

Undergraduate Course Descriptions Fall 2018

ENG 150: Introduction to English Secondary Education

Section 1: Tuesday and Thursday 2:00-3:15 p.m.

Professor: Susanna Benko

Content includes constructing an informed vision of English and English teaching, developing basic skills for teaching English, and beginning preparation for teacher licensure.

ENG 150: Introduction to English Secondary Education

Section 2: Tuesday and Thursday 12:30-1:45 p.m.

Professor: Pamela Hartman

Content includes constructing an informed vision of English and English teaching, developing basic skills for teaching English, and beginning preparation for teacher licensure.

ENG 205: World Literature

Section 1: Monday, Wednesday, and Friday 9:00-9:50 AM

Professor: Molly Ferguson

This class will introduce you to a diverse body of literature from several former British and French colonies of Africa, the Caribbean, Latin America, Ireland, and Asia. We will explore the experience of colonization—and the ensuing struggles to construct individual, national, and transnational post-colonial identities. Along with addressing the questions of language, history, exile, migration, gender, and race so central to the developing world, we will discuss the continuing use of the term “post-colonial”. One of the themes we will return to often will be the concept of mapping, and what maps reveal and conceal about global power networks.

ENG 206: Reading Literature

Section 1: Monday, Wednesday, and Friday 1:00-1:50 PM

Professor: Molly Ferguson

An introduction to the nature and interpretation of literary works and to reading and writing critically about literature. Credit does not apply to English majors.

ENG 206: Reading Literature

Section 2: Tuesday and Thursday 12:30-1:45 PM

Professor: Vanessa Rapatz

An introduction to the nature and interpretation of literary works and to reading and writing critically about literature. Credit does not apply to English majors.

ENG 210: Introduction to Rhetoric and Writing

Section 1: Tuesday and Thursday 2:00-3:15 PM

Professor: Rory Lee

Introduction to the field of Rhetoric and Writing studies. Readings and written work that emphasize the diversity and scope of the field.

ENG 213: Introduction to Digital Literacies

Section 1: Tuesday and Thursday 5:00-6:15 PM

Professor: Rory Lee

Teaches ways of reading, analyzing, researching, and composing in emerging media.

ENG 213: Introduction to Digital Literacies

Section 2: Monday and Wednesday 5:00-6:15 PM

Professor: Alyssa McGrath

Teaches ways of reading, analyzing, researching, and composing in emerging media.

ENG 213: Introduction to Digital Literacies

Section 3: Monday, Wednesday, and Friday 11:00-11:50 AM

Professor: Sara Strasser

Teaches ways of reading, analyzing, researching, and composing in emerging media.

ENG 215: Introduction to African - American Literature

Section 1: Monday, Wednesday, and Friday 3:00-3:50 PM

Professor: Emily Rutter

This course will provide you with foundational knowledge of African American literary traditions, while focusing particularly on black artistic production from the Civil Rights and Black Power movements through the contemporary era. To this end, the course will be divided into three, interrelated units: “black art and activism”; “double jeopardy and #blackgirlmagic”; and “racial passing and appropriation.” Our texts will run the gamut from a James Baldwin memoir to Jordan Peele’s film *Get Out* to hip hop lyrics to Audre Lorde’s essays to a Jesmyn Ward novel. Through these various artistic expressions, we will consider the recurring tropes and concerns of artists of African descent. There will also be a range of assignments in the course, including essays, analyses on the website Genius, a presentation, and a final exam. No prior knowledge of African American literature is required; all are welcome.

ENG 217: Introduction to Queer Literature and Queer Theory

Section 1: Monday, Wednesday, and Friday 12:00-12:50 PM

Professor: Rai Peterson

This course is an entry-level introduction to queer theory. Queer-identified and ally students alike are welcome in this class. It is a safe space where we meet to share ideas about queer identity as expressed in literature and culture.

This course is designed for non-English majors. The reading and writing assignments are manageable and intended for a general audience with interest in queer theory and queer readings. If you like to read and discuss ideas sparked by stories, this class will be of interest to you.

We will read a selection of works by such authors as Virginia Woolf, Truman Capote, Willa Cather, Radclyffe Hall, Michael Cunningham, John Irving, Alison Bechdel, Gertrude Stein, Allen Ginsberg, Adrienne Rich, as well as some foundational excerpts from Plato, Thomas Jefferson, the Torah, and the like. We watch two or three films most semesters, and those might range from blockbusters to indie films with a queer following. Class discussion focuses on queer reading, a theoretical framework that considers the queer perspective and its impact on analysis and meaning-making in texts historically and in the present. We will read works by queer authors, with queer characters, and/or queer themes; sometimes we will pursue a queer reading of texts that have not been traditionally considered queer.

The class will choose between writing traditional research papers and exams or carrying on the podcast series for the Daily News that was started in the past spring semester.

ENG 220: Language and Society

Section 1: Monday, Wednesday, and Friday 10:00-10:50 AM

Section 2: Tuesday and Thursday 11:00-12:15 PM

Professor: Mai Kuha

You speak the way you do because of who you are and where you are from. You also adjust the way you speak according to the situation. In this course, we will discuss the nature of this language variation and how its interaction with social attitudes affects our lives.

Our look at the nature of language variation will include

- the main features of dialects of English in the U.S. (regional dialects and African American English)
- a brief look at how language and gender connect
- how language change results in language variation
- the main facts about the presence of minority languages in the U.S.

When looking at the impact of the interaction between language variation and social attitudes, we will consider

- how people are judged because of the way they speak,
- how this affects linguistic minorities in the educational system, and
- how language attitudes find their way into legislation.

ENG 230: Reading and Writing about Literature

Section 1: Tuesday and Thursday 12:30-1:45 PM

Professor: Kathryn Ludwig

Intensive study and practice of methods of inquiry, rhetorical and documentation conventions, and terminology associated with critical writing about literature. Develops skills for successful study, discussion, and writing about literature.

ENG 230: Reading and Writing about Literature

Section 2: Tuesday and Thursday 5:00-6:15PM

Professor: Joyce Huff

Intensive study and practice of methods of inquiry, rhetorical and documentation conventions, and terminology associated with critical writing about literature. Develops skills for successful study, discussion, and writing about literature.

