

**Undergraduate Classics—1 * Undergraduate Folklore—2 * Undergraduate Film—3
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Undergraduate Classics

CLAS L100-01: Elementary Latin I

MTWR 1:30-2:20 D. Fleming

Introductory course in Latin language. No previous knowledge of Latin is required. This is the first course in a 4-semester sequence. Latin can be used to fulfill the College of Arts and Sciences language requirement

Required Texts:

Lingua Latina per se illustrata: Pars I Familia Romana, Hans Orberg (2011) 978-1585104239

Lingua Latina: A College Companion, Jeanne Marie Neumann (2007) 978-1585101917

Evaluation Methods:

Quizzes, homework, exams

CLAS C205-02: Classical Mythology

MW 4:30-5:45 D. Fleming

P: ENG W131 or equivalent

This course serves as an introduction to Greek and Roman myths, legends, and tales, especially those that have an important place in the Western cultural tradition. We will examine the sources and significance of a range of classical stories.

This course fulfills IPFW Area 6 General Education (Humanistic and Artistic Ways of Knowing)

Required Texts:

- Homer: The Iliad, trans. Stanley Lombardo (Hackett, 1997) ISBN: 0872203522
- Homer: The Odyssey, trans. Stanley Lombardo (Hackett, 2000) ISBN: 0872204847
- Ovid, Metamorphoses, trans. Stanley Lombardo (Hackett, 2010), ISBN: 1603843078
- Trzaskoma, Anthology Of Classical Myth: Primary Sources in Translation (Hackett, 2016) ISBN: 1624664970
- Virgil, The Aeneid, trans Stanley Lombardo (Hackett, 2005) ISBN: 0872207315

Evaluation Methods:

2 projects

Short writing assignments

Midterm, Final

Undergraduate Folklore

FOLK F101-01: Introduction to Folklore

TR 10:30-11:45 J. Minton

P: Placement at or above ENG W130 or equivalent and exemption from or completion of ENG R150

A view of the main forms of folklore and folk expression, illustrated through an examination of folktales, ballads and folksongs, myths, jokes, legends, proverbs, riddles, and other traditional arts. The role of folklore in culture and society and the development of folklore studies as a distinct scholarly discipline.

Required Texts:

Richard Dorson, *Buying the Wind: Regional Folklore in the United States* (Chicago: University of Chicago Press, 1964)

Evaluation Methods:

TBA

FOLK F230-01: Music & Social Movements

TR 3:00-4:15 J. Minton

P: Placement at or above ENG W130 or equivalent and exemption from or completion of ENG R150

An examination of the role of music in social movements and political activism, illustrated primarily through America's post-World War II urban folksong revival and its antecedents in late nineteenth and early twentieth folk and popular protest songs. Overall, the course will advance students' understanding of the role of music in culture and society, as well as familiarizing them with key figures and trends in a major field of American music from the 1860s to the 1960s.

Required Texts:

TBA

Evaluation Methods:

TBA

FOLK F254-01: The Social History of Rock & Roll

TR 12:00-1:15 J. Minton

P: Placement at or above ENG W130 or equivalent and exemption from or completion of ENG R150

A survey of rock & roll music as a uniquely American art form, traced from its roots in Anglo-American folk and country music and African-American gospel and blues through its sundry

subsequent phases, each viewed within its defining aesthetic, sociocultural, historical, political, and technoeconomic contexts.

Required Texts:

TBA

Evaluation Methods:

TBA

Undergraduate Film

FILM K101: Introduction to Film

OCIN M. Kaufmann

After completing the course, you should know and understand the main elements of narrative film (editing, mise-en-scene, cinematography, etc.), the main aspects of the Hollywood style and studio system, and see how film reflects and refracts culture. The films we'll discuss will come from films classic and contemporary, predominantly from the U.S., but not neglecting those from abroad.

Required Texts:

Petrie, *The Art of Watching Films*

Evaluation Methods:

Numerous Quizzes on film terms

Midterm and Final

Short Scene Analysis

FILM K302-01: Film Comedy

MW 1:30-2:45 M. Kaufmann

In this course we will be watching and discussing primarily American Film Comedies with some slight detours into British comedy. Comedy is said to be a universal language, yet does not always translate well across eras or cultures. Comedy, then, is particularly suited to considering social and cultural trends and norms. Though comedies aim primarily for laughs, they also have significant points to make about their eras and the people in them. We see the gamut of comedies from silent comedies (which really aren't silent) to more recent forms and everything in between (populist, screwball, etc.).

Required Texts:

Geoff King, *Film Comedy*

Evaluation Methods:

Weekly Discussion Postings

Midterm and Final

Paper: Undergraduate, 5-7 pages; Graduate, 11-14

Undergraduate Linguistics

ANTH L200-01: Language and Culture

TR 3:00-4:15 C. Thompson

ANTH L200 is an introduction to the study of language and its relationship to the rest of culture. We look at topics such as the biology and evolution of language, primate and other animal communication, the relationship between thought and language, the development of writing and literacy, and so on.

Required Texts:

Keith Basso, *Western Apache Language and Culture*
(Recommended not required)

Evaluation Methods:

3 exams; final exam; attendance & homework

LING L103-01, 02: Intro Study Language

MW 1:30-2:45 J. Lindley

TR 12:00-1:15

P: placement at or above ENG W131 (or equivalent) and exemption from or completion of ENG R150

Linguistics as a body of information; nature and function of language; relevance of linguistics to other disciplines, with reference to modern American English.

Required Texts:

Undecided.

Evaluation Methods:

Exams and homework, mainly.

LING L103-03, 04M, 05M: Introduction to the Study of Language

TR 1:30-2:45 C. Thompson

T 10:30-11:45 (Hybrid)

R 10:30-11:45 (Hybrid)

LING L103 is an introduction to the various topics and concerns of language as a study. We examine phonology, morphology, syntax and semantics, writing systems, and animal communication. We analyze language variation and use in social contexts, explore contemporary approaches to understanding language acquisition in early childhood and later, and investigate the development of English, and American English in particular. All work is based on real-world data drawn from a variety of languages and language families.

Required Texts:

Ohio State University, *Language Files*

Evaluation Methods:

3 tests, final exam, homework and participation

LING L321-01: Methods & Materials for TESOL I

TR 4:30-5:45

H. Sun

P: LING L103/L303 (or equivalent)

This course provides an overview of Teaching English as a New Language to Speakers of Other Languages. We will examine principles of ENL instruction as well as different methodological approaches and strategies. We will also address important issues including the context of teaching, learner variables, socio-cultural influence on language learning, and classroom interaction. This class also involves a service learning component for which students work as volunteers/assistants for English language learners in the community, linking course content to practical experience and obtaining a deeper understanding of language learning and teaching.

Required Texts:

The Practice of English Language Teaching. Jeremy Harmer, Pearson 5th, 2015.

Techniques & Principles in language teaching. Larsen-Freeman & Anderson. OUP 3rd, 2011.

Foundations for Teaching English Language Learners: Research, Theory, Policy, and Practice
Wayne Wright. Caslon 2nd, 2015.

Evaluation Methods:

TBA

LING L360-01: Language in Society

W 4:30-7:15

ST Bischoff

P: LING L103 or L303

A general introduction to sociolinguistics, for the nonspecialist. Topics covered include regional and social dialects, the politics of language use in social interaction, language and social change, and men's and women's language, as well as issues in applied sociolinguistics such as bilingualism and black English in education.

