Undergraduate Classics—1  Undergraduate Folklore—3  Undergraduate Film—4  
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Undergraduate Classics

**CLAS C205-01: Classical Mythology**
MWF 1:30-2:25  T. Bassett

P: ENG W131 or equivalent
The purpose of this course is to give you a general overview of Greek and Roman myths, legends, and tales. Greek (and later Roman) mythology serves as an important foundation to western literature and culture, appearing in countless works of drama, fiction, film, painting, poetry, and sculpture. In particular, three legendary events figure heavily in this tradition: the history of Thebes, the story of the Argos, and the Trojan War. We will examine this tradition through the reading of several classical works, including Homer’s The Odyssey, Sophocles’s Oedipus Rex, Euripides’s Medea, Virgil’s The Aeneid, and Ovid’s Metamorphoses.

**Required Texts:**
- The Essential Homer, trans. Stanley Lombardo (Hackett)
- Hesiod, Works & Days and Theogony, trans. Stanley Lombardo (Hackett)
- Sophocles, Antigone, Oedipus the King and Electra (Oxford)
- Euripides, Medea and Other Plays (Oxford)
- Virgil, The Essential Aeneid, trans. Stanley Lombardo (Hackett)
- Ovid, The Essential Metamorphoses, trans. Stanley Lombardo (Hackett)

**Evaluation Methods:**
Class participation, short response papers, two midterms, and final

**CLAS C205-02: Classical Mythology**
TR 10:30-11:45  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:
• Ovid, Metamorphoses, trans. Stanley Lombardo (Hackett, 2010), ISBN: 1603843078
• Trzaskoma, Anthology Of Classical Myth: Primary Sources in Translation (Hackett, 2016) ISBN: 1624664970

Evaluation Methods:
• 2 projects
• Short writing assignments
• Midterm, Final

ENG G301-01: History of the English Language
MW 3:00-4:15 D. Fleming

HEL covers the development of the English language from its Indo-European roots and Germanic cousins, through Beowulfian Old English, Chaucer’s Middle English, Shakespeare’s Early Modern English all the way to the diversity of varieties of English in the world today, from Scots to Australian, African-American to British, Hoosier to Brooklyn.

Required Texts:
TBD

Evaluation Methods:
TBD

CLAS L150-01: Elementary Latin II
MTWR 1:30-2:20 D. Fleming

P: CLAS L100 or instructor’s permission
Second course in Latin language. No previous knowledge of Latin is required. This is the second 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
Undergraduate Folklore

FOLK F101-01: Introduction to Folklore
TR 3:00 - 4:15 J. Minton

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:
TBD

Evaluation Methods:
TBD

FOLK F111-01: Introduction to World Folk Music
TR 10:30 - 11:45 J. Minton

A survey of global music traditions both past and present. The function of folksong in culture and society and the role of music-making in the seasonal and social cycles of selected groups. The interrelation of folk, popular, and cultivated art music in contemporary societies.

Required Texts:
TBD

Evaluation Methods:
TBD

FOLK F254-01: Social History of Rock & Roll
TR 12:00 - 1:15 J. Minton

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. While we will accordingly touch on most major trends from rock's inception to the present, our focus will be on the crucial period from roughly 1950 to 1980, reconstructing the genre's emergence from its vernacular origins through such still current developments as punk, new wave or alternative, and hip hop & rap.

Required Texts:
TBD

Evaluation Methods:
TBD
FOLK F352-01: Native American Folklore
MW 1:30-2:45  C. Thompson

P: Placement at or above ENG W131 (or equivalent) and exemption from or completion of ENG R150
Students will learn about verbal art from all of the culture areas of Native North America, from the Arctic to the Southwest. The genres discussed will include traditional narratives (myths and legends), oratory, and song. The oral literature will be discussed for both appreciation and critical analysis. The cultural context of this body of literature will receive special emphasis. Approved by Arts and Sciences for the Cultural Studies (Western Tradition) requirement.

Required Texts:

Evaluation Methods:
Three Midterms, Final, Term Paper, Attendance

Undergraduate Film

FILM K101-01I: INTRODUCTION TO FILM
OCIN  M. Kaufmann

After completing the FILM K101, 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 K201-01I: SURVEY OF FILM HISTORY
OCIN  M. Kaufmann

We’ll focus mainly on the development of cinema from silent film to the rise (and then fall) of the Hollywood studio system to its current configuration within a digital and global context. Further, we’ll note key figures outside of the U.S. such as Eisenstein, Lang, Godard, etc. whose work and style eventually found their way into Hollywood.

Required Texts:
Lewis, American Film
Evaluation Methods:
- Weekly Discussions Postings
- Regular Quizzes
- Midterm and Final Exams

**Undergraduate Linguistics**

**LING L103-01, 02: Intro Study Language**
MW 1:30 - 2:45 J. Lindley
MW 3:00-4:15

P: Placement at or above ENG W131 (or equivalent) and exemption from or completion of ENG R150
This course covers the traditional areas of linguistics (phonetics, phonology, syntax, morphology, semantics, pragmatics) as well as language change, sociolinguistics, and more. We explore the nature and function of language and the relevance of linguistics to other disciplines. No special knowledge of linguistics or languages other than English is required.

Required Texts:
None.

Evaluation Methods:
Homework, non-cumulative in-class exams.

**LING L325-01: Semantics**
TR 10:30 - 11:45 J. Lindley

P: LING L103 or L303
An introduction to the systematic investigation of the relation between linguistic form and meaning, from different theoretical perspectives.

