Indiana University South Bend
Department of English
Spring 2016 Course Descriptions

Mission Statement

The IU South Bend English department is committed to:

- Excellent teaching of traditional and non-traditional students of all backgrounds in a robust, current, and relevant undergraduate major and MA program in literature and in writing
- Highly regarded faculty research, scholarship, and creative endeavors
- Academically rigorous general education courses and courses designed for other disciplines

Throughout its diverse course offerings, the department pays close attention to textual expression in all its forms and the English language in all its dimensions in order to foster:

- Critical thinking and creative problem solving
- Theoretical sophistication
- Cross-cultural fluency and historical sensibility
- Sound argumentation and analysis
- Precise and elegant writing

Our faculty hold that development of these competencies, nurtured in the collaborative learning setting of the English classroom, not only helps to acculturate students into academic life but also furthers their growth into informed, engaged participants in a democracy and citizens of an information-saturated global society.

Visit the Department of English website: https://www.iusb.edu/english/
Visit the Creative Writing Blog: http://iusbcreativewriting.wordpress.com/
Visit Analecta: http://iusbanalecta.wordpress.com/
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Campuswide Gen Ed Common Core

ENG-A 190  Arts, Aesthetics, and Creativity (3 cr.)
17212  MW  4:00-5:15P  David Dodd Lee

**Topic: Poetry and Autobiography**
In this class students will examine their own lives through the prism of “autobiographical” poetry texts (as well as other art forms, including the visual arts, film, etc.). We will examine the idea of poetic "persona" in contemporary poetry by reading various authors and you will learn through various writing projects, and possibly a visual art project or two, how to determine, in your own autobiographical poems, what you need to do to get the most “truth” out of language through means of concision, music in language, exaggeration, eliminating cliché. The influence of class, gender, and race will all be germane to a deep understanding of how we authentically express and/or build into a complex language construct a representation of the self. You will write imitation poems as well as poems wholly your own. You will write as many as 25 of these poems. Additionally there will be quizzes on some of our texts, and you will write a short essay on your own work near the end of the term.

ENG-A 399  Arts, Aesthetics, and Creativity (3 cr.)
17976  TR  10:00-11:15A  Kelcey Ervick

**Topic: Narrative Collage**
The Surrealist artist and writer Max Ernst once defined collage as “an exploitation of the chance meeting...of two or more distant realities on an unfamiliar plane. And the flash of poetry which results from their mutual approach.” In this class we will make visual collages out of paper and glue, and literary collages out of words and phrases. We’ll study many examples of literary and visual collage as we explore new ways to tell stories. To provide an historical and interdisciplinary framework, and to explore relationships to other cultures, we’ll study the key twentieth century artistic movements that experimented with collage. In particular we’ll investigate European Dada and Surrealism, examining their finished products as well as participating in their creative processes. Students will maintain an ongoing collage journal to practice techniques and experiment with ideas, and will complete 2 major projects: a 2-D Surrealist Personal Iconography collage and a complete, self-published book that tells a story using image and text.

ENG-T 190  Literary & Intellectual Traditions (3 cr.)
17092  MW  10:00-11:15A  Chu He

**Topic: The Outcast**
The image of the outcast has captured many writers’ imagination, for it raises interesting questions about the relationship between individual and society. In what ways are the outcasts different from other people? Why are they excluded/rejected by the society? Do they pose problem, harm, or danger to the society? Do they challenge/critique social conventions and traditions? How do they view their own marginalized condition? Are they seeking for social acceptance or insisting on their own isolation? By reading writers from a variety of racial and ethnic backgrounds, we will explore the issues off social boundaries, cultural definition, individual freedom and independence, and the price paid to be assimilated or excluded in a society.

