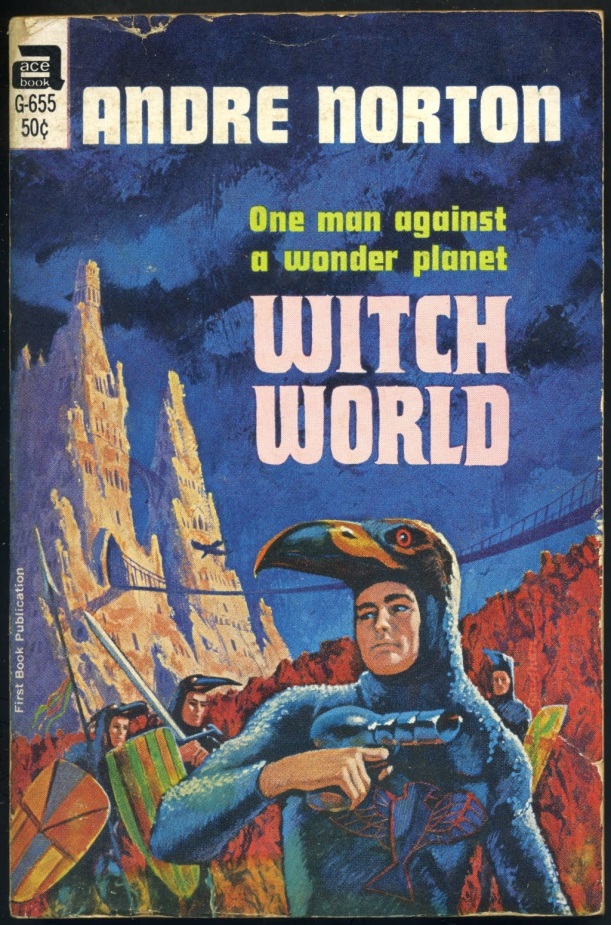
DEPARTMENT OF ENGLISH

*CASE WESTERN RESERVE UNIVERSITY*

**Fall 2015**

COURSE DESCRIPTIONS



Andre Norton (1912-2005) was born in Cleveland (as Alice Mary Norton), attending Flora Stone Mather College for a year before she became an assistant librarian in the Cleveland Library System. She published more than 130 novels, mostly fantasy and science fiction. Her Witch World series made her famous.

**Department of English**

**Case Western Reserve University**

**Course Listing Fall Semester 2015**

***Tentative Course Descriptions (subject to additions, deletions and revisions at a later date.)***

**\* Check Registrar’s listing for course times**

For courses listed as “300/400,” undergraduates should list only the “300” number on their registration forms; graduate students should list only the “400” number.

Organized courses and tutorials for **non-undergraduates** are available to those for whom English is a second language. These are offered by permission of the Writing Center Director only. Contact Dr. Megan Jewell at the English Department, 220 Guilford House (368-3799),  [writingcenter@case.edu](mailto:writingcenter@case.edu" \t "_blank).

**ENGL 148**

**Introduction to Composition**

**MWF 9:30—10:20 Staff**

English 148 is an introductory, three-credit course designed to help students develop basic academic writing skills. The course is appropriate for both native speakers and those for whom English is not a first language. Students will develop strategies for reading texts critically, and effectively communicating their views in writing. Course goals include acquiring greater ease in organizing, focusing, and developing ideas. Classes are small and a great deal of individual tutorial work is provided along with formal instruction. There is a limited enrollment of 12 in each section.

**ENGL 150**

**Expository Writing**

**MWF 9:30—10:20 Staff**

As a course in expository writing, English 150 requires substantial drafting and revising of written work. The goals of English 150 are:

• To give students guided practice in forming compelling and sophisticated claims for an academic audience and in supporting those claims with appropriate evidence;

• To help students recognize, formulate, and support the kinds of claims prevalent in academic writing;

• To help students internalize the standards for strong academic prose;

* To teach students the academic conventions for quoting, summarizing, and citing the words and

ideas of other writers and speakers;

• To guide students in locating, evaluating, and using different kinds of research sources;

• To improve students’ abilities to read and respond critically to the writing of others;

• To help students develop coherent strategies for the development and organization of arguments;

• To foster students’ awareness of the importance of stylistic decisions; and

• To provide students with effective techniques for revision, and to cultivate habits of comprehensive revision.