ENG 230: Reading and Writing about Literature

Section 3: Monday, Wednesday, and Friday 10:00-10:50 AM

Professor: Andrea Wolfe

This course will provide students with opportunities to practice methods of reading, discussing, and writing about literature of various types, including short stories, poems, plays, and a novella. The authors included in the course will represent a diverse array of backgrounds and might include Samuel Taylor Coleridge, T.S. Eliot, Nella Larsen, Sylvia Plath, Susan Glaspell, and Junot Díaz. Class will be mostly discussion-based, which will enable students to learn to use a variety of critical and theoretical approaches to make sense of the literature that they read. Some class time will also be devoted to writing instruction, as students will have multiple opportunities to compose their own arguments about the literature under study. Major writing assignments will ask students to analyze texts and position their claims in relationship to the claims of other literary scholars. Students will revise their major writing assignments based on extensive and individualized feedback from the instructor for improved grades throughout the semester.

ENG 230: Reading and Writing about Literature

Section 4: Monday, Wednesday, and Friday 2:00-2:50 PM

Professor: Emily Rutter

Food is a key expression of identity and culture, and thus it is no wonder that eating, cooking, and hunger play such crucial symbolic roles in literary traditions the world over. How does food function in literary texts as an expression of identity and/or a common language bridging cultural gaps? Alternatively, how do writers and directors use food (or the lack thereof) as a signifier of current and historical inequities and traumas? In this course, we will answer these questions by engaging a variety of texts, including recent films such as *Okja* and *The Hunger Games*, prose such as *The Book of Salt*, *Hunger: A Memoir of (My) Body*, *Interpreter of Maladies*, and odes to favorite foods by poets such as Harryette Mullen, Kevin Young, and Frank O'Hara. As we engage with this interdisciplinary material, students will hone their analytical reading and discussion skills, while building their knowledge of the formal conventions of written literary analyses, including research ethics and citation guidelines. Students will also become familiar with a variety of different theoretical perspectives. By the semester's end, students will have produced a body of work—both oral and written—that expresses their own critical voices as readers, writers, and cultural critics.

ENG 231: Professional Writing

Section 1: Tuesday and Thursday 11:00-12:15 PM

Professor: Laura Romano

This course explores theory and practice in workplace, organizational, and professional writing situations. The course familiarizes students with the genres and practices of professional writing in traditional and emerging contexts.

ENG 231 builds on the fundamentals of writing and rhetoric introduced in ENG 103 and 104, relating these principles to specific writing practices and genres common to workplace, organizational, and professional situations. ENG 231 also combines with ENG 213 to form the core lower division curricula for the Minor in Professional Writing.

ENG 231: Professional Writing

Section 2: Monday, Wednesday, and Friday 12:00-12:50 PM

Professor: Brianna Mauk

Professional Writing (ENG 231) will first work through a detailed definition and analysis of professional/technical writing, followed by researching the tenets of theory, genre, and practice encompassed by such writing. Finally, ENG 231 will practice the creation and sharing of deliverables with strategies tailored to audience/client and rhetorical context.

ENG 240: American Literature 1: The Beginnings to 1860

Section 1: Monday and Wednesday, 5:00-6:15 PM

Professor: Ben Bascom

In this course we will explore the major themes, tropes, and texts of American literature before 1865—a task that will lead us across vast terrains and into the controversies of multiple historical periods. We will begin with Christopher Columbus’s letters to the king of Spain about his colonial contact with indigenous peoples in the Americas and conclude with Abraham Lincoln’s “letter” to the fractured United States in “The Gettysburg Address.” While these bookends may seem to imply the inevitability of the United States as our recognizable nation, we will complicate that narrative by focusing on moments of possibility and rupture in the story we tell of Pilgrims landing and colonials revolting. Indeed, through framing our discussion around the concept of “multiple Americas,” we will highlight what the geographic space of “America” has meant to a variety of writers, actors, and characters. As such, we will delve into texts and narratives that convey histories of conquest and slavery, religious conversion and enlightenment self-making, and collective identification and popular protest that have come to constitute the canon of American literature.

ENG 285: Introduction to Creative Writing

Section 1: Monday, Wednesday, and Friday 9:00-9:50 AM

Section 2: Monday, Wednesday, and Friday 10:00-10:50 AM

Professor: Todd McKinney

As an introduction to Creative Writing, this class will provide the student with the opportunity to practice writing fiction, poetry, and creative nonfiction. To practice our own writing, we will explore the

possibilities of the three genres by reading and discussing a number of stories, poems, and essays. In short, this class asks the student to write a lot and read a lot—the best ways to become a better writer. The assignments and exercises will challenge students to think critically and creatively to better understand how we make/shape/bend/warp meaning out of both language and experience as we use words to continue exploring what it means to be alive on earth.

Introduction to the craft, terminology, and techniques of multiple genres, including fiction, poetry, and creative nonfiction.

ENG 285: Introduction to Creative Writing

Section 3: Monday, Wednesday, and Friday 11:00-11:50 AM

Section 13: Monday, Wednesday, and Friday, 2:00-2:50PM

Professor: Peter Davis

Introduction to the craft, terminology, and techniques of multiple genres, including fiction, poetry, and creative nonfiction.

ENG 285: Introduction to Creative Writing

Section 4: Monday, Wednesday, and Friday 1:00-1:50 PM

Professor: Sean Lovelace

Introduction to the craft, terminology, and techniques of multiple genres, including fiction, poetry, and creative nonfiction.

ENG 285: Introduction to Creative Writing

Section 5: Monday, Wednesday, and Friday 2:00-2:50 PM

Professor: Emily Scalzo

English 285 offers an introduction to the art and craft of writing poetry and prose that's worth reading. The course will focus on development of writing craft, obtainment of a critical/literary vocabulary, and a reading, examination, and discussion of established authors. As students and writers, you will read and analyze high quality published work, write and revise your own pieces, and read and discuss the work of your classmates. Time permitting, I will introduce you to the world of literary journals and publishing as well. This course does not require you to be an experienced and/or gifted creative writer; it does require you to be willing to read, analyze, and do your best on your own work.

ENG 285: Introduction to Creative Writing

Section 6: Monday and Wednesday 5:00-6:15 PM

Section 12: Tuesday and Thursday 5:00-6:15 PM

Professor: Brian Morrison

English 285 is an introduction to writing poetry, fiction, and creative nonfiction. The course will focus on development of writing craft, obtainment of a critical/literary vocabulary, and a reading, examination, and discussion of established authors. This class will be centered in active learning. You will **read** a great amount of excellent material; you will **write** a great amount, and you will strive to make it excellent. I will attempt to spark and develop your creativity. To that end, you will create your own original poems, stories, and essays.

ENG 285: Introduction to Creative Writing

Section 7: Tuesday and Thursday 9:30-10:45 AM

Professor: TBA

Introduction to the craft, terminology, and techniques of multiple genres, including fiction, poetry, and creative nonfiction.

