.

**R130**

# Public Speaking - Honors

KURT ZEMLICKA

TR 11:30 - 12:45 P.M.



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ENGLISH

**KURT ZEMLICKA**

*Public Speaking - Honors*

R130 - Fall 2023

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.

This course is offered to Hutton Honors College students and may be substituted for P155.

# 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

L204

# Intro to Fiction: Big Books

JESSE MOLESWORTH

TR 9:45 – 11 A.M.



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ENGLISH

**JESSE MOLESWORTH**

*Big Books*

L204 - Fall 2023

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.

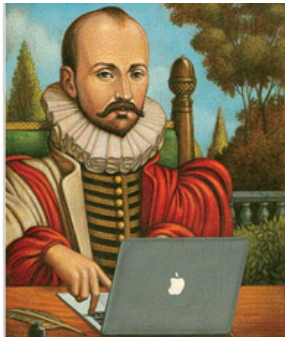
Assignments will include 3 medium-length essays (one of which will be revised), short in-class writing assignments, and regular class attendance and participation.

L206

# Intro to Prose: Reading, Writing, and Arguing with the Personal Essay

DANA ANDERSON

TR 1:15 – 2:30 P.M.



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ENGLISH

**DANA ANDERSON**

*Intro to Prose:  
The Personal Essay*  
L206 - Fall 2023

Nonfiction—literature’s “fourth genre”—abounds with opportunities to examine the range and depth of human expression in language. Together, we will center our exploration of prose nonfiction on the genre of the “personal essay,” a term that says as much or as little as does “nonfiction.” Indeed, part of our pursuit will be to stray from the vagaries (and the slighting burden of being defined as a “non”) in order to understand these texts as examples of “lifewriting,” as texts where what is being expressed cannot be disentangled from the who that is expressing it.

Our reading will be eclectic, and we will pay particular attention to how these essays function rhetorically—as efforts to shape and to move the audiences they address. Practicing what we discuss, our assignments will emphasize our individual production of our own lifewriting texts, finding therein our own opportunities for shaping and moving a world in need of voices and ideas that inspire its improvement.



L207

# A Portrait of the Artist as a Woman

JUDITH BROWN

TR 3:00 – 4:15 P.M.



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ENGLISH

**JUDITH BROWN**

*A Portrait of the Artist  
as a Woman*

L207 - Fall 2023

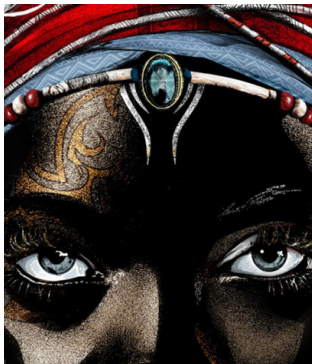
What happens to painting in the hands of great writers? We'll look at painters and painting as they are depicted in prose and poetry, and explore the intersection of literature and visual art. Our readings will range from 1899 to 2020, and we'll talk about the different challenges women faced, and their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

L210

# Studies in Popular Literature and Mass Media: Bringing Dark Truths to Light

MIRANDA RODAK

TR 11:30 A.M. – 12:45 P.M.



IUB



ENGLISH

**MIRANDA RODAK**

*Bringing Dark Truths  
to Light*  
L210 - Fall 2023

Not despite but *because* of its otherness, fantasy fiction interrogates reality. Magical worlds operate metaphorically and allegorically, bringing disturbing truths into the light where real histories and systems of oppression can be constructively confronted. Particularly in the last decade, more diverse and justice-minded authors have disrupted Tolkien's Euro-centric, white-male canon (which always sat uncomfortably between mass-market and literature) to confront systemic racism, sexual violence, colonialism, and other institutionalized form of power. This semester, we will analyze three such bestselling, mass-market

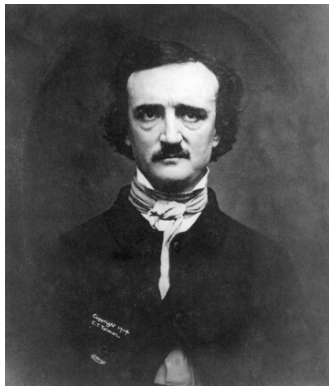
authors – Tomi Adeyemi, Chelsea Abdullah, and Sarah J. Maas – whose secondary worlds bring our own world into view.