Topics, readings, and writing assignments vary across individual course sections. *Students enrolled in*

*SAGES are not required to complete the English 148/150 sequence.* ***Enrollment limited to 20 in each section.***

**ENGL 180**

**Writing Tutorial (1 credit)**

**TBA Jewell**

English 180 is a one-credit writing tutorial class designed to develop students' expository writing skills through weekly scheduled conferences with a Writing Resource Center Instructor. Goals are to produce clear, well-organized, and mechanically acceptable prose, and to demonstrate learned writing skills throughout the term. Course content is highly individualized based on both the instructor's initial assessment of the student's writing and the student's particular concerns. All students must produce a minimum of 12 pages of finished writing and complete other assignments as designed by the instructor to assist in meeting course goals.

ENROLLMENT: Course times are based on both the student's schedule and instructor availability. After enrolling, students are responsible for contacting the Writing Resource Center to begin the scheduling process. Students may e-mail [writingcenter@case.edu,](mailto:writingcenter@case.edu) or call the Director, Dr. Megan Swihart Jewell, at

216-368-3799.

**ENGL 181**

**Academic Skills Tutorial (1 credit)**

**TBA Hammer**

English 181 is a one-credit individualized tutorial that students can take for a total of three semesters. Enrollment does not have to be continuous. Students enrolled in English 181 may work on sharpening their critical reading strategies as well as other related academic strategies that increase reading efficiency and effectiveness. Students enrolled in English 181 must come to the Educational Support Services office the first week of class to select the time for meeting weekly with the

instructor. English 181 is offered only in the fall and spring semesters. Questions about English 181 should be directed to Judith Hammer, Director of Educational Support Services (Sears 470, <http://studentaffairs.case.edu/education/about/contact.html>).

**ENGL 183**

**Academic Writing Studio (1 Credit)**

**W 4:30—5:45 Staff**

The Academic Writing Studio is a 1-credit, pass/no-pass course that meets once a week for 50 minutes. This course is designed for non-native speakers of English who are also enrolled in a University Seminar and want to continue developing their academic writing skills. In a small workshop environment, you will learn academic writing skills such as how to read and annotate a text, how to write a response/research paper, and how to integrate “stakes” and “naysayers” in your academic papers. Upon enrollment, meeting time will be scheduled with instructor.  This section is designed for ESL students and other writers who are enrolled in University Seminars.

**ENGL 186**

**Writing Workshop for Researchers (2 credits)**

**Seminar Meetings: T 4:30—5:20**

**Individual Tutorials (50 minutes/week): TBA Staff**

The course is an individualized writing workshop/tutorial for Case Western Reserve University graduate students, faculty, and staff. Although it may be appropriate for native speakers of English, it is intended primarily for individuals who wish to improve their academic and professional US English skills. It highlights two primary modes of communication—discussion and writing. Students meet together in a weekly seminar to improve oral communication and to address common English writing and grammar concerns. In addition, students meet individually with the instructor weekly for practice and instruction in academic/professional genres of writing.

By the end of this course, students will be able to:

* Plan, organize, and produce writing that is clear, logical, and meaningful
* Apply their understanding of English syntax and mechanics to their own writing and to the analysis of academic/professional written texts
* Discuss academic/professional topics with peers
* Document their own written and oral strengths and weaknesses
* Engage in the research process to produce a paper on a scholarly or professional tpic (within student’s field)

**ENG 200**

**Literature in English**

**MW 4:30—5:45 Kondrlik**

In this course, we explore literary texts that you are likely to encounter at the college level. The course takes up four different genres, each with its own unit: (1) short stories, (2) drama, (3) poetry, and (4) novels. We will discuss the genre conventions and experiences of reading involved in each of these four genres, exploring works from different time periods and geographical locations. We will center our discussions around the topic of identity, reading works by important and diverse writers such as William Shakespeare, Charlotte Bronte, Sherman Alexie, and Ursula K. LeGuin. We will also use our readings and understandings of these generic conventions to help us develop interpretations of the texts, and to compare those interpretations to those of others—classmates’ as well as literary critics’—using textual evidence to support our own arguments (spoken and written) about how the texts can/should be read and interpreted. There are no prerequisites for this course. Non-majors and those without specific training in literature are encouraged to enroll in this course, as we will be discussing strategies for approaching literary texts within the college classroom.

