

DEPARTMENT OF ENGLISH CASE
WESTERN RESERVE UNIVERSITY
Spring 2012
COURSE DESCRIPTIONS



Alix Kates Shulman has written 13 books—fiction, essays, memoir. *Memoirs of an Ex-Prom Queen*, her first book, was recognized as "the first important novel to emerge from the Women's Liberation Movement."

**Department of English
Case Western Reserve University
Course Listing Spring Semester 2012**

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 Writing Center, 104 Bellflower Hall (368-3798) or at the English Department, 220 Guilford House (368-3799).

English 148

Introduction to Composition

Staff

MWF 3:00—3:50

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

Jewell

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.

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
MWF 3:00—3:50

Staff

See above.

ENGL 180
Writing Tutorial (1 credit)
TBA

Jewell

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

ENROLLMENT: Course times are based on both the student's schedule and instructor availability. After enrolling, students are responsible for contacting the Writing Resource Center to begin the scheduling process. Students may e-mail writingcenter@case.edu, or call the Director, Dr. Megan Swihart Jewell, at 216-368-3799.

ENGL 181
Reading Tutorial (1 credit)
TBA

Olson-Fallon

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 183**Academic Writing Studio (1 credit, offered Pass/Fail only)****Staff****Th 11:30—12:20**

This course offers practice and training in various aspects of academic writing in a small group workshop environment. This course provides supplementary instruction to help students meet First Seminar writing objectives. Please note: only one semester hour of English 183 will count toward a degree, but the course may be repeated. English 183 is offered each semester – for more information, please contact writing@case.edu.

ENGL 184**Research Writing Studio (1 credit, offered Pass/Fail only)****Staff****Th 11:30—12:20**

This course offers practice and training in various aspects of research writing in a small group workshop environment. This course provides supplementary instruction to help students meet SAGES University Seminar writing objectives. Please note: only one semester hour of English 184 will count toward a degree, but the course may be repeated. English 184 will be offered each semester – for more information, please contact writing@case.edu.

ENGL 203**Introduction to Creative Writing****Staff****MWF 3:00—3:50**

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 to 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****MWF 2:00—2:50**

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](#) or equivalent.

ENGL 257A**The Novel****Staff****MWF 3:00—3:50**

This course is intended to familiarize students with the basic history, diverse conventions, and variety of instances of the novel in English. Though English 200 is not a prerequisite, English 257A will return to and expand on concepts previously introduced and in so doing will require students to deploy literary terms and concepts in the service of thinking deeply about novels. This course will pose questions about narrative perspectives, characterization techniques, plot devices, settings and themes in novels in

order to develop students' critical thinking skills, academic writing skills, and, perhaps most importantly, their ability to relate to and discuss substantively an enduring structure of literary art.

As a loose theme this course will be focused on how the novel creates worlds: the objective world (*Robinson Crusoe*, 1719), the subjective world (*The Turn of the Screw*, 1898), the world of the past (*The French Lieutenant's Woman*, 1969), the world of the future (*Neuromancer*, 1984), the aesthetic world (*Lolita*, 1955), the world of fantasy (*The Hobbit*, 1937), and the world of pure story (*Chimera*, 1972). This theme is ancillary, however, to the main goal of the course, which is to understand the novel, its complexities and unique capacities as a technology developed, honed, and perhaps exhausted by writers in English.

ENGL 300

British Literature to 1800

Siebenschuh

MWF 9:30—10:20

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

English 302

English Literature from 1800

Koenigsberger

MWF 11:30-12:20

This course follows the development of British Literature from 1800 to the present. We will read representative selections of poetry and prose across two centuries and explore their relation to important social and historical developments in Britain. We will also think about other ways to tell the story of British Literature within this period.

We will read prose by authors such as Jane Austen, Charles Dickens, Virginia Woolf, James Joyce, George Orwell, Angela Carter, and Julian Barnes, and verse by a wide range of poets from the Romantics to the present. Class format will balance lecture and discussion, and requirements will include regular writing and several in-class reports. There will be no exams; writing assignments include a series of papers (close reading, novel review, and periodical analysis), and an electronic course portfolio, which will include a narrative synthesis of the semester's materials.

ENGL 303

Intermediate Writing Workshop

Fiction

Grimm

Th 2:40—5:15

"I want to use physical details and spiritual light and darkness in such a way that a reader experiences them and becomes the character, goes through what the character goes through. But when I'm writing, I always become the character. I just go through the story with the character to see what is going to happen."