17381  TR  1:00-2:15P  Benjamin Balthaser
17686  TR  4:00-5:15P  Benjamin Balthaser

**Topic: Labor & Literature**
As William Faulkner once said “you can't eat for eight hours a day nor drink for eight hours a day nor make love for eight hours a day—all you can do for eight hours is work….”. And yet work and those who perform it are often invisible, lacking both cultural and political representation on the national and world stage. This class will explore what it means to work in the United States, looking at the way labor shapes questions of personal and collective identity, the terrain of citizenship, the meaning of gender and race, as well as the way labor has been used to construct and contest a national identity. As a literature course, we’ll look at the ways artists and writers from the late19th century to the present sought to represent work, from critical exposes of exploitation to celebrations of manual labor. Texts will include novels, poetry, films, philosophical writings, oral history, and 1st person testimonials all of which pose as central to their quest for meaning: what is the meaning of labor in the United States?
ENG-T 191 World Literary & Intellectual Traditions I (3 cr.)
17553 MW 4:00-5:15P Richard Ellman
**Topic: Heroes in Ancient and Medieval World Literature**
ENG T191 is a special version of ENG T190 designed for Education students, and it focuses on ancient and medieval literature in a global perspective. This course fulfills these goals by examining some of the most influential heroic legends and myths from ancient and medieval periods, reflecting on the apparent similarities among these stories as well as on the vast differences in culture and time period that they represent. We will begin by considering the ideas of universal myths and character archetypes, as these have been developed by famous mythologist Joseph Campbell and summarized by others. We will then test these ideas against our readings: we won’t, that is, simply be looking for how the tales that we read illustrate these ideas, but instead we will be critically assessing how well the ideas hold up to our experience of the readings. Throughout, we will consider the relations of the heroic tales to the cultures and time periods in which they were composed, asking whether the similarities among tales are more or less important than their differences. We will also reflect on some of the ethical problems that all the tales present in some fashion, such as the relation between violence and heroism. Finally, to connect the course to the present and to remind ourselves that heroic myth is still alive and well in the twenty-first century, we will begin the course with one of the most spectacularly successful myths of our time Star Wars: Episode IV, and we will end the course with The Lord of the Rings: The Fellowship of the Ring.

ENG-T 390 Literary & Intellectual Traditions II (3 cr.)
17553 MW 1:00-2:15P Chu He
**Topic: Bad Mothers**
Combined with WGS-T390 section 17973
In literature, mothers are often portrayed as loving, selfless, sacrificial angels in the house. What about those bad mothers? Those who do not take care of their children, those who leave their home, those who have troubled relationships with their family members? Are they wicked, victimized, or rebelling? How could we view mothers as people rather than as symbols, types, or categories? By reading historical and cultural writings as well as literature from a variety of racial and ethnic backgrounds, we will examine the gender norms for “good mothers” in specific historical and cultural contexts and explore sociopolitical, ideological, and cultural reasons for “bad mothers.” Therefore, this course will explore how mothers are inscribed in various discourses, how they represent or challenge traditional values and morals, how they reconcile their sexuality, freedom, and individuality with their familial obligations, and how the “good/bad mothers” could be redefined.

**Campuswide Gen Ed Fundamental Literacy Writing**

ENG-W 031 Pre-Composition (3 cr.) S/F graded
This course prepares students for college writing at the W130 level by focusing on fundamental writing skills in an academic context; in particular, summary, analysis, and synthesis. We will study writing as an interpretive act, organization as the logical progression of ideas, and grammar as the effective conveyance of meaning. Students will learn revision as the thoughtful development of ideas and editing as the direct and accurate presentation of those ideas. See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.

ENG-W 130 Principles of Composition (3 cr.)
In this course, students should become more confident as interpreters of college-level reading and will become well-prepared for W131. Students will also gain a wider range of tools for interpreting academic texts and for developing their ideas in relation to those texts. We will focus on using summary, analysis, and synthesis to produce thoughtful, organized, theory-driven essays, and will continue to work on organizational strategies and effective language use within that context. See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.