Required Texts:
TBD

Evaluation Methods:
TBD, homework

**LING L360-01: Language in Society**
T 4:30 - 7:15 J. Lindley

P: LING L103 or L303
Topics covered in this general introduction to sociolinguistics include language variation & change, social & regional dialects, conversation analysis, men’s & women’s language, and issues in applied sociolinguistics such as language policy. Students have a chance to collect/obtain and analyze linguistic data (or can opt to do a research paper instead).
Required Texts:

Evaluation Methods:
Non-cumulative exams, homework, written assignments

**Undergraduate Literature**

**ENG L101-01: Ancient and Medieval World Literature**
MWF 10:00 - 10:50  
T. Bassett

P: ENG W131 or equivalent
The purpose of this course is to survey important authors, works, genres, and movements of Western literature from roughly the fifth century BC Greece to the Renaissance. In addition, you will gain experience in the critical reading of texts, including both formal analysis of literary devices ("close reading") and socio-historical analysis. An especial focus of the course will be reading the assigned texts in the context of historical, social, and cultural discourses of the time. Items encountered include Homer's Odyssey, Euripides's Medea, Dante's Inferno, and Chaucer's Canterbury Tales.

Required Texts:

Evaluation Methods:
Class participation, short response papers, midterm, and final.

**ENG L102-01, 02: Modern World Literature**
OCIN  
L. Lin

English L102 offers a survey of world masterpieces from roughly the 18th century to the 20th century. We begin with Shakespeare's tragedy King Lear; we will then read representative works from each of the three periods, including works by non-Western authors. Our emphasis is on the close reading of the texts, and through closing reading we will gain a better understanding not only of the ideas, forms, and techniques embodied in literature, but of the connections between and commonality of Western and non-Western literatures and cultures.

Required Texts:

Evaluation Methods:
Weekly discussion forum; papers, exams
ENG L202-01: Literary Interpretation
MW 1:30 - 2:45 A. Kopec

P: ENGW131, W135, or W140 with a grade of C or better.
ENG L202 provides an introduction to the reading and writing strategies essential to the analysis of literature. We will read widely in the three major literary genres -- drama, poetry, and fiction -- and we will become familiar with a range of interpretive methodologies that will help us ask sophisticated versions of the question: “what does the literary text mean?” Assignments will include four formal papers and informal writing assignments on Blackboard that allow us to practice close reading and literary research strategies. Class fulfills Category B: Ways of Knowing, Competency 6: Humanistic Ways of Knowing and can be used to fulfill the second writing requirement within the College of Arts & Sciences.

Required Texts:
They Say/I Say: Making the Moves that Matter in Academic Writing_ and _Reading and Writing about Literature_ -- in addition to affordable classroom editions of fiction and drama.

Evaluation Methods:
4 major essays that scaffold skills and techniques of literary analysis and research.

ENG L202-02: Literary Interpretation
TR 1:30 - 2:45 L. Whalen

P: ENGW131, 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. We will explore short stories, poetry, and plays from around the world and from a variety of time periods and authors, including works by August Wilson, W. Wordsworth, S.T. Coleridge, Angela Carter, Sherman Alexie, James Baldwin, and Jamaica Kincaid. By explicating these texts we will learn not only about the forces that shape the characters, authors, and the nations from which they come, but also about those at work on ourselves as well.

Required Texts:
Additional handouts (critical essays, play, short stories, and poems) will be distributed, and 2 films will be viewed.

Evaluation Methods:
Quizzes, papers (including one longer researched paper), participation

ENG L220-01: Introduction to Shakespeare
MW 3:00 - 4:15 M.L. Stapleton

P: ENG W131
We will read 6-8 plays and the sonnets.
Required Texts:
Greenblatt et al., eds, Shakespeare: The Essential Plays / The Sonnets

Evaluation Methods:
Brief writing, take-home exams

**ENG L309-01: Elizabethan Poetry**
MW 4:30 - 5:45  M.L. Stapleton

P: L202, W233
We will read Wyatt, Surrey, Sidney, Shakespeare, Spenser, and other sixteenth-century writers.

Required Texts:
Loughlin, ed., The Broadview Anthology of Sixteenth-Century Poetry and Prose

Evaluation Methods:
Papers and exams

**ENG L335-01: Victorian Literature**
MWF 11:00 - 11:50  T. Bassett

P: ENG L202 or W233 or equivalent
The purpose of this course is to give a deeper understanding of the literature of the Victorian period (from 1830–1901 in Great Britain and Ireland) focusing especially on authorship, genre, and audience. We will focus in particular on Dickens's novel Bleak House, E. Barrett Browning’s poem Aurora Leigh, Ella Hepworth Dixon’s novel The Story of a Modern Woman, and G. B. Shaw’s play Mrs. Warren’s Profession as representatives of the period. Our emphasis will be on the analytical reading of texts within the larger historical, social, and cultural discourses of the time. In addition, the course will include exposure to the Digital Humanities (the intersection of computing and literary study) through the use of digital archives, text-analysis tools, and other current DH projects.

Required Texts:
- Charles Dickens, Bleak House (Broadview)
- Elizabeth Barrett Browning, Aurora Leigh (Oxford UP)
- Ella Hepworth Dixon, The Story of a Modern Woman (Broadview)
- George Bernard Shaw, Mrs. Warren’s Profession (Broadview)

Evaluation Methods:
Class participation, short response papers, final project / essay

**ENG L345-01: 20th-century British/Irish Poetry**
TR 1:30 – 2:45  L. Lin

P: W131 or equivalent
English L345/B648 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.