ENG 285: Introduction to Creative Writing

Section 8: Tuesday and Thursday 11:00-12:15 PM

Professor: Craig O'Hara

This course is a general introduction to the craft, terminology, and techniques of creative writing in a variety of genres including literary poetry, nonfiction, and short fiction. The focus of this course will be the writing workshop and the extensive revision that all writers employ to develop their work into polished pieces. The course also includes in-depth discussions of the techniques employed by authors recognized in the field.

In addition to the writing workshop, assignments include short developmental pieces and critical reading responses. At the end of the semester students will turn in a portfolio of revised work.

ENG 285: Introduction to Creative Writing

Section 9: Tuesday and Thursday 12:30-1:45 PM

Section 10: Tuesday and Thursday 2:00-3:15 PM

Section 11: Tuesday and Thursday 3:30-4:45 PM

Professor: Angela Jackson-Brown

This course is designed to develop and improve your skills as readers and writers of poetry, fiction, and creative nonfiction. In addition to lectures on the craft of writing, we will read and discuss creative work by established writers and by the members of this class. In these discussions, we will explore the elements

of creative writing (image, voice, point of view, sound, figurative language, dialogue, setting, place, etcetera) as they function across the genres in order to better understand what makes a piece of writing work and to increase your awareness of the possibilities for your own writing. As beginning writers, you have concepts to grasp, skills to learn, and models to study and emulate. We will apprentice ourselves to more experienced artisans and practice, practice, practice. This course is designed to push you as writers but to also be fun and enjoyable. Sometimes the writing demands will feel overwhelming but you should know that feelings of being overwhelmed are normal for writers. Upon completion of this course, participants will be able to write with a heightened understanding of form, metaphor, voice, style, sound, concrete images, habits and truth and be prepared for a more concentrated course in poetry, fiction, and nonfiction.

ENG 299X: Experimental/Developmental Topics - Jacket Copy Creative

Section 1: Monday, Wednesday, and Friday 1:00-1:50 PM (with a lab on Fridays 3-4:30 PM)

Professor: Cathy Day

(email to request permission)

Students in this course will learn storytelling strategies within a marketing context and be responsible for managing the Ball State English Department's digital community (#bsuenglish), via social media, blog, and an annual alumni e-newsletter. This would be a great class if you're interested in editing/publishing, content marketing, public relations, graphic design, social media management, and/or strategic communications. You will work together in teams to plan marketing strategies, create, curate, and edit content, conduct research, discuss best practices and analytics, and make changes to our practices.

You'll learn how to:

- Identify and research an organization's target audience, then write messages that reach that audience
- Work with an organization to determine the message and story of that organization
- Devise and implement strategies for disseminating an organization's message and story
- Develop content strategies that take advantage of multiple digital platforms, such as social media, blogs, and websites
- Compose professional social media posts and manage an organization's overall online presence
- Manage complex projects in shifting teams with multiple deliverables and overlapping deadlines

Please note the lab time on Fridays.

ENG 299X: Experimental/Developmental Topics - Rethinking the Stories We Publish, Shelve, and Read: Rethinking Disability Representation in Children's and Young Adult Literature
Section 2: Tuesday and Thursday 12:30-1:45 PM

Professor: Lyn Jones

Diversity in children's literature is critical in constructing culture and community identity. Children grow up and are conditioned and ultimately wired and re-wired by the stories they read, hear, and are retold as children. By rethinking the characters we write and read into children's and young adult literature, we can help shift the stigma associated with being disabled.

The culminating project will showcase a free, comprehensive magazine/website, which will include and feature:

- Book trailers, book reviews, and author information of featured published books with disabled characters that are available;
- A list of comprehensive resources for parents and librarians and teachers to use when discussing those texts;
- A call to writers to help fill the gap in composing additional text;
- A featured expert column from a leading children's or young adult writer who does write about disabled characters
- A finally, a section of new and free children's fiction and nonfiction co-created with Ball State and Burris students

ENG 303: History of Rhetoric

Section 1: Monday, Wednesday, and Friday 2:00-2:50 PM

Professor: Paul Ranieri

Beginning with ancient rhetoric and focusing on major historical periods, ENG 303 surveys the historical development of rhetoric, emphasizing the cultural context of ideas and the construction of rhetorical "traditions." ENG 303 is a required course for the Rhetoric and Writing Major, and can serve as an elective for the English Studies, Literature, and Creative Writing Majors.

ENG 306: Creative Nonfiction Writing

Section 1: Monday and Wednesday 3:00-4:15 PM

Professor: Silas Hansen

The word essay comes from the French verb "essayer"—to try. This class will focus on essays, which help us try to understand something: how a significant event in childhood impacted us, how we came around to a particular way of thinking, or what a series of seemingly unconnected events might mean when put into context. We will focus on the questions—what the questions mean, how to ask better ones, and the various ways we might attempt to answer them—rather than the answers themselves.

You will read a great deal of published creative nonfiction (including work by writers like Joan Didion, James Baldwin, Cheryl Strayed, and Eula Biss), study numerous craft techniques (reflection, scene, characterization, etc.) and practice them through in-class and out-of-class writing exercises, and then explore your own burning questions in essay drafts that you will share in both small group peer review and full class workshops.

ENG 306: Creative Nonfiction Writing

Section 2: Tuesday and Thursday 9:30-10:45 AM

Professor: Jill Christman (jcchristman@bsu.edu)

In this creative nonfiction class we will focus on the techniques and art of the personal essay to explore how we think and why. Using our own memories, experiences, & perceptions as the lenses through which we record the world, we'll prime our writing juices by crafting short creative responses to specific reading-inspired prompts, move on to a longer essay rooted in personal experience, and as the term progresses we'll expand our scope to write about things beyond the self—other people, other objects, other places, other ways of being in the world. We'll work on the nuts-and-bolts of the writing (research strategies, structure, point of view, storytelling, time-handling, language) as we tackle the big questions facing us: What do I want to write about and why? What about memory and forgetting? What shape might best serve *this* essay? What does it mean to say something true?

Possible Texts: *Tell It Slant* (eds. Brenda Miller & Suzanne Paolo) & *The Touchstone Anthology of Creative Nonfiction* (eds. Michael Martone & Lex Williford).

ENG 307: Fiction Writing

Section 1: Tuesday and Thursday 2:00-3:15 PM

Professor: TBA

Intensive study of fiction, with practice in writing and critique.