ENG-W 130 Principles of Composition Enhanced (4 cr.)
In this course, students should become more confident as interpreters of college-level reading and will become well-prepared for W131. Students will also gain a wider range of tools for interpreting academic texts and for developing their ideas in relation to those texts. We will focus on using summary, analysis, and synthesis to produce thoughtful, organized, theory-driven essays, and will continue to work on organizational strategies and effective language use within that context. See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.
ENG-W 131  Elementary Composition (3 cr.)
In this course, students will expand their range of strategies for interpreting academic texts, for developing their ideas in relation to those texts, and for expressing those ideas in thoughtful, organized, theory-driven essays, while continuing to work on the effective organization and presentation of those ideas. W131 addresses these goals at a more challenging level than W130 and includes an introduction to college-level research writing.
See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.

Second-level and Professional Writing Courses

ENG-W 231  Professional Writing Skills (3 cr.)
This course challenges students to explore the distinctive uses of reading and writing as critical thinking and problem-solving methods for a variety of professional fields. Even though this type of writing shares some of the basic skills of organization, paragraph development, sentence structure, and accurate word choices with previous writing classes, it focuses on the process of producing logical and compelling arguments for different professional contexts. Students will work with two portfolios, one individual and one collaborative, based on two checklists of specific requirements.
See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.

ENG-W 232  Intro to Business Writing (3 cr.)
This course challenges students to explore the distinctive uses of reading and writing as critical thinking and problem-solving methods for business organizations. Even though this type of writing shares some of the basic skills of organization, paragraph development, sentence structure, and accurate word choices with previous writing classes, it focuses on the process of producing logical and compelling arguments for different business contexts. Students will work with two portfolios, one individual and one collaborative, based on two checklists of specific requirements.
See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.

ENG-W 250  Writing in Context (3 cr.)
31810  MW  10:00-11:15A  Ken Smith
Principles of editing and publishing literary writing. Kinds of journals, varieties of formats (including print and e-zine), introduction to editing and production processes. Possible focus on genre publishing (fiction, poetry, non-fiction prose), grant writing, Web publishing, etc. May be taken twice for credit.

ENG-W 270  Argumentative Writing (3 cr.)
Priority given to Education students
This course will build upon writing skills taught in W131 in order to produce three research-based essays focused on debatable issues related to elementary, secondary, or higher education. Research will be primarily student-driven, with students looking independently for articles online or in the library. The course will begin with a theoretical discussion of academic argument and research strategies. Readings will include current events from recent news stories as well as longer scholarly articles.
See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.

ENG-W 315  Writing for the Web (3 cr.)
31812  Online  Online  Shawn Nichols-Boyle
Writing for the Web introduces students to some new types of technology, but the focus of the course is on the rhetorical strategies used to write professional, engaging material for different mediums housed on the Internet (blogs, e-news, and websites). We will further explore the ethical issues involved with web writing and formally analyze effective and ineffective web design and content, eventually leading to the creation of your own website. The course will involve research, planning, drafting and revising a variety of writings with consideration for the context and audience in each case. Over the course of the semester, you will learn skills to help adapt your writing to a web versus a print medium.
Creative Writing Courses

ENG-W 203 Creative Writing (3 cr.)
17044  TR  11:30-12:45P Clayton Michaels
16639  TR  1:00-2:15P Kelcey Ervick
This class will introduce students to the process and techniques of creative writing, including brainstorming, imitation, and collage techniques in poetry. Students will write both poetry and fiction--starting with the lyric poem, moving along to the prose poem, and ending with the short story. Class readings will expose students to various writing styles and provide examples of successful writing by contemporary poets and fiction writers. Class time will be spent discussing the writer's craft, assigned readings, and student writing.

