DEPARTMENT OF ENGLISH

*CASE WESTERN RESERVE UNIVERSITY* **Spring 2013**

COURSE DESCRIPTIONS



Alberta Turner (1919—2003) Alberta Turner published 8 books of poems, the first when she was 51. She was a co-founder of *Field* and the director of the Cleveland State University Poetry Center for over 20 years.

Language of laugh and leap  
alphabet of fun and grin,  
when I am broken from my stem,  
how shall I mean? (from “Speech”)

**Department of English**

**Case Western Reserve University**

**Course Listing Spring Semester 2013**

***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).

**English 148**

**Introduction to Composition Staff**

**TBD**

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 148 (for non-undergraduates)**

**Introduction to Composition Staff**

**TBD**

See description above. This section is reserved for graduate students, staff, and faculty. Enrollment is by permit only. For more information, e-mail [writingcenter@case.edu.](mailto:writingcenter@case.edu)

**ENGL 150**

**Expository Writing Staff**

**MWF 3:00—3:50**

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 150**

**Expository Writing Staff**

**MWF 3:00—3:50**

*See above.*

**ENGL 155**

**Introduction to Rhetoric and Public Speaking Doll**

**MWF 2:00—2:50**

In this course you will learn how to develop and deliver different kinds of speeches, becoming familiar with theories of rhetoric and with the arts and skills of delivering oral presentations. The assignments will

a) Introduce you to the traditions and core principles of "canons of rhetoric," from Aristotle's Rhetoric to Cicero to Kenneth Burke  
b) Sharpen your public speaking skills, but also your research and writing and

c) Give you opportunities to practice several different types of speeches, both as a speaker and as a professional speechwriter would for a client in business or politics.

**ENGL 180**

**Writing Tutorial (1 credit) Jewell**

**TBA**

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**

**Reading Tutorial (1 credit) Staff**

**TBA**

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 Olson-Fallon, Director of Educational Support Services (Sears 470, <http://studentaffairs.case.edu/education/about/contact.html>).

**ENGL 200**

**Literature in English Staff**

**MWF 3:00—3:50**

This course introduces students to the reading of literature in the English language. Through close attention to the practice of reading, students are invited to consider some of the characteristic forms and functions imaginative literature has taken, together with some of the changes that have taken place in what and how readers read. Recommended preparation: Concurrent enrollment in [ENGL 150](http://bulletin.case.edu/collegeofartsandsciences/english/) or USFS 100.

**ENGL 203**

**Introduction to Creative Writing Staff**

**MW 9:00—10:15**

This course aims to introduce students to the subtleties of the craft of writing poetry and prose while also giving students practice in critical reading, thinking, writing, and discussion of such creative

works. Because successful writers of all types read avidly, in this course we will read a variety of poetry and short fiction, and discuss the specific creative writing techniques and characteristics the writers employ in their works. One of the goals of such reading and discussion is not only to engage with these texts but

also to understand how they function in order to draw from these texts for our own work.

**ENGL 217B**

**Writing for the Health Professions Staff**

**TuTh 2:45—4:00**

This course offers practice and training in the professional and technical writing skills common to health professions (e.g., medicine, nursing, dentistry). Attention will be paid to the writing processes of drafting, revising, and editing. Typical assignments include: letters, resumes, personal essays, professional communication genres (e.g., email, reports, patient charts, and histories), and scholarly genres (e.g., abstracts, articles, and reviews). Recommended preparation: [FSCC 100](http://bulletin.case.edu/collegeofartsandsciences/english/) or equivalent.

**ENGL 270**

**Introduction to Gender Studies Hinze**

**TuTh 1:15—2:30**

This course introduces women and men students to the methods and concepts of gender studies, women's studies, and feminist theory. An interdisciplinary course, it covers approaches used in literary criticism, history, philosophy, political science, sociology, anthropology, psychology, film studies, cultural studies, art history, and religion. It is the required introductory course for students taking the women's and gender studies major. Offered as [ENGL 270](http://bulletin.case.edu/collegeofartsandsciences/english/), [HSTY 270](http://bulletin.case.edu/collegeofartsandsciences/english/), [PHIL 270](http://bulletin.case.edu/collegeofartsandsciences/english/), [RLGN 270](http://bulletin.case.edu/collegeofartsandsciences/english/), [SOCI 201](http://bulletin.case.edu/collegeofartsandsciences/english/), and [WGST 201](http://bulletin.case.edu/collegeofartsandsciences/english/). Prereq: [ENGL 150](http://bulletin.case.edu/collegeofartsandsciences/english/) or passing letter grade in a 100 level first year seminar in USFS, FSCC, FSNA, FSSO, FSSY, FSTS, FSCS.

