

DEPARTMENT OF ENGLISH  
*CASE WESTERN RESERVE UNIVERSITY*  
Fall '10  
COURSE DESCRIPTIONS



**James Wright, 1972**

Born in Martins Ferry, Ohio, on December 13, 1927. Died in New York City in 1980. Author of  
*Above the River: The Complete Poems.*

**Department of English  
Case Western Reserve University  
Course Listing Fall Semester 2010**

*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, 311 Guilford House (368-3799).

**ENGL 148**

**Introduction to Composition**

**Jewell**

**TBA (Meeting times will be determined in consultation with enrolled students)**

---

English 148 is an introductory course designed to help students who might have difficulty in meeting the level of "C" competence in English 150, either because their verbal test scores and high school records suggest additional practice might be needed, because English is not their native language, or because their writing and reading simply lack the sophistication required for English 150. English 148 is challenging: it encourages students to read with greater insight and to acquire greater ease in organizing, focusing, and developing ideas in writing. Classes are small and provide a great deal of individual tutorial work in addition to formal instruction. Successful completion of the course means that a student is eligible to register for English 150. *Students enrolled in SAGES are not required to complete the English 148/150 sequence. For graduate students only. Permission required. **Enrollment limited to 12 in each section.***

**ENGL 148**

**Introduction to Composition**

**Staff**

**MWF 9:30 –10:20**

---

See above.

**ENGL 150**

**Expository Writing**

**Staff**

**MWF 9:30—10:20**

---

As a course in expository writing, English 150 requires substantial writing. The goals of English 150 are:

- To give students guided practice in forming compelling and sophisticated claims for an academic audience and in supporting those claims with appropriate evidence;
- To help students recognize, formulate, and support the kinds of claims prevalent in academic writing;
- To help students internalize the standards for strong academic prose;

- To teach students the academic conventions for quoting, summarizing, and citing the words and ideas of other writers and speakers;
- To guide students in locating, evaluating, and using different kinds of research sources;
- To improve students' abilities to read and respond critically to the writing of others;
- To help students develop coherent strategies for the development and organization of arguments;
- To foster students' awareness of the importance of stylistic decisions; and
- To provide students with effective techniques for revision, and to cultivate habits of comprehensive revision.

Topics, readings, and writing assignments vary across individual course sections. *Students enrolled in SAGES are not required to complete the English 148/150 sequence. Enrollment limited to 20 in each section.*

### **ENGL 150**

**Expository Writing**

**Staff**

**MWF 3:00—3:50**

See above.

### **ENGL 180**

**Writing Tutorial**

**Jewell**

**TBA**

**PURPOSE:** ENGL 180 is a one- or two-credit tutorial in writing. Its purpose is to make a full spectrum of writing instruction and support available to enrolled undergraduates.

**REASONS FOR TAKING ENGL 180:**

**Extra Help in Writing:** The majority of students who enroll in ENGL 180 do so because they feel they need supplemental help with basic writing skills. Students who enroll are given immediate diagnostic writing work and, when their writing has been assessed, they are given a program of homework and tutorial assistance designed to meet their particular needs.

**Competence:** Non-SAGES Students who do not receive a "C" or better in ENGL 150 must take ENGL 180. A major function of ENGL 180 is to allow these students (along with transfer students who have taken freshman English elsewhere but failed to exempt themselves via the transfer placement exam) to satisfy the University's requirement. If such students pass ENGL 180 with a "C" or better, they thus satisfy the requirement. N.B.: since exemption from a University requirement is at stake, competency students are clearly identified to their tutors; minimum writing requirements (see below) are adhered to carefully; and, in order to pass the course with a "C" students must consistently meet in their writing the standard for competence that is obtained in ENGL 150. "C competence" is defined in the bulletin and other University publications.

#### **GENERAL COURSE CONTENT AND PROCEDURE**

Obviously individual programs will differ according to a variety of factors. The following general description, however, covers most cases. When a student enrolls, he or she is assigned a regular tutor and receives an hour of tutorial instruction per week. The amount of tutorial contact may vary according to the extent and severity of the student's problems and the amount of tutoring time available. Since the course is for credit, all students will be expected to do some writing at home. The minimum number of words a student will be required to write in ENGL 180 is 3,000 (approximately 12 pages). This is slightly over one-third the amount of writing required for ENGL 150 (3 credits). These writing requirements may be supplemented with additional assignments at the tutor's discretion. Since the tutors are in closest touch with individual students, whose needs often vary greatly, the tutors have broad discretionary powers where assignments are concerned and the nature of the amount of writing and other assigned work

may vary from student to student. Files are kept on all students enrolled in ENGL 180, and they contain records of attendance, progress, and the tutor's comments and observations. They are available to instructors upon request.