Required Texts:

NO TEXT REQUIRED...readings will be provided in class.

Evaluation Methods:

Various

LING L430-01: Language Variation & Change

TR 10:30-11:45

J. Lindley

P: LING L103 or L303.

Basic principles of diachronic linguistics. The comparative method. Phonological and morphological development. Growth of lexicon. Note: Undergraduate Level, Eligible for Graduate Credit.

Required Texts:

Undecided.

Evaluation Methods:
Undecided.

LING L470-01: TENL Practicum

T 4:30-7:15 ST Bischoff
P: Permission of instructor required

Under supervision, students teach English as a new language. The course provides experience in instruction, assessment, placement, and materials preparation. Classroom lectures, discussions, and assigned readings focus on teaching English as a new language.

Required Texts:

Professional Development for Language Teachers: Strategies for Teacher Learning, by Jack C. Richards & Thomas C. Farrell 2005
ISBN: 9780521613835

Evaluation Methods:

Various - students will be required to be in schools for approximately 28 hours during the semester.

Undergraduate Literature

ENG L101-01: Ancient and Medieval World Lit

TR 10:30-11:45 H. Aasand

Where are the gods? Why is Achilles such a heel? How come it took Odysseus so long to get home to his family? And why does Dante go to hell?

All of these questions and more will be answered this fall as we traverse various geographies, emotional landscapes, and psychological battlegrounds to explore the "literary masterpieces" that have shaped the Western tradition of literary and philosophical thought. Though we will focus on the major figures from classical to Renaissance texts, we will also include, whenever possible, other voices that might seem peripheral but which form important threads in the tapestry of Western literature.

Required Texts:

The Norton Anthology of Western Literature. Ed. Martin Puchner, et al. 9th edition. Vol. 1. Norton: New York, 2014.

Evaluation Methods:

Essays and group activity

ENG L102-01I, 02I: Modern World Literature

OCIN Lidan Lin

English L102 offers a survey of modern world masterpieces from roughly the 18th century to the 20th century. The texts chosen for this class include those by both Western and non-Western writers because of the increasing contact between the two worlds. We begin with

Shakespeare's tragedy King Lear. We will then read representative works from each of the three periods.

Required Texts:

The Norton Anthology of World Literature. Vol. E. Eds. Sarah Lawall & Maynard Mack. Norton W.W. Norton & Company, Inc., 1995. Print. ISBN 0-393-97759-5

The Norton Anthology of World Literature. Vol. F. Eds. Sarah Lawall & Maynard Mack. Norton W.W. Norton & Company, Inc., 1995. Print. ISBN 0-393-97760-9

Shakespeare, William. King Lear. Ed. Stanley Wells. Oxford World's Classics. Oxford: Oxford UP, 2001. Print. ISBN 0-19-283992-6

Evaluation Methods:

Discussion posts, papers, exams

ENG L202-01: Literary Interpretation

TR 10:30-11:45 A. Kopec

P: ENG W131, W135, or W140 with a grade of C or better

This course helps students develop the critical reading and -writing skills essential to academic literary studies. In this way, it prepares students for more advanced study of literature at the 300-level. We will interpret texts from different genres: poetry, drama, and fiction. Through guided class discussions, workshop activities, and essays, students will raise significant questions of interpretation about texts and develop critical arguments in response to these questions. We will also introduce diverse methods to analyze literature, so as to prepare students to undertake sophisticated analysis of what literary texts mean.

Required Texts:

They Say/I Say: Making the Moves that Matter in Academic Writing, Reading and Writing about Literature, and other cheap reading editions of literature.

Evaluation Methods:

Class preparation, and a series of writing assignments that emphasize a series of skills essential to literary study: summarizing, close reading, textual analysis, and research.

ENG L202-02: Literary Interpretation

TR 1:30-2:45 L. Whalen

P: ENG W131, W135, or W140 with a grade of C or better.

In ENG L202 we will be examining the ways in which literature is necessary, not only for aesthetic enjoyment and cultural expression but—on a certain level—for survival: language itself can be a life-giver, a bearer, creator, and preserver of culture, even a weapon. While literature is molded by culture and perception, it simultaneously shapes culture and perception. By explicating these texts we will learn not only about the forces that shape the characters, individual storytellers, and the nations from which they come, but those at work on ourselves as well. Reading and writing are intimately linked activities: practice in one area will help you develop critical awareness in the other, and so we will be spending much time researching, drafting, and reviewing papers in peer groups.

Required Texts:

Kennedy, X. J. and Dana Gioia. *Literature: An Introduction to Fiction, Poetry, Drama, and Writing*. 7th Compact ed. New York: Pearson, 2013. (ISBN: 0-205-22984-0)

An MLA guidebook of your choosing.

Evaluation Methods:

Multiple papers (including longer, researched paper), quizzes, participation

ENG L230-01: Introduction to Science Fiction

MW 1:30-2:45 E. Link

P: ENG W131 or equivalent

In this class we will examine the history and development of twentieth century science fiction. We will also take a close look at the definitions of science fiction and the conventions associated with the genre, as well as analysis of the major themes, ideas, and issues that science fiction narratives have grappled with during the past century, from familiar problems of thought, faith, and culture, as well as problems of human identity, artificial intelligence, and the relationship between humans and technology. Class readings will cover a wide spectrum of twentieth-century science fiction, from hard science fiction to soft science fiction to the experimental "New Wave" to more recent movements such as cyberpunk and steampunk.

Required Texts:

Stories of Your Life and Others, Ted Chiang 1101972122 Vintage 2016

The Left Hand of Darkness, Ursula K. Le Guin 0441007317 Ace 2000

The Three Stigmata of Palmer Eldritch, Philip K. Dick 0547572557 Mariner 2011

His Master's Voice, Stanislaw Lem 0810117312 Northwestern UP 1999

The Sirens of Titan, Kurt Vonnegut 0385333498 Dial Press 1998

Parable of the Sower, Octavia Butler 0446675504 Grand Central Pub 2000

The Fifth Head of Cerberus, Gene Wolfe 0312890206 Orb 1994

Lord of Light, Roger Zelazny 0060567236 Harper 2010

The Forever War, Joe Haldeman 0312536631 St. Martin's Griffin 2009

Roadside Picnic, Arkady and Boris Strugatsky 1613743416 Chicago Review Press 2012

A Clockwork Orange, Anthony Burgess 0393312836 W. W. Norton 1995

Evaluation Methods:

Evaluation methods will include a mid-term exam, a final exam, a research paper, and other written assignments and quizzes as needed.

ENG L250-01D: Introduction to American Literature before 1865

MW 3:00-4:15 A. Kopec

P: ENG W131 or equivalent

This class introduces early American literature, covering a broad range of writing from Columbus' "discovery" of America (1492) to the U.S. Civil War (1861-1865). We will read central authors like Anne Bradstreet, Benjamin Franklin, Frederick Douglass, Ralph Waldo Emerson, Herman Melville, and Emily Dickinson, in addition to studying ethnic and minority voices from

Native American and African American traditions. This class will appeal to students interested in American literature and early American history.

ENG L250 is a General Education class (Category B: Ways of Knowing, Competency 6: Humanistic Ways of Knowing). The course can fulfill the Category B Requirement ("Ways of Knowing") in IPFW.