**ENGL 290**

**Masterpieces of Continental Fiction Siebenschuh**

**MWF 11:30—12:20**

This course introduces students to the great continental novelists of the nineteenth century by close reading and discussion of representative texts. Since the novels we will read are directly engaged with the dramatic political events and the rich and turbulent intellectual currents of their time, we will be focusing not only on the texts themselves but also on the intellectual, political, and social contexts in which they were conceived and written and with which they are in more or less constant dialogue. Students who complete the readings and the course should, therefore, have an increased awareness of the literary achievement of particular authors in particular texts and of the social, cultural, and intellectual milieu in which the authors lived and wrote. Requirements includethree essays (5—7 pages) and a final exam. The essays will not involve research. Each will be a highly specific assignment whose purpose is to focus thinking either on an issue concerning a particular text or on the reading of novels in general.

**ENGL 300**

**English Literature to 1800 Flint**

**MWF 11:30—12:20**

This course introduces students to a selection of British authors from the medieval era to the end of the eighteenth century who used various literary modes, including poetry, drama, and prose fiction.  A central theme of this course will be the subject of revolt, whether personal, political, or religious.  Beginning with the account of a radical outsider's impact on a small community in *Beowulf*, we will study "canonical" writers, such as Chaucer, Shakespeare, Milton, and Pope, as well as writers whose work has challenged the literary canon in order to gauge how the act of rebellion within a story mirrors an author's own adversities.  In a few instances, we will study modern films, such as Sturla Gunnarsson's *Beowulf & Grendel* or Peter Greenaway’s *Prospero’s Books* (a version of Shakespeare's *The Tempest*), that revise an original work for a contemporary audience.  Throughout the semester, we will also attend to such issues as the following:  1) What constitutes literary material; 2) How do the texts we read treat imagined communities; and 3) How do we go about analyzing such work.  That is, we will read a body of British literature and ask, what is it, where is it, and what do we do with it.  Requirements for this course include regular attendance, spirited discussion in class and on Blackboard, two short papers on a choice of assigned topics (5pp), a midterm, and a final self-selected project. Fulfills pre-1800 distribution requirement for the English major.

**ENGL 302**

**English Literature since 1800 Siebenschuh**

**MWF 9:30—10:20**

This course introduces students to a broad spectrum of British literature from the late eighteenth century to the early decades of the twentieth century. Reading willinclude selections from the great romantic poets—Blake, Coleridge, Wordsworth, Shelley, and Keats, fiction by Mary Shelley, Dickens, Hardy, and Joyce, and selected readings from Arnold, Browning, Carlyle, and Tennyson. Because so many of theworks we will read reflect and comment on the dramatic political events and the rich andturbulent intellectual currents of their time, we will be focusing not only on the textsthemselves but also on the intellectual, political, and social contexts in which they wereconceived and written and with which they are in more or less constant dialog. Course requirements include regular attendance, participation in discussion, two five toseven page papers, a mid-term and a final.

**ENGL 303**

**Intermediate Writing Workshop**

**Fiction Umrigar**

**W 4:00—6:30**

This class hopes to gain on what you have already learned in the introductory writing classes. Here, you will continue to hone your writing skills by reading and analyzing the work of published writers. You will also enhance your critical and analytical abilities by work shopping each other's stories. Needless to say, you will write your own stories, as well as do a number of in-class and out of class writing exercises. You will also be expected to attend literary readings on and off campus.

**ENGL 309**

**Topics in Journalism**

**Multimedia Storytelling/Immersion Journalism Sheeler**

**Th 1:15—3:45**

This course has two classrooms: the primary lecture hall on campus and the wider classroom of a local assisted-living home where students will immerse themselves in the stories and lives of residents and staff. Students will examine issues around aging, mortality and eldercare – along with many other topics—through the people living the issues. Students will also venture behind the scenes to see the inner workings – both economic and emotional – of the place that, for many residents, will be their last address.

