

New Course Request

Indiana University

South Bend Campus

Check Appropriate Boxes: Undergraduate credit Graduate credit Professional credit 84

1. School/Division College of Liberal Arts & Sciences 2. Academic Subject Code ENG

3. Course Number G 660 (must be cleared with University Enrollment Services) 4. Instructor Kenneth Smith

5. Course Title Stylistics

Recommended Abbreviation (Optional) (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Fall 2007

7. Credit Hours: Fixed at 4 or Variable from to

8. Is this course to be graded S-F (only)? Yes No x

9. Is variable title approval being requested? Yes No x

10. Course description (not to exceed 50 words) for Bulletin publication: Survey of traditional and linguistic approaches to the study of prose and poetic style. Attention will center on the description of the verbal characteristics of texts, what those characteristics reflect about the author, and how they affect the reader.

11. Lecture Contact Hours: Fixed at 4 or Variable from to

12. Non-Lecture Contact Hours: Fixed at 0 or Variable from to

13. Estimated enrollment: 15 of which 100 percent are expected to be graduate students.

14. Frequency of scheduling: every 2 years Will this course be required for majors? no

15. Justification for new course: To provide training for required creative writing courses. New course to IUSB.

16. Are the necessary reading materials currently available in the appropriate library? yes to IUSB.

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: Karen Gindele 9/14/06 Margaret Scanlon Date 9/14/06 Department Chairman/Division Director

Approved by: ASOC Dean CCAS Date 10/3/06

Dean of Graduate School (when required)

Panda M. Prochny Date 3.31.08 Chancellor/Vice-President

University Enrollment Services Date

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

the way that both text and documentation are prepared for publication. Explores issues of textual preservation, storage, retrieval, and the marketplace as they affect the design and modification of letterpress and electronic texts.

W510 Computers in Composition (4 cr.) Based in current theories about the process of writing, this course surveys the use of computer programs (such as word processing) as writing tools, computer-assigned instruction as teaching aids, and computer programs as research aids to study writing.

W511 Writing Fiction (4 cr.) Either W511 or W513 may count once for the M.A. or M.F.A., but not toward specified course requirements for the Ph.D.

W513 Writing Poetry (4 cr.) Either W511 or W513 may count once for the M.A. or M.F.A., but not toward specified course requirements for the Ph.D.

W532 Managing Document Quality (3 cr.) Course considers issues in establishing and maintaining quality throughout the document development cycle. Topics may include principles and theories of quality control, establishing quality goals, task analysis and information gathering, usability testing, creating and using style guides, single-source/document reuse, supervising crossfunctional teams, meeting production schedules.

W553 Theory and Practice of Exposition (1-3 cr.) Primarily for secondary-school and junior-college teachers of English.

W554 Teaching Creative Writing (2 cr.)

Theory and practice of teaching the writing of poetry and fiction at the college level, with attention to matters of curricular design and classroom technique. Required of those teaching W103 for the first time. Open also to graduate students not in the creative writing program.

W590 Teaching Composition: Theories and Application (4 cr.) Current theories of composition and their pedagogical implications.

600 Level

600-level courses in literature may be taught either as topical colloquia or historical surveys, at the discretion of the instructor. All courses at this level will be understood as prefatory to the kind of work done in 700-level seminars, without prerequisites.

G601 Introduction to Old English (4 cr.) G500 recommended but not required. Introduction to the phonology, morphology, and syntax of Old English; intensive reading of major prose and verse texts.

G602 Introduction to Middle English (4 cr.)

morphology, and syntax of Middle English; study of the regional dialects; intensive reading of major prose and verse texts.

G603 Celtic Languages and Literature (4 cr.) P: G500 or its equivalent. Introduction to such languages as Old Irish and Welsh, or literatures in these languages. Topic varies.

G625 Introduction to Text Linguistics/Discourse Analysis (4 cr.) This course introduces students to current approaches to text and discourse coherence, including recent theories of cognitive and interactional text modeling.

G651 American English (4 cr.) Growth and development of the English language in America from the first settlements to the present; dialectal diversity of American English.