L213

# Masterpieces in Fiction: Edgar Allan Poe and his Avatars

JONATHAN ELMER

TR 1:15 – 2:30 P.M.



**JONATHAN ELMER**

*Masterpieces in Fiction:*

*Edgar Allan Poe*

L213 - Fall 2023

In this class, we will study Edgar Allan Poe's masterpieces of crime fiction, weird fiction, adventure fiction, detective fiction, gothic fiction, and science fiction. This class will use eight stories, one novel, and a couple of poems by Poe to explore his outsized influence on works in a very wide range of media. Film, graphic arts, animation, music, comics and cartoons will be part of our study. We will take a trip to the Lilly Library to examine Poe-related holdings there.

Students will write three papers developed from frequent very short response writings.

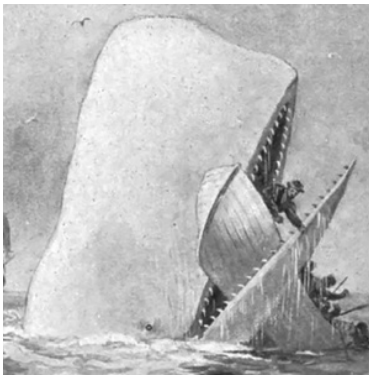
L214

# Literary Masterpieces: Moby Dick

JEN FLEISSNER

TR 3:00 – 5:30 P.M.,

Second 8-week course



IUB



ENGLISH

**JEN FLEISSNER**

*Literary Masterpieces:*

*Moby Dick*

L214 - Fall 2023

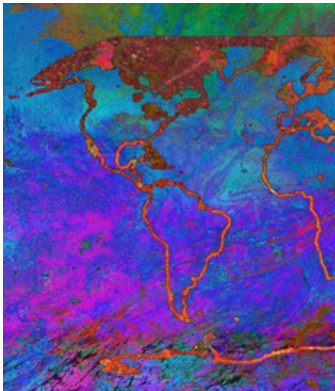
In this class, we'll tackle perhaps the most legendary work in all of American literature, Herman Melville's *Moby-Dick*. Nominally about a voyage to track down the infamous white whale, Melville's bizarre, hilarious, intense, wonderful novel is also about nearly everything else under the sun: friendship,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

L260

# Intro to Advanced Literary Interpretation: Planetary Fictions

CASS TURNER

TR 11:30 – 12:45 P.M.



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ENGLISH

**CASS TURNER**

*Planetary Fictions*

L260 - Fall 2023

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

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

L260

# Intro to Advanced Literary Interpretation: Word and Image

NIKKI SKILLMAN

TR 1:15 – 2:30 P.M.



IUB



ENGLISH

**NIKKI SKILLMAN**

*Word and Image*

L260 - Fall 2023

In this course we will examine what constitutes the literary and explore the many modes of analysis we perform in literary studies by considering the relationship between text and image. As we study poems about looking at art, novels about making art, nonfiction in intermedial forms that conjoin text and image, and films that challenge us to look differently, we will consider how the inextricability of textual and visual modes of representation acquaints us with the possibilities and limitations of representation itself. Authors may include W.H. Auden, Lynda Barry, Rita Dove, Jordan Peele, Robin Coste Lewis, Gertrude Stein, Oscar Wilde, and Virginia Woolf, among others.

**G208**

# World Englishes

MICHAEL ADAMS

MWF 10:20 – 11:10 A.M.



IUB



ENGLISH

**MICHAEL ADAMS**

*World Englishes*

G208 - Fall 2023

Speakers of English who live in the U.S. tend to view their English as THE English language, despite dialectical variation and national differences. Arguably, there are as many Englishes spoken around the world as there are English-speaking cultures. English is even the official language of the UN. The status of English around the world suggests that the world is “shrinking,” that more and more people are “speaking the same language.” Paradoxically,

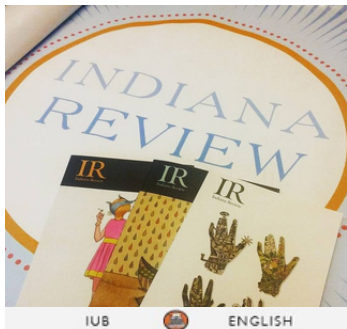
though, this is only possible as English develops more varieties aligned with situations of particular places and people, most of which are not English in heritage, though they are often formerly colonies, territories, or protectorates of English-speaking countries. The purpose of this course is to use the structures and histories of various Englishes in order to explore English-speaking cultures around the world in relation to one another. We will observe the ways in which local values, political structures, and material culture shape varieties of the “global” language called English.