As the class unfolds, we will evaluate past media coverage of issues surrounding seniors and focus on a variety of story structures in an attempt to find the most compelling methods to bring untold stories to light.

Along with instruction on written story structure, the course will include lessons on video and audio editing, slideshows and other multimedia approaches to storytelling. Students will also evaluate their own work from a personal perspective, creating reflective video diaries that will accompany their work on a website designed to keep the stories alive long after the last class.

**ENGL 320**

**Renaissance Literature**

**Women Writers Burgess-Van Aken**

**TuTh 11:30—12:45**

Focusing on women playwrights, this course will explore the ways in which early modern culture influenced what and how women wrote. Questions we will raise include: How did women writers express femininity in their behaviors and in their work? How and when do women writers raise an oppositional voice in commenting on patriarchal ideals? Do women writers see themselves as part of a community of male writers, of other women and/or of other women writers? Is there a connection between gender and genre? How do women writers deal with the tension between the prescriptions that women be “chaste, silent, and obedient” and their entry into the public? Are women writers interested in the same literary ideals as many male authors, or are they consciously attempting something “new”? How do women writers respond to the political climate of their culture compared to their male contemporaries? In exploring these questions we will also compare several women-authored plays to those of their male counterparts—for example Mary Herbert Sidney’s translation of *The Tragedie of Antonie* to Shakespeare’s *Antony and Cleopatra.* Other authors we will read include: Elizabeth Cary, Mary Wroth, Margaret Cavendish, and Aphra Behn.

**ENGL 324/424**

**Shakespeare: Histories and Tragedies Orlock**

**TuTh 10:00 to 11:15**

The course will explore selected tragedies and histories of William Shakespeare as both literary texts and scripts intended for performance on the stage. Through a combination of close reading & critical analysis –in conjunction with a consideration of the mechanics of Shakespeare’s masterful crafting of verse and prose to convey layers of multi-dimensional meaning – the class will examine both form and content for insights as to how Shakespeare does what he does to spark the emotion & intellect of his audience.

While the plays will be considered in the historical context of Elizabethan England, questions will also be posed that inquire into the relevance of this 16th century dramatist to a 21st century world. The objective of the course is for the student to emerge from the semester with an enriched understanding of the playwright, his plays, his stagecraft, and the age of political intrigue & unqualified passion that served as stuff & catalyst for the creation of works that remain unsurpassed in all English literature for their capturing the complexities and contradictions of the human spirit.

**ENGL 328**

**Studies in the Eighteenth Century**

**Desire and Loathing in the Long Eighteenth Century Flint**

**MWF 2:00—2:50**

What is the opposite of desire?  Hatred, repulsion, revulsion, repugnance, abhorrence, disgust, detestation, aversion, antipathy, distaste, dislike?  These words convey a range of intense reactions to what has often been at the core of literary expression:  desire.  Desire itself is a broad term that may refer to sexual attraction, a need to accumulate objects, or an existential yearning.  In this course students will read various texts that feature desire and loathing and examine the borderline between them.  As William Blake observes, “Without contraries is no progression.  Attraction and repulsion, reason and energy, love and hate, are necessary to human existence.”  The larger purpose of this course is to introduce students to British works from 1680-1820, a period bookended by significant sexual and political “revolutions” and new philosophies of desire, as well as critical and legal reactions to them.  We will, in other words, be studying fiction and poetry for what it has to say about the period’s fascination with illicit desire and righteous anger, probing the culture’s need to both express and repress such dynamic energies.  We will pay particular attention to the representations of varying norms of masculinity and femininity and the ways in which the human body and the body politic so often become interrelated symbols of cultural destiny.  Our readings will range from the late seventeenth century to the early nineteenth century, and will include early scandal chronicles and eighteenth-century narratives that focus on the domestic sphere.  Authors to be discussed will likely include John Wilmot, Aphra Behn, Jonathan Swift, Alexander Pope, Eliza Haywood, Daniel Defoe, William Blake, Jane Austen, and Mary Shelley.  Students will be expected to attend class regularly, participate vigorously in class discussion, submit short assignments, and complete one of three options for an essay writing assignment amounting to 15-20 pp.