Andre Dubus

In this class we'll be taking the same road that Dubus did, with much reading, much writing along the way. I am assuming that you have a knowledge of the basics of writing fiction, i.e., that you have taken other creative writing courses or have done extensive writing on your own. This is a workshop class, with attentive discussion of your own and each other's work: participation is important, attendance essential. No exams.

Prerequisite: ENGL 203, ENGL 213, or permission of instructor.

ENGL 304

Intermediate Writing Workshop

Poetry

Gridley

T 4:30—7:00

This course continues developing poetic techniques introduced in English 214 (or other qualifying introductory course), with increasing emphasis on the following intermediate virtues: experiment; conversancy; self-direction; ongoing refinement of peer critiques and the poet's own revision process. In addition to workshop sessions, students will participate in close readings of poetic models and experimental in-class exercises. There will be weekly readings on craft in addition to weekly writing assignments. Collaborative midterm project with process paper. End of term portfolio with 8-10 pp. critical introduction and revised poems. Some Memorization required. Pre-requisite: ENGL 203, 214, or permission of the instructor.

ENGL 309

Topics in Journalism

Multimedia Storytelling/Immersion Journalism

Sheeler

M 4:30—7:00

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.

Prerequisites TBD.

ENGL 310

History of the English Language

Emmons

WF 9:00—10:15

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) adventures in English as it traces the general sound, word, and grammatical changes the language has undergone in its transition from Old to Middle to Early Modern to Modern English. Coursework will include weekly homework, several short papers and a multimedia project/presentation. The course goals are:

- To understand language as systematic at every level: from sounds (phonology) to 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

Siebenschuh

MWF 11:30—12:20

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 314

Advanced Playwriting

Orlock

T 4:30—6:00

Theory and practice of dramatic writing with special focus on the craft of writing a full-length play.

ENGL 325/425

Shakespeare: Comedies & Histories

Kuzner

MW 12:30—1:45

This course examines Shakespeare's comedies and histories. We will read these plays in light of filmic adaptations but our primary focus will be on Shakespeare as literature. In a variety of ways, we address the question of whether Shakespeare can be considered "modern"—whether his works speak to the current moment in the history of humanity and human self-conception, and if they do, how they do. Can we regard Shakespeare as our contemporary—as speaking, somehow, to us—despite the fact that he died nearly 400 years ago? Or does his appeal (assuming he has one) derive from his difference from us, from the distance between our time and his?

To answer this question, we will discuss, for example, the role of education, gender, and desire in plays such as *Taming of the Shrew*, *As You Like It*, and *A Midsummer Night's Dream*. In the case of *Measure for Measure* and *The Merchant of Venice*, we consider Shakespeare's presentation of governmental structures, absolutist ones as well as republican ones perhaps more recognizable to the modern audience. We discuss how these structures shape selves, how they make for comedy, and whether Shakespeare seems to have a preference.

When we reach the history plays, we will consider the idea of interior depth, placing focus on a split to be found in "modern" consciousness: that between an instrumental, value free consciousness that

gets associated with Machiavelli, and a more “ethical” mode that focuses on degrees and depths of desire, and the self’s ability to adjudicate between them. We will also examine different conceptions of time—for instance, circular, “tavern” time and ostensibly progressive, “political” time—and how they produce different ideas about, and ideals of, modernity, identity, and interiority. Throughout the course, we address not just whether or not we *can* consider Shakespeare “modern,” but what is gained—and what lost—when we do.

ENGL 333

Studies in the 20th and 21st Centuries

Irish Theater in Context

Seremba

TTh 11:30—12:45

Readings from late 19th century and 20th century playwrights, many of whom were associated with the Abbey Theatre, such as Boucicault, Synge, O’Casey, Yeats, Gregory, Beckett (specifically *Waiting for Godot*), Friel.

ENGL 353/ ENGL 453

Major Writers

Silence, Profanity, and Passion: The Plays of Beckett, Pinter, Mamet, and Shepard

TTh 1:15 – 2:30 PM

Orlock

The Seminar: A parade of existential vaudeville. From the bleak minimalist slapstick of Beckett’s nostalgia-haunted curmudgeons, to Pinter’s world of undefined menace, to Shepard’s lyrical rockers and Mamet’s poignantly profane salesmen – the seminar will examine selected plays by these major late 20th century dramatists, and investigate the manner in which the dynamics of their works reverberate within and inspire the sexual, social, and intellectual dimensions of contemporary theater.

In addition to reading the texts, a significant component of the seminar will be viewing & discussing video productions of the plays in performance.

Required Texts

The following four texts will be available in the CWRU Bookstore.