#### **HOW TO ENROLL**

After enrolling for ENGL 180 (via Solar or the Registrar), students must contact the Writing Center, Bellflower Hall 104, during registration or drop-add week to set up their tutorial times. For questions or appointments, students may call the Writing Center at x3799 or email [writingcenter@case.edu](mailto:writingcenter@case.edu).

### **ENGL 181** **Reading Tutorial** **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** **Th 11:30—12:20**

**Staff**

---

A writing workshop focusing on various aspects of academic writing. Class size limited to 10 students. Particular attention will be paid to:

- Developing critical reading & writing strategies (eg., summarizing complex arguments, integrating quotations and evidence, etc.)
- Enhancing drafting and revising skills
- Refining critical reflection and self-editing strategies

### **ENGL 184** **Research Writing Studio** **Th 11:30—12:20**

**Staff**

---

A writing workshop focusing on various aspects of research writing. Class size limited to 10 students. Particular attention will be paid to:

- Developing and refining research questions
- Identifying and evaluating scholarly information sources
- Integrating research data into argumentative, academic prose
- Refining critical reflection and self-editing strategies

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

**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. Recommended preparation: ENGL 150 or USFS 100.

**ENGL 204****Introduction to Journalism****Sheeler****MWF 3:00—3:50**

---

Students will learn the basics of reporting and writing news stories, but also the traditions behind the craft and the evolving role of journalism in society. Instruction will include interviewing skills, fact-checking, word choice and story structure – all framed by guidance on making ethically sound decisions. Assignments could include stories from a variety of beats (business, entertainment, government, science), along with deadline stories and breaking news Web updates, profiles and obituaries.

**ENGL 213****Introduction to Fiction Writing****Grimm****W 2—4:30**

---

"What I want to do is nab something of life in motion... and to catch the characters who will be strong enough to bear the weight of what is in my mind."

Ingrid Bengis

In this class, students will work on exercises based on assignments designed to familiarize them with the techniques of story and story writing: how do characters speak? where do they speak, and act? why do they do what they do, and what does it mean? In the second half, they will put together what they've learned to write a story (or two, if they decide to write shorter pieces). We will also read and discuss the prose of contemporary writers. Workshop discussion of student writing. No exams.

**ENGL 214****Introduction to Poetry Writing****Staff****MWF 10:30—11:20**

---

A beginning workshop, focusing on such elements of poetry as verse-form, syntax, figures, sound, tone. May include discussion of literary examples as well as student work. Recommended preparation: ENGL 150 or USFS 100.

**ENGL 257A****The Novel****Addington****TuTh 1:15—2:30**

---

This course provides an introduction to the novel as a literary genre and explores how historical and cultural conceptions of the novel find expression in a novel's form and content. To focus our exploration, we will read novels that feature writers—often novelists—as their protagonists. By examining the roles these writers perform in the texts, we will, through close reading and discussions, explore questions such as: How have writers understood their position—or the novel's position—in society? How has a given historical moment or particular location affected the novel? In what ways have gender, race or ethnicity affected the novel? To explore these questions we will read works from a variety of 20<sup>th</sup> Century novelists including Kurt Vonnegut, Philip Roth, Carol Shields and Wallace Thurman. Requirements will include two shorter essays (4-6 pages), a longer essay (8-10 pages) that incorporates outside scholarship, weekly Blackboard posts and participation in class discussions.

**ENGL 290**  
**Continental Masterpieces**  
**MWF 9:30—10:20**

**Siebenschuh**

---

This course introduces students to the great continental novelists of the nineteenth-century by close reading and discussion of representative texts. Since the novels we will read are directly engaged with the dramatic political events and the rich and turbulent intellectual currents of their time, we will be focusing not only on the texts themselves but also on the intellectual, political, and social contexts in which they were conceived and written and with which they are in more or less constant dialogue. Students who complete the readings and the course should, therefore, have an increased awareness of the literary achievement of particular authors in particular texts and of the social, cultural, and intellectual milieu in which the authors lived and wrote. Requirements include four short essays (3-5-pages) and a final exam. The essays will not involve research. Each will be a highly specific assignment whose purpose is to focus thinking either on an issue concerning a particular text or on the reading of novels in general.

**ENGL 300**  
**British Literature to 1800**  
**MWF 11:30—12:20**

**Siebenschuh**

---

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

**ENGL 305**  
**Playwriting**  
**Tu 2:45—5:15**

**Orlock**

---

Theory and practice of dramatic writing, in the context of examples, classic and contemporary. Prereq: Any one of the following: ENGL 203 or ENGL 213 or ENGL 214, ENGL 303, ENGL 304. Cross-listed as THTR 312.