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**ENGL 360/460**

**Studies in American Literature**

**Hemingway/Fitzgerald/Faulkner Marling**

**MWF 3:00—3:50**

An introduction to three great American writers of the 20th century -- it’s only an introduction, and necessarily a bit superficial, but hopefully you will want more. We will read the breakthrough novel, a mature novel, and some short stories by each author. In chronological order:

Fitzgerald: *Short Stories* (edited by Brucolli). Scribner 068480445X

*The Great Gatsby*, Scribner -- 0684801523

*Tender is the Night*, Scribner - 068480154X

Hemingway: *Collected Short Stories* – (Finca Viglia Ed) Simon & Schuster 0684803348

*The Sun Also Rises* - MacMillan, 0684800713

*A Farewell to Arms* - Scribner, 0684801469

Faulkner: *Collected Short Stories* (Vintage) ISBN-13: 978-0679764038

*Sound and the Fury* (Norton Critical) ISBN-13:978-0393964813

*Absalom, Absalom* (Modern Library) ISBN-13**:** 978-0679600725

We will look at each writer in terms of his own career, in the context of the age, and in their rivalries (especially Fitzgerald and Hemingway). Some attention will be given to the influences of painting and film.

Undergraduates will write two reactions (about 3-4 pages) on each author and turn one of them into a longer final paper (10-15 pp).

Graduate students will also write two reactions on each author, but they will turn one into a research paper (15-20 pp). They will also read criticism on each author, participate in extra sessions to discuss that criticism, and each teach one class.

**ENGL 365N**

**Topics in African-American Literature**

**The Novels of Toni Morrison Umrigar**

**Tu 1:15—3:45**

In this class, we will examine the novels of Toni Morrison and locate them within the historical time frame that she is writing about. We will also examine the cultural and political issues that they address, especially those dealing with gender and class differences, community empowerment, identity, and the black folk idiom.  We will take a look at who Toni Morrison's literary predecessors were and look at some major historical and literary movements such as the Harlem Renaissance, the black aesthetic movement, and the civil rights movement.

**ENGL 366G**

**Minority Literatures**

**Native and Hispanic-American Literature Marling and Dominguez**

**MW 12:30—1:45**

A chronological and geographic survey of Native and Hispanic American literatures. We'll start with a Navajo origin story and then move to Zitkala-Ša's "Soft-Hearted Sioux." James Welch’s *Fool's Crow* depicts the Blackfeet of Montana, and Diane Glancy (*Pushing the Bear*) the Cherokee. The segment will conclude with M. Scott Momaday's *House Made of Dawn*, the humor of Spokane Sherman Alexie and Ojibwe Louise Erdrich’s *The Round House*. The Hispanic-American fiction begins in the Southwest with Jose Antonio Villarreal’s *Pocho* and Rudolfo Anaya’s *Bless Me, Ultima.* The influence of Magic Realism appears in Ron Arias’ *The Road to Tamazunchale* and the autobiographical turn with Richard Roderiguez’ *Hunger of Memory*. We will finish up with Caribbean writers, such as Junot Diaz’ (*Drown)* and either Sandra Cisneros’ *The House on Mango Street* or Cristina Garcia’s *Dreaming in Cuban*.

There will probably be two films shown, one in each unit. REQUIREMENTS: 2 short papers on Native American Literature, 2 short papers on Hispanic American Literature, and a longer final paper/project that can be cross-comparative.

**ENGL 367/467**

**Introduction to Film Spadoni**

**TuTh 11:30—12:45 (class)**

**Tu 7:00—9:30 (film viewing)**

An introduction to the art of film. Each week we take an aspect of film form (editing, cinematography, sound, etc.) and ask how filmmakers work with this element to produce 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 write two essays (5-6 and 8-10 pages) and take a scheduled quiz, a midterm, and a final exam. Grad students write a longer second essay and, in connection with this, submit a proposal and bibliography.

**ENGL 368C/468C**

**Topics in Film Spadoni**

**The Horror Film**

**TuTh 2:45—4:00 (class)**

**Th 7—9:30 (film viewing)**

Cinema is a superb medium for provoking horrific and other unhinging sensations. In this course we’ll ask why this is so. What is it that makes horror films frightening? Specifically, what means do filmmakers have at their disposal to engender fear that sets horror films apart from scary works in other media? We’ll ask these questions as we explore classic and contemporary works of the genre, from silent masterpieces to more recent films. The emphasis will be on close film analysis as we explore ways in which film style, narrative, and most basically, the medium of cinema contribute to the power of these films to shock, horrify, and haunt spectators.