G652 English Language Sociolinguistics (4 cr.) A survey course in American and British sociolinguistics; this course investigates the theoretical bases, the major works, and the methodological approaches of current sociolinguistics.

G655 History of the English Language (4 cr.) A survey of the evolution of the English language from its earliest stages to the present, with reference to its external history and to its phonology, morphology, syntax, and vocabulary.

G660 Stylistics (4 cr.) Survey of traditional and linguistic approaches to the study of prose and poetic style. Attention will center on the description of the verbal characteristics of texts, what those characteristics reflect about the author, and how they affect the reader.

L605 Critical and Interpretive Theory (4 cr.) Introduction to one or more major modes of contemporary criticism or critical theory.

L606 Topics in African American Literature (4 cr.) Focuses on a particular author, genre, time period, or theme of African American literature. Examples: Toni Morrison, twentieth-century African American women's novels, slave narratives and African American fiction.

L607 History of Literary Criticism to the Enlightenment (4 cr.) A survey of the history of literary criticism and theory from Plato and Aristotle to the Enlightenment, including works by Greco-Roman, medieval, and Renaissance figures.

L608 History of Literary Criticism from 1750 to 1960 (4 cr.) A survey of the history of literary criticism and theory from the late Enlightenment or early Romantic periods to 1960, including a variety of modern literary critics and theorists.

L612 Chaucer (4 cr.) Critical analysis of *The Canterbury Tales*, *Troilus and Criseyde*, and selected shorter poems.

L613 Middle English Literature (4 cr.) P: L612 or G602 or equivalent.

L616 English Drama to the 1590s, Exclusive of Shakespeare (4 cr.)

L621 English Literature 1500-1660 (4 cr.)

Extensive reading in nondramatic literature.

L622 Spenser and Milton (4 cr.) Critical analysis of the major texts.

L623 English Drama from the 1590s to 1800, Exclusive of Shakespeare (4 cr.) P: familiarity with half a dozen plays of Shakespeare.

L625 Shakespeare (4 cr.) Critical analysis of selected texts.

L631 English Literature 1660-1790 (4 cr.)

Extensive reading in poetry and nonfictional prose.

L639 English Fiction to 1800 (4 cr.)

L641 English Literature 1790-1900 (4 cr.) Extensive reading in poetry and nonfictional prose.

L645 English Fiction 1800-1900 (4 cr.)

L649 British Literature since 1900 (4 cr.) Extensive reading in all genres.

L651 American Literature 1609-1800 (4 cr.) Intensive historical and critical study of all genres from John Smith through Charles Brockden Brown.

L653 American Literature 1800-1900 (4 cr.) Intensive historical and critical study of all genres from Washington Irving through Frank Norris.

L655 American Literature and Culture 1900-1945 (4 cr.) Study of American literature and culture from the turn of the century to 1945.

L656 American Literature and Culture 1945 to the Present (4 cr.) Studies in American literature and culture from 1945 to the present.

L663 Introduction to Feminist Critical Studies (4 cr.) An introduction to and examination of major works, methods, issues, and

developments in feminist theory and criticism. **L666 Survey of Children's Literature (4 cr.)** Survey of literature written for children and adolescents from the medieval period to the present.

L671 Modern British and Irish Drama (4 cr.)

L672 Modern American Drama (4 cr.)

L673 Studies in Women and Literature (4 cr.) Women's literary accomplishments and representations of women in English from the sixteenth century to the present.

L674 Studies in Internationals English Literature (4 cr.) Literatures from Africa, the Caribbean, Australia, New Zealand, the Pacific islands, the Indian subcontinent, or Canada.

L680 Special Topics in Literary Study and Theory (4 cr.) Readings in sociological, political, psychoanalytical, and other approaches

L681 Genre Studies (variable title: T) (4 cr.)

L695 Individual Readings in English L699 M.A. Thesis (cr. arr.)

W600 Topics in Rhetoric and Composition (4 cr.) Covers selected issues in current composition and rhetorical theory. May be repeated once for credit with a different topic.