Required Texts:


Evaluation Methods:
Class/group discussion, papers etc.

ENG L346-01: 20th Century British Fiction
TR 3:00 - 4:15 L. Whalen

P: ENG L202 or W233 or equivalent.
From Virginia Woolf's critiques of patriarchal literary conventions to Irvine Welsh's angry exploration of race, class, and dialect in Trainspotting, L346/B649 will focus on incendiary texts to deconstruct the term "British fiction." Northern Ireland, Wales, Scotland, and the Isle of Man are just four regions within Britain that possess indigenous languages and cultures that are distinct in important ways from that of England—and this before we consider the far-flung British colonies and immigrants to the imperial centre. This course will analyze some of the ways in which many "British" authors find it necessary to rework expected literary conventions—often in radical ways—to "bear the burden" of their experience, especially in the context of Britain's imperial past (and present).

Required Texts:

Evaluation Methods:
Quizzes, midterm and final exams, researched paper

ENG L354-01: AMERICAN LIT AFTER 1914
TR 1:30 - 2:45 M. Kaufmann

P: ENG L202 OR EQUIVALENT
Twentieth Century America begins with a country that was still recovering from a civil war and another subduing colonial powers from abroad while dominating the Native population to assert its own imperial ambitions at home and internationally. The population was swelling in urban areas due to technological developments (electricity, mass transit, telegraph, telephone, etc.) and immigration, resulting in a much more heterogeneous population and the resultant friction
from such diverse groups. American literature necessarily articulates and reflects these diverse influences and tensions, which we’ll work to read.

Required Texts:
• Faulkner, As I Lay Dying
• Hemingway, In Our Time
• Hurston, Their Eyes Were Watching God
• Williams, A Streetcar Named Desire
• Short stories--Chopin, Chestnutt, Cather, Anderson, Porter, Welty, O’Connor, etc.
• Poetry--Ezra Pound, T.S. Eliot, H. D.

Evaluation Methods:
• Midterm and Final
• 5-7 page Paper

**ENG L357-01: 20th Century American Poetry**  
MW 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 contexts. 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:
TBD

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 L369-01: East-West Influences**  
W 4:30 – 7:15  
L. Lin

P: W131 or equivalent
Many 20th-century authors developed a keen interest in the wisdom of Eastern cultures and innovatively made use of it in their literary works. These authors’ encounters with Eastern wisdom have resulted in works that require a global perspective to understand their cultural implications. Specifically, we will focus on exploring the manners in which these authors came to engage Eastern wisdom and the manners in which such wisdom influences their composition of specific works.
Required Texts:
Course Reader prepared by instructor.

Evaluation Methods:
Class/group discussion, short and long papers etc.

**ENG L371-01: Critical Practices**
TR 10:00 - 11:45           S. Rumsey

**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 L379-01: American Ethnic & Minority Literature**
TR 10:30 - 11:45           A. Kopec

**P:** ENG L202 or W233 or equivalent.
This class will survey major texts and authors in the multiethnic literature of the United States. Our syllabus will range from the nineteenth-century through the present, emphasizing works in the African American literary tradition but also featuring texts in the Asian American, Jewish American, and LatinX literary traditions. This course counts toward the American literature requirement in the Core and Literature Concentrations. It will also be of use to Education majors seeking to satisfy their requirements. Please stop by LA 109 or email me (kopec@ipfw.edu) with questions about the course.

**Required Texts:**
TBD

**Evaluation Methods:**
2 essays, an exam, and a research project.
**ENG L390-01, 02, 03: Children’s Literature**
TR 10:30-11:45 L. Roberts  
TR 12:00-1:15  
T 6:00-8:45  

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, etc.

**Required Texts:**  
TBD  

**Evaluation Methods:**  
May include projects, journals, quizzes, midterm and final exam.

**ENG L391-01: Young Adult Literature**
R 6:00 - 8:45 L. Roberts  

P: ENG L202 or W233 or equivalent.  
This class will explore literature written for and/or about adolescent readers. We will explore adolescence as both a social and a literary concept through primary and secondary readings. We will look at a sampling of various genres and consider how adolescent reading tends to blur generic distinctions. The course will survey historical works of adolescent literature as well as current trends, and will take a multicultural approach to thinking about how the adolescent can use reading as a form of negotiating social power relationships. Readings may include Robert Cormier’s The Chocolate War, Alison Bechdel’s Fun Home, J. D. Salinger’s Catcher in the Rye, and M.T. Anderson’s Feed.

**Required Texts:**  
TBD  

**Evaluation Methods:**  
May include short response papers, readers theater projects, group presentations, quizzes and a final exam
Undergraduate Writing

**ENG W103-01, 02: Introduction to Creative Writing**
MWF 10:00 - 10:50  S. Sandman
MWF 11:00 - 11:50

This course focuses on learning the basics of creative writing, especially using concrete detail. We will read poetry, fiction, and creative nonfiction. Students will write two poems, a short story, and one essay.

Required Texts:

Evaluation Methods:
TBD

**ENG W203-01: Writing Fiction**
MWF 1:30 - 2:20  S. Sandman

This class will emphasize the practice and development of fiction writing. We will read fiction and write fiction--and you will read, comment, and discuss your peers' writing. You will develop skills to deepen your understanding of contemporary fiction like: character development, plot, and setting.

Required Texts:

Evaluation Methods:
TBD

**ENG W203-03: Creative Writing-Poetry**
MW 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:
TBD

Evaluation Methods:
Writing assignments: poems, exercises, peer responses, and a journal; outside readings; attendance and participation.
ENG W203-03: Creative Writing-Fiction  
TR 12:00 - 1:15  M.A. Cain

P: ENG 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:
To be provided on Blackboard

Other texts TBA.