ENG 307: Fiction Writing

Section 2: Monday, Wednesday, and Friday 10:00-10:50 AM

Professor: Sean Lovelace

Intensive study of fiction, with practice in writing and critique.

ENG 308: Poetry Writing

Section 1: Monday and Wednesday 3:00-4:15 PM

Professor: Mark Neely

This 300-level creative writing course is an comprehensive introduction to poetry writing, and will help students improve as both readers and writers of poetry, through discussions of published poets, writing assignments, instruction on various poetic techniques, and workshops and critiques of student poems.

Possible assignments include readings and quizzes, writing assignments, reading responses, and a final portfolio. Possible texts include: *The Poet's Companion* ed. by Kim Addonizio and Dorianne Laux; *Orlando* by Sandra Simonds; *The Crown Ain't Worth Much* by Hanif Abdurraqib; *Madness* by Sam Sax; *Bestiary* by Donika Kelly.

ENG 308: Poetry Writing

Section 2: Tuesday and Thursday 12:30-1:45 PM

Professor: Peter Bethanis

Intensive study of poetry, with practice in writing and critique.

ENG 310: Screenwriting

Section 1: Tuesday and Thursday 12:30-1:45 PM

Section 2: Tuesday and Thursday 3:30-4:45 PM

Professor: Rani Crowe

Introduction to screenwriting for television, film, or new media with practice in writing and critique.

ENG 310: Screenwriting

Section 3: Monday, Wednesday, and Friday 9:00-9:50 AM

Section 4: Monday, Wednesday, and Friday 10:00-10:50 AM

Section 5: Monday, Wednesday, and Friday 11:00-11:50 AM

Professor: Kathryn S. Gardiner

An introduction to screenwriting for film, television, or new media, emphasizing the elements of visual storytelling with practice in writing and critique. Course familiarizes students with key components of screenwriting, such as character development, story structure, formatting and description, plus basic terminology and techniques of the screenwriter's craft. In-class writings and assignments build storytelling skills while discussions and lecture build the vocabulary and knowledge to discuss narrative and representation. Students end the semester with a workshopped and revised short-film screenplay and the core abilities needed for additional and larger work. No previous screenwriting experience necessary. Also, the practice of visual storytelling and narrative form can strengthen poetry and all other forms of creative writing, so even if you don't aspire to write for the screen, come join us.

ENG 320: Introduction to Linguistic Science

Section 1: Tuesday and Thursday 9:30-10:45 AM

Professor: Qing Zhang

The basic concepts, scope, and methodology of the science of language in its descriptive and historical functions.

ENG 321: English Linguistics

Section 1: Monday, Wednesday, and Friday 3:00-3:50 PM

Professor: Mai Kuha

The goal of this course is to give students an informed perspective on sentence structure in English, leading to an understanding of basic sentence structure and terminology.

We will start with lexical categories and then move on to phrase types, clause types, and ways of rearranging and embedding these structures. In each topic, basic practice will be followed by discussion of questions that connect the analysis of sentence structure to larger issues, which might include language acquisition, language variation, and misunderstanding in various kinds of communication. Pedagogical implications are addressed primarily through alternate versions of assignments designed for teaching majors.

Although some learning objectives will be specific to particular students' interests and future career paths, the general goals are to enable all students to...

- read a writer's handbook or other reference materials with ease, having become familiar with grammatical terminology and concepts
- evaluate the quality of advice that these authorities provide about sentence structure
- confidently figure out unfamiliar structures by looking for patterns and forming hypotheses
- decide which analysis fits a sentence best, and articulate why
- use a variety of structures in their writing even more effectively and deliberately
- take ownership of their language!

The course takes a modified team-based learning approach.

ENG 332: Linguistic Phonetics and Phonology

Section 1: Monday, Wednesday, and Friday 11:00-11:50 AM

Professor: Gui Garcia

We all know that Siri and Alexa are not perfect: understanding speech is a highly complex task after all. That complexity is the topic of ENG 332. In the first half of the course, we will explore how language sounds are articulated and understood. Our emphasis will be on Phonetics, both articulatory and acoustic, which will include phonetic transcription and acoustic analysis. The second half of the course will be dedicated to Phonology: How is it possible that we all understand each other if speech is so complex and variable? We will discuss universal principles that govern phonological structures across human languages, which in turn will help us understand what abstract units such as syllables and words are, and what kinds of phonological phenomena are attested.

ENG 347: Twentieth-Century American Literature

Section 1: Monday, Wednesday, and Friday 9:00-9:50 AM

Professor: Debbie Mix

We often understand writing of the first decades of the 20th century as attempts to "make new" both the form and content of American literature. But after World War II, some writers felt challenged to make it new all over again. This section of English 347 will consider the relationships between those who "made it new" and those who "re-made it new" by reading authors in pairs and clusters. In order to think about what the authors are making new, we'll also need to think about why they believed anything needed to be remade at all. To that end, we'll pay careful attention to cultural and historical contexts. What vision of femininity circulated in Gertrude Stein's time? Seventy years later, how might Harryette Mullen both engage and resist Stein's vision of femininity? What was World War I like? And how might O'Brien's experiences of the Vietnam War both intersect with and diverge from Hemingway's representation of the earlier war? What relationships can we imagine between the narrators of *Absalom, Absalom!* and those who relate the events in *Tracks*? What might Sui Sin Far's trickster have to do with O'Connor's? Can we connect Baraka's fury to Hughes's restraint or Parks's ludic play? Of course, these are the groupings I've set up, but that doesn't mean that there aren't other lines of influence we can track through the semester, and I hope you'll be able to make some of those alternative histories visible.

ENG 365: Nineteenth Century British Literature

Section 1: Tuesday and Thursday 12:30-1:45 PM

Professor: Joyce Huff

Victorian Characters

What would be like to live in Victorian period? What would you eat or wear? Where would you work? Who would you love? How would you feel about your life? What would you read and how would you react to it? This class will provide the opportunity for students to explore these questions as contributors to the scholarly web project, *The Victorian Character Commonplace Project*.

As a class, we will read and discuss a variety of literary and historical artifacts from the Victorian period. Students will be assigned characters from Victorian literature and will perform original research on an aspect of that character's "life." Each student will produce entries for that character's commonplace book, a sort of scrapbook that such a character might have kept, which will be put up on the website.

