DEPARTMENT OF ENGLISH

*CASE WESTERN RESERVE UNIVERSITY*

**Spring 2015**

COURSE DESCRIPTIONS



Claudia Rankine was born in Jamaica and raised in New York City. She taught creative writing at Case Western Reserve University for several years*. Citizen: An American Lyric*, her fifth book of poems, will be published by Graywolf Press in October of 2014.

“Somebody once said to me: you’re not a magazine poet, because you don’t write single poems, you write in whole books. I think it was [Richard Howard](http://www.poets.org/poetsorg/poet/richard-howard) who told me that actually—after he rejected one of my poems from the *Paris Review*. But I think he’s right. I tend to be interested in a subject and the world around that, so once I get started on something, I can go years circling it.” (Interview on Poets.org, 2009)

**Department of English**

**Case Western Reserve University**

**Course Listing Spring 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.

**ENGL 146**

**Tools, Not Rules: English Grammar for Writers**

**TTh 1:15—2:30 Kang**

This course provides an Introduction to English grammar in context for academic writers. It focuses on the study of language in use, including parts of speech, sentence grammar, paragraph structure, and text cohesion. This course is specifically designed for multilingual students, but native speakers of English may take the course with the approval of the instructor.

**ENGL 148**

**Introduction to Composition Staff**

**MWF 9:30—10:20**

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 Staff**

**MWF 9:30—10:20**

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) 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, or call the Director, Dr. Megan Swihart Jewell, at

216-368-3799.

**ENGL 181**

**Academic Skills Tutorial (1 credit) Hammer**

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

**ENGL 183**

**Academic Writing Studio (1 Credit)**

**TBA 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.

**ENGL 186**

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

**Seminar Meetings: T 4:30—5:20 Staff**

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

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**

**TTh 1:15—2:30 Dunning**

Whether you are an English major, or simply interested in reading literature in English, this course will provide you the opportunity to improve your ability to read, understand, and write about literary texts in English. Through an exploration of short stories, plays, novels, and poetry, this course will cover standard literary conventions, as well as how to engage critically with these genres. Short story authors include Nathaniel Hawthorne, Edgar Allan Poe, Sarah Orne Jewett, Charlotte Perkins Gilman, and Flannery O’Conner. The drama unit will cover *Iphigenia at Aulis*, as well as *Lobby Hero* and *The Learned Ladies* from the Eldred Theater spring program. Novels include *Ethan Frome* and *The Awakening*. The poetry unit will cover a wide variety of poets from Shakespeare to Robert Pinsky. Course assignments consist of reading responses and short papers, as well as short quizzes, a midterm exam, and a final exam.

**ENGL 203**

**Introduction to Creative Writing**

**MW 9:00—10:15 Staff**

A course exploring basic issues and techniques of writing narrative prose and verse through exercises, analysis, and experiment. For students who wish to try their abilities across a spectrum of genres.

**ENGL 217B**

**Writing for the Health Professions**

**TTh 2:45—4:00 Staff**

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). Prerequisites: ENGL 150 or passing letter grade in a 100 level first year seminar in USFS, FSCC, FSNA, FSSO, FSSY, FSTS, FSCS.

**ENGL 300**

**English Literature to 1800**

**TTh 10:00—11:15 Flint**

 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 may 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.

**ENGL 302**

**British Literature 1800 to the Present**

**MWF 9:30—10:20 Siebenschuh**

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 & 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**

**M 4:00 –6:30 Umrigar**

 This class aims to build on the knowledge and skills you have acquired in your introductory classes on how to craft a good short story.  Toward this end, you will read and critique contemporary short stories, as well as write your own.  Your stories will be workshopped by the entire class. This class involves intensive reading and lots of in-class and out-of-class writing exercises, along with the longer short stories.  We will also review the elements of a successful short story, including character development, plot development, voice, point of view etc.