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 W203-06: Creative Writing-Fiction  
TR 1:30-2:45  C. Crisler

P: ENG 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:

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 W203-06: Creative Writing-Poetry  
TR 3:00 - 4:15  C. Crisler

P: ENG 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:

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 W303-01: Writing Poetry
MW 6:00 - 7:15 G. Kalamaras

P: W203 (in poetry) OR submission of acceptable manuscript (of a few poems) to instructor in advance of registration.
Focus on the practice and development of poetry writing, emphasizing the composition and discussion of student texts. You not only write and revise a substantial amount of poetry, but you also read and comment on the writing of class members and poets from class texts, developing your critical skills in composing, understanding, and responding to poetic texts. Class time will include discussion of peer work, close examination of poetry from texts, informal writing, and exercises to generate and revise work.

Required Texts:
TBD

Evaluation Methods:
Several writing assignments: poems, exercises, peer responses, journal, reflective self-evaluations, and a poetry chapbook (ca. 18-20 pages of poetry). Outside reading.

ENG W331-01: Business and Administrative Writing
TR 10:30 - 11:45 K. White

P: ENG W233 or equivalent.
This course will help develop both personal and professional communication skills. There is an emphasis on proposals, presentations, and collaborative and individual reports needed within a business, administrative, or organizational setting. Students discover how the process and products of writing shape organizational culture by studying documents organizations use, from hiring to setting ethical standards, as they communicate both internally and globally. This course is also designed to help prepare students for employment opportunities.

Required Texts:
Evaluation Methods:
Individual writing assignments, quizzes, and a final collaborative project.

**ENG W398-01: Internship in Writing Studies**
TBA K. White

P: ENG W131 or equivalent.
This course combines the study of writing with the practical experience of working with professionals in journalism, business communication, or technical writing. It provides valuable networking skills and enables students to develop work portfolios that are useful on the job market. It may be repeated with permission of instructor with different topics for a maximum of nine credits.

Required Texts:
None.

Evaluation Methods:
Monthly progress reports, weekly time logs, supervisor evaluation, and work portfolio.

**ENG W401-01: Advanced Fiction Writing**
TR 4:30 - 5:45 M.A. Cain

P: W203 or W301 or permission of instructor
This course begins with a question, How do stories get written? It’s one thing to read (or listen to) and appreciate a fictional tale; it’s another to understand the processes of writing (or telling) a story from the inside out.

To help us find some answers to this question, especially the more immediate question of how do my stories get written, I’ve developed a framework for this class that explores the uses of collaborative composing methods as a means of gaining better awareness of one’s individual approaches to the art of fiction. This means that much of the writing you will do in this course will be a shared experience. Some of the published works you will read were written collaboratively by two or more writers.

Required Texts:
TBD

Evaluation Methods:
You will produce at least two works of fiction (15-20 pages total; 25-30 pages for grad students) that is “yours” and “yours” alone. You will produce another 8-10 pages of “ours”—a contribution to the class’s collaborative book project. Much of the how of how you will produce this work, however, will come from exercises that involve collaboration with peers in some form or another, whether composing together, listening and responding, reading and writing in response, or writing simultaneously to a common assignment. Other collaborations include online assignments via Blackboard where you will post weekly comments, as well as a group presentation on some aspect of collaborative composition.
ENG W405-01: Writing Prose Nonfiction
TR 6:00 - 7:15       C. Crisler

P: ENG W233 or equivalent.
Creative Nonfiction has been termed “the fourth” genre, outside the more known genres of poetry, fiction, and nonfiction. Yet, it uses elements from the three above-mentioned genres, along with its most important attribute, “truth,” to help establish its distinction as a genre that continues to push boundaries, and stand on its own. Due to creative nonfiction (CNF) blurring the lines by using such elements as “narrative,” “voice,” and “structure” from the other three genres, but maintaining truth as its foundation, it will encompass many forms: nature and science, culture and society, creativity and the arts, place, portrait, memoir, process analysis, segmented writing, and literary journalism.

Required Texts:

Evaluation Methods:
Portfolio: regular writing exercises for drafts towards final revised work, peer to peer responses, class workshops, in-and out-of class exercises, self-evaluations, attendance, and participation.

ENG W421-01, 02: 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:

Evaluation Methods:
Writing projects, Peer reviews, Homework, and Quizzes

ENG W422-01: Creativity and Community
TR 3:00 - 4:15       M.A. Cain

This course addresses questions about what it means be creative—as writers, scholars, teachers, workers, and citizens—and how to claim/create the necessary spaces for expressing
ourselves and the various communities we claim, or that claim us, as participants. The main purpose of the course is to learn how to claim/create a public space where your creativity can find expression and where you are able to most fully represent your individual and collective identities. As part of this project, we will aim to develop each participant’s creativity—whether as writer-artists, teachers, scholars, professionals, and/or citizens. We will also locate the role of creative thought, action, and form as something central to scholarly and creative inquiry, learning and teaching, and everyday living.