Required Texts:

The Norton Anthology of American Literature (8th ed.) Package 1: Vols. A (Origins to 1820) and B (1820-1865).

Evaluation Methods:

Assignments will likely include electronic quizzes, a midterm, a final, and a research exercise.

ENG L250-01I: Introduction to American Literature before 1865

OCIN A. Kopec

P: ENG W131 or equivalent

This class introduces early American literature, covering a broad range of writing from Columbus' "discovery" of America (1492) to the U.S. Civil War (1861-1865). We will read central authors like Anne Bradstreet, Benjamin Franklin, Frederick Douglass, Ralph Waldo Emerson, Herman Melville, and Emily Dickinson, in addition to studying ethnic and minority voices from Native American and African American traditions. This class will appeal to students interested in American literature and early American history.

ENG L250 is a General Education class (Category B: Ways of Knowing, Competency 6: Humanistic Ways of Knowing). The course can fulfill the Category B Requirement ("Ways of Knowing") in IPFW.

Required Texts:

The Norton Anthology of American Literature (8th ed.) Package 1: Vols. A (Origins to 1820) and B (1820-1865).

Evaluation Methods:

Assignments will likely include electronic quizzes, a midterm, a final, and a research exercise.

ENG L251-01: American Literature after 1865

OCIN M. Kaufmann

In this course we will be reading and discussing American literature after the Civil War, a war still referred to in the South as the War between the States. This difference is more than a difference of name and suggests that the United States continues to be a country made of regions. We will see how each region defines itself as American. We will also be considering how particular works are defined as "American," exploring not so much what is intrinsic about such a definition but how it reflects the country's and each region's shifting definition of itself.

Required Texts:

Baym, et al., Norton Anthology of American Literature, Shorter 8th ed, vol. 2

Evaluation Methods:
Weekly Discussions Postings
Regular Quizzes
Midterm and Final
Poem Presentation

ENG L301-01: Survey of English Literature I

MWF 10:00-10:50 R. Hile
P: ENG L202, or W233 or equivalent.

After taking this course, you will have a basic understanding of English literary history from the Anglo-Saxon period to the 18th century. You will gain experience in critical, analytical reading of texts, including both formal analysis ("close reading") of literary devices and sociocultural analysis. A particular focus of the course will be reading the assigned texts in the context of historical, social, and cultural discourses in England at the time. With over 1,000 years of literary history to cover, there will be a significant amount of reading, and to succeed in this course, you will need to read carefully, critically, and thoughtfully.

Required Texts:
The Norton Anthology of English Literature, 9th Edition, Vol. 1; ISBN: 039391247

Evaluation Methods:
Three papers, midterm, final, group study guide assignment, class participation

ENG L304-01: Old English

MW 3:00-4:15 D. Fleming
P: L202 or W233 or equivalent

An introduction to the language and culture of the Anglo-Saxons: Old English, the oldest surviving version of the English language. Students will learn how to pronounce and translate Old English while learning about the culture of England c. 700 – 1100 CE, with a special emphasis on the production and copying of manuscripts. In addition to studying a wide variety of texts in the original, we will spend some time studying the epic Beowulf in translation.

Required Texts:
Marsden: The Cambridge Old English Reader 2nd Edition (Cambridge UP, 2015) ISBN: 1107641314

Fulk: The Beowulf Manuscript: Complete Texts and The Flight at Finnsburg (Dumbarton Oaks Medieval Library) (Harvard UP, 2010) ISBN: 0674052951

Evaluation Methods:
TBD

ENG L322-01M: Romantic Literature

W 10:00-10:50 (Hybrid) H. Aasand

P: L202 or W233

William Blake's mythic figure Urizen represents the futility of pure reason to produce a life worth living or a system that explains the mystery and enigma of who we are as human beings. In this course, we will examine a range of Romantic writers (the "magnificent six [Blake, Wordsworth, Coleridge, Shelley, Byron, Keats]," at least one novelist-Mary Shelley, and prose writers like Mary Wollstonecraft) to delve into the power of the imagination that drove these writers to free themselves from convention and rigid belief systems, the "mind-forg'd manacles" that enchained individual freedom.

Required Texts:

Wolfson and Manning, eds. Longman Anthology of British Literature vol. 2A (The Romantics and their Contemporaries)

Mary Shelley, *Frankenstein*, ed. Susan J. Wolfson (Longman Cultural Edition)

Evaluation Methods:

Essays, class presentations

ENG L322-01: English Literature 1660-1789

TR 4:30-5:45

M. L. Stapleton

Our course in the "long eighteenth century" will cover English poetry, drama, fiction, and intellectual history from 1660-1744, with a glance back at the English Civil War and ahead to Dr. Johnson. We'll study canonical writers such as Dryden, Pope, Congreve, and Swift; emerging women writers such as Behn, Astell, Finch, and Philips; and the notion of Enlightenment via Locke, Hobbes, and others. Besides imparting a knowledge of the literary period, the course goal is to instruct students in the art of writing in the discipline, analysis and argument.

Required Texts:

Greenblatt et al., ed., *The Norton Anthology of English Literature*, 9th ed., vol C: The Restoration and Eighteenth Century_ (ISBN: 0-393-92719-9).

Evaluation Methods:

Three out of class essays, two as exams, with revision privileges

ENG L345-01: 20th-century British Poetry

TR 1:30-2:45 Lidan Lin

P: W131 or equivalent

This course offers a survey of 20th-century British/Irish poetry, and the goal is for you to learn to appreciate this part of literature. We will move in two directions: we will read individual poets closely from Hardy through Auden to Heaney; we will also work with larger concepts and try to grasp trends and movements to which these poets belong. Some of the larger questions we want to address include: How do late Victorian poets and modernist poets respond to the

"ache of modernity" differently? What do we mean by The Hardy Tradition? What is the relationship between French symbolism and high modernism? Does the term modernism catalogue a homogeneous literary and cultural phenomenon, or is it an umbrella term under which pluralist contours of modernism are subsumed?

Required Texts:

Keith Tuma. *Anthology of 20th-century British and Irish Poetry*. Oxford University Press, 2001.

Jon Cook. *Poetry in Theory: An Anthology (1900-2000)*, optional.

Evaluation Methods:

Short and long papers, class discussion, seminars etc.

ENG L352-01: American Literature 1865-1914

MW 1:30-2:45 A. Kopec

P: ENG L202 or W233 or equivalent

This class will explore the theme of "Success and Failure" in late nineteenth-century literature in the United States. Focusing on the era's fiction, we will read tales of slow but steady successes (Horatio Alger's *Ragged Dick*), meteoric ones (Theodore Dreiser's *Sister Carrie*), and a mix of both successes and failures (William Dean Howells, *The Rise of Silas Lapham*, Edith Wharton's *The House of Mirth*, Mark Twain's short fiction, and the Anglo-Chinese writer Sui Sin Far). Along the way, we will observe -- and question -- the extent to which writers equate "success" and "failure" with money. Additionally, this course will coincide with Dr. Stephen Buttes's and my IU Seminar, and will therefore offer students an opportunity to engage in a campus-wide conversation on the topic.

Required Texts:

Student reading editions of the novels mentioned above. Some readings will be available as PDFs posted to Blackboard.

