DEPARTMENT OF ENGLISH

*CASE WESTERN RESERVE UNIVERSITY*

**Spring 2014**

COURSE DESCRIPTIONS



“Harvey Pekar was a legend among connoisseurs of underground comic books, a piercingly intelligent everyman whose long-running series American Splendor chronicled the ins and outs of his life in Cleveland. While Pekar flew under the radar for a sizable proportion of the American public, that changed with the release of the autobiographical indie film American Splendor. In true Pekar fashion, he chronicled his experiences in his comic series.”—Matt Staggs

**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).

**ENGL 146**

**Tools, Not Rules**

**English Grammar for Writers**

**TTh 1:15—2:30 Staff**

This class is not a traditional grammar course in which you memorize definitions, categories, and rules. Rather, you will learn grammar as an important toolkit to use in writing. You will understand what tools are available to you – knowing the terminology of grammar and using it to think about and talk about your writing. By understanding tools that are available, you will understand how those rules can be used to produce a wide range of rhetorical effects. This class begins with learning all the parts of speech, and then moves on to the sentence level. You will learn how words become sentences, and how sentences become paragraphs, and how paragraphs create a cohesive writing. In addition to learning the toolkit, you will learn the basics of corpus search to increase your skills in observing the grammar of authentic language use. This course is specifically designed for multilingual students, but native speakers of English may take the course with the approval of 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 150**

**Expository Writing Staff**

**MWF 9:30—10:20**

*See above.*

**ENGL 155**

**Rhetoric and Public Speaking**

**WF 9:00-10:15 Doll**

             In this course we will learn how to develop and deliver a variety of oral presentations, from those in informal and impromptu settings, to more formal speeches for group or business settings. In building our public speaking skills, we will explore some of the classic theories of rhetoric, from those of Aristotle, to Cicero, and Kenneth Burke – and examine the speaking styles of public speakers from Lincoln, to Obama, to Jon Stewart.

             The assignments and exercises will give students practice developing and delivering several types of speeches, both as a speaker and as a speechwriter.

**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) 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 186**

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

**Seminar Meetings: TBA 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)

**ENGL 203**

**Introduction to Creative Writing**

**TBA 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**

**TBA 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). 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 257B**

**Introduction to Poetry**

**TTh 1:15—2:30 Dunning**

Introduction to Poetry will provide a broad foundation in reading, discussing, and writing about poetry. The course focuses primarily on the trajectory of modern and contemporary poetry, contextualizing this poetry in earlier work as well. After completing this course, students will be comfortable using poetic terms, doing close readings of individual poems, and making connections between poets and poetic movements, in particular between those from the 19th century through current work.

**ENGL 300**

**English Literature to 1800**

**MWF 2:00-2:50 Vinter**

This course introduces students to British literature written from the Middle Ages to the eighteenth century. We’ll read poetry, drama and prose by established canonical figures – including Chaucer, Shakespeare, Donne, Milton, Pope and Swift – and also by less well-known authors. We’ll pay particular attention to the historical development of literature. In part, we’ll focus on the internal features of texts, asking questions about how literary conventions change over time. What makes certain forms (the sonnet, the novel) particularly attractive at particular moments in history, and why do they sometimes fall out of fashion? How do authors define their works against what has come before, or against literature in other genres? But we will also place the texts we read in their social and historical context by asking who writes literature, who consumes it and why, and in particular by considering how groups whose voices are often excluded from cultural conversations (such as women and the lower classes) can make themselves heard. When do texts mirror the world around them, and when do they appear at odds with it? How do works of literature reinforce existing power structures? Conversely, how do works of literature express political, social or religious dissent, or imagine alternatives to the status quo? Can literature ever change the world, or does it only offer a temporary escape from it? Requirements include regular participation in the classroom and on blackboard, three 5-7 page papers, a midterm and a final exam. Fulfills pre-1800 distribution requirement for the English major.