Required Texts:
To be provided on Blackboard

Evaluation Methods:
Two short papers (about five pages each; genres will be both critical and creative) on 1) divergent theories/practices of community and public space and 2) one’s own views of creativity (10% each) and:
- Final public project. This project can be scholarly, creative, professional, civic or a mix (45%)
- Weekly assignments on Blackboard discussions (15%)
- Six weekly entries of 600 words/week to a weblog (blog) for the first six weeks of class (5%)
- Presentation of final project to class (5%)
- Active participation in class (10%)
- Final exit conference to discuss semester’s work (required)

ENG W462-01: Rhetoric of Popular Culture
W 4:30 - 7:15 K. White

P: ENG W233 or equivalent.
This course examines mediated, popular culture through a rhetorical theory and criticism lens. Using a variety of rhetorical and theoretical approaches (Structuralism, Post-Modernism, Marxism, Feminism, etc.), we will examine and think critically about various aspects of popular culture, including 1) economies of production and consumption of popular culture, 2) ways to read popular culture texts critically, and 3) methods for recognizing implicit value systems and political conflicts in these texts. We will engage popular culture in various modalities to investigate ways that popular culture produces individual and social identity. Sites of popular culture include music, film, television, the Internet, video games, sports, magazines, advertisements and more.

Required Texts:

Evaluation Methods:
Weekly responses, class discussion leader, final paper/project.
Philosophy

**PHIL 11000-02: Intro To Philosophy**
TR 10:30 - 11:45      B. Buldt

An introduction to types of philosophy and some of its basic problems. Philosophy is big; world philosophy is even bigger. This course makes world philosophy intelligible by developing a total of six coherent narratives: (i) Origins of Philosophy; (ii) European-American Philosophy: Rationality; (iii) Chinese Philosophy: Daoism; (iv) Chinese Philosophy: Confucianism; (v) Indo-Asian Philosophy: Buddhism; (vi) African Philosophy: Ubuntu.

Required Texts:
n/a

Evaluation Methods:
Homework assignments, short in-class quizzes, short essays.

**PHIL 11000-03: Doctor Who and the Philosophy of Time**
TR 1:30-2:45      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 (Hackett Readings in Philosophy), Levenson and Westphal, eds.,(Indianapolis: Hackett, 1993).

Evaluation Methods:
- In-Class Assignments: 30%
- Midterm Paper: 30%
- Final Paper: 40%

**PHIL 11000-04I: Introduction to Philosophical Problems and 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.

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:
C. Elsby, Philosophical Problems and Paradoxes, 11th Dimension Press

Evaluation Methods:
• Online Progress Assignments: 40%
• Midterm Paper: 25%
• Final Paper: 35%

PHIL 11000- 05I, 06I: INTRODUCTION TO PHILOSOPHY
OCIN J. Decker

An introduction to basic problems and types of philosophy, with special emphasis on the problem of knowledge and nature of reality. The course is typically offered in fall, spring and summer and is approved by the Arts and Sciences for the Cultural Studies (Western Tradition) requirement. 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 – B.6” component of the new IPFW General Education Program.

Required Texts:

Evaluation Methods:
Course Orientation Checklist; Five Discussion Threads Requiring Response to Specific Questions Relating to the Substantive Contents of the Course Materials (to encourage student to student interaction in the class); Four Modules Writing Intensive Responses to Questions Relating to the Lecture and Textbook Materials; Two Diagnostic Examinations.

PHIL 11000- 05S, 06S: INTRODUCTION TO PHILOSOPHY
MW 1:30 PM - 2:45 J. Decker
MW 3:00 PM - 4:15

An introduction to basic problems and types of philosophy, with special emphasis on the problem of knowledge and nature of reality. The course is typically offered in fall, spring and summer and is approved by the Arts and Sciences for the Cultural Studies (Western Tradition) requirement. 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 – B.6” component of the new IPFW General Education Program.

Required Texts:
Evaluation Methods:
Course Orientation Checklist; Four Diagnostic Examinations (Each one with two objective sections (ten questions per section) and short answer essay questions; Attendance and Class Participation.

**PHIL 11100-01H: ETHICS**
MWF 9:00 - 9:50 J. Decker

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:

Evaluation Methods:
Course Orientation Checklist; Three Writing Intensive Discussion Threads Responding to Specific Dealing with the Substantive Course Contents; Three Diagnostic Examinations (Each one with two objective sections (ten questions per section) and short answer essay questions; Attendance and Class Participation.

**PHIL 11100-06: Ethics**
TR 12:00 - 1:15 B. Buldt

An introduction to ethics as a philosophical discipline in a global perspective. The main goal of this course is to help students gain "basic ethical literacy," namely, the ability to integrate culturally and philosophically diverse perspectives into an examination of values and beliefs one oneself or others may hold and finding one's own moral voice. The course has for main units: (i) introduction; (ii) Western ethical frameworks; (iii) non-Western ethical framework; (iv) contemporary moral problems.

Required Texts:
n/a

Evaluation Methods:
Homework assignments, short in-class quizzes, short essays.

**PHIL 11100- 03, 04, 07: Ethics**
MW 1:30 - 2:45 K. Long
MW 3:00 - 4:15
TR 10:30-11:45
This course is an introduction to ethical theory and its application to major contemporary social issues such as euthanasia, abortion, sexual morality, capital punishment, discrimination, economic justice, world hunger, and animals and the environment. As we illuminate and explore the relevant factual, conceptual and evaluative issues underlying common ethical disputes in these areas students are encouraged to attempt to construct a moral position that is both coherent and rationally defensible based on reflection and a critical examination of competing moral claims and arguments.

Required Texts:

Evaluation Methods:
3 Exams (33.3%), 6 Chapter Quizzes (33.3%), 12 Reading Quizzes (33.3%)

PHIL 11100-08I: ETHICS
OCIN J. Decker

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:

Evaluation Methods:
Course Orientation Checklist; Five Discussion Threads Requiring Response to Specific Questions Relating to the Substantive Contents of the Course Materials (to encourage student to student interaction in the class); Four Modules Writing Intensive Responses to Questions Relating to the Lecture and Textbook Materials; Two Diagnostic Examinations.