Evaluation Methods:

The course assignments will include thesis-driven response papers, a final exam, a research exercise, and daily preparation.

ENG L364-01, 02: Native American Literature

TR 9:00-10:15 T. Bassett

TR 10:30-11:45

P: ENG L202 or W233 (or equivalent)

The purpose of this course is to give a survey of the important authors, works, genres, and movements of Native American literature from the early twentieth century to the present. With hundreds of individual tribes and nearly fifty language groups, we may more accurately speak of Native American literatures rather than one singular literature. Nevertheless, Native Americans have a shared history of colonization and a tradition of resistance that provides the cultural subtext for their literature – from the armed resistance, forced removal, and systematic destruction of their culture in the nineteenth century to the assimilation policies, the American

Indian Movement, and the insistence of tribal sovereignty in the twentieth century Women throughout are questions of Indian identity.

Required Texts:

Alexie. *The Lone Ranger and Tonto Fistfight in Heaven*.
Alexie. *The Absolutely True Diary of a Part-Time Indian*.
Erdrich. *The Plague of Doves*.
Erdrich. *Tracks*.
Hogan. *Mean Spirit*.
McNickle. *The Surrounded*.
Silko. *Ceremony*.
Welch. *Winter in the Blood*.

Evaluation Methods:

Class participation, short response papers, and a final essay

ENG L375-01: Critical Practices

MWF 11:00-11:50 R. Hile

P: ENG L202 or W233 or equivalent

This course fulfills the capstone requirement for your degree, and thus I will build the course around the assumption that students enrolled in the class have completed at least 75 credit hours of college courses. Students will work on three projects during the semester: (1) complete an independent research project on a topic of your choosing in your degree concentration, (2) create a portfolio of your best work from your college career (including the research project in #1) that demonstrates that you have achieved the learning goals identified by the department for students in the major as a whole and in your chosen concentration, and (3) begin the work of articulating the connections between the work you have done in your English degree program and your plans for life after graduation.

Required Texts:

Students will do significant research, writing, and revising (including revision of previous papers for the portfolio) in this course on independent topics. We will have one shared course text, *You Majored in What?: Mapping Your Path from Chaos to Career* by Katharine Brooks and other articles and book chapters to be determined.

Evaluation Methods:

Students will receive grades for the research project, oral presentation on research project, portfolio, written work relevant to post-graduation plans, and participation.

ENG L390-01,02: Children's Literature

MWF 10:00-10:50 L. Roberts

MWF 11:00-11:50

P: ENG L202 or W233 or equivalent

This course is designed for anyone planning on a career as children's librarian, elementary education teacher, or children's author/illustrator, as well as anyone with an interest in the rich and varied literature composed for or set aside for children. We will consider how definitions of

childhood have changed over time and how such changing definitions have shaped what adults have thought children should and should not read; how the purposes for children's literature have changed and what benefits adults have thought children would derive from their reading. We will read literature of different genres, which may include picture books, poetry, traditional literatures, historical fiction, realism, fantasy.

Required Texts:

TBA

Readings may include comparative fairy tales, Lewis Carroll's *Alice's Adventures in Wonderland*, Richard Peck's *A Year Down Yonder*, Neil Gaiman's *The Graveyard Book*, and Sharon Creech's *Walk Two Moons*.

Evaluation Methods:

May include creative projects, reading journal or response papers, quizzes, midterm exam and final exam.

Undergraduate Writing

ENG W203-01: Creative Writing-Fiction

MWF 11:00-11:50

Curtis L. Crisler

P: W131 or equivalent

This course will initiate a variety of ways of writing and reading short fiction. You will learn how to generate ideas for writing through reading and listening to stories, drafting short pieces, and revising and editing those works. You will, perhaps most importantly, be invited to explore the process of how language creates meaning, to "play" with words and reflect upon the choices in meaning that such "play" makes possible, which will enable you to understand your own writing processes.

Required Texts:

LaPlante, Alice. *Method and Madness: The Making of a Story*. New York: W.W. Norton & Company, 2009.

Evaluation Methods:

Portfolio: regular writing exercises for drafts, peer to peer responses, class workshops, in-and out-of class exercises, self-evaluations, blogging, attendance, and participation.

ENG W203-03: Creative Writing-Poetry

MWF 2:30-3:20

Curtis L. Crisler

P: W131 or equivalent

This class we will emphasize the practice and development of writing poetry. This class introduces you to forms and techniques that will help you begin to process poetic composition, which will enable you to understand the origin of your own poetic processes. We will read, analyze, and discuss poetry, as well as essays on contemporary poetics. We read and write a lot of poetry, all the while commenting, and discussing the writing of peers, as well as the writing from readings and handouts. You will develop skills to compose, understand, and respond critically to poetic texts.

Required Texts:

Cleave, Ryan Van. Contemporary American Poetry: Behind the Scenes. New York: Pearson Education, Inc., 2003.

Other texts TBA.

Evaluation Methods:

Portfolio: writing assignments: poems, journals, peer responses and workshops, in-and out-of class exercises, readings, attendance and participation.

ENG W203-04: Creative Writing Fiction

MW 1:30-2:45

M.A. Cain

P: W131 or equivalent

This course will introduce you to a variety of ways of writing and reading short fiction. You will learn how to generate ideas for writing through reading and listening to stories, draft short pieces, and revise and edit those works. You will, perhaps most importantly, be invited to explore the process of how language creates meaning, to "play" with words and reflect upon the choices in meaning that such play makes possible.

Required Texts:

Available on Blackboard

Evaluation Methods:

Requirements include a final portfolio of at least two revised, edited stories generated from class assignments and an introductory reflection. Weekly assignments and participation also count towards the final grade. Some readings are required; these will be posted on Blackboard.

ENG W203-05: Creative Writing-Poetry

TR 1:30-2:45

G. Kalamaras

P: ENG W131 or equivalent.

Focus on the practice and development of poetry writing, emphasizing the composition and discussion of student texts. The course introduces a variety of forms and techniques to help you begin writing poetry and to enable you to understand more clearly your own writing processes. You'll learn how to begin, write, and revise poems, to express yourself and communicate with readers. You'll write a significant amount of poetry; review the writing of class members and assigned poets; and develop skills for composing, understanding, and responding to poetic texts.

Required Texts:

Texts to be announced.

Evaluation Methods:

Writing assignments: poems, exercises, peer responses, journal, and a small-press project; outside readings; attendance and participation.

ENG W234-02I: Tech Report Writing

OCIN

E. Keller

P: W131 or placement

English W234, Technical Report Writing, has two purposes: (1) to help you develop communication skills you will use in the future, and (2) to enrich your understanding of the roles that writing and reading play in activities outside school. In other words, W234 is a course to help you write in a variety of situations – especially the workplace – and to a variety of readers. This course is also an imperative part of engineering and technology education as defined by the Accreditation Board for Engineering and Technology.

Required Texts:

Johnson-Sheehan, R. (2012). Technical Communication Today. 4th Ed. New York: Pearson/Longman. ISBN #: 978-0-205-17119-4

Evaluation Methods:

quizzes, discussion boards, larger projects

ENG W301-01: Writing Fiction

MW 4:30-5:45

M.A. Cain

P: ENG W203 (in fiction) or submission of acceptable manuscripts to instructor in advance of registration.