Recommended preparation: Concurrent enrollment in [ENGL 150](http://bulletin.case.edu/search/?P=ENGL%20150) or USFS 100.

**ENGL 203**

**Introduction to Creative Writing**

**MW 9:00—10:15 Blakeslee**

Introduction to Creative Writing acquaints students with opportunities for creative expression across genres. The course primarily focuses on poetry and prose - though playwriting, screenwriting, and genres of creative nonfiction will also be explored. We will attend to those elements that make for vivid, effective writing, including relevant detail, lyrical language, and memorable images; inventive metaphor and simile; and authentic voice, setting, and characterization. Taking this course will help us to further develop an understanding and practice of creativity in the medium of language and to distinguish among the creative opportunities and constraints of different literary genres.

**ENGL 204**

**Introduction to Journalism**

**MWF 10:30—11:20 Sheeler**

Students will learn the basics of reporting and writing news stories, but also the traditions behind the craft and the evolving role of journalism in society. Instruction will include interviewing skills, fact-checking, word choice and story structure—all framed by guidance on making ethically sound decisions. Assignments could include stories from a variety of beats (business, entertainment, government, science), along with deadline stories and breaking news Web updates, profiles and obituaries. No prerequisites.

**ENGL 213**

**Introduction to Fiction Writing**

**T 4:30—7:00 Umrigar**

This class introduces the student to the basic elements of craft that go into writing a successful short story. You will learn about character development, plot development, establishing a sense of place, dialogue writing, etc.  Since reading and writing are intrinsically woven together, you will be assigned weekly readings from an anthology of contemporary short fiction.  Students will learn to develop a critical vocabulary to discuss their readings. The class will be conducted as a writing workshop, which means you will read and critique stories submitted by your classmates.  Apart from writing two, full-length short stories, students will be expected to do weekly in-class and out-of-class writing exercises.

**ENGL 214**

**Introduction to Poetry Writing**

**W 4:00—6:30 Gridley**

This is a course for students who are relatively new to the practice of poetry. Its purpose is to engage students critically and creatively with the primary elements of a poem: form, music, syntax, diction, tone, imagery, and tropes. In regularly scheduled workshops, student poems will receive responses and speculations from peers. The work for this course involves the close study of poetic models; readings in poetic craft and theory; writing and critiquing poems; in-class writing exercises; memorization and recitation; a midterm project and presentation; and a final portfolio including revised poems and critical introduction. Students will receive regular feedback in the form of written comments and conference sessions. Grading determined by portfolio evaluation. No pre-requisite.

**ENGL 217A**

**Business and Professional Writing**

**MW 3:00—4:15 Weedon**

The ability to communicate effectively is a powerful skill, one with real and significant consequences. This is particularly true in the 21st century workplace, where we use words and images to address a need, solve a problem, persuade an audience, and even arrange the details of our professional and personal lives. Communication requirements and expectations are constantly changing, whether we work in small businesses, large companies, non-profit organizations, research labs, or hospitals. As such, we need to be adaptable writers and readers of all kinds of documents—from print to digital.

This skills-based course offers an introduction to the theory and practice of professional or “workplace” communication. Over the course of the semester, we will pay special attention to the following:

1. *Genres of Workplace Communication*: Composing and editing workplace documents, including written correspondence, proposals, short reports, instructions and descriptions, promotional materials, collaborative writing and presentations.
2. *Rhetorical Analysis of Communication Situations*: Mapping and assessing the contexts, situations, purposes, and audiences involved in workplace communication.
3. *Persuasive Techniques in Written and Visual Communication*: Learning and practicing strategies for composing descriptive and persuasive documents for print, online, and face-to-face venues.
4. *Basic Design of Visual and Verbal Information*: Recognizing and using principles of document design and visual display.

Prereq: [ENGL 150](http://bulletin.case.edu/search/?P=ENGL%20150) or passing letter grade in a 100 level first year seminar in USFS, FSCC, FSNA, FSSO, FSSY, FSTS, FSCS.