PHIL 11100-08S: ETHICS
MWF 11:00 - 11:50 J. Decker

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:

Evaluation Methods:
Course Orientation Checklist; Four Diagnostic Examinations (Each one with two objective sections (ten questions per section) and short answer essay questions; Attendance and Class Participation.

PHIL 15000-01: Principles of Logic
TR 3:00 - 4:15 B. Buldt

To develop, examine, and critically assess principles and methods employed in the logical appraisal of deductive arguments and their role in human language and communication. Topics covered will include: the place of logic in human culture – logical consequence – truth, consistency, validity – syntax and semantics of propositional logic – designators, relations, identity – syntax and semantics of first-order logic – translation, logical analysis, sentence tableaux (analytic trees).

Required Texts:
n/a

Evaluation Methods:
Weekly homework assignments, four in-class exams

PHIL 31200-01: Medical Ethics
OCIN A. Schwab

A critical examination of clinical issues like informed consent and surrogate decision-making as well as policy issues like abortion, euthanasia, the healthcare system, and experimentation on humans. Topics will be dealt with from medical, ethical, and legal perspectives.

Required Texts:
Robert Veatch, "Basics of Bioethics"
Gregory Pence, "Accounts of Ground-breaking Cases"

Evaluation Methods:
Tests, written assignments, discussion forum posts

PHIL 35100-01: Philosophy of Science
TR 9:00 - 10:15 K. Long

In this course we will explore the nature of science, of scientific explanations, of scientific laws, of scientific theories and models, and of scientific change. We will also explore the similarities and differences between the natural sciences and the social sciences, the concept of scientific objectivity, and the relation between science and values and science and religion. All of these issues can be conveniently classified under five broad categories: (1) issues about the basic
components of science, (2) issues about science and reality, (3) issues about science and knowledge, (4) issues about scientific change and progress, and (5) issues about science and values.

Required Texts:

Evaluation Methods:
3 papers (7-10 pages each) and a final exam. Each assignment is worth 25% of the course grade.

PHIL 42200-01: Existentialism
T 4:30-7:15   C. Elsby

P: Nine credit hours in Philosophy, or consent of instructor.
An intensive seminar on the history and concepts relevant to the existentialist movement, the defining concepts of which include the meaninglessness of existence and the process of actualizing one's own essence, made possible by the human condition of absolute freedom, relative to its limitations as a subject. Weekly three-hour sessions will consist of close reading, discussion, and individual writing responses.

Required Texts:
Readings to be distributed in class.

Evaluation Methods:
• Weekly Seminar Participation: 50%
• Final Paper: 50%

PHIL 58000-01: Existentialism
T 4:30-7:15   C. Elsby

P: Nine credit hours in Philosophy, or consent of instructor.
An intensive seminar on the history and concepts relevant to the existentialist movement, the defining concepts of which include the meaninglessness of existence and the process of actualizing one's own essence, made possible by the human condition of absolute freedom, relative to its limitations as a subject. Weekly three-hour sessions will consist of close reading, discussion, and individual writing responses.

Required Texts:
Readings to be distributed in class.

Evaluation Methods:
• Weekly Seminar Participation: 50%
• Final Paper: 50%
Graduate Linguistics

LING L610-01: Language in Society
T 4:30 - 7:15  J. Lindley

P: Graduate standing
Topics covered in this general introduction to sociolinguistics include language variation & change, social & regional dialects, conversation analysis, men’s & women’s language, and issues in applied sociolinguistics such as language policy. Students have a chance to collect/obtain and analyze linguistic data (or can opt to do a research paper instead).

Required Texts:

Evaluation Methods:
Non-cumulative exams, homework, written assignments

Graduate Folklore

FOLK F640-01: Native American Folklore
MW 1:30-2:45  C. Thompson

P: Placement at or above ENG W131 (or equivalent) and exemption from or completion of ENG R150
Students will learn about verbal art from all of the culture areas of Native North America, from the Arctic to the Southwest. The genres discussed will include traditional narratives (myths and legends), oratory, and song. The oral literature will be discussed for both appreciation and critical analysis. The cultural context of this body of literature will receive special emphasis. Approved by Arts and Sciences for the Cultural Studies (Western Tradition) requirement.

Required Texts:

Evaluation Methods:
Three Midterms, Final, Term Paper, Attendance

Graduate Literature

ENG B622-01: Elizabethan Poetry
MW 4:30 - 5:45  M.L. Stapleton

Major sixteenth-century poets: Wyatt, Surrey, Sidney, Shakespeare, Spenser. And more.

Required Texts:
Loughlin, The Broadview Anthology of Sixteenth Century Poetry and Prose
Evaluation Methods:
Papers and exams

**ENG B644-01: Victorian Literature**
MWF 11:00 - 11:50  T. Bassett

P: ENG L202 or W233 or equivalent
The purpose of this course is to give a deeper understanding of the literature of the Victorian period (from 1830–1901 in Great Britain and Ireland) focusing especially on authorship, genre, and audience. We will focus in particular on Dickens’s novel Bleak House, E. Barrett Browning’s poem Aurora Leigh, Ella Hepworth Dixon’s novel The Story of a Modern Woman, and G. B. Shaw’s play Mrs. Warren’s Profession as representatives of the period. Our emphasis will be on the analytical reading of texts within the larger historical, social, and cultural discourses of the time. In addition, the course will include exposure to the Digital Humanities (the intersection of computing and literary study) through the use of digital archives, text-analysis tools, and other current DH projects.