**ENGL 304**

**Intermediate Writing Workshop**

**Poetry**

**T4:30—7:00 Gridley**

Continues developing poetic techniques introduced in English 214, with emphasis on experiment and self-direction. Close readings of poetic models. Weekly writing assignments and critiques. Critical readings and responsive writing. Midterm project & end of term portfolio evaluation. Some memorization and recitation required. Pre-requisite: ENGL 203 or 214, or permission of the instructor.

**ENGL 325/425**

**Shakespeare: Comedies/Romances**

**TTh 11:30—12:45 Vinter**

In this course we’ll read a selection of Shakespeare’s comedies and romances. These texts span the entirety of Shakespeare’s career, and in part we’ll be using them to understand the development of his drama and his shifting place within the renaissance theater and wider social sphere. What made Shakespeare so successful in his own time? What differences emerge as we move from early comedies such as *The Taming of the Shrew* to middle period problem plays such as *The Merchant of Venice* and late romances such as *The Tempest*? How do the plays respond to changing artistic fashions and performance conventions, as well as to different social, political and economic conditions? In particular, how is Shakespeare reflecting, commenting on or contesting common renaissance understandings of drama and language, gender roles and sexual identities, ethnic and religious differences, and trade and financial speculation?

But we’ll also be thinking about what it means to be reading and watching Shakespeare today, in part by looking at more recent reception and adaptations of some of his plays. What explains the continued attraction of Shakespeare? Can we treat him as our contemporary? What is gained and what is lost when we think of him as modern?

Requirements for undergraduates include regular participation in the classroom and on Blackboard, two 5-7 page papers and a final project. Graduate students taking this course at the 400 level will be expected to write a 20-25 page research paper. Fulfills pre-1800 distribution requirement for the English major.

**ENGL 328**

**18th-Century Studies**

**Gender and the Family in Eighteenth Century Literature**

**TTh 1:15—2:30 Flint**

The main 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, sexuality and gender as well as critical and legal reactions to them. We will, in other words, be studying fiction, drama and poetry for what it has to say about the period’s fascination with how women and men treat each other, probing the culture’s need to both express and repress dynamic personal and social 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 include John Wilmot, Aphra Behn, William Congreve, Jonathan Swift, Alexander Pope, Eliza Haywood, Daniel Defoe, William Hogarth, Laurence Sterne and Jane Austen. 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 18-20 pp. This course fulfills the English Major pre-1800 requirement and may be counted toward the major or minor in Women’s and Gender Studies.



**ENGL 345**

**Topics in LGBT Studies**

**Introduction to Queer Theory**

**MW 9:00-10:15 Fountain**

 This course introduces the major concepts, trends, and recent developments in the intellectual tradition known as queer theory. Coming out of literary and cultural studies, queer theory seeks to challenge rigid and unchanging ideas of gender and sexuality. Queer theorists critique dominant sexual norms and identity categories, as well as the ways heteronormative cultural forces support and institutionalize certain forms of sexuality while stigmatizing others.

 In this course, we will explore what is meant by the term "queer," what relation it may or may not have to the categories "homosexual" and "gay and lesbian," as well as what challenges the term queer poses to a politics based on identity. Our investigation will begin with foundational work by Michel Foucault, Gayle Rubin, Judith Butler, Eve Sedgwick, Leo Bersani, Michael Warner, and Lee Edelman. Then we will move on to more recent work by transgender activists, gays and lesbians of color, and other queer theorists who have both extended and critiqued the ideas of earlier thinkers.

Course requirements include in-class participation, 2 take-home essay exams, and 1 course project -- a digital, multimedia research-based project in which students analyze a text or cultural phenomenon from a queer theory perspective.

**ENGL 353/453**

**Major Writers**

**Hemingway/Stein/Fitzgerald**

**MWF 2:00—2:50 Marling**

 A flight of fine modernists, these three writers will show us the best of American experimental and traditional narrative between 1905-1940. We will begin *with A Moveable Feast*, then take up *Three Lives* and *In Our Time*. Following *The Sun Also Rises* and *A Farewell to Arms*, we will conclude with *The Great Gatsby* and *Tender is the Night*. Short stories in between. Two short papers, a mid-term, and a long research final paper. 25-30 pp. of writing. All books on paper.