**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**

**Th 4:30-7:00 Umrigar**

This writing workshop builds on the skills you have acquired in your Intro to Fiction class. You will learn to further refine the basic mechanics of storytelling—character development, plot development, point of view, sense of place etc. To this end, we will do several in-class and out-of-class writing exercises. You will get a chance to workshop your longer short stories with the entire class. You will also read several short stories because I believe that extensive reading is how we learn to write stories that are original, have a distinctive voice, and feature characters that are dynamic, unique and interesting. The purpose of this class is also to help you acquire a critical vocabulary to discuss works of fiction, a skill which will help you give crucial feedback to your classmates. This is a writing and reading-intensive class. Pre-requisite: ENGL 203 or 213.

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**ENGL 304**

**Intermediate Writing Workshop**

**Poetry**

**T 4:30—7:00 Gridley**

This course continues developing poetic techniques introduced in English 214 (or other qualifying introductory course), with increased emphasis on poetic models; self-prompting (in writing and reading); revision. There will be weekly readings in poetics in addition to weekly writing assignments. Class time will integrate discussions of readings and poetic models with in-class writing exercises and workshop critique sessions. Recitations of memorized poems required at midterm and final meeting. Midterm presentation. End of term portfolio with 8-10 pp critical introduction and revised poems. Pre-requisite: ENGL 203, 214, or permission of the instructor.

**ENGL 306**

**Intermediate Writing Workshop**

**Creative Non-Fiction**

**T 2:45-5:15 Umrigar**

This class is basically an inquiry into the different aspects of storytelling. As such, it will be divided into two halves.  In the first half, you will learn the art of memoir writing, that is, telling your own story.  In the other, you will learn how to write essays that reflect the world.  In both cases, you will learn to use the techniques of creative nonfiction. By this I mean that we will employ the techniques of fiction--character development, dialogue, description of place etc.--to tell stories that are true. Both of these sub-genres call for slightly different approaches--memoir is based on remembrance and memory, while the kind of essays you will write in class will call for reporting and interviewing skills. The long pieces that you write for this class will be workshopped by the entire class so that you will get feedback from your classmates.  Since I believe that reading and writing are basically two sides of the same coin, you will be reading several memoirs and essays, as well as some full-length nonfiction books. This is a writing and reading-intensive class. Pre-requisite: ENGL 213 or 214.

**ENGL 307**

**Intermediate Writing Workshop: Journalism**

**Magazine and Feature Writing**

**M 3:00-5:30 Sheeler**

Students in this class will learn how to write for various sections of magazines (both online and in print), as well as how to craft effective pitch letters. They will also learn the intricacies of fact-checking their work and the work of others. The class will analyze some of the best narrative non-fiction writing and students will speak via videoconference with Pulitzer Prize- and National Magazine Award-winning writers. The bulk of the class will focus on techniques for crafting stories – not articles, but true stories, with a discernible beginning, middle and end — stories that take readers places they’ve never been and introduce them to people they’ve never met, teaching the readers lessons they didn’t know they needed to know.

**ENGL 310/410**

**History of the English Language**

**MW 12:30-1:45 Emmons**

This course explores the cultural, political, and linguistic forces that have shaped the 1,200-year history and anticipates the future(s) of the English language. As familiar as English may be to many of us, we modern speakers hardly recognize the language of *Beowulf* as even related to the poetry of Hip-Hop or Rap music. Nevertheless, many of the words and forms found in today's hip-hop music (e.g., *ain't*, multiple negation) have long and complicated stories to tell us about the development of the English language. This course will investigate these (and other) stories as it traces the general sound, word, and grammatical changes the language has undergone in its transitions from Old to Middle to Early Modern to Modern English.

The course goals are:

* To understand language as systematic and constantly changing at every level: from sounds (phonology) to the structure of words (morphology), from sentence patterns (syntax) to meanings (semantics);
* To observe and appreciate the social, cultural, and political influences on language change (and on speakers);
* To explore manuscript and print culture as the necessary foundation for future digital textualities;
* To validate and respect a variety of dialects as systematic and legitimate, though often socially unequal, forms of language;
* To enjoy the English language - past, present, and future!