This class is for students who want to learn how to write fiction. The main focus is upon helping students locate subjects, try out forms, and develop strategies for reading that will generate writing. We will spend a great deal of time on composing and discussing our writing as a class.

We will investigate, first of all, what makes fiction "literature" and how we might think of the boundaries between fiction and other forms of prose. In the contemporary world, the boundaries that used to mark fiction as something "imaginary" versus something "real" no longer hold, since conventions of fiction are present in even supposedly "objective" forms of writing such as journalism. We will also take a closer look at some of these conventions and experiment with their applications.

Required Texts:

TBA

Evaluation Methods:

- A 20-page final portfolio, including a reflective statement of introduction. The portfolio includes revisions of works written during the semester.
- Individual conferences at midterm and an exit conference at the end of the semester.
- Readings of class texts (to be announced)
- An on-line weekly journal (250 words/week)
- Responses to classmate's writing (250 per submission)
- Class presentation on particular form or technique of interest to the student.

ENG W314-01: The Performance of Poetry

MWF 1:30-2:20

Curtis L. Crisler

P: W203 (in poetry or fiction) or submission of acceptable manuscripts to instructor in advance of registration

This course will provide an exploration and examination into poetics and its relationship with performance. Students will take poems from conception and into the author's body, living with the poem, all the way to releasing the poem from their body, and sharing it with other bodies. Students will learn to use their voice, and represent their voice through performance/oral renditions of their individual work, and work that they choose to use that speaks to them. Students will view, read, analyze, and discuss, as well as explore the structural, figurative, and literary devices of poetic language, while at the same time redefining the common rules of verse as a foundation for performance.

Required Texts:
N/A

Evaluation Methods:
Practice of solo and group poems, memorizing solo and group poems, finding poems around us, workshop of those poems, self-evaluations, one interdisciplinary paper on performances' practical application, attendance and participation.

ENG W331-02, 03: Business and Administrative Writing

TR 10:30-11:45

K. White

TR 1:30-2:45

P: W131 or equivalent

Business writers face complex rhetorical situations. In business, even the briefest email carries ramifications—whether ethical or economic, personal or professional. English W331 engages these complexities and ramifications through a study of the principles of business communication. This course will focus on the importance of audience, purpose, and context, so that you will be able to communicate effectively in a variety of formats for multiple audiences. During this course, you will have the opportunity to compose in different genres such as resumes, letters, emails, memos, and reports.

Required Texts:
Locker, Kitty O. Business and Administrative Communication, 11th edition available via Connect.

Evaluation Methods:
A business writing portfolio, proposal, and collaborative project.

ENG L357-01: 20th Century American Poetry

TR 3:00-4:15

G. Kalamaras

P: ENG L202 or ENG W233 or equivalent.

This course examines modern and contemporary American poetry, considers many of its most important movements (Imagism, Black Mountain School, Deep Imagism, Women-Centered Poetry, Regionalism, Beat Poetry, etc.), and focuses on several key figures (Robert Bly, Lucille Clifton, Allen Ginsberg, Joy Harjo, Richard Hugo, Sylvia Plath, Adrienne Rich, James Wright, and

others). Students will read a lot of twentieth-century American poetry, learn how to analyze and discuss it, and consider it in light of form, technique, theme, and cultural considerations. We will read to understand and analyze but also to learn how to deepen enjoyment and appreciation. No prior experience with any of the above poets is necessary.

Required Texts:

Texts to be announced.

Evaluation Methods:

Assignments will consist of weekly written responses to the readings, a reflective journal, short critical paper, a longer research paper, a midterm exam, and perhaps an oral report.

ENG W376-01: Writers Reading

MW 6:00-7:15

M.A. Cain

This is a course for writers—creative, professional, rhetorical—who want to delve more deeply into how reading shapes what and how they write, and how writing can help them become better rhetorically aware readers of their own and others' work. This is also a course for readers of literature who want to explore how writing can deepen and extend their grasp on literary interpretation and overall appreciation of literary works. It is also a course for teachers who can benefit from conscious crossings between subdisciplines of writing and literature. We will focus on how to use conventions of writing and reading more consciously and flexibly, generating new, more creative ways of reading and writing that better serve our specific needs, desires, and goals.

Required Texts:

Most texts will be available on Blackboard and will be interdisciplinary as well as both literary, theoretical, and craft-oriented.

Evaluation Methods:

- A 25-page final portfolio (including an introductory reflective statement).

This includes revisions of two preliminary paper drafts and a final project. Students are encouraged to develop a theme or focus for this writing.

- Weekly assignments on Blackboard
- Weekly readings
- Class presentations of final projects in progress

ENG W397-01: Writing Center Theory/Praxis

W 4:30-7:15

E. Keller

P: W131, W233 or instructor override

Writing Center Theory and Praxis is designed to examine the techniques and theories that inform the practice of tutoring writing. In particular, this course will train you to tutor writing in the Writing Center at IPFW, as well as other tutoring spaces across campuses, age levels, and wider communities. The course will focus on the practical components of writing center work, and how these methods can be applied across other academic and professional settings. Specific topics will include collaborative learning, consultation approaches, consultant roles, grammar instruction discussions, consulting strategies for a variety of clients, computer and

other technology usage in the writing center, composition and learning theories that influence writing center work, and resource development.

Required Texts:

The Allyn and Bacon Guide to Writing Center Theory and Practice, Barnett and Blumner, 2000
The Bedford Guide for Writing Tutors, Ryan and Zimmerelli, 2009

Evaluation Methods:

Reading responses, in-class discussion, 5 research projects

ENG W398-01, 02, 03: Internship in Writing

TBA K. White

P: Instructor permission

Although classroom experiences can teach you many things about writing, they cannot teach you everything. You can enrich your education through an internship in which you apply what you have learned about writing to situations you may encounter after graduation. An internship offers you the opportunity to work with a faculty supervisor and a workplace mentor to gain a richer learning experience than you would normally obtain during your first months in a new job.

Required Texts:

None

Evaluation Methods:

Monthly progress reports, resume, cover letter, and professional writing portfolio.

ENG W400-01M: Issues in Teaching Writing

R 6:00-7:15 (Hybrid) S Webb-Sunderhaus

P: ENG W233

This course will ask what it means to teach writing in high school and college classrooms in the 21st century. We will explore the history of writing instruction, as well as various theories and pedagogies of teaching writing. Specific areas of focus will include students' transition from high school to college writing, the role of digital literacy in students' lives, and multimodal composition, as well as the nuts and bolts of teaching writing—designing syllabi and assignments, grading those assignments (and handling the grading load), the role of grammar in writing instruction, and utilizing class time most effectively.

Required Texts:

DeVoss and Hicks, *Because Digital Writing Matters*.
Gallagher, Kelly. *Teaching Adolescent Writers*.
Glenn and Goldthwaite, *St Martin's Guide to Teaching Writing*.
Tate, et al. *A Guide to Composition Pedagogies*.

Evaluation Methods:

Weekly reading responses and discussion board posts; multimodal teaching portfolio; assignment sequence.

ENG W421-02I: Technical Writing Projects

OCIN

S. Rumsey

P: W234 or W331, junior or senior class standing

ENG W421 is a Gen Studies Area VI: Inquiry and Analysis course (in bulletins prior to 2012) and a Gen Education Capstone Area C course (in bulletins after 2012). It is intended to help develop and practice types of communication skills used during a career in a technical or business field during a significant design or research project. Some of you will do primary research and write about work you are doing in another course, such as your engineering senior design project. Others of you will do secondary research on a significant technical product or concept. All students will finish the course by producing a white paper, a writing genre that is commonly used in technical fields, governmental documentation, and the non-profit sector.