**W280**

# Literary Editing and Publishing

**DOUG CASE**

**MWF 9:10 – 10:00 A.M.**



**DOUG CASE**

*Literary Publishing and Editing*

W280 - Fall 2023

This course was recently redesigned to suit the professionalization needs of English majors and other students interested in entering the book publishing industry. Using Indiana Review, Ghost City Press, IU Press, and FSG Originals as case studies, we will research and practice how an idea hastily jotted in your notes app becomes a book in readers' hands. We'll cover U.S. publishing history, manuscript acquisitions,

developmental editing, copyediting, book design, publicity and sales. Students will write book reviews, consider and edit author submissions, attend readings, and work in groups to complete a final creative project: publishing a chapbook.

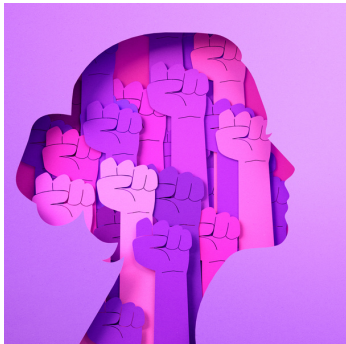


**R214**

# Feminist Rhetoric and Public Issues

FREYA THIMSEN

MW 1:15 – 2:30 P.M.



**FREYA THIMSEN**

*Feminist Rhetoric and Public  
Issues*

R214 - Fall 2023

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 North American public issues such as sexual violence, mandatory paid maternity leave, healthcare access, and

transgender inclusion. 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.

L310

# Literary History 1: Beginnings through the 17th Century

SHANNON GAYK

MW 1:15 – 2:30 P.M.



IUB



ENGLISH

**SHANNON GAYK**

*Beginnings through the  
Seventeenth Century*

L310 - Fall 2023

In this course, we will survey and sample the earliest literatures in English, from the Old English epic, *Beowulf*, to the often bawdy stories of Chaucer's *Canterbury Tales* and the courtly quest of *Sir Gawain and the Green Knight*, to early drama, renaissance love lyrics, and finally to Milton's epic, *Paradise Lost*. Beginning in the 700s and ending around 1700, you should expect a fast and furious journey through the "greatest hits" of early English literature, as we approach early literary history as the story of cultures' imaginative engagement with their historical, social political, and religious contexts. You should leave the course with a strong grounding not only in the history and the texts we cover, but also in methods for reading literary texts in relation to their historical contexts. Course requirements include engaged participation, two exams, and two papers.

L312

# Literary History 2: British and American Literature, 1700–1900

CASS TURNER

TR 3:00 – 4:15 P.M.



IUB



ENGLISH

**CASS TURNER**

*British and American  
Literature, 1700-1900*

L312- Fall 2023

This course is a survey of British and American literature written (roughly) between the years 1700 and 1900. Our goal for the semester will be to consider the ways in which diverse writers used literature to represent, shape, and sometimes resist their rapidly changing worlds. Throughout, we'll also 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 twenty-first 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?

L317

# In and Out of the Archives: English Poetry of the 17th Century

PENELOPE ANDERSON

TR 1:15 – 2:30 P.M.



A bible printed on golden paper. A hand-drawn map of sixteenth-century Tepeaca, Mexico. Helen Mirren's breastplate from Excalibur. A miniature book of poems shaped like a flower. What do all these items have to do with each other, and what do they have to do with early seventeenth-century English poetry?

All these items are among the treasures of the Lilly Library, and they all help open questions and generate answers about the rich meanings of the poems written by John Donne, William Shakespeare, Aemelia Lanyer, and others. In this course, we will combine close reading of the poems with individual and collaborative research in the archives to investigate religious revolution, colonial expansion, gendered power, and aesthetic beauty, among other topics.