Some possible texts for study in this course include: *Alice in Wonderland* by Lewis Carroll, *Wuthering Heights* by Emily Bronte, *David Copperfield* by Charles Dickens, short stories by writers such as Mary Elizabeth Braddon, Rudyard Kipling, Sheridan LeFanu and Thomas Hardy, and poems by writers such as Elizabeth Barrett Browning, Alfred Lord Tennyson, Gerard Manley Hopkins, Michael Field (pseudonym of Edith Cooper and Katherine Bradley), and Christina Rossetti.

ENG 395: Teaching Literature and Language in Secondary Schools

Section 1: Tuesday and Thursday 3:30-4:45 PM

Professor: Jeff Spanke

Concentrates on materials, methods, and resources used in teaching literature, visual representation, language, speaking, and listening in the English Language Arts classroom. Advanced study of pedagogical practices related to planning, curriculum, and professional development. Required of teaching majors; may not be applied toward other departmental programs.

ENG 400: Special Topics in English: DLR

Section 1: Tuesday and Thursday 2:00-3:15 PM

Professor: Vanessa Rapatz

(email vrapatz@bsu.edu to request permission)

Digital Literature Review

Issue #6: Brave New Worlds: Utopias and Dystopias in Literature and Film

In 1516, Thomas More coined the term “utopia” from Greek roots that translate to both “good land” and “no-place land,” at once summoning to mind an ideal and its impossibility and lending naturally to its antithesis, *dystopia*. More, of course, was not the first to imagine a perfect place distinct from his own society, and we can see his predecessors in Plato’s *Republic*, St. Augustine’s *The City of God*, The Book of Genesis, and other creation stories. As a genre, utopian fiction is devoted to detailed depictions of places that are recognizably good or bad and that are typically dramatically different from the authors’ own societies. Throughout the course, we will consider the legacies of Renaissance Utopias and their predecessor in our own preoccupation with dystopian landscapes and futures. Additionally, we will explore subgenres including Feminist Utopias and Ecotopias as we consider the stakes of these often fantastical new world creations. From *The Giver* by Lois Lowry and *The Dispossessed* by Ursula K. Le Guin to movies including *Zombieland* and *Mad Max: Fury Road* and the television series *The Good Place* and *Black Mirror*, as a culture, we are still clearly seeking the elusive “good” land and grappling with more dystopian realities in the face of massive technological and ecological changes.

This course will allow students to explore cultural theories surrounding utopias and dystopias and to craft a research project that will allow for in-depth study of key texts within these and related genres.

Throughout the course we will consider some key questions: What promises are made or what warnings are issued in these fictional worlds? In what ways do authors use utopias and dystopias to critique or

support contemporary social, cultural, or political developments related to gender, race, sexuality, class, and technological and/or ecological changes? And, where do we see utopian ideals and visions expressed outside of the fictional realm and to what ends?

Students will carry out research over two semesters that will culminate in their capstone project in the Spring, a project that will be considered for publication in the sixth issue of the Digital Literature Review (DLR). As part of the DLR team, students will also be responsible for contributing to and producing the DLR blog (www.bsudlr.wordpress.com), for designing and creating the fifth issue of the DLR (www.bsu.edu/dlr), and for publicizing and promoting our work as well as for soliciting and editing papers from undergraduate students around the globe. In addition to earning course credit and immersive learning experience, you will gain experience in research and scholarship, professional writing and editing, digital design and publishing, and/or emerging media and publicity.

While most students will earn 3 hours for ENG 400 in the Fall and 3 hours for ENG 444 in the Spring, course credits are negotiable, and, if you are accepted into the course, I will work with you to fit the class into your program of study and to negotiate with your home department about course equivalencies.

ENG 400: Special Topics in English: Book Arts

Section 4: Monday, Wednesday, Friday 3:00-3:50 PM

Professor: Rai Peterson

- (email rai@bsu.edu to request permission)

Book Arts Collaborative is a student-managed, public letterpress printing and hand-sewn book binding lab located in the Madjax Building in downtown Muncie. Students enrolled in this course will learn to print using our 150 year old presses and to bind books in several historical and contemporary methods, ranging from the 4th Century B.C.E. to the present. Students are encouraged to be creative with these historical models once they have learned them.

Book Arts Collaborative offers students from all majors and at all levels of their education the opportunity to professionalize their skills by running a profitable business in downtown Muncie. It also appeals to English majors because it puts the history of the book and moveable type into their hands through direct experience with professional equipment. It encourages students to use their analytical, problem-solving, and creative skills to make products and teach workshops to community members ranging in age from 6 to over 80.

This course is for you if you want to:

- learn to sew your own blank journals
- print your own or others' words using moveable type
- take a more active role in shaping the DWNTWN Muncie culture
- work with community members in a "Better Together" initiative
- professionalize your skills by managing a working group
- hang out and work with like-minded, fun, yet serious, students

Classes meet in the Madjax Building in downtown Muncie. Parking there is free. You can ride a MITS bus to the transfer station two blocks away for free. Madjax is easily accessible from campus by walking or riding a bike in nice weather. We have ample in-door bike parking, too!

While you may register for just 3 hours at Book Arts Collaborative for fall and be welcomed into the shop, I recommend also considering ENG 421: History of the Book for foundational information in book arts, and I can also work with students who want or need more credit hours in internship ENG 369.

Coursework at Book Arts Collaborative generally counts toward English minors and majors, and we can work with other departments to suggest substitutions in their programs, too. Come alone, or sign up with friends from English or across campus. Book Arts Collaborative is an unforgettable learning experience with the opportunity to learn empowering, apprentice-taught skills using authentic 19th-Century machines and 21st Century technology.

ENG 405: Special Topics in Creative Writing: The Political Poem and the Personal Essay
Section 1: Monday, Wednesday, and Friday 11:00-11:50 AM

Professor: Michael Begnal

This course will focus on the political, in both poetry and the personal essay (creative non-fiction). Is it even possible to make art that is both politically relevant and aesthetically pleasing? Given the large numbers of poets and other creative writers who have done just that over the decades and centuries, the answer is yes. In our present moment, political poems and essays seem even more vital than ever. In this class, we will read relevant texts and write our way into our own political moment(s), exploring the possibilities that writing about issues--that may include (but are not necessarily limited to) race, gender, sexual identity, economic oppression, war, and/or environmental destruction--can provide. In what way or ways does the personal intersect with such political issue(s), in poetry and prose? We will explore these and other questions in our work and in our discussions. Students will also look at certain manifesto texts and similarly comment on their own artistic process in reference to the political. Writing assignments will include three poems, two non-fiction essays, two short reading-response essays, and occasional homework and in-class writing. Authors we are likely to read include James Baldwin, Claudia Rankine, Hoa Nguyen, CA Conrad, Audre Lorde, Teju Cole, Hanif Abdurraqib, Muriel Rukeyser, Amiri Baraka, Mari Evans, Jesmyn Ward, and Mina Loy. There will be a small number of required texts, as well as short readings made available in the form of handouts or PDFs.

