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://iusbculturawriting.wordpress.com/

Visit Analecta: http://iusbanalecta.wordpress.com/
Department of English

2015 Summer I & II Course Descriptions

Summer I: (May 18th – June 29th)

A 399  ART, AESTHETICS, AND CREATIVITY (3 CR)
2593  1:00-4:15P  TR  DW 1250  Ervick K

Topic: Narrative Collage
The writer Donald Barthelme once said, “the point of collage is that things are stuck together to create a new reality.” In this class we will create and collect “things”—memories, texts, photos, objects, images—and stick them together to tell stories and create new realities. We’ll study many examples of literary and visual collage as we explore new ways to tell stories. Students will maintain an ongoing collage journal to practice techniques and experiment with ideas, and will complete 3 major projects of narrative collage, including a complete, self-published book. 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 the European Surrealists, taking a closer look at their finished products and participating in their creative processes.

E 302  LITERATURES IN ENGLISH 1600-1800 (3 CR)
PERM 14852  1:00-4:15P  MTR  DW 3160  Takanashi K
Representative study of British literature of the sixteenth through the eighteenth centuries in the context of transatlantic cultural developments. Writers may include Shakespeare, Milton, and Swift.

INCLUDES TRAVEL TO LONDON & EDINBURGH JUNE 12-27. STUDENTS MUST SPEAK TO INSTRUCTOR ABOUT THE COURSE AND PROGRAM. STUDENTS MUST ALSO ENROLL IN ENG-T390 SECTION 14853.

L 202  LITERARY INTERPRETATION (3 CR)
2132  9:00-12:15P  TR  DW 1160  Mattox J
Through discussion and writing, students examine how tradition and experiment find form in poetry, fiction, and drama; how form embodies the writer’s cultural and personal values; and how each act of reading gives context to the literary work.

T 190  LITERARY & INTELLECTUAL TRADITIONS (3 CR)
2202  9:00-12:15P  MW  DW 1150  Michaels C
Topic: Women in Refrigerators & Beyond: A Feminist Approach to Reading Comic Books
About ten years ago, Gail Simone, who is one of the few women writing mainstream comics, put together a website called ‘Women in Refrigerators’ (http://www.unheardtaunts.com/wir/) that’s essentially a list of all the awful things that the primarily male writers of comics have done to their female characters. The title comes from a Green Lantern comic where Kyle Rayner comes home to find that one of his super villain foes has dismembered his girlfriend and left her in his refrigerator for him to discover. This kind of treatment of women in comics has come to be called ‘Women in Refrigerator Syndrome.’

In this class we will, in a very broad sense, look at the way women are portrayed in comic books. The semester will be split between reading books by male writers like Brian Michael Bendis and the Luna Brothers, and female writers like Jodi Picoult and Gail Simone. We’ll draw most of our theoretical framework from feminist film studies, and we’ll be watching a few (non-comic) films, like Hitchcock’s Vertigo, to help us see how to give a feminist reading to a visual text, which, in many ways, is exactly what comic books are.
In the early eighteenth-century, the novelist Daniel Defoe proclaimed that England had become “a nation of shopkeepers.” While Defoe might have been a bit premature, it was certainly the case that over the course of the century, England transitioned from an agricultural to a commercial economy. Defoe meant his remark as a compliment, but others were not so sure that this change was a positive one, given how it had unsettled many of the assumptions upon which personal identity was based. Money, for example, was quickly replacing birth as the basis for power and prestige: “I can buy a gentleman, therefore I am a gentleman,” as one shopkeeper of the time put it. While this produced a new sense of social equality (an evil more than a good for many), it also suggested that one’s identity was based on what one owned rather than on any inherent attributes (soul, personality, etc.). A new luxury market promoted this mentality by offering a wider array of goods than ever before and invented new techniques, such as advertisements and window displays, to make these goods appealing. The result was a new type of individual—“the consumer”—who seemed to lack any fixed identity, or indeed any substance at all.

One of the new luxury items that consumers purchased and used to define themselves was the novel—a form of literature that catered to a new middle-class audience by focusing on workaday life and making everyday people the heroes of its plots. In doing so, the novel served as a device for analyzing the new commercial world and its effects on society. It also helped to shape, and was shaped by, attitudes towards this world. In this class, we will examine how England responded to the crisis of identity wrought by the commercial revolution and how the literature of the time attempted to offer solutions to this crisis, helping to naturalize the modern individual of capitalism in the process. Novels will include: Daniel Defoe, *Robinson Crusoe*; Samuel Richardson, *Pamela*; Tobias Smollett, *Humphrey Clinker*; Henry McKenzie, *The Man of Feeling*; and Frances Burney, * Evelina.*

We will frame our discussions of the novels through selections from the sociologists Max Weber and Pierre Bourdieu, as well as period sources by the philosophers John Locke, David Hume, and Adam Smith. The grade will be based on weekly responses, two short papers (3-4 pages), a research paper (8+ pages), and a final exam.