**PENELOPE ANDERSON**

*In and Out of the Archives*

L317- Fall 2023

L346

# 20th-Century British Fiction: 1945-2000

RANU SAMANTRAI  
Online



IUB



ENGLISH

**RANU SAMANTRAI**

*1945-2000*

L346 - Fall 2023

A survey of English prose in the second half of the twentieth century. We'll read works that respond to the dizzying pace of change in an era that saw the great European empires give way to the Cold War, and ordinary life transformed by counter-cultural rebellions and globalization. We'll read plays by JP Priestley, Tom Stoppard and Caryl Churchill, and novels by Sam Selvon, Salman Rushdie, Kazuo Ishiguro, Pat Barker, David Mitchell, and Bernadine Evaristo. These writers will introduce you to the experimentation of

postmodernism, the challenge of the postcolonial, and the irony of new realism. By the end of the semester you'll have a map of the period that touches upon its history, philosophy, and aesthetics. Each week you'll work through lectures and quizzes and participate in an online discussion with substantial writing. You'll also write two formal essays.

L348

# 19th Century British Fiction: Jane Eyre 4-Ev-R

RAE GREINER

MW 1:15-2:30 P.M.



**RAE GREINER**

*Jane Eyre 4-Ev-R*

L348 - Fall 2023

This course takes Charlotte Brontë's *Jane Eyre* (1848) as a starting point to understand the ways in which one of the most canonical of Victorian novels is translated, revised, reimagined and remade by artists and authors up to the present day. In addition to studying Brontë's original novel, we will read nineteenth-century remakings of it on the page and stage (*Jane Eyre on Stage, 1848-1898* [2007], ed. Patsy Stoneman) before moving on to twentieth- and twentieth-century iterations, including some of the following:

- *Rebecca*
- *I Walked with a Zombie*
- *Wide Sargasso Sea*

- *Sangdil*
- *Jenna Starborn*
- *Re: Jane*
- *The Man I Love*
- *Kula Kumariya*
- *The Wife Upstairs*
- *Shanti Nilayam*
- *Gone Girl*
- *The Wife in the Attic*
- *The Eyre Affair*
- *Jane*
- *Within These Wicked Walls*

Assignments include weekly in-class quizzes and other graded assignments and a final project that may be either a creative (written and/or visual) project or an academic paper.

L369

# James Joyce's Adventures

JOSH KATES

MW 4:45 - 6:00 P.M.



IUB



ENGLISH

**JOSH KATES**

*James Joyce's Adventures*

W369 - Fall 2023

Joyce's work represents perhaps the attempt in English, at once sustained and varied, to turn to literature (and language) in response to the modern disengagement with all forms of the sacred. Joyce's books chronicle his turning away from religion—and nation and family—in pursuit of new forms of art and life. Joyce presents the necessity for this transformation in the realistic short stories of his *Dubliners*; he chronicles a version of it in the more challenging realism of *Portrait of the Artist as a Young Man*.

In the still unparalleled experiments of his masterwork, *Ulysses*, he exhibits the adventures of an everyman and an artist, across the the history of Western prose and the dialects of everyday life. The primary work of this course will be watching Joyce's undertaking unfold across his fiction; we will read some of *Dubliners*, all of *Portrait of the Artist as a Young Man*, and some of *Ulysses*. (Our passage through these texts will be accompanied by some of the classic commentary, as well as online resources annotating *Ulysses* in particular.) We will also read some of Joyce's critical writings. Grades are dependent on a midterm and a final exam, a final paper, some short assignments and/or presentations and informed class participation

L371

# Critical Practices

JUDITH BROWN  
TR 4:45 – 6:00 P.M.



IUB



ENGLISH

**JUDITH BROWN**  
*Critical Practices*  
L371- Fall 2023

In this class we'll examine some of the major theories that have shaped critical reading practices over the past one hundred or so years. What assumptions determine the ways we read? What cultural narratives govern our understandings of human life? And what role does literature play?

Our readings will be drawn from semiotics, psychoanalysis, Marxism, identity-based theories (centered on race, gender, sexuality, disability), and postcolonialism, alongside 2 or 3 novels (TBA) in order to think through the possibilities opened up by theoretically-informed interpretation. Course evaluation will be based on several short papers and an exam.