Required Texts:

Gerald J. Alred, Charles T. Brusaw and Walter E. Oliu. Handbook of Technical Writing, 10th Edition. Bedford St. Martins, 2012. ISBN: 978-0-312-67945-3.

Evaluation Methods:

Writing projects, Peer reviews, Homework, and Quizzes

ENG W462-01: Project Management

M 4:30-7:15

E. Keller

P: W131, instructor approval

We will discuss planning and organizing strategies and models, process documentation, and management implementation strategies and philosophies. We'll learn about these concepts through hands-on project work that emphasizes individual and collective approaches to project management, and gives us a basis for thinking through issues that influence the workplace--from emerging workspace design to the effects of globalization on distributed teams and organizations. You should leave class with skills and knowledge that you can refer to when asked to lead and participate in a variety of experience architecture projects in different organizational contexts.

Required Texts:

Making Things Happen: Mastering Project Management

Author: Scott Berkun

ISBN 13: 978-0596517717

Title: Lean UX: Applying Lean Principles to Improve User Experience

Authors: Jeff Gothelf and Josh Seiden

ISBN 13: 978-1449311650

Other readings on BB

Evaluation Methods:

semester-long projects with Information Systems department, and the VCD department.

Philosophy

PHIL 11100 04, 09D, 9I, 10D, 10I & II: ETHICS

MWF 10:50- 10:50 Johnathan P. Decker

MWF 11:00-11:50

MWF 4:30-5:30

The course a study of the nature of moral value and obligation. Topics such as the following will be considered: different conceptions of the good life and standards of right conduct; the relation of non-moral and moral goodness; determinism, free will, and the problem of moral responsibility; the political and social dimensions of ethics; the principles and methods of moral judgment. Readings will be drawn from both contemporary and classical sources. The course is a three-hour credit and an Indiana Core Transfer Library course and fulfills the old AREA IV, Humanistic Thought, General Education requirement as well as the "Humanistic and Artistic Ways of Knowing – 5.6 "component of the new IPFW General Education Program.

Required Texts:

THIROUX, Jacques P. and Keith W. Krasemann. Ethics: Theory and Practice (Updated Eleventh Edition). New Jersey: Pearson/Prentice Hall, 2012. ISBN: 13:978-0-13-380405-8.

Evaluation Methods:

Four diagnostic examinations for face-to-face sections and one Online assignment. OCIN sections are required complete:

- 1) One assignment - Course Orientation Checklist
- 2) Five student to student discussion threads
- 3) Four document (text) based essay questions in Modules for the semester
- 4) Two Diagnostic Examinations

PHIL 11000/11009 05/02: Doctor Who and the Philosophy of Time

TR 10:30-11:45 C. Elsby

An introduction to basic problems and types of philosophy, with special emphasis on the problem of knowledge and nature of reality. We will be focusing on these problems with specific regard to the concept of time. The Doctor Who portion of the course reflects the current popularity of popular culture and philosophy texts, which are intended to make philosophy accessible to beginning students. In this class, Doctor Who will provide examples to reinforce the concepts presented, as well as provide opportunity to critique theories of time from within a contemporary cultural context.

This class satisfies the COAS "Western Culture" requirement as well as the (new) Gen Ed Area B6: Humanistic and Artistic Ways of Knowing or the (old) Gen Ed Area IV: Humanistic Thought.

Required Texts:

Time, Levenson and Westphal, eds., [Indianapolis: Hackett, 1993]. Available in the Bookstore. Additional readings posted on Blackboard.

Evaluation Methods:

Midterm Paper: 30%

Final Paper: 40%

In-Class Assignments: 30%

PHIL 11000-06I: Introduction to Philosophy through Paradoxes

OCIN

C. Elsby

An introduction to basic problems and types of philosophy, with special emphasis on the problem of knowledge and nature of reality. We will be focusing on these problems as exemplified in paradoxes throughout the history of philosophy, including paradoxes in the philosophy of science, the philosophy of language, epistemology, metaphysics, and the philosophy of religion.

This class satisfies the COAS "Western Culture" requirement as well as the (new) Gen Ed Area B6: Humanistic and Artistic Ways of Knowing or the (old) Gen Ed Area IV: Humanistic Thought.

Required Texts:

Readings provided on Blackboard.

Evaluation Methods:

Midterm Paper: 30%

Final Paper: 40%

Participation in Discussion Boards: 30%

Graduate Linguistics

ENG G500-01M: Introduction to the English Language (TESOL)

TR 3:00-4:15

H. Sun

P: LING L103/L303 (or equivalent)

Designed primarily for prospective and in-service instructors who work with English language learners, for whom grammatical competence is essential for their academic success or career advancement, this course aims to provide an understanding of the structure of the English language. We will integrate form, meaning, and use in our grammatical analyses throughout the course. The hybrid format is intended to enhance learning and facilitate understanding of grammatical concepts and structures.

Required Texts:

Systems in English grammar. Peter Master. Prentice Hall.1995

How to teach grammar. Scott Thornbury. Pearson Longman. 2007

Keys to teaching grammar to English language learners: A practical handbook. Keith S. Folse. Michigan University Press. 2009.

Evaluation Methods:

Participation, assignments, tests, and project

LING P511-01: Methods & Materials for TESOL I

TR 4:30-5:45

H. Sun

P: LING L103/L303 (or equivalent)

This course provides an overview of Teaching English as a New Language to Speakers of Other Languages. We will examine principles of ENL instruction as well as different methodological approaches and strategies. We will also address important issues including the context of

teaching, learner variables, socio-cultural influence on language learning, and classroom interaction. This class also involves a service learning component for which students work as volunteers/assistants for English language learners in the community, linking course content to practical experience and obtaining a deeper understanding of language learning and teaching.

Required Texts:

The Practice of English Language Teaching. Jeremy Harmer, Pearson 5th, 2015.
Techniques & Principles in language teaching. Larsen-Freeman & Anderson. OUP 3rd, 2011.
Foundations for Teaching English Language Learners: Research, Theory, Policy, and Practice
Wayne Wright. Caslon 2nd, 2015.

Evaluation Methods:

TBA

LING L619-01: Language and Society

W 4:30-7:15 ST Bischoff

A general introduction to sociolinguistics, for the nonspecialist. Topics covered include regional and social dialects, the politics of language use in social interaction, language and social change, and men's and women's language, as well as issues in applied sociolinguistics such as bilingualism and black English in education.

Required Texts:

NO TEXT REQUIRED...readings will be provided in class.

Evaluation Methods:

Various

LING L535-01: TESOL Practicum

T 4:30-7:15 ST Bischoff

P: L534: C grade or P grade

Under supervision, students teach English as a new language. The course provides experience in instruction, assessment, placement, and materials preparation. Classroom lectures, discussions, and assigned readings focus on teaching English as a new language.

Required Texts:

Professional Development for Language Teachers: Strategies for Teacher Learning, by Jack C. Richards & Thomas C. Farrell 2005
ISBN: 9780521613835

Evaluation Methods:

Various - students will be required to be in schools for approximately 28 hours during the semester.