W601 Development of Rhetoric and Composition (4 cr.) Traces the development of rhetorical theory from Plato through Renaissance and up to the present; emphasis on exploring how present-day composition programs and practices have developed.

W602 Contemporary Theories in Rhetoric and Composition (4 cr.) An introductory research in rhetoric and composition. Draws on insights from linguistic theory, cognitive theory, and rhetorical theory to develop greater understanding of the process and build pedagogical applications.

W609 Directed Writing Projects (1-4 cr.)

W610 Indiana Writing Workshop (2 cr.) P: acceptance to the Indiana Writers' Center. Held in June of each year. Intensive training in various forms of writing at the conference submission of significant body of writing at the end of the last summer session.

W611-W612 Writing Fiction I-II (4-4 cr.) Will be repeated once for credit.

W613-W614 Writing Poetry I-II (4-4 cr.) Will be repeated once for credit.

W615 Writing Creative Nonfiction (4 cr.) Writing workshop in such modes as essay, autobiography, and document also to graduate students not in the creative writing program.

W664 Topics in Current Literature (4 cr.) Study of recent poetry and prose, either special formal, technical, and intellectual concerns of author and work. Open to graduate students not in the creative writing program.

W680 Theory and Craft of Writing (4 cr.) Elements of poetic prosody or the metrics of meter, nature of rhythm, prosodic syntax, theories of fictive realism, narrative fictive romance, point of view, etc. Students will do some writing. Open also to students not in the creative writing program.

W685 Special Topics in Technical Communications (3 cr.) Intensive study of selected current or historical topics in technical communications. Topics will vary from semester to semester. May be repeated once for credit.

W697 Independent Study in Writing (4 cr.) P: two semesters of W611, W612, W613, W614, W615, W616, W617, W618, W619, W620, W621, W622, W623, W624, W625, W626, W627, W628, W629, W630, W631, W632, W633, W634, W635, W636, W637, W638, W639, W640, W641, W642, W643, W644, W645, W646, W647, W648, W649, W650, W651, W652, W653, W654, W655, W656, W657, W658, W659, W660, W661, W662, W663, W664, W665, W666, W667, W668, W669, W670, W671, W672, W673, W674, W675, W676, W677, W678, W679, W680, W681, W682, W683, W684, W685, W686, W687, W688, W689, W690, W691, W692, W693, W694, W695, W696, W697, W698, W699, W700, W701, W702, W703, W704, W705, W706, W707, W708, W709, W710, W711, W712, W713, W714, W715, W716, W717, W718, W719, W720, W721, W722, W723, W724, W725, W726, W727, W728, W729, W730, W731, W732, W733, W734, W735, W736, W737, W738, W739, W740, W741, W742, W743, W744, W745, W746, W747, W748, W749, W750, W751, W752, W753, W754, W755, W756, W757, W758, W759, W760, W761, W762, W763, W764, W765, W766, W767, W768, W769, W770, W771, W772, W773, W774, W775, W776, W777, W778, W779, W780, W781, W782, W783, W784, W785, W786, W787, W788, W789, W790, W791, W792, W793, W794, W795, W796, W797, W798, W799, W800, W801, W802, W803, W804, W805, W806, W807, W808, W809, W810, W811, W812, W813, W814, W815, W816, W817, W818, W819, W820, W821, W822, W823, W824, W825, W826, W827, W828, W829, W830, W831, W832, W833, W834, W835, W836, W837, W838, W839, W840, W841, W842, W843, W844, W845, W846, W847, W848, W849, W850, W851, W852, W853, W854, W855, W856, W857, W858, W859, W860, W861, W862, W863, W864, W865, W866, W867, W868, W869, W870, W871, W872, W873, W874, W875, W876, W877, W878, W879, W880, W881, W882, W883, W884, W885, W886, W887, W888, W889, W890, W891, W892, W893, W894, W895, W896, W897, W898, W899, W900, W901, W902, W903, W904, W905, W906, W907, W908, W909, W910, W911, W912, W913, W914, W915, W916, W917, W918, W919, W920, W921, W922, W923, W924, W925, W926, W927, W928, W929, W930, W931, W932, W933, W934, W935, W936, W937, W938, W939, W940, W941, W942, W943, W944, W945, W946, W947, W948, W949, W950, W951, W952, W953, W954, W955, W956, W957, W958, W959, W960, W961, W962, W963, W964, W965, W966, W967, W968, W969, W970, W971, W972, W973, W974, W975, W976, W977, W978, W979, W980, W981, W982, W983, W984, W985, W986, W987, W988, W989, W990, W991, W992, W993, W994, W995, W996, W997, W998, W999, W1000.