L380

# The Big Sea: The New Negro and the Harlem Renaissance

WALTON MUYUMBA  
TR 1:15 – 2:30 P.M.



IUB



ENGLISH

**WALTON MUYUMBA**

*The Big Sea*

L380- Fall 2023

This course is a survey of the African American modernists fundamental to our understanding of the New Negro movement and the Harlem Renaissance. Thinking of “the New Negro” as an international development of Black thought and artistry, we will examine modernism in the US and the Caribbean, Europe, and Africa.

We’ll study Langston Hughes and Josephine Baker alongside Bessie Smith and Duke Ellington, reading/listening/watching their individual ways of asserting Black

American folk forms as international modernist practices. Among others, we’ll also examine work from W. E. B. DuBois; James Reese Europe; Zora Neale Hurston; Claude McKay; Richard Wright; Carl Van Vechten; Augusta Savage; James Van Der Zee; and James Weldon Johnson.

L389

# Feminisms in and out of Time

PENELOPE ANDERSON

TR 9:45 – 11:00 A.M.



IUB



ENGLISH

**PENELOPE ANDERSON**

*Feminisms in and out of Time*

L389 - Fall 2023

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.

As a way of thinking through these questions, we will move back and forth between twentieth- and twenty-first century writings by women of color and queer women, and texts from the past. We will see what new ideas we can find in the past, definitely get frustrated by how slowly change happens, and try to think of ways to move forward.

L393

# The Poetics of Comics

JESSE MOLESWORTH

TR 11:30 A.M – 12:45 P.M.



**JESSE MOLESWORTH**

*The Poetics of Comics*

L393 - Fall 2023

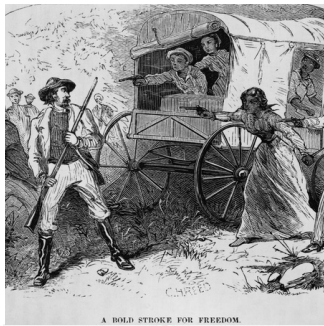
This course takes seriously the proposition offered by its title: that comics are a form of poetry, that they operate through developed formal and aesthetic principles, and that they therefore may be read and analyzed as literature, according to any meaningful sense of the word. To this end, we will examine each of the six poetic attributes of comics described in Scott McCloud's influential textbook *Understanding Comics*: iconography, the "gutter," time-frames, lines, words and pictures, and color. Required texts will include Art Spiegelman's *Maus I*, Alan Moore and Dave Gibbons's *Watchmen*, Alison Bechdel's *Fun Home*, Emil Ferris's *My Favorite Thing is Monsters*, and David Mazzucchelli's *Asterios Polyp*. Assignments will include 3 medium-length essays, in-class writing assignments, and regular attendance and participation.

L396

# Escape Artists: Global Black Writing and Practices of Freedom

WALTON MUYUMBA

TR 4:45 – 6:00 P.M.



A BOLD STROKE FOR FREEDOM

IUB



ENGLISH

**WALTON MUYUMBA**

*Escape Artists*

L396 - Fall 2023

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

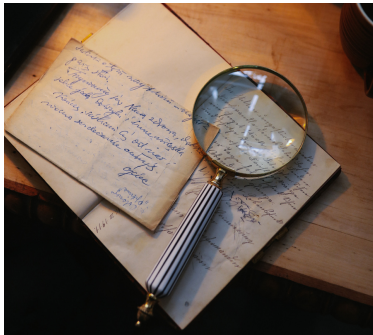
There is a complex global Black history that ought to be central to basic American history. Not simply slavery, but the economic, philosophical, and political systems developed to justify racial hierarchies, inequality, and genocide. One needs to know that history in order to recognize the forms of freedom that global Black novelists have imagined for their characters. We shall

pay special attention to the array of aesthetic choices these artists have made at the levels of symbol, image, sentence, paragraph, mise-en-scene, or overall narrative design in order to represent different practices of freedom.

W301

# Fiction Writing Workshop

ROMAYNE DORSEY  
TR 11:30 - 12:45 P.M.



IUB



ENGLISH

**ROMAYNE DORSEY**

*Fiction Writing Workshop*

W301 - Fall 2023

The question lingering over our work this fall 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.

W303

# Writing Poetry

CATHY BOWMAN  
TR 1:15 - 2:30 P.M.