**ENGL 312**

**Chaucer**

**MWF 11:30—12:20           Siebenschuh**

Along with selections from Chaucer’s minor works, we will read selections from his translation of *The Romance of the Rose*, *The Book of the Duchess*, *The Parliament of Fowles*, *The House of Fame*, *Troilus & Criseyde* entire, and selected *Canterbury Tales*. Topics discussed will include Chaucer’s career, changes from early works to late, the role of the artist in Chaucer’s day, conventions that shaped his thinking as a writer, and his texts as a window to the world of the late middle Ages. Requirements: 10-12-page paper, midterm and final.

**ENGL 316**

**Screenwriting**

**M 3:00-5:30 Staff**

A critical exploration of the craft of writing for film, in which reading and practicum assignments will culminate in the student submitting an original full-length screenplay. Offered as [ENGL 316](http://bulletin.case.edu/collegeofartsandsciences/english/) and [THTR 316](http://bulletin.case.edu/collegeofartsandsciences/english/).

**ENGL 325/425**

**Shakespeare**

**Comedies/Romances**

**MWF 10:30-11:20 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 gender 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 receptions 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 343/WGST 343**

**Language and Gender**

**TTh 8:30-9:45 Fountain**

This course introduces students to historical trends, theoretical concepts, and research findings on the ways that 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 discourse shape the way we understand sex, gender, and sexuality? And how do our linguistic 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. Our exploration will begin with Robin Lakoff’s (1975) *Language and Women’s Place*, move on to Deborah Tannen’s *Gender and Discourse* (1996), and conclude with Judith Butler’s notion of gender performativity as well as its consequences for gender and sexuality studies. No background in linguistics or gender studies is required. Course requirements include in-class participation, two take-home essay exams, and one analysis essay.

**ENGL 359/459**

**Studies in Contemporary American Literature**

**The Beats**

**TTh 11:30-12:45 Marling**

This course delves into the culture and writing of a rebellious segment of the 1950s- 1960s American youth culture known as The Beats. We will do some background reading, watch several films, and read the central texts.

**Required texts**:

Charters, *The Portable Beat Reader* (Reader)

Bukowski, *Ham on Rye* (Ham)

Burroughs, *Naked Lunch* (Lunch)

Kerouac, *On the Road* (Road)

Kerouac, *Big Sur* (Sur)

Knight, *Women of the Beat Generation*,

Burroughs, *Naked Lunch*  
Knight, *Women of the Beat Generation*  
Baraka (Leroi Jones*) Dutchman*

Background texts: Dr. Spock, Kinsey Reports, Mailer, *Advertisements for Myself* supplied as pdfs.

Grades will be based on three short papers and attendance/participation: Short paper #1 on Bukowski or background – 25%; #2 on Kerouac’s *On the Road* – 25%; #3 on poetry or female writer(s) or the “gender troubles” of The Beats” – 25%. Class attendance and participation – 25% Attendance is taken on random days.

**ENGL 360**

**Studies in American Literature:**

**The City in American Literature**

**TTH 4:30—5:45 Clune**

In this course 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).

**ENGL 367/467**

**Introduction to Film**

**TTH 11:30—12:45 (class time)**

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

An introduction to the art of cinema. One by one, we’ll take the major components that make up a film (cinematography, editing, sound, etc.) and ask how filmmakers work with these components to produce effects. Most weeks we’ll also screen a whole film and discuss it in light of the week’s focus. These will include films from the silent era, foreign films, Hollywood studio-era classics, and more recent U.S. 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 it, submit a proposal and annotated bibliography.