**ENGL 358**

**American Literature 1914-1960**

**Faulkner and the South**

**MWF 10:30—11:20 Marling**

Southern writing did not begin or end with William Faulkner, its most famous son. We’ll start with *Incidents in the Life of a Slave Girl* by Harriet Jacobs, then read Thomas F. Dixon, Jr.'s 1905 novel *The Clansman*. *The Grandissimes* by George Washington Cable sets up Faulkner’s first major novel, *Sartoris*. Then we will read *The Sound and the Fury, Sanctuary, As I Lay Dying, and Light in August.* Collections by Flannery O’Connor (*A Good Man is Hard to Find*) and Barry Hannah (*Airships*) will round out the semester. Short stories in between. Two short papers, a mid-term, and a long research final paper. 25-30 pp. of writing. All books on paper.

**ENGL 367/467**

**Introduction to Film**

**TTh 10:00—11:15 (class)**

**T 7:00—9:30 (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 will write a longer second essay and, in connection with it, submit a proposal and annotated bibliography.

**ENGL 368C/468C**

**Topics in Film**

**Intro to Film Genres**

**TTh 2:45—4:00 (class)**

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

An introduction to the concept of the film genre. We’ll read essays on the theory, criticism, and history of film genres while examining three specific ones: film noir, the western, and melodrama. Screening and discussing one film per week, we’ll ask general questions about the nature, functioning, and development of film genres while looking at these three particular genres. Class discussions and student essays will center on close analyses of individual films. Students will write two essays (5-6 and 8-10 pages), take part in a group presentation, and take occasional brief quizzes. Grad students will write a longer second essay and, in connection with it, submit a proposal and annotated bibliography.

**ENGL 369**

**Children’s Literature: 1860-1930**

**MW 12:30—1:45 Vrettos**

 This course examines early classics of British and American children’s literature from the mid-nineteenth century through the first decades 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 Milne’s *Winnie the Pooh*.  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 a Blackboard wiki, and a choice of paper assignment plans (the equivalent of three 5-7pp. papers).  There may, in addition, be informal oral reports on the adaptations research.

**ENGL 374**

**Internship in Journalism**

**Practicum**

**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 or permission of the department.

**ENGL 376**

**Studies in Genre**

**Science Fiction**

**MWF 11:30—12:20 Clune**

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, Frank Herbert, Phillip K. Dick, and Octavia Butler. Written work includes two short papers and informal response papers.

**ENGL 379/479**

**Topics in Language Study**

**How English Works**

**TTh 1:15—2:30 Schaffer**

 “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. But the ability to describe language is a valuable aspect of being able to use language more effectively as readers and writers, students and teachers. There is powerful music to be made with the inner-workings of language.

  ENGL 379/479 offers advanced study to writers and teachers of writing.  It is a course for people who are fascinated by language, who seek to expand their own writing abilities through a better understanding of the mechanics of English, and/or who are interested in grammar instruction as part of the larger project of teaching students to write. We will discuss general principles of grammatical description and use these principles to construct a grammar that describes the basic structures of American English. We will also study and practice methods for converting unclear, inelegant prose into clear, pleasing prose. Finally, we will study research on the relationship between writing ability and knowledge of grammar in order to develop appropriate strategies for teaching grammar in the context of writing.