IUB



ENGLISH

**CATHY BOWMAN**

*Writing Poetry*  
W303 - Fall 2023

Robert Frost believes poetry is "a wild tune, a necessary stay against confusion." In this class we will explore and develop through the writing of poetry our own wild tunes. In the writing of your poems, we will focus on language, making, play, the reshaping and naming of perceived reality, intensity, activating imaginations, documentation, song, ordering, ritual, surprise, tradition, and discovery. There will be lots of in-class poetry assignments, imaginative journal writing,

revisions, and learning poetic terms and forms. You will also have the opportunity to receive feedback on your poems by your classmates in a supportive workshop setting. This is an intermediate workshop for emerging poets and prose writers who want to continue to develop their writing through the exuberantly rigorous and delightfully intensive practice of reading, writing, and revising poems.

# Writing Creative Non-Fiction

BOB BLEDSOE  
TR 3 - 4:15 P.M.



IUB



ENGLISH

**BOB BLEDSOE**

*Writing Creative Non-Fiction*

W311 - Fall 2023

What happens when you become the explicit focus of your writing? In this class, we will bring our fiction and poetry writing skills to bear on the art of the personal essay, a broad term that encompasses the creative nonfiction essay, opinion pieces, and short memoir. By studying a variety of essays, and writing and workshopping our own, we will explore the many directions and forms a personal essay might take. By keeping a journal,

opening our eyes to the possibilities of writing our own lives, and writing several essays of 600-2500 words, we will use personal, real-life material, moderated by the art and craft of prose writing: your unique voice, vivid details, and active scenes, with a focus on the emotional implications of what happened and what it meant to you.

W381

# The Craft of Fiction

ANGELA JACKSON-BROWN

TR 3 - 4:15 P.M.



IUB



ENGLISH

**ANGELA  
JACKSON-BROWN**

*The Craft of Fiction*

W381 - Fall 2023

Anne Frank said, “I can shake off everything as I write. My sorrows disappear, my courage is reborn”. Writing, in and of itself, is a way to tap into the impossible and to endow ourselves with the magical powers of world creation. This course trains students to recognize the qualities necessary to elevate their fiction and create stories that move readers to feel any and all emotions. This course will focus on the essential elements of birthing original, complex characters, sketching a story, creating a great opening, devising structure and plot

twists, incorporating tension, implementing flashback and viewpoint, and mastering the art of dialogue. Through the discussion of other writers and various craft exercises, students will develop the ability to unpack the techniques of other authors so that they can then employ the best of these techniques in their own writing.



R301

# Advocacy and Debate

KURT ZEMLIKA  
TR 4:45 PM - 6:00 P.M.



IUB



ENGLISH

**KURT ZEMLIKA**

*Advocacy and Debate*

R301 - Fall 2023

The course examines the role of debate in public life and its applications for public advocacy within a democracy. Over the course of the semester, students will read foundational theories of the role of debate in democratic societies and engage in multiple debates against other classmates. Recommended for students considering law, communications, non-profit, public policy, or advocacy fields after graduation.

R330

# Science, Advocacy, and the Public

KURT ZEMLICKA

TR 3:00 - 4:15 P.M.



IUB



ENGLISH

**KURT ZEMLICKA**

*Science, Advocacy, and the Public*

R330 - Fall 2023

Science, Advocacy, and the Public asks the question "How can scientists better communicate their research and concerns to the public?" The course will cover topics related to public perceptions of science, how to present and explain research to non-expert audiences through speaking and writing, and will explore recent public and scientific controversies related to COVID-19, climate change, vaccine skepticism, and others. The course is recommended for pre-med students, along with those looking to enter legal, professional, non-profit, or public policy fields that promote or utilize scientific research.

R339

# Freedom of Speech

FREYA THIMSEN

MW 4:45 - 6:00 P.M.