**ENGL 300**

**British Literature to 1800**

**MWF 9:30—10:20    Siebenschuh**

This course introduces students to a broad spectrum of British literature from the Middle Ages to the end of the eighteenth-century. We will read selections from Chaucer, Shakespeare, Donne, Milton, Dryden, Pope, Swift, Johnson, the early novelists—and a number of others along the way. One focus of the course from start to finish will be the changing ideas about what constitutes literature, what the creative process involves or should involve, and what the role of literature and the writer are in the culture. Another will be the way in which historical factors like changing levels of literacy and the coming of print culture influence all of the above. Requirements for the course include regular attendance, participation in discussion, two five to seven page papers, a mid-term and a final.

**ENGL 305**

**Playwriting**

**T 2:45—5:15 Ullom**

Theory and practice of dramatic writing, in the context of examples, classic and contemporary. Recommended preparation: [ENGL 203](http://bulletin.case.edu/search/?P=ENGL%20203) or [ENGL 213](http://bulletin.case.edu/search/?P=ENGL%20213) or [ENGL 214](http://bulletin.case.edu/search/?P=ENGL%20214) or [ENGL 303](http://bulletin.case.edu/search/?P=ENGL%20303) or [ENGL 304](http://bulletin.case.edu/search/?P=ENGL%20304). Offered as [ENGL 305](http://bulletin.case.edu/search/?P=ENGL%20305) and [THTR 312](http://bulletin.case.edu/search/?P=THTR%20312).

**ENGL 308**

**American Literature**

**TTh 11:30—12:45**  **Marling**

A historic survey of the best American writing, beginning with selections from Bradford, Bradstreet, Mather and Franklin.  Major works will include Hawthorne’s *The Scarlet Letter*, Melville’s *Billy Budd*, Thoreau’s *Walden*,  Douglas’ *Autobiography,* Twain’s *Huck Finn*, James*’ Daisy Miller*, Chopin’s *The Awakening*, Wharton’s *The Age of Innocence*, Faulkner’s *Light in August*, Vonnegut’s *Slaughterhouse 5*, and Toni Morrison’s *Sula*. Short selections from the poetry of Crane, Williams, Eliot, Frost, and Stevens.

            Evaluation based on several short papers, class participation and attendance (taken randomly).

**ENGL 324/424**

**Shakespeare**

**Histories and Tragedies**

**TTh 2:45—4:00 Orlock**

The course – a combination of lecture and class discussion – will explore selected tragedies and histories of William Shakespeare. Through close reading and critical analysis – supported by viewing video productions of the plays – we’ll consider these complex works both as literary texts and scripts intended for performance on the stage. We’ll engage and come to know Shakespeare’s men & women as they indulge not only in language and poetry, but also in love, murder, laughter, betrayal, lust, wit, and grief.

Individual student research projects presented in a seminar environment will help establish a multi-dimensional perspective of the Elizabethan Age, and provide insight re the degree to which Shakespeare embedded in these wide-ranging plays the political intrigue, social issues, and ethical dilemmas of the world around him. A key component of the semester’s discussion will reflect upon the relevance of this 16th century dramatist to 21st century life and culture.

**ENGL 328/328C**

**Studies in the Eighteenth Century**

**MW 12:30—1:45 Siebenschuh**

Between 1680 and 1820 major changes occurred in the way literature was imagined, written, disseminated, and “consumed”. Poetry at the beginning of the eighteenth-century was formal, topical, public, didactic, highly allusive of classical literature, written in a language reserved for poetry about large subjects like the values of the true critic and the nature of man, and aimed primarily at a relatively small stratum of the growing reading public. The world of print culture, the new world of magazines, newspapers, self-help literature, travel literature, biography and the novel was just coming into its own. By the end of the century things were very different. Poetry was becoming increasingly personal, the subjects smaller in scale but with far greater emotional valence, and written in what Wordsworth called “the language men do use.” There was far less satire and far more introspection, and the novel was fast becoming the dominant genre. The reading public was considerably larger, paid for their reading pleasures, and presented a more stratified and complex audience, whose tastes in part determined what kinds of things got written. How this all came about will be the subject of this course in which we will read works by Dryden, Pope, Congreve, Swift, Gray, Goldsmith, Blake, Defoe Richardson, Sterne, Walpole, Jane Austen and Samuel Johnson. Requirements: Regular attendance, participation in discussion, two 5—7 page papers, a mid term, and a final exam.  This course fulfills the English major pre-1800 requirement. Students registering for ENGL 328C—the Capstone version of this class—will be required to develop and complete a Capstone research project in the wider field of study covered by the course.  This Capstone project will have an approximate length of 25pp. and will also include a public presentation of the project.  This Capstone research project will fulfill the formal writing requirements for 328C.  All other reading, class participation, and short assignments will be identical for 328 and 328C.  The prerequisite for ENGL 328C is ENGL 380.