**ENGL 368C**

**Topics in Film**

**Great Directors Ehrlich**

**TuTh 10:00-11:15 (class)**

**W 7:00—9:30 (film viewing)**

This course offers the chance to look in depth into the films and careers of several world-class directors. The emphasis is on the range of styles available to directors, as well as on the ways historical and cultural factors help shape an individual artistic vision. We will also begin an exploration of issues other than authorship that might help us interpret films as informed viewers and critics. During the Spring 2013 semester, we will explore the films of Jim Jarmusch (U.S.), OZU Yasujiro (Japan), and Claire Denis (France), as well as directors chosen by each student. No prerequisites.

**ENGL 369**

**Children's Literature Vrettos**

**TuTh 1:15—2:30**

This course examines early classics of British and American children’s literature from the mid-nineteenth century through the first decade of the twentieth.  We will focus on narrative and thematic developments in the genre during this period, the historical contexts in which these stories were written (including 19th-century developmental psychology), the interpretations of these stories through film, and their influence on later writers.  Texts will include Carroll’s *Alice’s Adventures in Wonderland and Through the Looking Glass* and *What Alice Found There*; Barrie’s *Peter Pan*; Kipling’s *The Jungle Books*; Nesbit’s *Five Children and It*; Montgomery’s *Anne of Green Gables*; Baum’s *The Wonderful Wizard of Oz* and one of its many sequels; Burnett’s *The Secret Garden*, Grahame’s *The Wind in the Willows* and at least two more texts to be announced.  Each student will choose a text on which to become an expert, studying its later adaptations (literary sequels by the same or other authors, theatrical performances, films, cartoons, video games, and/or television productions). Requirements include active participation in class discussion, an annotated bibliography of adaptations posted on Blackboard, and a choice of paper assignment plans (the equivalent of three 5-7pp. papers).  There may, in addition, be an informal oral report on your research.

**ENGL 376**

**Studies in Genre**

**Fantasy and Science Fiction Clune**

**TuTh 10:00—11:15**

Science fiction and fantasy are art forms dedicated to creating imaginary worlds, and to exploring the possibilities of human transformation and deformation. Critical questions will include the relation between real and imagined worlds, the transformations of faith and belief, the image of the alien, the relation of fantasy fiction to gaming culture, and the status of science fiction as the contemporary literature of prophecy. Authors include H.G. Wells, H.P Lovecraft, Mervyn Peake, Gary Gygax, Frank Herbert, Phillip K. Dick, and Octavia Butler. Written work includes two short papers and informal response papers.

#### ENGL 379/479

**Topics in Language Studies**

**How English Works**  **Beauvais**

**TuTh 11:30am—12:45pm**

“Grammar is a piano I play by ear. All I know about grammar is its power.” Joan Didion

Most of us play grammar by ear, and most of us can carry a tune fairly well. We acquire this ability early: a typical four-year-old produces sentences that a typical adult lacks a vocabulary to describe. Fortunately for us, we seldom are asked to describe how our language works. If it works, that’s usually enough to satisfy us.

But some of us want to know. We are writers and teachers and other intelligent people who believe that our vocabulary for describing language should be at least as precise as a mechanic’s vocabulary for describing auto parts. We have a practical reason for wanting to know: we believe that we may be able to use language more effectively if we can describe how it works. Mostly, though, we’re just curious. We want to know more because we’re fascinated by language.

This is a course for people who want to know how English works. We will discuss general principles of grammatical description, and we will use these principles to construct a grammar that describes the basic structures of American English. We also will study methods for converting unclear, inelegant prose into clear, pleasing prose. Our approach to style will be comparative: we will examine writing samples that convey the same information in different ways, and we will decide which of the samples seems clearest and most pleasing. Then we will describe how the best sample differs from the others. In doing so, we will develop principles for revising prose.

And, in case you’re wondering, we will diagram some sentences.