ENG 405: Special Topics in Creative Writing—Words Meet World: Creative Writing and the Environment

Section 2: Tuesday and Thursday 5:00-6:15 PM

Professor: Katy Didden

For this class, we will read and write our way into wildernesses, exploring the possibilities of writing with, about, and around the environment. In the first half of this course, we will study practical strategies for how to use description and precise observation as tools to create an effective sense of place and atmosphere in our work. We will begin with readings and writing exercises that will help us write what we know, and write in order to know, our local region, and we will also experiment with what it means to translate this knowledge to write what we don't know (how do writers create fictional worlds?). In the second half of the course, we will consider what happens when our environment is not just the setting, but the subject of our work. We will explore questions like: How are we, as humans, connected to the environment? What is organic form, and what is the relationship between the shapes of nature (valley, gyre, plain, bower, ridge, abrupt edge) and literary form? What does it mean to be writers in the age of

global warming, and in light of our current environmental crises? We will practice a range of writing techniques, including collaborative authorship, multi-media work, and documentary forms. Course requirements will include quizzes, reading responses, genre-specific writing exercises, and workshop critiques. The course will culminate in an individual, final project that is open genre and also more self-directed: each student will choose an environmental creature or feature research (i.e. Desert, Squirrels, Forest, Tundra, Caves, Clouds), compile an “idea portfolio,” then use that research to inform a longer piece of writing (either an essay, a short story, or a series of poems).

ENG 406: Advanced Creative Nonfiction Writing

Section 1: Monday, Wednesday, and Friday 1:00-1:50 PM

Professor: Todd McKinney

In this creative nonfiction workshop, we will focus on the writing of documentary memoirs—those essays that tell the stories between photographs and maps, between experience and research—to discover the wisdom within those spaces. To do this, we will experiment with various approaches we study in our reading and then aim to cut our own paths. Thus, we will split our time between workshops of student work and in-depth discussion of published texts.

Course requirements include a journal, reading responses, workshop critiques, drafts, and a portfolio.

Possible Texts: *Fun Home* by Alison Bechdel, *Two or Three Things I Know For Sure* by Dorothy Allison, *Girl, Interrupted* by Susanna Kaysen, and *Nox* by Anne Carson.

ENG 406: Advanced Creative Nonfiction Writing

Section 2: Tuesday and Thursday 2:00-3:15 PM

Professor: Jill Christman

This advanced creative nonfiction class we will focus on the techniques and art of super-short true things. Call them flash nonfiction, micro essays, or miniature memoirs, but when you submit your latest polished essay every other week, be sure to check Tools/Word Count and make sure you haven't exceeded the 750-word maximum. If you're at 836, keep working: condense, refine, extract. Think about what to put in, what to leave out, and why. We'll study the precise ways in which Masters of Distillation before us have harnessed the tools we may associate with more leisurely literary pursuits—scene and character, language and image, dialogue and diatribe, sound and silence, rhythm and ruckus—in order to rearrange the real world in words.

Course requirements will include: quizzes, regular writing exercises, reading responses, workshop critiques, and eight shining, super-short essays.

Likely Texts: *The Rose Metal Press Field Guide to Writing Flash Nonfiction: Advice and Essential Exercises from Respected Writers, Editors, and Teachers* (edited by Dinty Moore); *In Brief: Short Takes on the Personal* (edited by Judith Kitchen and Mary Paumier Jones); single-author flash essay collections TBA; and, of course, essays and craft notes from *Brevity*.

ENG 407: Advanced Fiction Writing

Section 1: Tuesday and Thursday 12:30-1:45 PM

Professor: Craig O'Hara

This course will function as an active community of working writers and readers engaged in exploring more advanced aspects of writing literary short stories, including vivid and original language, complex characters, and variations of plot from the traditional to the more experimental. The focus of this course will be the writing workshop and the extensive revision that all writers employ to develop their work into finished pieces. The course also includes in-depth reading and discussion of techniques employed by authors recognized in the field. We'll also engage in active and regular practice of these advanced craft techniques.

In addition to the writing workshop, assignments will include short developmental pieces, student presentations, submission to literary magazines in electronic format, and critical reading responses to contemporary works of fiction. At the end of the semester students will turn in a portfolio of stories revised based on input from our class workshops.

Texts may include:

Selections from *The Scribner Anthology of Contemporary Short Fiction*, including stories by Denis Johnson, Antonia Nelson, Junot Diaz, and Tim O'Brien. We will also be reading essays on writing from *The Writer's Notebook* by many of the same authors.

ENG 407: Advanced Fiction Writing

Section 2: Monday, Wednesday, and Friday 12:00-12:50

Professor: Sean Lovelace

Advanced fiction writing, with study of contemporary writers and workshops of student work.

ENG 408: Advanced Poetry Writing

Section 1: Tuesday and Thursday 9:30-10:45 AM

Professor: Katy Didden

Advanced Poetry will begin with basic questions such as: What is poetry? How do we shape poems out of our emotions, ideas, and experiences? What is the use of poetic devices such as rhyme, meter, and figurative language? We will also work with a combination of assignments and exercises suitable for advanced writers that will help you develop an ear for rhyme and rhythm, build your vocabulary, and above all, learn how to read other writers with great attention. These assignments will introduce you to a variety of trends in contemporary poetry, but we will also trace these trends back to longstanding poetic traditions.

For the first half of the semester, our assignments will correspond to class readings (either from our textbook, or from any one of the contemporary collections we will be reading together). For the second half of the semester, you will have more autonomy, as you study the work of a model poet over the course of several weeks. In this “poetry apprenticeship,” you will engage in a deep dialogue with that poet, and immerse yourself in poetry techniques. Students will write several response papers, offer thorough critiques on the work of their peers, and submit a portfolio of poems this semester. Students will also give a presentation in which they introduce the work of their model poet to the class.

ENG 410: Advanced Screenwriting

Section 1: Tuesday and Thursday 3:30-4:45 PM

Professor: Matt Mullins

Advanced screenwriting for television, film, or new media, with emphasis on developing scripts for production.

ENG 410: Advanced Screenwriting

Section 2: Monday and Wednesday 5:00-6:15 PM

Professor: Kathryn S. Gardiner

Writing in long form. Course focuses on story structure and narrative development for feature-length screenplays or one-hour drama. Students will be guided in work on an original creative project. We will also explore “why we write,” coping with rejection, and how to maintain creative discipline outside of academic environments.