**ENGL 331/331C/431**

**Studies in the 19th-Century**

**Gothic and Sensation Fiction**

**TTh 1:15-2:30 Vrettos**

This course will study two of the most popular fictional genres of the nineteenth century, gothic and sensation fiction.  Beginning briefly with the roots of the gothic novel in the late 18th century, we will focus most of our time on novels and short stories written in the period between Mary Shelley's *Frankenstein* (1818) and Bram Stoker's *Dracula* (1897).  Topics will include vampires and ghosts, murders and madness, transgressions of sexuality, gender, race and class, bigamy, drug addiction, spiritualism, hypnotism, hysteria, telepathy, and multiple personality.  In addition, we will study the relationship between gothic/sensation genres and popular cultural, political, and scientific issues of the period, the status of "popular" fiction in the literary marketplace, the role of women writers in the development of sensational genres, as well as the influence of gothic and sensation fiction on “canonical” writers such as Jane Austen, Emily Bronte, George Eliot, and Oscar Wilde.  We will read excerpts from Victorian murder trials, accounts of séances and psychical research, debates about lunatic asylums, as well as selected works of literary criticism, cultural history, and narrative theory.   Course requirements include class participation, the equivalent of three 5-7pp. papers, and a take-home final exam.

Students registering for ENGL 331C—the Capstone version of this class—will be required to develop and complete a Capstone research project in the wider field of study covered by the course. This Capstone project will have an approximate length of 25pp. and will also include a public presentation of the project. This Capstone research project will fulfill the formal writing requirements for 331C. All other reading, class participation, and final exam requirements will be identical for 331 and 331C. The prerequisite for ENGL 331C is ENGL 380.

Graduate students registering for ENGL 431 will have extra readings, extra class meetings, and a 20-25pp. research paper.

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**Language and Gender**

**MWF 2:00—2:50 Fountain**

This course introduces students to trends, concepts, and research findings on the ways language and discourse shape our ideas and experiences of sex, gender, and sexuality. Our investigation will be structured in part by the following questions: how might women and men use language differently? How does language shape the way we understand sex, gender, and sexuality? And how do our categories for sex, gender, and sexuality influence the way we construct our experience?

The course is divided into two overlapping units. The first (“Dominance and Difference”) considers whether language is male-centered and whether men and women use language differently. The second unit (“Performance and Performativity”) explores the ways language and discourse enact our gendered and sexed identities—as masculine or feminine, men or women, as well as straight, gay, bisexual, cisgender, or transgender. We will begin with Robin Lakoff’s *Language and Women’s Place (1975)*, move on to Deborah Tannen’s *Gender and Discourse* (1996) and Deborah Cameron's *The Myth of Mars and Venus* (2007), before concluding with Judith Butler’s notion of gender performativity and its consequences for gender and sexuality studies. No background in linguistics or gender studies is required. Course requirements include class participation, two take-home essay exams, and a final project.

**ENGL 367/467**

**Introduction to Film**

**TTh 2:45—4:00 (class time)**

**T 7:00—9:30 pm (film viewing) Spadoni**

An introduction to the art of film. Each week we’ll take an element of film form (editing, cinematography, sound, and so on) and examine how filmmakers work with this element to elicit effects. Most weeks we’ll also screen a whole film and discuss it in light of the week’s focus. Films screened will include masterworks of the silent era, foreign films, Hollywood studio-era classics, and more recent US cinema. Students will write two essays (5-6 and 8-10 pages) and take a scheduled quiz, midterm, and final exam. Grad students write a longer second essay and, in connection with it, submit a proposal and annotated bibliography.