# ENGL 368c/468c

**Topics in Film**

**Science Fiction Films**

**TTH 2:45—4:00 (class time)**

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

This course explores the iconography and major themes of science fiction cinema—from alien creatures to space and time travel to futuristic cities and robots. We’ll ask how the genre occasions meditations on the nature of the human subject and its encounters with science and society. In what ways is the film medium well suited to bring alive narratives in a science fiction vein? How do films, even ones set far in the future and on distant planets, reflect the values and concerns of the times and places in which they are made? We’ll screen films ranging from the silent masterwork *Metropolis* to genre classics including *The Thing from Another World* to such science fiction milestones as *2001: A Space Odyssey* to more recent films. Students write two essays (5-6 and 8-10 pages), take part in a group presentation, and take occasional brief quizzes. Grad students write a longer second essay and, in connection with it, submit a proposal and annotated bibliography.

**ENGL368C**

**Topics in Film**

**Peninsular Spanish Cinema**

**TTh 10:00-11:15 (class time)**

**W 7:00-9:30 (film viewing) Ehrlich**

Topics in film class. Films for the course are from Spain with English subtitles. The class will be taught in English.

**ENGL 369**

**Children’s Literature: 1930-2014**

**MWF 10:30-11:20 Vrettos**

This is the companion course to Children’s Literature: 1865-1929, though each course can be taken on its own. The course examines classics of children’s literature from the 1930’s through the first decades of the twenty-first century. We will focus on narrative and thematic developments in the genre, the historical contexts in which these stories were written, as well as their influence on later writers. Beginning with *The Hobbit* and ending with the first and last books of Rowling’s *Harry Potter* series, texts will probably include C.S. Lewis’s *The Lion, the Witch and the Wardrobe*, White’s *Stuart Little* and/or *Charlotte’s Web*, Sharp’s *The Rescuers*, Eager’s *Half Magic*, Juster’s *The Phantom Tollbooth*, L’Engle’s *A* W*rinkle in Time*, Dahl’s C*harlie and the Chocolate Factory* and/or *James and the Giant Peach*, Fitzhugh’s *Harriet the Spy*, and Koenigsberg’s *From the Mixed Up Files of Mrs. Basil E .Frankwieler*, among others. We will also discuss some of the film adaptations of these texts. Requirements include attendance and active participation in class discussion and a choice of paper assignment plans (the equivalent of three 5-7pp. papers). There will, in addition, be informal oral reports, short in-class writings, and a take-home final exam. Prerequisite: FSEM (or equivalent).

**ENGL 372/472**

**Studies in the Novel**

**Pulp Fiction and Film**

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

What was pulp fiction? How and where did it start? And why has it proven so popular as a film source?

We will focus on the U.S. detective novel, its origins, its masters, beginning in the 1910s. Reading: Dashiell Hammett, Raymond Chandler, Horace McCoy, James M. Cain, Ross McDonald, Mickey Spillane. Films*: The Maltese Falcon, The Big Sleep, Farewell, My Lovely, The Postman Always Rings Twice, Double Indemnity, and … Pulp Fiction*.

Grades will be based on three papers (25/25/25%) and attendance/participation – 25%. Attendance is taken on random days.

**ENGL 373**

**Studies in Poetry**

**Reading Poetry**

**TTh 10:00-11:15 Flint**

This course examines poetry written in English, exploring its formal, thematic, and technical elements, and linking those to historical contexts. As a complement to creative writing classes that approach poetry largely as a writing practice, this course investigates the reading of poems. Discussion will focus mainly on the anxiety—and pleasure—of influence and expectation; that is, how past poems shape later ones, whether by the same or a different poet, as they also seek to build a receptive audience. We will attend closely to the poet’s tools (such as meter, rhyme, stanza form, figurative language, and rhetoric) but will also investigate how poets build, maintain, or dismantle poetic traditions in order to activate and sometimes control the reader’s imaginative and analytical capacities. The first half of the semester will feature representative poems from the Renaissance to the Victorian era that have been recognized as cornerstone works long after they first appeared, and on later poems that respond either critically or honorifically to those seminal works. The second half of the semester will follow the same procedure with modern poets (again using works inspired by other authors) and then conclude with contemporary poetry. There will be a choice of how to fulfill the major writing assignment (as a long research essay or several smaller papers). Vigorous contribution to discussion will be mandatory.