Beckett, Samuel, Saver, editor: *I Can’t Go On, I’ll Go On: A Samuel Beckett Reader* (Grove)

Mamet, David: *Mamet Plays (Contemporary Dramatists, Vol 3,* (Methuen)

Pinter, Harold: *The Essential Pinter* (Grove Press)

Shepard, Sam: *Seven Plays*, (Dial Press)

Additional readings, articles, and plays will be assigned throughout the course of the semester.

ENGL 358-458

American Literature 1914-1960:

American Modernist Poetry

Marling

TTh 11:30—12:45

An undergraduate/graduate course on those great poets whom you have always felt should read in more depth: Robert Frost, Ezra Pound, T. S. Eliot, William Carlos Williams, and Wallace Stevens, with detours into the remarkable work of Marianne Moore, Mina Loy, HD, and Langston Hughes. We will start with Frost to learn some metrics and to appreciate the received state of 19th century poetry. With Pound we will take up the roles of painting and translation. Yes, we will read *The Wasteland* in depth.

Texts:

Frost, *Collected Poems*

Pound, *Collected Early Poems*

Eliot, *The Wasteland and Other Poems*

Williams, *Collected Poems*, vol 1.

Stevens, *The Palm at the End of the Mind*

All are available at Amazon, etc. Course requirements will include short reactions posted to Blackboard, two long papers (~10 pp) and faithful attendance.

ENGL 363H/463H
African-American Literature
Harlem Renaissance
Th 4:30—7:00

Mobley

Defined at one point by scholar Alain Locke as “the definite enrichment of American art and letters,” the Harlem Renaissance was one of the most prolific periods of literary and cultural expression in the United States. Though scholars differ on the precise beginning and end of this exciting cultural movement, in this course, we will view it as the period from 1919-1940. We will read the work of such poets and authors as Claude McKay, Zora Neale Hurston, Nella Larsen, Jean Toomer, and Langston Hughes, and consider the art and music that characterized the period as well. The course will also include a reading of Toni Morrison’s sixth novel, *Jazz* (1992), which is not only situated in Harlem during the period, but which also captures the improvisational spirit and mood of American classical music commonly known as jazz. The goal of the course is to introduce the major writers, themes and scholarship of the period and to engage in critical thinking about the intellectual, cultural, political, economic and social issues that influenced the literature of the period. The ways in which the intersection of race, gender and class influenced cultural production and reader reception during the Harlem Renaissance will also be explored. Course requirements include weekly response papers, an oral presentation, a short 5-7 page paper, and a longer paper of 15 pages.

ENGL 367/467
Introduction to Film
TTh 10:00—11:15 (class time)
T 7:00 to 9:30 (film viewing)

Spadoni

An introduction to the art of film. Each week we take an element of film form (editing, cinematography, sound, etc.) and look at film clips that illustrate 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 371
Women’s Studies: 19th and 20th-Century Women Writers
From Jane Austen to Toni Morrison
TTh 11:30—12:45

Vrettos

This course offers a survey of 19th and 20th-century narrative fiction written by British and American women. We will consider issues such as the relationship between gender, genre, race and class in women’s fiction, as well as influences between women writers, their wider role in the literary canon, and their contributions to genres and techniques such as the novel of manners, the bildungsroman (novel of development), gothic fiction, the psychological novel, stream of consciousness narrative, science fiction, and post-modern fiction. Focusing on both novels and short stories, readings will probably include Jane Austen’s *Persuasion*, Charlotte Bronte’s *Jane Eyre*, Elizabeth Gaskell’s *Cranford*, Kate Chopin’s *The Awakening* and “The Storm,” Charlotte Perkins Gilman’s “The Yellow Wallpaper,” Edith Wharton’s “Roman Fever,” Zora Neale Hurston’s *Their Eyes Were Watching God*, Virginia Woolf’s *Mrs. Dalloway* and “A Room of One’s Own,” Toni Morrison’s *Sula*, Marilyn Robinson’s *Housekeeping*, and Ursula LeGuin’s *The Left Hand of Darkness*. We will also read selected works of literary criticism and theory. As this is a discussion-based seminar, attendance and class participation are essential. Written requirements include three 5 pp. papers (or equivalent), informal class writings and Blackboard postings, and a take-home final exam.