**ENGL 380**

**Departmental Seminar:  Bodies and Texts Vrettos**

**TuTh 2:45—4:00**

­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­ This course will focus on bodies and texts in 19th and 20th century British and American fiction.  We will consider the relationship between embodiment and narrative form through topics such as maternity; gender, sexuality, and racial identity; performance and spectacle; pain and violence; disease, death, and contagion; ghosts and bodily transcendence.  We will, in turn, examine how the physical body became a measure and metaphor of the social body, defining cultural boundaries, transgressions and threats.  Readings probably will include the haunted bodies of Emily Bronte’s *Wuthering Heights*, the contagious bodies of Charles Dickens’ *Bleak House*, the maternal bodies of William Faulkner’s *As I Lay Dying*, the transgressive bodies of Toni Morrison’s *Sula*, and the alien, ungendered bodies of Ursula LeGuin’s *The Left Hand of Darkness*.  We will also address the relationship between bodies and texts in literary criticism and theory, using excerpts from writers such as Peter Brooks, Carolyn Walker Bynum, Mary Douglas, Elaine Scarry, Michel Foucault, and Peter Stallybrass and Allon White.  Requirements for the class include active class participation, frequent short quizzes and/or informal writings, one short (5pp.) paper, and one research paper (approx.15pp.) submitted first as a prospectus, then in outline, draft and final forms.  Students will also be required to give a formal oral presentation based on their research paper toward the end of the semester.

**ENGL 392**

**Classroom Teaching**

**Tutoring Writers Jewell**

English 392 is an experiential-learning class that offers students the opportunity to earn three course credits by tutoring in the Writing Resource Center (WRC). In addition to serving 5-6 hours per week in the WRC, students will conduct readings relevant to their pedagogical interests, attend meetings with an assigned faculty mentor, and occasional WRC staff meetings. Students will write a final essay reflecting on their experiences. For more information, please contact [writingcenter@case.edu](mailto:writingcenter@case.edu) .

**ENGL 395**

**Senior Capstone Woodmansee**

**M 3:00 – 5:30**

This seminar provides a framework in which students may pursue a research project or substantial creative work on a topic of their own choosing in fulfillment of the SAGES Capstone requirement. In the early part of the semester students will work on their projects independently in consultation with the instructor and, where appropriate, other faculty advisors, with class meetings devoted to discussion of literary/critical models and methodological questions that typically arise when one tackles a substantial interpretive or creative project. Later in the semester class meetings will be devoted to discussion of students’ work in progress. Toward the end of the semester students will present their work in one of the public Writing Week forums.

Students who anticipate enrolling in the seminar should begin right away to think about a project they would like to pursue, and by December they should initiate email consultation with the instructor about their project ideas so that they will have a feasible topic and be able to do some brainstorming and, ideally, even some initial “spade work” before the beginning of the spring term.

Prerequisites: Senior standing; ENGL 300 and ENGL 380.

Requirements: Regular attendance, energetic participation in class discussion, selected literary, critical, and methodological readings, and one approximately 25-page individual project in stages with firm deadlines.

**ENGL 398**

**Professional Communication for Engineers Staff**

**MW 9:30—10:20**

**MW 10:30—11:20**

**MW 11:30—12:20**

**MW 2:00—2:50**

**MW 4:00—4:50**

**TuTh 10:00—10:50**

**TuTh 1:15—2:05**

**TuTh 2:45—3:35**

**TuTh 4:30—5:20**

**MW 3:00—3:50**

**TuTh 8:30—9:20**

**­­­­­­­­­­­­­­­­­­­**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.

**ENGL 501**

**Writing History and Theory Fountain**

**Th 4:30—7:00**

This course addresses general research methods and theories specific to the study of writing, and functions as a required core course and overview for the Writing, History and Theory (WHiT) sequence in the English Department's Ph.D. program.

In seeking to bridge the divide between “Literature” and “Rhetoric and Composition” that has traditionally marked graduate study in English, Writing History and Theory emphasizes the relationships among texts and the larger social, economic, and political contexts in which they are produced and circulate. It does so by addressing writing in all of its aspects, including the diverse technologies, sites, and economies; the conventions, forms, and pedagogies; and the practices and uses of writing, both contemporary and historical. Students working in WHiT are encouraged to investigate a variety of writing practices, historicize them in sophisticated ways, and relate them to dominant strands in literary, cultural, and rhetorical theory.