Graduate Film

FILM K502-01: Film Comedy

MW 1:30-2:45 M. Kaufmann

In this course we will be watching and discussing primarily American Film Comedies with some slight detours into British comedy. Comedy is said to be a universal language, yet does not always translate well across eras or cultures. Comedy, then, is particularly suited to considering social and cultural trends and norms. Though comedies aim primarily for laughs, they also have significant points to make about their eras and the people in them. We see the gamut of comedies from silent comedies (which really aren't silent) to more recent forms and everything in between (populist, screwball, etc.).

Required Texts:

Geoff King, *Film Comedy*

Evaluation Methods:

Weekly Discussion Postings

Midterm and Final

Paper: Undergraduate, 5-7 pages; Graduate, 11-14

Graduate Literature

ENG B501-01: Professional Scholarship in Literature

MW 4:30-5:45 T. Bassett

This course examines the materials, tools, and methods of research in literature with an emphasis on the history of the book, archival research, digital humanities, and current trends in scholarship.

Required Texts:

TBD

Evaluation Methods:

Short assignments and research project.

ENG B605-01: Critical Theory

W 4:30-7:15 Lidan Lin

In this course, you will become acquainted with major modern and contemporary critical theories from Russian formalism to postcolonial theory, ecocriticism, and theories of globalization. Moreover, you will learn to have critical conversations with theorists through class discussions. The discussion of each theory is followed by a sample analysis of a piece of literary/cultural text in light of that theory. You will also learn to interpret literature in formal writing in light of specific literary theories. Finally, this course will open your eyes to the many exciting changes that have taken place in British and American literary studies. Because this course is based primarily on class/group discussions, it is important for you to keep up with the reading and to participate in these.

Required Texts:

The Critical Tradition: Classic Texts and Contemporary Trends. Edited by David H. Reichter. Ecocriticism by Greg Garrard, Routledge, 2004. And other texts.

Evaluation Methods:

A variety of papers, class discussions etc.

ENG B635-01: English Literature 1660-1789

TR 4:30-5:45

M. L. Stapleton

Our course in the "long eighteenth century" will cover English poetry, drama, fiction, and intellectual history from 1660-1744, with a glance back at the English Civil War and ahead to Dr. Johnson. We'll study canonical writers such as Dryden, Pope, Congreve, and Swift; emerging women writers such as Behn, Astell, Finch, and Philips; and the notion of Enlightenment via Locke, Hobbes, and others. Besides imparting a knowledge of the literary period, the course goal is to instruct students in the art of writing in the discipline, analysis and argument.

Required Texts:

Greenblatt et al., ed., *The Norton Anthology of English Literature*, 9th ed., vol C: The Restoration and Eighteenth Century_ (ISBN: 0-393-92719-9).

Evaluation Methods:

Three out of class essays, two as exams, with revision privileges

ENG B642-01M: Romantic Literature

W 10:00-10:50 (Hybrid)

H. Aasand

William Blake's mythic figure Urizen represents the futility of pure reason to produce a life worth living or a system that explains the mystery and enigma of who we are as human beings. In this course, we will examine a range of Romantic writers (the "magnificent six [Blake, Wordsworth, Coleridge, Shelley, Byron, Keats]," at least one novelist-Mary Shelley, and prose writers like Mary Wollstonecraft) to delve into the power of the imagination that drove these writers to free themselves from convention and rigid belief systems, the "mind-forg'd manacles" that enchained individual freedom.

Required Texts:

Wolfson and Manning, eds. *Longman Anthology of British Literature* vol. 2A (The Romantics and their Contemporaries)

Mary Shelley, *Frankenstein*, ed. Susan J. Wolfson (Longman Cultural Edition)

Evaluation Methods:

Essays, class presentations

ENG B648-01: 20th-century British/Irish Poetry

TR 1:30-2:45 Lidan Lin

P: W131 or equivalent

This course offers a survey of 20th-century British/Irish poetry, and the goal is for you to learn to appreciate this part of literature. We will move in two directions: we will read individual poets closely from Hardy through Auden to Heaney; we will also work with larger concepts and try to grasp trends and movements to which these poets belong. Some of the larger questions we want to address include: How do late Victorian poets and modernist poets respond to the "ache of modernity" differently? What do we mean by The Hardy Tradition? What is the relationship between French symbolism and high modernism? Does the term modernism catalogue a homogeneous literary and cultural phenomenon, or is it an umbrella term under which pluralist contours of modernism are subsumed?

Required Texts:

Keith Tuma. *Anthology of 20th-century British and Irish Poetry*. Oxford University Press, 2001.

Jon Cook. *Poetry in Theory: An Anthology (1900-2000)*, optional.

Evaluation Methods:

Short and long papers, class discussion, seminars etc.

ENG B652-01: American Literature 1865-1914

MW 1:30-2:45

A. Kopec

This class will explore the theme of "Success and Failure" in late nineteenth-century literature in the United States. Focusing on the era's fiction, we will read tales of slow but steady successes (Horatio Alger's *Ragged Dick*), meteoric ones (Theodore Dreiser's *Sister Carrie*), and a mix of both successes and failures (William Dean Howells, *The Rise of Silas Lapham*, Edith Wharton's *The House of Mirth*, Mark Twain's short fiction, and the Anglo-Chinese writer Sui Sin Far). Along the way, we will observe -- and question -- the extent to which writers equate "success" and "failure" with money. Additionally, this course will coincide with Dr. Stephen Buttes's and my IU Seminar, and will therefore offer students an opportunity to engage in a campus-wide conversation on the topic.

Required Texts:

Student reading editions of the novels mentioned above. Some readings will be available as PDFs posted to Blackboard.

Evaluation Methods:

The course assignments will include thesis-driven response papers, a longer research paper or teaching portfolio, and daily preparation.

ENG B666-01,02: Survey of Children's Literature

MWF 10:00-10:50

L. Roberts

MWF 11:00-11:50

This course is designed for anyone planning on a career as children's librarian, elementary education teacher, or children's author/illustrator, as well as anyone with an interest in the rich and varied literature composed for or set aside for children. We will consider how definitions of childhood have changed over time and how such changing definitions have shaped what adults have thought children should and should not read; how the purposes for children's literature have changed and what benefits adults have thought children would derive from their reading. We will read literature of different genres, which may include picture books, poetry, traditional literatures, historical fiction, realism, fantasy.

Required Texts:

TBA

Readings may include comparative fairy tales, Lewis Carroll's *Alice's Adventures in Wonderland*, Richard Peck's *A Year Down Yonder*, Neil Gaiman's *The Graveyard Book*, and Sharon Creech's *Walk Two Moons*.

Evaluation Methods:

May include reading journal or response papers, class presentations, quizzes, midterm exam and final exam, and 12-15 page research paper or project.

ENG B743-01: Charles Dickens

M 4:30-7:15

L. Roberts

In this seminar, we will examine six novels by Charles Dickens, one of the most well-known and recognizable public figures of the 19th century. Dickens's novels contain great humor and great tragedy, the poignant, comic and grotesque often unexpectedly and profoundly mixed together. We will discuss various critical responses to his novels, both then and now, and look for recurring themes, images, narrative structures, and topics. Perhaps more than any other Victorian novelist, Dickens's works were highly, if sometimes ambiguously, autobiographical. And so, to borrow from the complete title of *Nicholas Nickleby*, we will also spend some time looking at the "LIFE AND ADVENTURES . . . THE FORTUNES, MISFORTUNES, UPRISINGS, DOWNFALLINGS, AND COMPLETE CAREER," of Mr. Charles Dickens.