ENGL 372/472
The Novel
Dark Comedy
TTh 2:45—4:00

Clune

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

ENGL 373/473
Topics in Poetry
Poetry as Philosophy
TTh 1:15—2:30

Gridley

When Paul Celan spoke of poems being *underway* he was recognizing that a poem is not a *made* object so much as a relational venture, a *making toward*. This course will appraise poetry—and more widely, the poetic—as a possible ethos, as a version of philosophy, a devotion to wisdom, that makes its way not by logical necessity, but provisionally, contingently, errantly. Toward what? Toward *something open*...toward what Celan called an *addressable* Thou...an *addressable reality*. Background readings will include selections from: *I and Thou* / Martin Buber; *Otherwise Than Being: Or Beyond Essence* / Emmanuel Levinas; *The Extravagant: Crossings of Modern Poetry and Modern Philosophy* / Robert Baker; *Being Numerous: Poetry and the Ground for Social Life* / Oren Izenberg; *Poetry's Touch: on Lyric Address* / William Waters; *A History of Private Life, v. 5: Riddles of Identity in Modern Times* / Antoine Prost & Gerard Vincent; *Things Merely Are: Philosophy in the Poetry of Wallace Stevens* / Simon Critchley. In the foreground, we will draw on poetry, film, and fiction, while cultivating a correspondence with a philosophy course on literature, scheduled at the same time, taught by professor Jeremy Bendik-Keymer.

ENGL 379/479
Topics in Language Study
How English Works
TTh 10:00—11:15

Beauvais

“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
American Cinema History & Culture
TTh 1:15—2:30**

Spadoni

How can a film reflect, absorb, and/or influence the culture that produces it? We'll ask this question as we focus on films produced in the United States, exploring ways movies have mediated moviegoers and their world at different points in US history. Most weeks we'll screen a feature film and discuss it in light of the week's reading. Students take a quiz, do occasional in-class writing exercises, write a short essay (5-6 pages), and write a longer one (8-10)—for which they conduct original historical research, write a proposal, give a presentation, and turn in an annotated bibliography. Grad students write a longer second essay and, in connection with this, submit a proposal and bibliography.

ENGL 387/487/WLIT 387/487

**Literary Criticism
TTh 1:15—2:30**

Clune

What is the value of reading literature? How do we interpret literary works? What is the relation of criticism to other disciplines? This course introduces students to the basic arguments that structure literary studies. Through a close engagement with key theoretical texts, we will examine the idea that literature is a faithful mirror of the world, and the argument that it opens a space outside the world. We will discuss accounts of how literature transforms our habits of perception, and explore ways of theorizing the relation of literary works to technology, sexuality, race, and social power.

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.

ENGL 395

**Capstone Seminar
MWF 10:30—11:20**

Fountain

This course is intended to help students formulate and complete individual projects that fulfill the SAGES Capstone requirement. All projects, whether interpretative or creative, must have a research component and must connect back to the student's previous academic interests.

Throughout the semester, we will discuss readings that focus on the process of research and research-based writing, specifically Booth, Colomb, and Williams' *The Craft of Research*. We will also read Pat Barker's *Regeneration*, a historical novel about WWI that incorporates historical research and critical interpretation. We will also research, read, and analyze primary historical documents Barker used in composing her novel.

Students are strongly encouraged to begin thinking about possible project topics now, so they can come to class in January ready to begin. Those wishing to pursue a creative writing project must have already taken the appropriate creative writing courses from the English Department.

Requirements: Regular attendance; active discussion; reading-based tasks; short research-based tasks; and a 20-page project, which will be completed in several stages.

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****TTh 10:00—10:50****TTh 1:15—2:05****TTh 2:45—3:35****TTh 4:30—5:20**

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 517**Seminar on the Literature and Culture of the American 1950s****Marling****M 4:30—7:00**

This is an "American Studies" style course on the fiction, poetry, films, art, and popular culture of the 1950s. In addition to the texts lists below, we will see *Rebel Without a Cause*, *On the Waterfront*, *Some Like it Hot*, and *Marty*, as well as view paintings.

Students will write a close reading, a summary of a critical work, and a final research paper; they will give a class report and participate in a research focus group.

Required Texts: Ernest Hemingway, *The Old Man and the Sea*; Kurt Vonnegut, *Slaughterhouse Five*; Grace Metalious, *Peyton Place*; J. D. Salinger, *Catcher in the Rye*; Bernard Malamud, *The Assistant*; Ralph Ellison, *Invisible Man*; Flannery O'Connor, *A Good Man is Hard to Find*; Vladimir Nabokov, *Lolita*; Jack Kerouac, *On the Road*; Allen Ginsberg, *Howl*; John Hawkes, *The Ling Twig*; Adrienne Rich, *A Change of World*.