# ENGL 368/468

**Topics in Film:**

**History of Film—Origins to Present**

**TTh 10:00—11:15 (class time)**

**Th 7:00—9:30 pm (film viewing) Spadoni**

A brisk survey of the historical development of cinema from its beginnings in the late nineteenth century to the present. We’ll take into account film movements in various countries and also ways in which theorists and others have sought to understand the medium at different times. We’ll consider cultural contexts of the past production and reception of films as we pay close attention to the history of film style. Students will write two essays (5-6 and 8-10 pages), take part in a group presentation, and take occasional brief quizzes (the lowest is dropped). Grad students write a longer second essay and, in connection with it, submit a proposal and annotated bibliography.

**ENGL 372/372C**

**Studies in the Novel**

**Dark Comedy**

**TTh 10:00—11:15                                                                                         Clune**

The surrealist Andre Breton invented the term “black comedy” to describe a form of laughter that acts as a corrosive fluid, demolishing the most basic assumptions and values of social life. This course explores masterpieces of 20th century dark humor in film and fiction. We will read novels by writers including Evelyn Waugh, Vladimir Nabokov, Samuel Beckett, Kathy Acker, and Thomas Bernhard. Through close attention to these works, we will investigate the value of laughing at life, and the new forms of thought and experience negativity makes possible.

Students registering for ENGL 372C—the Capstone version of this class—will be required to develop and complete a Capstone research project in the wider field of study covered by the course.  This Capstone project will have an approximate length of 25pp. and will also include a public presentation of the project.  This Capstone research project will fulfill the formal writing requirements for 372C.  All other reading and class participation will be identical for 372 and 372C.  The prerequisite for ENGL 372C is ENGL 380.

**ENGL 373/473**

**Studies in Poetry**

**Poetic Scopes**

**MWF 11:30—12:20 Gridley**

This course draws on the practices of literary analysis and creative writing. Students can expect to alternate between seminar-style discussions of texts, and workshop-style discussions of their own creative works. The topic for the semester is poetic scopes. How do poets define their areas of attention, and how do they assess and investigate their subject matter within these chosen or discovered spaces/durations? Is a scope anterior to the poem or commensurate with it? Where does the suffix –scope meet the suffix –scape? How do poems help us feel and think through these areas and modes of attention? Readings will provide a wide sampling of poems and ways of thinking about what a poetic scope might be or do. No prerequisite. Open to undergraduate and graduate students. Tasks include poem writing, seminar and workshop participation; memorization and recitation; midterm presentation; final portfolio.

**ENGL 374**

**Internship in Journalism**

**TBA Sheeler**

Students work as interns at area newspapers, magazines, trade publications, radio or television and meet as a class to share their experiences as interns and to focus on editorial issues--reporting, writing, fact-checking, editing--that are a part of any journalistic enterprise. Students are responsible for pre-arranging their internship prior to the semester they intend to take the class but can expect guidance from the instructor in this regard. Recommended preparation: [ENGL 204](http://bulletin.case.edu/search/?P=ENGL%20204) or permission of the department.

**ENGL 378**

**Topics in Visual and New Media Studies**

**Document Design**

**MWF 10:30—11:20 Fountain**

Everyday we are immersed in a world of documents. Posters, brochures, websites, print publications, mobile apps, instructions, and information graphics: these documents, and others, convey meaning using visual and verbal components. Often a document's visual elements are as important as the words themselves. This course is a conceptual and hands-on introduction to document design for print and online texts. Throughout the semester, students will learn the major elements of document design, graphic design, and information design as well as the basic skills involved in producing visually dominant texts. Students will gain practical experience using infographics design programs, website-building tools, and Adobe software (such as InDesign).

Students will come away from this course with *a professional portfolio of their work*. No background in design is required.

**Course Requirements:**

Participation and Design Tasks: 20%

Visual Rhetorical Analysis: 15%

Promotional Documents Assignment: 15%

Website Design Assignment: 25%

Infographics Research and Design Project: 25%

**Major Course Texts:**

Golombisky and Hagen's *White Space is Not Your Enemy* (2013)

Williams' *The Non-Designer’s Design Book* (2014)

Norman’s *The Design of Everyday Things* (2013)

Cook & Silver's *The Best American Infographics 2014* (2014)

https://ssl.gstatic.com/ui/v1/icons/mail/images/cleardot.gif**ENGL 379/479**

**Topics in Language Studies**

**How to Do Things with Texts: Tips and Tools from Text Linguistics**

**M 4:00—6:30 Oakley**

The aim of this course is to help you develop a series of analytic methods common to text linguistics and ultimately to provide you with methods for making supportable generalizations about the linguistic structures and functions of particular texts or collections. A theory/practice structure provides you with an opportunity to generate a considerable range of linguistic analyses of text or corpus of texts. By course’s end, you should have generated a proprietary wiki-site of six different types of linguistic analysis, constituting your own “quarry” for future “extraction.”