ENG-W 280 Literary Editing & Publishing (3 cr.)
33755  MW  5:30-6:45P David Dodd Lee
Combined with ENG-W403 section 18304
Permission required
This class is designed to educate students by exposing them to contemporary writing as it goes through the process—from mailbox to published book—of being judged and selected for publication. During class time students will read and critique manuscripts submitted to Wolfson Press for possible publication. We will focus on the mechanics and ethics inherent in any editorial endeavor that includes selection as part of its process. (And this process of selection and debate will take place exclusively in the classroom—students will not be allowed to take unpublished manuscripts home, for instance.) Not only will students learn, through examples brought to light by the instructor, how to screen manuscripts based on aesthetic ideas, but they will also be instructed in the nuts and bolts of dealing with manuscripts in a professional and judicious manner. Additionally, students will learn some fundamentals of publishing including editing, marketing, correspondence with writers and other presses, and principles of layout and design. Interpersonal skills will be emphasized (as part of the process of disagreement and consensus) as we begin to focus on the aesthetic aspects of contemporary writing through the prism—a cross-section, so to speak—of styles of writing reflected in the submitted manuscripts. From more theory-driven, avant-garde works to more relatively mainstream works—post-confessional and simple narrative—students will examine the various stances and approaches available to the contemporary writer, as well as the hybridization of genres and styles that is currently part of the literary landscape.

ENG-W 403 Advanced Poetry Writing (3 cr.)
18304  MW  5:30-6:45P David Dodd Lee
Combined with ENG-W280 section 33755
Permission required
This class will be a survey course of contemporary poetry, as well as a workshop. We will examine various poetic structures in an attempt to define the evolution of free verse and how various writers use language in order to express ideas and emotion, subvert solipsism, and/or as a sort of bludgeon against cultural sentimentality. We’ll try to write as if the language were suddenly new to us—the old, useless co-opted language having been exploded apart—and we will push back against the “predictable,” drawing heavily from the subconscious. We will also look at how various writers transcend the self by moving beyond simple reflections of reality (via narrative, for example) without resorting to fixed forms or received ideas (Imagine, don’t Remember). Further, we will investigate through texts and your own writing how to, indeed, allow the subconscious to flood the page and how to match your conscious ideas and emotions to an appropriate sub-narrative (or non-narrative narrative) form. Students will write and revise 8-9 poems of their own in an effort to create a thread of coherence that runs through not only single poems but through a small body of work. Students will also respond to the readings via journal entries (250 words each), exploring thoughts and feelings on the work of the poets whose books you have read.

English Major Literature and Linguistics Courses

ENG-E 302 Literatures in English 1600 –1800 (3 cr.)
16596  TR  2:30-3:45P Lee Kahan
Topic: “The World Turned Upside Down”
REVOLUTION
1. Course of any thing that returns to the point at which it began to move. Milton
2. Rotation in general; returning motion. Milton
Samuel Johnson, A Dictionary of the English Language (1755)
Johnson’s definition of revolution illustrates the tension between new and old, “change” and “return,” that arguably defined the period between the English Civil War of 1644 and the French Revolution of 1789. This was, indeed, an age of revolutions—not
only political but also economic and cultural—as eighteenth-century writers render explicit through phrases like “the Battle of the Books,” the “Revolution in Low Life,” and the “Revolution in Female Manners.” The instability of political and social hierarchies during this period prompted Britons to question and to revise their relationship to the past. Were they experiencing a break with history—the irrecoverable loss of some Golden Age? Or was the “world turned upside down” (as one balladeer called post-Civil War England) only one stage in a “rotation” of history that would eventually “return to the point at which it began to move?” In this class, we will examine how a range of seventeenth- and eighteenth-century poets, dramatists and novelists grappled with such questions, as they contemplated the fall of kings, the founding of new nations, the waning of aristocratic privilege, and the rise of a new middle class. We will pay particular attention to how these writers’ explicitly or implicitly associated political or cultural revolutions with literary ones, as when Milton claimed that his epic history of Satan’s “foul revolt” against his King would recover the “ancient liberty … of Heroic Poem from the troublesome and modern bondage of rhyming.” How are these two forms of revolt related? Such questions about the interrelation of form, content and culture will preoccupy us throughout the semester, as we explore how literature was itself turned upside down during this tumultuous period.