Required Critical Texts: Lanam, *Deliberate Speed*; Nadel, *Containment Culture*, and Coontz, *The Way We Never Were*.

ENGL 519**British Literature 1800-1900****Vrettos****The Embodied Mind: Victorian Literature And Psychology****T 4:30—7:00**

This course studies the development of "psychological realism" -- the dominant genre of British fiction during the Victorian era-- and its relationship to nineteenth-century (pre-Freudian) psychology. The focus of the course is predominantly historical; that is, rather than applying 20th- and 21st-century psychological models to 19th-century fiction, we will study how Victorian novelists understood the mind, and how they were influenced by, and in turn helped to influence, contemporary debates in the field of

psychology. Over the course of the semester we will encounter the appearance in literature of such issues and theories as: phrenology and physiognomy; mesmerism and hypnotism; monomania and moral insanity; crowded minds, divided minds, wandering minds, emerging theories of multiple personality and trauma; theories of character development, personality, eccentricity, habit, free will, and the self; theories of sympathy, affect, emotional evolution and duration; theories of memory, nostalgia, the unconscious, and paranormal experiences (such as ancestral memory, emotional memory, telepathy, déjà vu, spiritualism, and other psychic phenomena); and, finally, theories of attention, reverie, and consciousness (including the emergence of the term "stream of consciousness"). Although we will take brief forays into genres such as Victorian gothic and sensation fiction (which were influenced by developments in the field of abnormal psychology and research into the paranormal), most of our attention will focus on the development of psychological realism in novels by Charlotte Bronte, Charles Dickens, Elizabeth Gaskell, George Eliot, Thomas Hardy, and Henry James. We will also read selections from Charles Darwin, Herbert Spencer, Alexander Bain, Henry Maudsley, George Henry Lewes (George Eliot's partner), and William James (Henry James's brother), as well as selections from popular advice manuals such as Samuel Smiles' *Self Help* and Sarah Ellis's *The Women of England*, and recent works of literary criticism, history, and theory. Requirements for the course include attendance and active participation in seminar discussions, one short paper, and one research paper submitted in two forms—as a 10pp. conference paper presented to the class toward the end of the semester, and as a 20pp. seminar paper due in revised form in the final week of classes.

ENGL 524

Criticism

Theories of Gender, Affect, and Embodiment

Fountain

W 4:30—7:00

This course centers on theories of gender, sexuality, and embodiment in rhetorical theory, cultural studies, and philosophy, which we will read alongside recent works in "affect" studies. To do this, we will investigate how work in feminist and queer theory, rhetorical theory, and theories of embodiment might contribute to and problematize configurations of affect (meant as both "emotions and feelings" as well as "non-conscious intensities"). One practical aim of this course is to understand better how one makes sense of and enters into a large, on-going, multi-disciplinary, theoretical debate.

Though this course is devoted primarily to the careful explication of theoretical texts, we will end with an analysis of two films— John Waters' *A Dirty Shame* (2004) and John Cameron Mitchell's *Shortbus* (2006). Our examination of these films, which depict complex configurations of sex, bodies, and affect, will allow opportunities to apply and potentially revise these theories. Both will be viewed outside of class (as homework) and discussed together in the final sessions of the course.

Requirements include weekly discussion questions, the creation of a concept "map," and a seminar paper.

Potential Books:

Sara Ahmed's *The Cultural Politics of Emotion*; Judith Butler's *Gender Trouble*; Michel Foucault's *History of Sexuality, Volume 1*; Elizabeth Grosz's *Volatile Bodies: Toward a Corporeal Feminism*; and Debra Hawhee's *Moving Bodies: Kenneth Burke at the Edges of Language*.

Shorter Readings from: Aristotle, Kenneth Burke, Antonio Damasio, Gilles Deleuze, Rene Descartes, Daniel Gross, Ruth Leys, Brian Massumi, Maurice Merleau-Ponty, Eve Sedgwick, & Baruch Spinoza.

MAY SEMESTER

ENGL 368C/468C

Topics in Film

Dance On Screen

Ehrlich

This 3-week intensive course will explore images of movement across a wide spectrum of cultures and performance styles. Films analyzed each week will represent a variety of national cinemas, historical periods, and artistic styles—from Fred Astaire to Japanese Noh drama, and from Renoir's *The River* to *West Side Story*. Emphasis in the May semester course will be on camera movement and editing, both in terms of the musical and the documentary/experimental film.

This course is especially appropriate for students in Dance, Film Studies, Music, Theatre...and any dance and film enthusiasts! No prerequisites. 3 credits