**INCLUDES TRAVEL TO LONDON & EDINBURGH JUNE 12-27. STUDENTS MUST SPEAK TO INSTRUCTOR ABOUT THE COURSE AND PROGRAM. STUDENTS MUST ALSO ENROLL IN ENG-E302 SECTION 14852.**
Summer II: (July 6th – August 14th)

A 190  ART, AESTHETICS, AND CREATIVITY (3 CR)
2592  1:00-4:15P  TR  DW 1165  Towery M

Topic: The Magic of Image
Contemporary society is a feast for the eye, from the sensory details found in poetry as well as Hollywood movies. This is a course for budding aesthetes as we look at beauty in a variety of genres: poetry, print advertising, photography, and cinema. Students will explore what makes art so alluring, and learn to appreciate these genres by developing a more critical, intellectual eye. Some written assignments as well as photography projects. Students should have access to a digital camera. The final project will be creation of a visual-verbal chapbook.

L 315  MAJOR PLAYS OF SHAKESPEARE (3 CR)
15329  6:00-9:15P  MW  DW 3160  Chaney J
(combined with ENG-L680 section 2590)
This course covers a number of Shakespeare’s major plays, including several comedies, such as *A Midsummer Night’s Dream*, *The Taming of the Shrew*, and *As You Like It*, and tragedies, such as *Hamlet*, *Othello*, and *Macbeth*. In the comedies we’ll be concerned with problems related to the conflicts between men and women. In the tragedies, we’ll take up questions of individuality and otherness. One goal is to help students become more confident in their ability to read and interpret Shakespeare’s works.

T 190  LITERARY & INTELLECTUAL TRADITIONS (3 CR)
2621  1:00-4:15P  MW  DW 1185  Ellman R

Topic: Imagining King Arthur: History, Culture, Literature, and Film
The diverse body of tales concerning King Arthur represents one of the greatest and most enduring cultural legacies of the Middle Ages. Arthurian literature has remained consistently popular since the Middle Ages, and this course will examine Arthurian literature from its earliest origins through present day literature and film in an attempt to account for the enduring appeal. “Arthurian literature” has never been a unitary domain, and students will encounter a wide variety of genres and styles, from the chronicle history of Geoffrey of Monmouth to the absurd humor of Monty *Python and the Holy Grail*. Arthurian literature has always been an open space for writers to explore a diversity of themes, and the stories of Arthur and his knights hold a mirror to the values of the society which produces them. Readings will, therefore, introduce us to “timeless” concepts such as honor, love, heroism, courtesy, and religious devotion (to name only a few). The broad historical scope of this course will provide an opportunity to examine the fluid nature of these cultural concepts which are often assumed to be universal and fixed; we will also explore some of the more problematic aspects of our readings, including the violence and misogyny inherent in these tales. Course requirements will include: active participation, in-class writing, a couple of short essays, and one in-class essay exam.

W 130  PRINCIPLES OF COMPOSITION (3 CR)
2015  10:30-12:00P  MW  DW 1150  Bridger A
10:30-12:00P  TR  DW 1265

Explores, in an interdisciplinary way, one of the great humanistic traditions of inquiry regarding one of the following themes: ideas of self, truth, beauty, community, nature, or conflict. Writing intensive, discussion-focused.

W 131  READING, WRITING, AND INQUIRY I (3 CR)
2258  6:00-8:15P  MTR  DW 1150  Miller C
7:00-8:15P  TR  DW 1265
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.

**W 231 PROFESSIONAL WRITING (3 CR)**

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A course designed to develop research and writing skills requisite for most academic and professional activities. Emphasis on organizational skills and writing techniques useful in job-related writing situations.

**W 315 WRITING FOR THE WEB (3 CR)**

| 2589 | 6:00-9:15P | TR | DW 1235 | Nichols-Boyle S |

Introduces students to new forms of writing (beyond word processing and desktop publishing) made possible by computers—hypertext, electronic mail, and computer conferencing—and explores what impact these new forms have on literacy skills for writers and readers of such computer-delivered texts.

**GRADUATE COURSES**

**L 680 LITERARY STUDY & THEORY (4 CR)**

| RSTR 14746 | 6:00-9:15P | MW | DW 3160 | Chaney J |

**TOPIC: Shakespeare and Sisterhood**

(combined with ENG-L315 section 15329)

In this course we'll investigate the significance of women's roles (especially the roles of daughters) in Shakespearean drama. The term "sisterhood" encompasses several kinds of relationships. In addition to familial relationships, we find examples of female friendship and of female societies. One important dynamic is the movement from friendship to rivalry when heterosexual romantic opportunities arise. Our primary example will be *A Midsummer Night's Dream*, a play in which we observe that women's friendships are in conflict with women's relationships with men. We'll examine instances of sisterly rivalry in *King Lear* and *The Taming of the Shrew*, but we'll also investigate friendships between women in *The Merchant of Venice* and *Othello*. Finally, we'll consider the status of Isabella in *Measure for Measure*. Our discussions will rely partly on theories of gender performance (e.g., the work of Judith Butler) and theoretical approaches to issues of "otherness."

**FILM STUDIES**

**C 190 AN INTRODUCTION TO FILM (3 CR)**

| 2856 | 1:00-4:15P | TR | DW 1290 | DeSelm A |

This class examines the basic nature of film language through a close analysis of particular 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.