Required Texts:
- Charles Dickens, Bleak House (Broadview)
- Elizabeth Barrett Browning, Aurora Leigh (Oxford UP)
- Ella Hepworth Dixon, The Story of a Modern Woman (Broadview)
- George Bernard Shaw, Mrs. Warren’s Profession (Broadview)

Evaluation Methods:
Class participation, short response papers, final project / essay

**ENG B648-01: 20-century British/Irish Poetry**
TR 1:30 – 2:45  L. Lin

P: W131 or equivalent
English L345/B648 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.

Required Texts:


Evaluation Methods:
Class/group discussion, papers, presentation etc.
ENG B649-01: 20th Century British Fiction
TR 3:00 - 4:15       L. Whalen

From Virginia Woolf’s critiques of patriarchal literary conventions to Irvine Welsh’s angry exploration of race, class, and dialect in Trainspotting, L346/B649 will focus on incendiary texts to deconstruct the term “British fiction.” Northern Ireland, Wales, Scotland, and the Isle of Man are just four regions within Britain that possess indigenous languages and cultures that are distinct in important ways from that of England—and this before we consider the far-flung British colonies and immigrants to the imperial centre. This course will analyze some of the ways in which many "British" authors find it necessary to rework expected literary conventions—often in radical ways—to "bear the burden" of their experience, especially in the context of Britain's imperial past (and present).

Required Texts:

Evaluation Methods:
Quizzes, midterm and final exams, researched paper

ENG B654-01: AMERICAN LIT AFTER 1914
TR 1:30 - 2:45       M. Kaufmann

Twentieth Century America begins with a country that was still recovering from a civil war and another subduing colonial powers from abroad while dominating the Native population to assert its own imperial ambitions at home and internationally. The population was swelling in urban areas due to technological developments (electricity, mass transit, telegraph, telephone, etc.) and immigration, resulting in a much more heterogeneous population and the resultant friction from such diverse groups. American literature necessarily articulates and reflects these diverse influences and tensions, which we’ll work to read.

Required Texts:
- Faulkner, As I Lay Dying
- Hemingway, In Our Time
- Hurston, Their Eyes Were Watching God
- Williams, A Streetcar Named Desire
- Short stories--Chopin, Chestnutt, Cather, Anderson, Porter, Welty, O’Connor, etc.
- Poetry--Ezra Pound, T.S. Eliot, H. D.

Evaluation Methods:
- Midterm and Final
- 10-12 pp. RESEARCH PAPER
**ENG B666-01, 02, 03: Survey of Children’s Literature**
TR 10:30-11:45 L. Roberts  
TR 12:00-1:15  
T 6:00-8:45  
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, etc.

Required Texts:  
TBD

Evaluation Methods:  
May include research or pedagogical projects, journals, quizzes, midterm and final exam.

**ENG B668-01: Young Adult Literature**  
R 6:00 - 8:45 L. Roberts

This class will explore literature written for and/or about adolescent readers. We will explore adolescence as both a social and a literary concept through primary and secondary readings. We will look at a sampling of various genres and consider how adolescent reading tends to blur generic distinctions. The course will survey historical works of adolescent literature as well as current trends, and will take a multicultural approach to thinking about how the adolescent can use reading as a form of negotiating social power relationships. Readings may include Robert Cormier’s The Chocolate War, Alison Bechdel’s Fun Home, J. D. Salinger’s Catcher in the Rye, and M.T. Anderson’s Feed.

Required Texts:  
TBD

Evaluation Methods:  
May include research or pedagogical projects, short response papers, readers theater projects, group presentations, quizzes and a final exam

**ENG B675-01: American Ethnic & Minority Literature**
TR 10:30 - 11:45 A. Kopec  
This class will survey major texts and authors in the multiethnic literature of the United States. Our syllabus will range from the nineteenth-century through the present, emphasizing works in the African American literary tradition but also featuring texts in the Asian American, Jewish American, and LatinX literary traditions. Please stop by LA 109 or email me (kopec@ipfw.edu) with questions about the course.
Required Texts:
TBD

Evaluation Methods:
2 essays, an exam, and a research project.

ENG B751-01: Major American Writers 1700-1855
T 4:30 – 7:15 A. Kopec

This graduate seminar, addressing colonial, early national, and antebellum writing in the United States, will focus on the theme "Infrastructure of American literature." Our ambitious, if unstated, goal will be to understand the literary and historical contexts from which an "America First" ideology in the twenty-first century emerges. Our more practical goal will be to understand how major and lesser writers, working mostly in prose, imagined the role of infrastructure in early American life. How did new railways -- above and underground -- inspire Henry David Thoreau, Frederick Douglass, and others? How did canals, fisheries, and sea travel affect Nathaniel Hawthorne and Herman Melville? How did slave trade networks weigh on Harriet Jacobs, Harriet Beecher Stowe, and others?

Required Texts:
TBD

Evaluation Methods:
Short papers, one longer, researched paper, research project & presentation.

Graduate Writing

ENG C513-01: Writing Poetry
MW 6:00 - 7:15 G. Kalamaras

Focus on the practice and development of poetry writing, emphasizing the composition and discussion of student texts. You not only write and revise a substantial amount of poetry, but you also read and comment on the writing of class members and poets from class texts, developing your critical skills in composing, understanding, and responding to poetic texts. Class time will include discussion of peer work, close examination of poetry from texts, informal writing, and exercises to generate and revise work.