Requirements will include two papers, short weekly responses to the readings, a midterm exam, and a final exam.

ENG-E 303 Literatures in English 1800-1900: A Century of Hauntings (3 cr.)
16597  MW  11:30-12:45P  Rebecca Brittenham
This survey of Victorian British literature will include novels, poetry, short stories, and non-fiction prose from the Gothic up to WWI Invasion literature. We will explore some of the century’s concerns about the public and private self, the conflicted boundary between the natural and the supernatural, the effects of the industrial revolution, the possibilities and problems of scientific progress, shifting gender and class divisions, and the difficulty of maintaining a coherent national identity in the midst of imperial sprawl. In particular, we will examine how many of these concerns were imaginatively figured through literary devices such as ghostly apparitions, menacing foreigners, and other-worldly visitations—all the ways in which this became a haunted century.

ENG-G 301 Intro to the English Language (3 cr.)
31811  TR  11:30-12:45P  Mary Anna Violi
This course is a historical and structural analysis of the English language in stages of its development. Political and social events affecting the development of language, the interrelationship of language and literature, and the evolution of modern English phonology, syntax, orthography, and vocabulary will be addressed. To achieve a more sophisticated linguistic means of responding to language concerns, we will rely on assigned textbook readings, classroom discussion, small group work, and video supplements.

ENG-L 202 Literary Interpretation
17161  TR  10:00-11:15A  Chu He
This course offers an introduction to literary study, including the key terms, concepts, and theories involved in literary interpretation. We will read from a variety of genres, including short fiction, drama, poetry, and novel, and discuss their formal features and characteristics and how different forms shape meaning. We will also learn about the core literary theories such as New Criticism, Feminism, Post-colonialism, etc, and how different critical approaches render different meanings to the literary works. Classes will primarily be centered upon discussion and writing, through which we will learn to analyze and interpret literary works, apply literary theories to reading and writing, and formulate arguments about a literary text.

ENG-L 354 American Literature Since 1914 (3 cr.)
17789  TR  5:30-6:45P  Benjamin Balthaser
In the interwar period of the 20th Century, U.S. writers responded to what they saw as the dramatic transformations of the modern world: industrialization, the rise of a consumer mass market, urbanization, new mobility and freedom sought by women, immigrants, working people, and people of color against a backdrop of global social upheaval, from the rise of fascism to the Bolshevik Revolution. The self-conscious artistic response to these social and political revolutions is often termed "modernism," an avant-garde cultural movement that lasted from World War I to the beginning of the Cold War. Throughout the semester, we'll look at the rise of modernism through various perspectives, from the distaste of "high modernists" for the mass market, radicalism, and the anonymity of the city, to African-American writers constructing a new identity in the urban north, to revolutionary writers who saw in modernity a promise of a new social order. Authors will include F. Scott Fitzgerald, Zora Neal Hurston, John Dos Passos, Tillie Olsen, T.S. Eliot, Claude McKay, Richard Wright, Jean Toomer, Ann Petry, as well as artists and filmmakers such as Billy Wilder, Jules Dassin, Walker Evans, Aaron Douglas, and Jacob Lawrence.
ENG-L 460 Seminar: Literary Form, Mode, and Theme (3 cr.)
18083 R 5:30-8:00P Kyoko Takanashi

Topic: Crime, Sensation, Detection: An Underground History of the Novel
One of most popular and enduring genres in our culture is the “whodunnit,” known popularly by names such as mystery, detective fiction, and suspense. This senior seminar will trace the origin and development of this popular genre, beginning with crime fiction in the early eighteenth century (such as those by Daniel Defoe) and ending with the enduringly-popular detective fiction by Arthur Conan Doyle from the turn of the twentieth century. Tracing the history of this sub-genre will give us an opportunity to explore how some of the key features of fiction (such as character, plot, and point of view) interact with historical movements and events. This is a capstone course required for all graduating English majors, where you will produce a 15+ page research paper that mobilizes the various skills and methodologies you have learned throughout your English major career. We will build up to the final research paper through class discussions, micro-research projects, writing exercises, presentations, and group projects that will help you synthesize primary texts, scholarly research, and theoretical texts.