Rather than present a comprehensive survey, this course will explore WHiT by focusing on key theoretical perspectives, research directions, and modes of practice. The units of the course will be organized by the three primary areas of the program: (1) theories of language, rhetoric, and discourse; (2) histories of writing and material culture; and (3) constructions of writing as social/textual praxis. The readings will be drawn from foundational works in writing studies, rhetorical studies, new media, history of the book, and theory and cultural studies.

**ENGL 517**

**Seminar: American Literature**

**Forms of Life Clune**

**Tu 4:30—7:00**

This course examines the literary effort to imagine alternatives, transformations, and escapes from human life. We will explore the invention of literary forms as a means of preserving life, proceeding from the traditional concern with the immortality of the literary object, to the more radical prospect of an artwork able to protect experience from the ravages of time. Through fiction, nonfiction, and poetry we will test the possibility of articulating a value outside of and superior to life in a secular literary culture. Writers studied include Immanuel Kant, John Keats, W.B. Yeats, Viktor Shklovsky, Hannah Arendt, Willa Cather, Samuel Beckett, Vladimir Nabokov, Sylvia Plath, and Phillip K. Dick. Written work will consist of short weekly response papers, one paper of 4-5 pages, and a final paper of 6-8 pages.

**ENGL 520**

**Seminar: 20th Century Literature**

**Edwardian Literature and Periodical Studies Koenigsberger**

**W 4:30—7:00**

The seminar will attend to the relation of literary production and periodical publications in the Edwardian era – roughly 1900-1914, with some wiggle room on either side. Rather than pursue a particular thesis about this relation, students will be encouraged to explore both the study of the Edwardian period as an age of “literature in transition” (as a prominent journal of the period terms it) and the recent turn to periodical studies in the humanities more generally. As a range of periodical publications are folded into major digital initiatives – the Modernist Journals Project (Brown U. and U of Tulsa), Pulp Magazines Project (U of West Florida), and Blue Mountain Project (Princeton U.) – literary study of the modern age increasingly complicates a canon that comprises only monumental publications in the form of the book. We’ll start with classic formulations of Edwardian literature (from Virginia Woolf to Samuel Hynes) and periodical studies (Robert Scholes, Mark Morrisson, and others), before attending closely to literature by authors such as Joseph Conrad, Ford Madox Ford, E. M. Forster, H. G. Wells, Thomas Hardy, W. B. Yeats, Rudyard Kipling, Edith Nesbit, Kenneth Grahame, and others, in the context in which it appeared. Monograph reviews, periodical analyses, and seminar papers will be written on a rolling bases.

**ENGL 521**

**Seminar: The Novel**

**Slavery in Literature Mobley**

**M 4:30—7:00**

This course will interrogate representations of the enslavement of African peoples in the United States from several perspectives across a wide spectrum of time. Using texts written by women and men, African American and non-African American authors, it will offer readings from such texts as so-called slave narratives, historical novels, and contemporary fiction. Authors will include Frederick Douglass, Harriet Jacobs, Booker T. Washington, Harriet Beecher Stowe, W.E.B. Du Bois, Charles Johnson, Sherley Anne Williams, Octavia Butler, Ishmael Reed, and Toni Morrison, among others. The course will raise such questions as how has the black body been the site of contestation in fiction, popular culture, and scholarship about enslavement? How have various cultural anxieties been mapped onto the black bodies of women and men differently? How are different ideologies of memory and meaning, history and narrative, authority and agency represented in literature about slavery? What racial, economic, political, and cultural factors shaped the production of slave narratives and influenced the production of popular representations of slavery in the 19th, 20th, and even early 21st centuries? The goal of the course will be to discern how the subject of slavery in America has been and continues to be central to the literary and cultural imagination of American writers. Course requirements include weekly response papers, one short paper of 5-7 pages and a longer 15-page paper.

**ENGL 524**

**Seminar: Criticism and Other Special Topics**

**Discourse Analysis Emmons**

**TuTh 1:15—2:30**

This course is an introduction to and survey of the basics of language analysis beyond the sentence level. It is also a survey of the various ways in which discourse analysis is theoretically grounded, with a special focus on critical discourse analysis (CDA). All true discourse analysis is grounded in linguistics first, but this course does not assume prior training or coursework. Work commitments will include several short research projects/presentations (e.g., journal review, theorist review) and a seminar-length essay of original research using discourse analysis as the methodology.

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