IUB



ENGLISH

**FREYA THIMSEN**

*Freedom of Speech*

R339 - Fall 2023

Freedom of speech in the United States is a constitutional right, but it is also a social value and a rhetorical device. This course will explore how the concept of "freedom of speech" is shaped by the interplay between the law, culture, media, politics, and art. As we do so, we will develop an understanding of how "freedom of speech" has shaped phenomena such as advertising, corporate involvement in politics, student movements, higher education, libraries, sexual and gender

identity, social media, news reporting, pornography, racism, and opposition to racism. Together, we will ask and discuss questions such as: Why is freedom of speech a value that is simultaneously embraced and rejected on both the left and the right in US politics? What is the difference between what "freedom of speech" has meant historically and contemporarily? What types of entities already have the right to free speech and what types of entities should have the right to free speech? This course will require students to participate in extensive classroom discussion, oral presentations, writing, and independent research.

R355

# Public Memory in Communication and Culture

CINDY SMITH

TR 11:30 AM - 12:30 P.M.



IUB



ENGLISH

**CINDY SMITH**

*Public Memory in  
Communication and Culture*

R355 - Fall 2023

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.

## L450 GAME / PLAY

JONATHAN ELMER  
TR 9:45 – 11:00 A.M.



**JONATHAN ELMER**

*GAME / PLAY*

L450 - Fall 2023

Play is one of the most enigmatic things humans do (and not just humans). We will consider historical and philosophical accounts of the meaning and nature of play, but our central focus will be on mythic and literary uses of the paradigm of play, most often in the form of “the game.” Students will consider the role of play and game (and gaming) in their own lives, developing their ideas from readings ranging ancient sacred writings to stories, novels, and movies such as *The Hunger Games*, *Ender's Game*, *Squid Game*, and fictions by Thomas Hughes, Herman Melville, Patricia Locksmith, and others.

Short response writings will be assigned throughout the semester, and students will develop a final project in dialogues with the instructor.

L460

# Storytelling for a Warming Planet

BYRON SANTANGELO  
MW 1:15 – 2:30 P.M.



IUB



ENGLISH

**BYRON SANTANGELO**

*Storytelling for a  
Warming Planet*  
L460 - Fall 2023

This course surveys a wide range of storytelling about climate change, with a particular focus on the significance of aesthetic form and literary genre for conceiving the crisis, positing courses of action, and imagining possible futures. We will also consider both the representational challenges posed by the temporal and geographical scale of climate change, and the ways a warming planet has shaped how writers, artists, activists, and journalists represent and imagine the world. While some of the texts would typically be considered examples of fiction,

poetry, and art, we will also be considering nonfiction by scientists, journalists, activists, and documentary film makers. BIPOC voices and an emphasis on climate justice inform all aspects of the course, including the choice of texts, as does the global nature of the crisis.

W401

# The Art of the Story!

SAMRAT UPADHYAY

MW 8:00 – 9:15am



IUB



ENGLISH

**SAMRAT UPADHYAY**

*The Art of the Story!*

W401 - Fall 2023

Write your heart out in this course focused on fiction writing (a total of 40-50 pages in the semester, stories/novel chapters of varied length). By writing, reading and critiquing, you will develop your fiction and understand more deeply how various aspects of the story come together to give it organic unity. Analysis and discussion will make you better writers and sharper critics. We will read a variety of fiction, both in the short and the long form. Class periods will also include two brief writing

exercises to engage your creative imagination. Overall, this will be a stimulating course where you will consider and reconsider your own approaches and methods through reading and critiquing and writing. This is 'advanced' fiction writing, so we will all be producing amazing work!

W413

# The Lyric Essay

CATHY BOWMAN

TR 9:45 – 11:00am



IUB



ENGLISH

**CATHY BOWMAN**

*The Lyric Essay*

W413 - Fall 2023

In this class we will practice combining autobiographical and personal writing with the figurative language, word-music, and intensity of feeling we often associate with poetry. These genre-busting experiments will perhaps offer a more expansive way to tell our lives past, present, and future. We will experiment with blending poetry and prose and see what enchanting creatures arise from the page. We will also experiment with blending found forms into our personal writing to widen and expand what the personal essay is and could be. We will experiment with vignettes, tiny essays, text and image

collage, mashups, lists, and braided and hermit crab essays. We will read work by Diane Seuss, Lia Purpura, Maggie Nelson, Ross Gay, Sayantani Dasgupta, Lars Horn, Eric Tran, Eula Biss, Daniel Garcia, Anne Carson, Claudia Rankine, Jenny Boully, Crystal Wilkinson and others. We will also read essays about lyric essays and several collections. This is class for poets and writers of prose and fiction.



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