The course will consist of alternating Seminar and Workshop weeks. During the seminar week, we will examine different types of linguistic phenomena through specific theories and methods developed by text linguists. In addition to becoming familiar with linguistic methods of analysis, you will also be introduced to a range of digital and computational tools for analyzing texts, such as Voyant Document Tools, ELAN, ChronoViz, and the Red Hen Database, among other scholarly tools. During each workshop week, you shall present a ten-minute demonstration of the theory/method discussed in the previous seminar. In addition, you shall complete a take-home final exam the purpose of which is to demonstrate 1) an understanding and command over the material, and 2) the ability to relate these theories and methods to research problems in English and related areas of study.

**ENGL 380**

**Department Seminar**

**The Construction of “Authorship”**

**M  4:00-6:30 Woodmansee**

**Description:** As the category by which creative cultural production has been defined and valued for the last two centuries, “authorship” is one of the West’s most powerful ideas. We will examine the emergence and consolidation of this idea in the context of some of the technologies, institutions, and practices that have fostered and been fostered by it, such as printing and publishing, copyright law, educational curricula and writing pedagogies, then will turn our attention to the varieties of authorship in operation today -- from the essentially solitary, *originary* idea of authorship still prevalent in the arts and humanities to the collaborative, even corporate, forms in ascendance in science and industry. How are ideas of authorship employed in the various discursive spheres to assign credit and responsibility? May tensions be found with creative practice? What are the stakes? Who wins, who loses? And what are the consequences of digitalization and globalization?

**Texts:** Selections by authors from Samuel Johnson to Austen and Wordsworth and George Gissing to P.D. James as well as a hefty assortment of critical literature.

**Course requirements** include robust class participation, intermittent quizzes and informal in-class writing, weekly Blackboard postings, one short (5 pp.) paper, and one research paper (approx.15pp.) on a topic selected in consultation with the instructor and submitted first as a prospectus, then in outline, draft, and final forms. Toward the end of the semester students will also be expected to give an oral, Power Point (or equivalent) presentation based on their research paper.

**ENGL 387/487**

**Introduction to Critical Theory**

**TTh 1:15 – 2:30 Woodmansee**

**Description:** An introduction to the chief questions and concepts of modern critical theory over the last century, from formalism and structuralism to new historicism, and the varieties of ideological critique, including feminist and queer theory, post-colonial studies, and the new formalism. Roughly equal emphasis will be placed on “theory” as a body of distinct methodological “approaches” to texts and “theory” as a distinctive body of thought in the humanities and social sciences.

**Required Text:** *The Norton Anthology of Theory and Criticism*, ed. Vincent Leitch, 2nd ed. New York: W.W. Norton, 2010.

**Course requirements:** Regular attendance, active class participation, including weekly Blackboard postings, three short "exercise" papers of approximately 5 pages, and a final paper of approximately 10 pages investigating or applying a theory of the student's choosing.

**ENGL 398**

**Professional Communication for Engineers**

**TBA Staff**

**­­­­­­­­­­­­­­­­­­­** English 398 introduces principles and strategies for effective communication in both academic and workplace engineering settings. Through analysis of case studies and of academic and professional genres, this course develops the oral and written communication skills that characterize successful engineers. Students will prepare professional documents that focus specifically on communicating academic and technical knowledge to diverse audiences. Because such documents are always situated within professional, social, and rhetorical contexts, this course also requires students to explain and justify their communicative choices in order to become adept in navigating the rhetorical environments they will encounter as professional engineers. As a SAGES Departmental Seminar, English 398 also prepares students for the writing they will do in Capstone projects.

***Note:***  ENGL 398 complements ENGR 398, a 1-credit co-requisite lecture course, which introduces major practical, theoretical, and ethical issues that shape the environment for communication among professional engineers. For details of the ENGR 398 objectives, work commitments, grade breakdown, and assignments, please see the separate syllabus for that course.