Required Texts:
TBD

Evaluation Methods:
Several writing assignments: poems, exercises, peer responses, journal, reflective self-evaluations, and a poetry chapbook (ca. 18-20 pages of poetry). Outside reading. In addition to the foregoing for W303, with which C513 is cross-listed, C513 students will also complete five extra pages for their chapbooks; lead one class discussion on a poet from our texts; complete a
“public” project (ideas to be discussed in class); and compose one – two page critical reflections on the second and third of these immediately above.

ENG C515-01: Writing Prose Nonfiction
TR 6:00 - 7:15 C. Crisler

P: ENG W233 or equivalent.
Creative Nonfiction has been termed “the fourth” genre, outside the more known genres of poetry, fiction, and nonfiction. Yet, it uses elements from the three above-mentioned genres, along with its most important attribute, “truth,” to help establish its distinction as a genre that continues to push boundaries, and stand on its own. Due to creative nonfiction (CNF) blurring the lines by using such elements as “narrative,” “voice,” and “structure” from the other three genres, but maintaining truth as its foundation, it will encompass many forms: nature and science, culture and society, creativity and the arts, place, portrait, memoir, process analysis, segmented writing, and literary journalism.

Required Texts:

Evaluation Methods:
Portfolio: regular writing exercises for drafts towards final revised work, peer to peer responses, class workshops, in-and out-of class exercises, self-evaluations, attendance, and participation.

ENG C602-01: Theories of Composition
OCIN S. Webb-Sunderhaus

This course will explore past, present, and emerging directions in composition theory and pedagogy. Students will situate the field’s current understandings of writers and writing within the history of composition studies and will explore what it means to be a composition scholar today.

Required Texts:
• Cross-Talk in Comp Theory: A Reader (3rd ed)
• A Guide to Composition Pedagogies (2nd ed)
• Others texts TBA

Evaluation Methods:
TBA

ENG C611-01: Writing Fiction
TR 4:20 - 5:45 M.A. Cain

P: C511 or permission of instructor
This course begins with a question, How do stories get written? It’s one thing to read (or listen to) and appreciate a fictional tale; it’s another to understand the processes of writing (or telling) a story from the inside out.
To help us find some answers to this question, especially the more immediate question of how do my stories get written, I’ve developed a framework for this class that explores the uses of collaborative composing methods as a means of gaining better awareness of one’s individual approaches to the art of fiction. This means that much of the writing you will do in this course will be a shared experience. Some of the published works you will read were written collaboratively by two or more writers.

Required Texts:
TBD

Evaluation Methods:
You will produce at least two works of fiction (15-20 pages total; 25-30 pages for grad students) that is “yours” and “yours” alone. You will produce another 8-10 pages of “ours”—a contribution to the class’s collaborative book project. Much of the how of how you will produce this work, however, will come from exercises that involve collaboration with peers in some form or another, whether composing together, listening and responding, reading and writing in response, or writing simultaneously to a common assignment. Other collaborations include online assignments via Blackboard where you will post weekly comments, as well as a group presentation on some aspect of collaborative composition.

ENG C622-01: Creativity and Community
TR 3:00 - 4:15  M.A. Cain

This course addresses questions about what it means be creative—as writers, scholars, teachers, workers, and citizens—and how to claim/create the necessary spaces for expressing ourselves and the various communities we claim, or that claim us, as participants. The main purpose of the course is to learn how to claim/create a public space where your creativity can find expression and where you are able to most fully represent your individual and collective identities. As part of this project, we will aim to develop each participant’s creativity—whether as writer-artists, teachers, scholars, professionals, and/or citizens. We will also locate the role of creative thought, action, and form as something central to scholarly and creative inquiry, learning and teaching, and everyday living.

Required Texts:
Will be provided on Blackboard

Evaluation Methods:
Two short papers (about five pages each; genres will be both critical and creative) on 1) divergent theories/practices of community and public space and 2) one’s own views of creativity (10% each) and:
• Final public project. This project can be scholarly, creative, professional, civic or a mix (45%)  
• Weekly assignments on Blackboard discussions (15%)  
• Six weekly entries of 600 words/week to a weblog (blog) for the first six weeks of class(5%)  
• Presentation of final project to class (5%)  
• Active participation in class (10%)  
• Final exit conference to discuss semester’s work (required)
**ENG C682-01: Rhetoric of Popular Culture**  
**W 4:30 - 7:15**  
**K. White**

This course examines mediated, popular culture through a rhetorical theory and criticism lens. Using a variety of rhetorical and theoretical approaches (Structuralism, Post-Modernism, Marxism, Feminism, etc.), we will examine and think critically about various aspects of popular culture, including 1) economies of production and consumption of popular culture, 2) ways to read popular culture texts critically, and 3) methods for recognizing implicit value systems and political conflicts in these texts. We will engage popular culture in various modalities to investigate ways that popular culture produces individual and social identity. Sites of popular culture include music, film, television, the Internet, video games, sports, magazines, advertisements and more.

**Required Texts:**

**Evaluation Methods:**
Weekly responses, class discussion leader, final paper/project.

**ENG C697-01: Internship in Writing Studies**  
**TBA**  
**K. White**

This course combines the study of writing with the practical experience of working with professionals in journalism, business communication, or technical writing. It provides valuable networking skills and enables students to develop work portfolios that are useful on the job market.

**Required Texts:**
None.

**Evaluation Methods:**
Monthly progress reports, weekly time logs, supervisor evaluation, and work portfolio.