ENG 412: Reading Printed Materials in the English Classroom

Section 1: Tuesday and Thursday 2:00-3:15 PM

Professor: Pam Hartman

An overview of the process of reading with practical suggestions for developing analytic skills for reading and interpreting written texts, including literary and popular materials used in the English classroom.

ENG 414: Young Adult Literature

Section 1: Tuesdays 6:30-9:10 PM

Professor: Susanna Benko

Recent literature suitable for students of varying abilities in junior high/middle and secondary schools. Emphasizes reading of selections with some attention given to methodology.

ENG 421: History of the Book

Section 1: Monday, Wednesday, and Friday 2:00-2:50 PM

Professor: Rai Peterson

This course is a great way to get your feet wet in hand-sewn book binding and letterpress printing. Students will get an engaging examination of the history of paper-making, the evolution of the book as we know it today, moveable type, and letterpress printing. You can take it in tandem with ENG 400: Book Arts Collaborative or on its own for 3 credit hours.

For the first half of the semester, we will have a fairly traditional English class: reading assignments with discussion. Did you know, for example, that the first cotton-rag paper was made from used, linen underpants because the wear on them “pulped” the fibers? Did you know that Gutenberg did not really “invent” moveable type, or that his famous Bible was his back-up project? How about this: type compositors do not work “upside down and backwards,” and type setting is much easier than you probably think it would be.

In the second half of the semester, we will transition to learning to use the 150 year old printing presses and book binding tools at Book Arts Collaborative and find out if this kind of maker-space business building is for you. You will get introductory instruction in letterpress printing and hand-sewn book binding.

This class meets in the Madjax Building in downtown Muncie. Parking there is free. You can ride a MITS bus to the transfer station two blocks away for free. Madjax is easily accessible from campus by walking or riding a bike in nice weather. We have ample in-door bike parking, too!

Students do not need permission to enroll in ENG 421: History of the Book. Simply sign up! If you are interested in also enrolling in ENG 400: Book Arts Collaborative, email Dr. Rai Peterson (rai@bsu.edu) to set up an appointment for an interview. Warning: To Date, everyone who has taken ENG 421 has subsequently registered for ENG 400. The mad skills you get and the fun we have running a successful business while engaging with DWNTWN Muncie culture and professionalizing our roles as English majors in the community is seductive.

ENG 425: Film Studies

Section 1: Tuesday and Thursday 12:30-1:45 PM

Lab: Wednesday 4:00-6:00 PM

Professor: Sreyoshi Sarkar

In this course, we will learn how to analyze films as cultural texts. We will engage with a diverse body of commercial cinema, art films, and documentaries from Asia, Europe, the Middle East, and the Americas in order to ask and address:

- How the technical aspects of film making, e.g., camera angles, color, sound, music, lighting, spatial organization, and editing, work with the basic plotline and genre of the film to narrate a complex story?
- Key traditions, movements, and genres in film history; important film industries around the world and how they represent the nation.

- How to deep read and write about films as creative-critical responses to cities across the globe; how they expose, complicate, and challenge race, class, and gender politics that organize city spaces, everyday life within the city and their suburbs.

We will also look at audience reception, film theory, and the financial aspects of film making - publicity, distribution, and collection at the box office - for a more nuanced understanding of films as material-cultural texts that circulate across the world in different ways.

ENG 425: Film Studies

Section 2: Monday, Wednesday, and Friday 10:00-10:50 AM

Lab: Monday 4:00-6:00 PM

Professor: Matt Hartman

This course will help you watch films more closely and actively. We will examine the formal elements of film (mise-en-scene, cinematography, editing, sound, and narrative), with an emphasis on analyzing how films express meaning. We will also explore the social contexts of film, considering films as complex cultural texts. In addition, the course will expose you to a variety of great films in different periods, styles and genres, broadening your experience of film and introducing you to film history.

ENG 430: Document Design and Visual Rhetoric

Section 1: Monday and Wednesday 5:00-6:15 PM

Professor: Brianna Mauk

Explores visual rhetoric, particularly focused on theories and best practices for the production of document designs. Familiarizes students with processes and techniques for producing and refining professional document design.

ENG 431: Rhetoric, Writing, and Emerging Media

Section 1: Monday, Wednesday and Friday 1:00-1:50 PM

Professor: Morgan Leckie

Emphasizes and explores theories and practices of networked writing activity inherent in emerging media platforms and applications. This course has an applied focus, such that students will produce professional and public content for the Web, including a professional portfolio.

ENG 436: Theory and Research in Teaching English to Speakers of Other Languages

Section 1: Tuesday and Thursday 12:30-1:45 PM

Professor: TBA

Psychological and linguistic bases of language learning and recent theories concerning the application of linguistic science to methodology and materials in second-language teaching.

ENG 444: Senior Seminar

Section 1: Monday, Wednesday, and Friday 11:00-11:50 AM

Professor: Molly Ferguson

Mapping Literature

“That the science of cartography is limited
--and not simply by the fact that this shading of
forest cannot show the fragments of balsam,
the gloom of cypresses,
is what I wish to prove”

--From “That the science of cartography is limited” by Eavan Boland

While the use of GPS, Google Earth, and satellite navigation has become “invisible technology,” it is easy to miss how information embedded in space can be relational and connected to nodes of power. In this section of the capstone, we will be studying maps in relation to literature and incorporating Digital Humanities methods to answer spatial questions. Students will read novels, plays and short stories from various parts of the world, and the class will be working with maps to interpret how the global context of the text impacts its message. You will be using close-reading skills, developing global awareness, and creating a unique project tailored to your personal/professional interests and based on a text you read or create.

Each student will create a Digital Humanities project that pairs a written essay, lesson plan, or creative work with a narrative mapping technology they create, using the open-source resources of StoryMap or Neatline as vehicles for communicating a story through that map. Mining the text for geographical details will allow you to place textual events in a richer framework to understand what is at stake in mapmaking, and how it is tied to colonial history. Since 444 students are drawn from across our areas: literature, rhetoric/composition, English education, linguistics and creative writing, the project may be tailored to the educational experience of the student. Large-scale text maps may be printed in Bracken Library’s Map Room, which will be used for a student showcase and may be donated to English or History teachers in Muncie schools.