**ENGL 380**

**Departmental Seminar**

**Imagining Impossible Things**

**TTh 11:30—12:45 Grimm**

  “Fantasy is escapist, and that is its glory…  If we value the freedom of mind and soul, if we're partisans of liberty, then it's our plain duty to escape, and to take as many people with us as we can!” Tolkien

This course will focus on the mirror held up to society and culture by writers of fantasy and speculative fiction. To explore this particular literary interface between reality and representation, we will look at a variety of texts, including novels, comics, TV shows, and movies, which may include work by Burns, Gaiman, Le Guin, Lessing, Pullman, Tolkien, as well as various secondary sources. Requirements for the class include active class participation, weekly Blackboard postings, a collaborative project, midterm exam, and a research paper. Required for all English majors, preferably taken in the junior year. Fulfills the SAGES Departmental Seminar requirement. Pre-requisite: ENGL 300.

 **ENGL 395**

**Capstone Seminar**

**TTh 2:45—4:00 Vinter**

This seminar gives students the support framework to complete their SAGES Capstone requirement in English. Over the course of the semester you’ll work to develop a substantial critical or creative project (typically around 25 pages in length). Since the Capstone is seen as the culmination of the English major, this project must be something for which your prior coursework has prepared you. Classes in the early part of the semester will help you to refine and develop your ideas through discussions of different models and methodologies for writing in English. Later in the semester, we will focus on developing work in progress through in-class workshops and a public presentation of student projects.

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**

**TBA**

**­­­­­­­­­­­­­­­­­­­** 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:*** The workload of ENGL 398 does not reflect its status as a 2-credit course. It is a departmental seminar, and as such, the workload and time commitment outside of class time will be more demanding than one might expect for a 2-credit course. 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 406**

**Advanced Creative Writing**

**Poetry**

**Th 4:30—7:00 Gridley**

This graduate-level poetry workshop is open to undergraduates who have progressed through the introductory and intermediate poetry workshops, or who have shown exceptional promise at introductory level. The advanced workshop is open to graduate students at any stage in their practice of poetry. Close readings of poetic models, weekly writing assignments and critiques. Critical readings and responsive writing. Midterm project and end of term portfolio evaluation. Some memorization and recitation required.

**ENGL 517**

**American Literature**

**American Poetry**

**W 4:00—6:30 Clune**

In this course we will explore a wide and deep selection of the most significant American poetry. We will investigate the diversity of responses to such basic questions as what poems are, what kinds of knowledge they convey, what forms of relationship they imagine. Poets studied include Walt Whitman, Emily Dickinson, Hart Crane, Gwendolyn Brooks, Sylvia Plath, and Rae Armantrout. Written work will consist of several short response papers, and two longer papers.

**ENGL 520**

**20th-Century Literature**

**Edwardian Lit & Periodical Studies**

**T 4:30—7:00 Koenigsberger**

This seminar will attend to the relation of literary production, especially fiction, to periodical publication in the Edwardian era – roughly 1900-1914, with some wiggle room on either side. Rather than pursue a particular thesis about this relation, students are 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 publication comes to be 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 some classic formulations of Edwardian literature (from Richard Ellmann to Samuel Hynes) and recent contributions to periodical studies (Robert Scholes, Laurel Brake, and others), before attending closely to literary texts and the environments in which they initially appeared. Requirements include a seminar paper, a syllabus, and two shorter writing projects, one of which will be multimodal.

**ENGL 524**

**Criticism and Other Special Topics**

**Classical and Neo-Classical Rhetorical Theory**

**M 4:00—6:30 Fountain**

 This course examines classical rhetorical theory of ancient Greece and Rome as well as the emergence of a neo-classical tradition in the 20th century. Our exploration is designed to help students gain a historical perspective on classical conceptions of persuasion, invention, and performance. In the first section of the course, we will read works by key figures in Greek and Roman rhetorical and literary theory (Gorgias, Plato, Isocrates, Aristotle, Cicero, Quintilian, and Longinus) as well as secondary scholarship that has historicized, problematized, and even revised our contemporary understanding of ancient rhetorical theory and practice. Later in the course, we will turn to 20th century thinkers (in rhetorical studies, literary studies, and philosophy) who have adopted and adapted concepts from this diverse classical tradition.