Subject: RE: Course Request form for ENG-G 660

Date: Tuesday, October 3, 2006 2:45 PM

From: Fong-Morgan, Bridget M <bfong@iusb.edu>

To: "McIntosh, Johnny L" <jmcintos@iusb.edu>

Conversation: Course Request form for ENG-G 660

Hello,

A matching course to IUSB that is making no changes whatsoever to description, credits, etc. does not need to supply information about textbooks, syllabi or assignments (as per Karen LaMar-Clark). Instructors who supply that information (although it is not necessary) will have their submission items forwarded and reviewed.

B. "Tammy" Morgan
Assoc. Prof. of Spanish
Dept. of World Language Studies
(574) 520-4852 520-4538 fax

-----Original Message-----

From: McIntosh, Johnny L
Sent: Tuesday, October 03, 2006 10:54 AM
To: Fong-Morgan, Bridget M
Subject: Course Request form for ENG-G 660

Tammy, Sorry, I was reading through the other course sheets and I do have another question. For the ENG-G 660 course there is no sample outline or syllabus for the course. The 17th item on the Course Request sheet seems to imply there should be one. Is this acceptable for a submission to move along without such an outline or syllabus? Please advise. John

John L. McIntosh, Ph.D.
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and Professor of Psychology
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G660 Stylistics

Stylistics is a literary discipline that describes and analyzes the linguistic features of a written text. Stylists apply what Paul Simpson calls “the full array of language models at our disposal.” They need not only a sophisticated terminology to account for the grammatical and syntactic features of a sentence, but a broader understanding of areas such as sociolinguistics, the study of educational, regional, ethnic, gender, and status distinctions associated with language use. Simpson says that “this method of inquiry . . . can shed light on the very language system it derives from; it tells us about the ‘rules’ of language because it often explores texts where those rules are bent, distended, or stretched to the breaking point” (3). For students beginning a graduate career in literature, stylistics offer ways of doing and describing a close reading of texts; it also enables writers to develop a vocabulary and practice that they can apply as writers.

Textbook: Simpson, Paul. *Stylistics: A Resource Book for Students*. London: Routledge, 2004. Michael Toolan’s *Language in Literature: An Introduction to Stylistics* (New York: St. Martin’s, 1998) is a strong alternative text; this syllabus uses excerpts from Toolan on electronic reserve. Additional materials on electronic reserve would include selections from some of the classic teachers of style: George Orwell, Richard Lanham, Francis Christiansen, William Strunk and E.B. White, Sylvan Barnet and Marcia Stubbs. Short literary examples could be handled the same way, although quite a few of the works (e.g., the Auden poetry) are already available on the Internet.

In practice I would like to have one class incorporate a reading by a contemporary writer (our creative writing program typically has two or three evening readings per semester, and we like to link them to classes). To accommodate the visiting writer, we’d need to find an appropriate set of theoretical readings as well as advance copies of the writer’s work, which would require some editing of the schedule that follows.

Week One: Introduction: What is stylistics? In the introductory class, the instructor will distribute three or four prose passages from well-known authors with highly distinctive styles—e.g., Jane Austen, William Faulkner. One goal of discussion is to allow students to discover that they already have some vocabulary for talking about artful sentences; one would hope moments in the conversation would find students identifying the need for a more technical vocabulary, which the instructor could supply.

Week Two: “What is stylistics?” “Stylistics and level of language,” “Grammar and Style,” “Style as choice,” Simpson: 1-13; 22-26; Clarity in style, Chapter One, Richard Lanham “Revising Prose”; George Orwell, “Politics and the English Language” (on electronic reserve).