ENG 444: Senior Seminar

Section 2: Tuesday and Thursday 6:30-7:45 PM

Professor: Joyce Huff

Hideous Progeny: The Children of the Gothic

Subterranean dungeons, secret passageways, flickering lamps, screams, moans, bloody hands, ghosts, and graveyards: these, according to the editors of *The Norton Anthology of English Literature*, are some of the standard motifs of the Gothic. Although the Gothic form arose in eighteenth-century Britain, its influence was felt long after the first wave of Gothic fiction ended in the 1830's. Echoes of the Gothic have continually resurfaced in British and American fiction and can still be seen in the horror movies and Stephen King novels that we enjoy today. In this course, we will explore the uses to which Gothic motifs and themes were put in the nineteenth century, and we will chill our blood by reading a selection of Gothic-inspired novels of the period.

Although we may end by looking at a current manifestation of the genre, we will focus primarily on nineteenth-century novels and short stories. Possible works for study include: Bram Stoker's *Dracula*, and short stories by Poe, Lovecraft, Hawthorne, Kipling, Stevenson, Hardy, Gaskell, Braddon, Nesbit, Freeman and others. There will also be critical readings on the Gothic, focusing on theorists who tackle the question of why we find certain motifs frightening. Course requirements may include a short paper, a substantial research project, reading quizzes, presentations and participation in discussion, both in class and online.

ENG 444: Senior Seminar

Section 3: Monday, Wednesday, and Friday 1:00-1:50 PM

Professor: Mike Donnelly

Freedom of Speech in the 21st Century

Freedom of Speech is a major element of the cultural context in which we live, think, work, and write. Indeed, it is often understood, in U.S. cultural and political discourse, as *the* cornerstone of democracy. In popular discussion, this relationship is typically framed as a simple contest between liberal champions of free speech and the conservative forces of censorship. But the issue is a great deal more complex, rooted in a web of cultural assumptions and social norms. Now, perhaps more than ever before, the question of "free speech" should concern us all, particularly those who love and teach "English" (rhetoric, literature, and writing), or aspire to be writers and/or teachers themselves.

In this course, we will explore definitions of freedom of speech and their various relationships to life in a democratic society. We will read and discuss both scholarly and popular treatments of free speech, as well as great works of literature, from critical as well as rhetorical perspectives. Each student will propose and create their own semester-long research project, in accordance with their specific area of interest.

ENG 464: Shakespeare

Section 1: Tuesday and Thursday 3:30-4:45 PM

Professor: Vanessa Rapatz

Shakespeare: Rise of the Villains

When we think of a villain we likely call up the evil mastermind of a James Bond film, criminally brilliant Hannibal Lecter, a Whedon “Big Bad,” or perhaps a mustache-twirling vaudevillian. However, the term originally referred to a low-born person or a rustic. In Shakespeare we find both definitions at play and sometimes used to describe the same character. From the innocently rustic William in *As You Like It* to the unapologetically manipulative Iago in *Othello*, we will chart villains and villainy in seven of Shakespeare’s plays. We will read two comedies, *As You Like It* and *Much Ado About Nothing*; a history play, *Richard III*; and four tragedies, *Titus Andronicus*, *Macbeth*, *Othello*, and *King Lear*. Class lectures and discussions will attend to the language and formal conventions of these plays as well as to their stagecraft, their historical context, and their modern reception. We will also be considering modern adaptations of the plays as we discuss the villainous characters that we love to hate.

ENG 489: Practicum in Literary Editing and Publishing

Section 1: Monday, Wednesday, and Friday 12:00-12:50 PM

Professor: Silas Hansen

(email schansen@bsu.edu to request permission)

The students in this class will be responsible for producing the Spring 2018 issue of *The Broken Plate*, a national literary magazine produced by Ball State undergraduates. Student editors will be responsible for all aspects of magazine production, including soliciting submissions, selecting quality work, designing the magazine, and promoting and selling the issue.

Other requirements include magazine and book reviews, readings and quizzes, software tutorials, and an individual literary editing project. Texts will include books by our fall visiting writers, online readings, and handouts.

English 489 is a year-long, 6-credit, immersive learning course. **Students will also enroll in English 489 in Spring 2018.**

ENG 490: Literature and Gender

Section 1: Monday, Wednesday, and Friday 12:00-12:50 PM

Professor: Ben Bascom

Women and Labor in Nineteenth-Century America

Although women wrote some of the most popular, important, and culturally influential texts in nineteenth-century America, the literary criticism about the era historically has tended to diminish their contributions. For instance, Nathaniel Hawthorne infamously complained in a private letter of the “damned mob of scribbling women” who outsold his novels in the 1850s, and scholars in the twentieth

century often flippantly dismissed women writers for the sentimental tropes and narratives they produced. Contrarily, an apocryphal account of Abraham Lincoln and Harriet Beecher Stowe (author of the widely popular *Uncle Tom's Cabin*) shifts that portrayal, as when they met during the U.S. Civil War he supposedly exclaimed: "you're the little woman who wrote the book that made this great war!" Within this dichotomy of "scribbling women" and politically engaged female authors lies an assortment of various types of writings that women produced to make a living, discuss politics, shape culture, or simply express themselves. In this course we will ask ourselves how women made a living through their pen, and how their writings comment on their working conditions, both domestically and elsewhere. To do so, we will draw upon theories of gender and labor by Margaret Fuller and Karl Marx, and primary texts by Louisa May Alcott, Rebecca Harding Davis, Emily Dickinson, Fanny Fern, Harriet Jacobs, Jane Johnston Schoolcraft, and Harriet Wilson.

ENG 498: Studies in Global Literature

Section 1: Tuesday and Thursday 9:30-10:45 AM

Professor: Sreyoshi Sarkar

For approximately two hundred years (1700-1960s), the British Empire ruled large parts of Asia, Africa, the Middle East, and the Caribbean. In this course, we will explore the literature and cinema of these places to see how they document and narrate cross-cultural encounters between the colonizer and the colonized and the effects of colonization upon people, their cultures, and ecosystems. Texts might include Joseph Conrad's *Heart of Darkness*, Bapsi Sidhwa's *Cracking India*, Marjane Satrapi's *Persepolis*, Jamaica Kincaid's *A Small Place*, short stories by Nadine Gordimer, Jhumpa Lahiri, and Chimamanda Adichie, and films like *Gandhi* (dir. Richard Attenborough), and *Lemon Tree* (dir. Eran Riklis). We will also use theoretical frameworks such as Edward Said's "orientalism", Chandra Talpade Mohanty's "postcolonial feminism", and Robert Nixon's "slow violence" to delve deeper into the politics, aesthetics, and ethics of our primary texts.