**ENGL 379/479**

**Topics in Language Studies**

**The Teaching of ESL Writing**

**TTh 10:00—11:15 Kang**

 In this course, we will explore some of the theories and practices that guide the teaching of second language (L2) writing in the context of pertinent essays written by scholars in the field of second language writing. In the process of examining various theories and practices, we will work together to understand the “why” behind the “what we do” and “how we do it” when we teach writing to L2 writers. In addition to examining theories of the compositing process and current approaches to L2 writing, you will also have an opportunity to work with at least one second language writer throughout the semester. In class meetings, we will investigate issues addressed in the assigned readings as well as those arising from your students’ interactions with their L2 writers.

**ENGL 380**

**Department Seminar: Reflections on the Water**

**The Literature of Fly-fishing**

**TTh 10:00-11:15 Orlock**

A search of the World Catalog (WorldCat)—the world's largest network of library content—reveals that there are far more individual books on fly-fishing than any other sport, there being nearly twice as many as either baseball or golf. We’ll build the seminar upon close reading of texts by Dame Juliana Berners, Izaac Walton and his contemporaries, Charles Kingsley, Ernest Hemingway, Norman Maclean, Holly Morris, Zane Grey, and others. Discussion will take up such questions as: What factors account for these texts’ historical popularity as well as for their appeal today? What is the basis for the metaphysical dimensions inherent in the literature? What influence did these texts have upon other authors of their time? In particular, we will examine how these writers’ connection with nature allows them to negotiate the complexity of personal relationships and fears of mortality.

In short, the seminar will adjust its lens to look beyond the often nostalgic sentimentality that hovers about much of the fly fishing literature canon, and move into a critical investigation of these works at their mystical and humanistic best.

**English 387/487**

**Literary and Critical Theory**

**MWF 11:30-12:20 Koenigsberger**

What makes literature “literary”?  Just what do literary critics and theorists do, and why?  Certainly critics are concerned with what texts mean, but from where does that meaning emerge—from the author’s intentions, the linguistic texture of the work, the historical period in which the text was produced, or from readers and critics themselves?  This course will introduce various forms of contemporary literary and critical theory, in order to offer students an array of methodologies with which to perform sophisticated analyses of texts.  We will read several canonical literary texts as “case studies” for the methodologies we will explore, but our primary texts will be key contributions to twentieth-century literary and critical theory.  Among the “schools” of critical thought we will take up are the various forms of New Criticism and formalism, structuralism, psychoanalysis, Marxism, deconstruction, New Historicism, postcolonial criticism, feminism, and queer theory.

Requirements are likely to include regular written responses to our readings, three short position papers, a longer project emerging from students’ particular interests, and a final examination. English 487 students will have some additional expectations.

**ENGL 395**

**Senior Capstone**

**W 2:00—4:30 Grimm**

In this class, students will work on individual projects (which may be either research-based or creative writing-based) in fulfillment of the SAGES Capstone requirement.

Prerequisites: ENGL 300 and ENGL 380.

**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.
* **ENGL 517**
* **Seminar: American Literature**
* **The City in Postwar American Writing**

**M 4:30—7:00 Clune**

* In this course 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).