Week Three: The Plain Style. Chapter Two, “Cohesion: making text,” Michael Toolan. *Language in Literature: An Introduction to Stylistics*. 23-45. Selections from essays by Frank O’Connor, Mary Gordon, and Flannery O’Connor.

Week Four: Readings in Simpson: Fowler and Bateson, "The languages of literature," 149-157; Ronald Carter, "Teaching Grammar and Style," 161-168. Cohesion in poetry and poetic prose: exercises based on Toolan, 35-42.

Week Five: "Narrative Stylistics," 18-21; "Developments in Structural Narratology," 70-73: "A Sociolinguistic Model of Narrative," 114-118; Mick Short, "Style Variation in Narrative," 176-184.

Week Six: Simpson: "Style and Point of View," 26-29; "Approaches to Point of View," 77-79; "Exploring Point of View in Narrative Fiction," 123-129; James Joyce, "The Dead."

Week Seven: Toolan, Chapter Three, "Modality and Attitude," 46-74. Includes exercises and literary readings.

Week Eight: Simpson: Deirdre Burton, "Transitivity at Work: A Feminist-Stylistic Application," 185-195; Mary Louise Pratt, "Literature as Discourse: The Literary Speech Situation," 196-201. Excerpt from Mohsin Hamid's *The Reluctant Fundamentalist* (2007) illustrating Pratt's point about the role of "non-speaking participants" in fiction.

Week Nine: "Metaphor and Metonymy," 41-44; "Styles of Metaphor," 92-95; "Exploring Metaphors in Different Kinds of Texts," 142-147; Peter Stockwell, "Cognitive Stylistics and the Theory of Metaphor," 211-217.

*Week Ten: Simpson: "Rhythm and Meter," 14-17; "Interpreting Patterns of Sound," 66-69; "Styles in a Single Poem: An Exploration," 112-113; Derek Attridge, "Sound, Style, and Onomatopoeia," 168-175. Selected poetry: Plath, Dickinson, Auden, Williams

Week Eleven: "Style, Register and Dialect," 102-110; "Stylistics and Verbal Humor," 45-49; "Style and Verbal Humor," 218-223.

Week Twelve: "Levels of Language at Work: An Example from Poetry," 53-58; "Grammar and Genre: A Short Study in Imagism," 108-111; additional examples from E.E. Cummings and the Imagists.

Week Thirteen: Southern American Speech as Comic: examples from Twain, Faulkner, and Flannery O'Connor

Week Fourteen: Southern American Speech as Poetry, Pathos, and Tragedy: examples from Faulkner, Walker, and Morrison.

*Starting with week ten, three students will do oral presentations each week, so in-class assignments will be trimmed to accommodate approximately one hour of student presentations. These oral reports come from the final project

Assignments:

- weekly one-page papers in which students respond to the upcoming reading; to encourage students to think of themselves as stylists, I will provide students with a close reading of their own writing that incorporates the vocabulary of the course when appropriate. Students will revise five of these for submission in a portfolio, which will count for 20% of the course grade.
- participation grade (30% of the course grade); includes not only the weekly writings in their original, unrevised version, but seminar discussion and two oral presentations.
- student-led discussions: each student will be responsible for leading a discussion of one reading; these particular discussions will be finished by week nine, so that each student has some experience addressing the seminar before the oral report.
- a 5-7 page stylistic analysis due at midterm. Students would be given a choice of texts not discussed in class and would be asked to apply one or more of the key concepts (e.g., “sociolinguistic model of narrative”) in their analysis. This paper will count for 20% of the course grade.
- final project: Students will work with the instructor to identify, at least by midterm, a stylist whose work they would like to study intensively. Students may choose work in poetry, fiction, or creative non-fiction, the three genres discussed in the course. As in the earlier paper, they will be expected to apply one of the key concepts from the course, but at this point they will need to use additional readings. For example, a student might work with three or four theorists of cognitive stylistics, discourse analysis, or narratology. The final paper will be a close, sophisticated reading of the stylistic features of a text that reflects on the theories it applies. This paper accounts for the remaining 40% of the grade.