***Additional Note:*** ENGL 398 is a departmental seminar, and as such, the workload and time commitment outside of class time will be demanding. Be prepared and plan ahead. Beginning assignments early, particularly near the end of the semester as things get busier, will allow you to finish on time and submit your best work. This course asks you to develop your writing skills while also honing your professional skills, including time management, organization, and punctuality.  By the end of English 398, students should be able to:

* Produce written texts in a variety of professional genres - texts that communicate effectively and adhere to professional ethical standards.
* Deliver clear and professional oral presentations on a range of engineering topics.
* Reflect on and justify the rhetorical choices involved in planning, writing, revising, and presenting academic and professional engineering documents.
* Summarize the research writing of an academic engineer for a non-technical audience.
* Demonstrate the ability to work as part of a research team, coordinating workflow and collaboratively presenting outcomes.
* Synthesize the academic research and professional best practices related to an engineering project in the student’s field.
* Produce and refine an array of personal professional documents.
* Demonstrate the capacity for life-long learning through sustained reflection, revision, and research.

**ENGL 400**

**Rhetoric & the Teaching of Writing**

**MW 12:30—1:45 Emmons**

This course provides an intensive training in the theory and pedagogy of composition at the college level; it is especially designed for Case graduate students interested in teaching writing in the English department and/or through SAGES First and University Seminars. The focus of this course will be on gaining an understanding of major themes in composition research and scholarship in order to develop a set of coherent, historicized pedagogical practices. The course will introduce major theoretical approaches to composition and rhetoric, and it will examine a variety of topics related to writing pedagogy. We will ask questions such as: What is the role of writing in college students’ overall academic achievements? How do reading practices shape writing performances? What kinds of evaluation and feedback produce the best results for students? How do the politics of diversity and access shape composition instruction? What are the major professional concerns of composition faculty? Throughout the semester, we will devote significant class time to putting theories of and research on writing to work, developing and articulating our own individual teaching philosophies.

**English 510**

**Graduate Research Methods**

**T 4:30—7:00 Koenigsberger**

This course focuses on methods and resources for research in English, and invites students to develop professional attitudes toward and approaches to the study of English language and literature. Our primary goals for the semester will be to understand and to work with the academic genres of writing and presentation characteristic of criticism and scholarship in English Studies. Secondary goals include introducing students to some of the research resources available in University Circle and Cleveland, and “cohort building” – working together on problems surrounding “the collection” broadly understood. The course is required of all new M.A. and Ph.D. students; it is elective for continuing students. Please note that this course does not serve as a substitute for English 487 (Literary and Critical Theory) and that it is unlikely to recapitulate research methods courses at other universities.

**ENGL 517**

**Seminar: American Literature**

**The City in Postwar American Writing**

**Th 4:30—7:00 Clune**

In this seminar we will explore the image of the city in postwar American writing. We begin with a brief survey of the pre-war vision of the city as a wasteland that must be reshaped as a planned, simplified, rationalized urban space. After 1945, an image of the city as a self-organizing system where apparent disorder is the sign of an underlying, spontaneously arising order begins to challenge the modernist vision. This new image of the city reveals new forms of freedom, and new forms of slavery. We’ll look at works that explore the dynamics of this shift in a variety of interrelated areas: free and black markets; drugs and addiction; technology; conspicuous consumption and invisibility; sex and money; race and the ‘urban crisis’; government as conspiracy. We will approach these questions through encounters with both theoretical writing about the city, and the new literary forms identified with the city (urban fiction, rap, the New York School of poetry).

**GPS: Graduate Publication Seminar**

**(Time TBD)**

A non-credit requirement for doctoral students in English, the Publication Seminar has as its primary components an overview of the publication process for article-length pieces of scholarly writing and a workshop designed to produce polished articles for submission to journals, edited volumes, or other literary organs.  Students should expect to select pieces of writing on which they have already worked substantially and to rework them intensively in preparation for submission.  Formal submission is not a requirement of the course, but students are strongly encouraged to do so. The instructor will collect final essays, cover letters, and abstracts at the conclusion of the semester; students should submit to publications at the same time.

  Loads of assigned reading will be light, but plan to spend substantial time researching publications, broadening the scholarly base for your work, writing, and revising your essay.  Since the second half of the course constitutes a workshop, you should also plan to set aside time to read and respond constructively to your colleagues’ writing.