**ENGL 518**

**English Literature 1660-1800**

**The Novel's Novelty in the 18th-Century**

**TTh 4:00-6:30 Flint**

As its name implies, the novel as a genre defines itself in terms of its newness. Both Samuel Richardson and Henry Fielding claimed that they had invented a "new species" or "new province" of writing. One of the central concerns that this course will address is how and why British writers of prose fiction in the eighteenth century made their work seem new. Since a literary work, even one professing to be new, does not exist in an informational vacuum, we will seek to establish the context of the novel's novelty. What is unique and what is borrowed in the works of eighteenth-century novelists? Where do influence and inspiration meet? How does tradition or expectation produce innovation? Examining writers from Aphra Behn and Daniel Defoe to Laurence Sterne and Jane Austen we will, over the course of the semester, raise these and other issues in both lecture and discussion format. Requirements will include occasional informal and formal assignments, and a final research essay. Committed and informed participation in discussion periods will be expected of all students. Several of the novels we will study are quite long, so I recommend you begin reading Daniel Defoe’s *Robinson Crusoe* (Norton Critical 1993 2nd edition ISBN: 9780393964523) and Laurence Sterne’s *Tristram Shandy* (Penguin Classics 2003 edition ISBN: 9780141439778) in early January. This course fulfills the pre-18thC requirement.

**ENGL 519**

**Victorian Literature and Culture:**

**Narratives of the Human Body**

**W 4:30 –7:00 Vrettos**

This course will focus on narratives of the human body in Victorian literature and culture, paying particular attention to how nineteenth-century fiction interacted with the human sciences. We will examine how the physical body became a measure and metaphor of the social body, defining cultural boundaries, transgressions and threats. We will also address the relationship between bodies and texts in recent criticism and theory, emphasizing popular culture and cultural history. Though the bulk of our time will be spent on Victorian novels, supplemental readings will include a variety of non-literary texts covering issues such as medicine; sexuality and gender roles; domestic economy and conduct; dirt and sanitary reform; labor, industry and commodity culture; evolutionary theory, imperialism, degeneration, and eugenics. Readings will include novels by C. Bronte, Dickens, Eliot, Hardy, Moore, and Haggard; selections from Henry Mayhew's *London Labour and the London Poor*, Sarah Stickney Ellis's *The Women of England*, Darwin’s *The Descent of Man*, and critical and theoretical readings by Carolyn Walker Bynum, Elaine Scarry, and Michel Foucault, among others. Requirements include a final research paper, submitted in three stages of completion: as a 3-5 pp. prospectus and bibliography, as a 10-12 pp. mock conference talk, and as a 20-25 pp. paper at the end of the semester. The research paper may focus on either British or American texts written between 1800-1920. MA students will have the option to write a 5 pp. paper earlier in the semester and a shorter research paper (15-17pp). Attendance and active class participation, submission of weekly discussion questions, a brief oral report on a secondary reading, and timely completion of the assigned readings are also required and will be factored into the final grade.

**ENGL 524**

**Criticism and Other Special Topics**

**Visual Rhetoric**

**Th 4:30-7:00 Fountain**

This graduate seminar in visual rhetoric will investigate how visual images, objects, and practices create, shape, and communicate meaning. We will do this by investigating how such “visuals” as book illustrations, photographs, film, medical and scientific displays, and works of art shape our perceptions of the world and induce in us certain beliefs, attitudes, and actions. Together we will explore research that analyzes visual objects and images through the lens of rhetorical theory, philosophy, and visual cultural studies. Though our approach will be largely historical and cultural, we will interrogate theories of vision and visuality offered by such thinkers as Aristotle, Quintilian, Roland Barthes, W. J. T. Mitchell, and Cara Finnegan. As a final project, students will complete a research-based, article-length essay centered on their own analysis of a contemporary or historical visual object, technology, or process. Other course requirements include brief bi-weekly responses, a short analysis essay, and a book review.

**Graduate Program**

**Graduate Publication Seminar (0 credits)**

**TBA Koenigsberger**

Required of all doctoral students in English (optional for MA candidates), 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 and edited volumes. Students should expect to select pieces of writing on which they have already worked substantially and to rework them intensively in preparation for submission. The instructor will collect final essays, cover letters, and abstracts at the conclusion of the semester; students should submit to journals or volumes at the same time. (Formal submission is not a requirement of the course, but students are strongly encouraged to do so.) Loads of required reading will be relatively light, but plan to spend a good deal of time researching publishing outlets, 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. Students should contact Professor Koenigsberger to register.