Required Texts:

TBA

Novels will most likely include *Oliver Twist*, *Nicholas Nickleby*, *David Copperfield*, *Dombey and Son*, and *Bleak House*. We may also examine *A Christmas Carol* and Dickens's other Christmas books.

Evaluation Methods:

Response papers, leading class discussions, research presentation and article-length research paper.

Graduate Writing

ENG C505-01M: Composition: Issues and Critical Approaches

R 6:00-7:15 (Hybrid) S Webb-Sunderhaus

This course will ask what it means to teach writing in high school and college classrooms in the 21st century. We will explore the history of writing instruction, as well as various theories and pedagogies of teaching writing. Specific areas of focus will include students' transition from high school to college writing, the role of digital literacy in students' lives, and multimodal composition, as well as the nuts and bolts of teaching writing—designing syllabi and assignments, grading those assignments (and handling the grading load), the role of grammar in writing instruction, and utilizing class time most effectively.

Required Texts:

DeVoss and Hicks, *Because Digital Writing Matters*.

Gallagher, Kelly. *Teaching Adolescent Writers*.

Glenn and Goldthwaite, *St Martin's Guide to Teaching Writing*.

Tate, et al. *A Guide to Composition Pedagogies*.

Evaluation Methods:

Weekly reading responses and discussion board posts; multimodal teaching portfolio; assignment sequence

ENG C507-01: Writing Center Theory/Praxis

W 4:30-7:15 E. Keller

P: W131, W233 or instructor override

Writing Center Theory and Praxis is designed to examine the techniques and theories that inform the practice of tutoring writing. In particular, this course will train you to tutor writing in the Writing Center at IPFW, as well as other tutoring spaces across campuses, age levels, and wider communities. The course will focus on the practical components of writing center work, and how these methods can be applied across other academic and professional settings. Specific topics will include collaborative learning, consultation approaches, consultant roles, grammar instruction discussions, consulting strategies for a variety of clients, computer and other technology usage in the writing center, composition and learning theories that influence writing center work, and resource development.

Required Texts:

The Allyn and Bacon *Guide to Writing Center Theory and Practice*, Barnett and Blumner, 2000

The Bedford *Guide for Writing Tutors*, Ryan and Zimmerelli, 2009

Evaluation Methods:

Reading responses, in-class discussion, 5 research projects

ENG C511-01: Writing Fiction

MW 4:30-5:45

M.A. Cain

P: Permission of instructor

This class is for students who want to learn how to write fiction. The main focus is upon helping students locate subjects, try out forms, and develop strategies for reading that will generate writing. We will spend a great deal of time on composing and discussing our writing as a class.

We will investigate, first of all, what makes fiction "literature" and how we might think of the boundaries between fiction and other forms of prose. In the contemporary world, the boundaries that used to mark fiction as something "imaginary" versus something "real" no longer hold, since conventions of fiction are present in even supposedly "objective" forms of writing such as journalism. We will also take a closer look at some of these conventions and experiment with their application.

Required Texts:

TBA

Evaluation Methods:

- A 25-page final portfolio, including a reflective statement of introduction. The portfolio includes revisions of works written during the semester.
- Individual conferences at midterm and an exit conference at the end of the semester.
- Readings of class texts (to be announced)
- An on-line weekly journal (250 words/week)
- Responses to classmate's writing (250 per submission)
- Class presentation on particular form or technique of interest to the student

ENG C576-01: Writers Reading

MW 6:00-7:15

M.A. Cain

This is a course for writers—creative, professional, rhetorical—who want to delve more deeply into how reading shapes what and how they write, and how writing can help them become better rhetorically aware readers of their own and others' work. This is also a course for readers of literature who want to explore how writing can deepen and extend their grasp on literary interpretation and overall appreciation of literary works. It is also a course for teachers who can benefit from conscious crossings between subdisciplines of writing and literature. We will focus on how to use conventions of writing and reading more consciously and flexibly, generating new, more creative ways of reading and writing that better serve our specific needs, desires, and goals.

Required Texts:

Most texts will be available on Blackboard and will be interdisciplinary as well as both literary, theoretical, and craft-oriented.

Evaluation Methods:

- A 25-page final portfolio (including an introductory reflective statement). This includes revisions of two preliminary paper drafts and a final project. Students are encouraged to develop a theme or focus for this writing.

- Weekly assignments on Blackboard
- Weekly readings
- Class presentations of final projects in progress

ENG C682-01: Project Management

M 4:30-7:15 E. Keller

P: W131, instructor approval

We will discuss planning and organizing strategies and models, process documentation, and management implementation strategies and philosophies. We'll learn about these concepts through hands-on project work that emphasizes individual and collective approaches to project management, and gives us a basis for thinking through issues that influence the workplace-- from emerging workspace design to the effects of globalization on distributed teams and organizations. You should leave class with skills and knowledge that you can refer to when asked to lead and participate in a variety of experience architecture projects in different organizational contexts.

Required Texts:

Making Things Happen: Mastering Project Management

Author: Scott Berkun

ISBN 13: 978-0596517717

Title: Lean UX: Applying Lean Principles to Improve User Experience

Authors: Jeff Gothelf and Josh Seiden

ISBN 13: 978-1449311650

Other readings on BB

Evaluation Methods:

Semester-long projects with Information Systems department, and the VCD department.

ENG B753-01: Graduate Seminar: Poetry of the American West

TR 6:00-7:15 G. Kalamaras

Seminar study of contemporary poetry of the Western United States and the ways it manifests in the work of key poets. We will define the Western poetic sensibility, considering characteristics of Western poems, including the impact of landscape and the environment. We also consider challenges of living in the West, as well as a "new life" of "freedom" that the myth of Western living offers. We will investigate the confluence of race, class, gender, ethnicity, and sexual orientation that populates Western poetry, unpacking cultural preconceptions as the West has come to be understood in the public imagination. We will also examine the "regionalism" of various regions within the West (i.e., Rocky Mountains, San Francisco Bay area, etc.). No prior experience with poetry of the West required.

Required Texts:

Texts to be announced.

Evaluation Methods:

Weekly written responses to readings, a reflective journal, two critical papers (with research), an oral seminar report, and a midterm exam.

ENG C780-01I: Portfolio Development and Assessment

OCIN

D. Huffman

This course is about developing a professional portfolio for the teaching of writing. Intended for current writing teachers or students planning to teach writing, the course revolves around the creation and revision of artifacts appropriate for inclusion in a portfolio. We discuss the portfolio as representing the scholarship of teaching and learning while individuals examine their own experiences, plans, and existing materials in light of how to represent that knowledge and practice most effectively.

The course uses a rhetorical approach to individualize the portfolio, encouraging teachers to think about their purposes for a portfolio and likely audiences. Reflective writing is used as a generative practice, for creating, revising and self-assessing artifacts. It is also used

Required Texts:

Made available online by instructor.

Evaluation Methods:

Regular participation in discussions, regular responses to others' work, completion of required and self-selected portfolio artifacts; the final portfolio.