Film Studies

CMLT-C 190 An Introduction to Film (3 cr.)
17191 MW 10:00-11:15A Elaine Roth
This class examines the basic nature of film language through a close analysis of specific films. We will cover film form, film history, film theory, and film genres. This course aims to introduce students to fundamental concepts in film studies and prepare them for more focused courses in film history, aesthetics, and theory.

CMLT-C 310 Literature and Film (3 cr.)
31799 MW 1:00-2:15P Elaine Roth
This course focuses on both literary analysis and formal film analysis. Study the relationship between the literary and the cinematic version of several texts, and consider the strategies, agendas, and pleasures of each version, and of the process of adaptation itself.

ESL

LING-L 100 English Language Improvement (4cr.)
16713 MW 1:00-3:00P Jennifer Hlawacz
The development of skills for nonnative speakers of English in various aspects of English use, e.g., conversation, grammar, reading, and writing with a focus on improving oral communication skills within the academic context.

ENG-G 013 Academic Writing Grad Students (3 cr.)
16598 TR 10:00-11:15A Ann Bridger
This course is designed for graduate ENL students. Its purpose is to develop the academic reading and writing skills necessary to complete graduate work. Assignments are completed using materials from the students’ academic disciplines.

ENG-G 020 Communication Skills Grad Students & ITAS (4 cr.)
16599 TR 2:30-4:30P Shawn Nichols-Boyle
This course provides instruction on communication and presentation skills to graduate ENL students. The oral proficiency required to discuss and present academic materials is developed. Language skills and classroom interaction skills are practiced while focusing on individual needs.
Graduate Courses

ENG-G 660  Stylistics (4 cr.)
17715  R  5:30-8:00P  Ken Smith
Survey of traditional and linguistic approaches to the study of prose and poetic style. Attention will center on the description of the verbal characteristics of texts, what those characteristics reflect about the author, and how they affect the reader.

ENG-L 680  Special Topics Literary Study and Theory (4 cr.)
17685  M  5:30-8:00P  Jake Mattox
Topic: Literary Study and Theory New Historicism, Critical Pedagogy, and U.S. Literature
In this course we will read and analyze selected texts from U.S. literature—primarily, but not entirely, rooted in the nineteenth century—while simultaneously exploring the confluence of the scholarly methodology of New Historicism and the school of teaching and learning known as Critical Pedagogy. New Historicism is a set of assumptions and methods that situate a text deeply in the “web of discourses” of its historical moment; Critical Pedagogy is an approach to education that refuses to replicate power inequalities, in part by radically historicizing our own scenes of teaching and learning. In exploring both, we will be asking several questions of ourselves and the field: what are the purposes of teaching U.S. literature? How do we decide on the content when teaching it? What are the advantages and disadvantages of different pedagogical approaches? Course readings will thus include primary “literary” texts (authors will likely include Charlotte Perkins Gilman, Charles Chesnutt, Herman Melville, Anna Deavere Smith, and George Saunders), literary and cultural theory, and scholarship on critical pedagogy.

ENG-W 511  Writing Fiction
31809  W  5:30-8:00P  Kelcey Ervick
In this fiction workshop, students will dedicate the semester to writing a novella -- a fictional form whose length is somewhere between that of a short story and a novel. For our purposes, the target length will be roughly 60 pages. This is a writing workshop, so a significant portion of the course will be devoted to discussing one another’s excerpts as your novellas evolve. We will read published novellas (by Herman Melville, Franz Kafka, Gabriel Garcia Marquez, George Saunders, Clarice Lispector, Flannery O’Connor, Teju Cole, Sandra Cisneros, etc.) for analysis and inspiration. By the end of the semester, you will have written a complete draft of a novella and revised a significant section of it.