**ENGL 306**  
**Topics in Journalism**  
**“Writing Personality Profiles”**  
**Tu 3:00—5:30**

**Umrigar**

---

One of the most interesting and popular features of journalism is the personality profile. From profiles that run in the *New Yorker* to those that are carried in local newspapers, profiles are widely read and fun to write. They are essentially character sketches that make a human being come alive on the pages of a newspaper or a magazine. Some of the greatest journalists of all time have earned their stripes by writing profiles of the famous as well as the obscure. At its best, profile writing combines the tools of journalism--interviewing techniques, researching your subject, judicious use of quotes etc.--with literary skills. In this class, we will read profiles written by others and learn the craft and art of writing interesting, vibrant, memorable personality profiles.

**ENGL 308**  
**American Literature**  
**MWF 3:00—3:50**

**Clune**

---

In this survey of important works of poetry, fiction, and nonfiction, we will investigate how literature transmits and transforms some central American obsessions. These include: the love of money; visibility and invisibility; memory and forgetfulness; and ways of replacing society. Authors include Henry David Thoreau, Emily Dickinson, Willa Cather, and Ralph Ellison. Written work includes two short papers and informal response papers.

**ENGL 324/424**  
**Shakespeare: Tragedies and Romances**  
**MWF 2:00—2:50**

**Kuzner**

---

This course provides a broad survey of Shakespeare's tragedies and late romances, partly in the context of popular filmic adaptations. The course is broken into five rough foci or units, all of which address the question of whether Shakespeare can be considered (and is made) "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. Topics to be discussed include, but are not limited to: the role of violence in the construction of personal and communal identity (and thus the place of classical Rome in the English Renaissance); how "romantic" love is imagined in the plays, and whether and to what extent that love includes intimacy; Shakespeare's "worldview," with special attention to whether the world that he makes seems defined by scarcity and the need for a calculating, detached approach to life (or whether, by contrast, his world seems defined by an abundance that renders calculation and detachment unimportant); and the difference between rational, "modern" forms of thinking and their irrational, "magical" counterparts, with focus on how Shakespeare's characters think and how their fortunes turn out. Plays to include "canonical" texts such as *Hamlet*, *Othello*, and *The Tempest*, as well as lesser-known texts such as *Coriolanus* and *Cymbeline*. Adaptations to include *Titus* (starring Anthony Hopkins) and *Romeo + Juliet* (starring Leonardo DiCaprio and Claire Danes). Requirements include two papers, and in class writing assignments.

**ENGL 330**  
**Victorian Literature**  
**"Nineteenth-Century Literature and Psychology"**  
**TuTh 2:45—4:00**

**Vrettos**

---

This course will examine a wide array of British literature written during the nineteenth century. In particular, we will focus on how Victorian writers represented the workings of the human mind and traced the development of subjectivity in a number of different genres. Our readings will include novels such as Charlotte Bronte's *Jane Eyre*, Charles Dickens' *Great Expectations*, George Eliot's *Mill on the Floss*, Oscar Wilde's *Picture of Dorian Gray*, Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*, and Thomas Hardy's *Return of the Native*; poems by Robert Browning, Alfred, Lord Tennyson, and Christina Rossetti, and non-fiction prose by Matthew Arnold, Walter Pater, and Charles Darwin, as well as some excerpts from nineteenth-century psychologists and philosophers of mind. Through these works, we will study Victorian interest in childhood development; the interaction between self and society; the relationship between memory and identity; the power of emotion and desire; obsessive and compulsive behavior, monomania and other forms of insanity; multiple personality; wandering attention and reverie, and theories of consciousness (including the emergence of the term "stream of consciousness"). Requirements for the course include attendance and active participation in discussion, three papers of varying lengths, and a take-home final exam. This course is

intended as an introduction to nineteenth-century literature, and is appropriate for both majors and non-majors. Prerequisite: either ENGL 150 or USFS 100.

**ENGL 353/453**

**Major Writers: Hemingway and Fitzgerald**

**Marling**

**TuTh 10:00—11:15**

---

A close reading of the short stories and best novels, rather than a comprehensive survey. We will begin with and spend a great deal of time on the short stories, first Hemingway's and then Fitzgerald's. Then we will cross-cut between *The Sun Also Rises* and *The Great Gatsby*, between *A Farewell to Arms* and *Tender is the Night*. Nightcaps are "The Crack-Up" and "The Snows of Kilimanjaro." Undergrads will write two short papers (5-7 pp.) and a research paper or a Web project.

Graduate students will read two additional novels by each writer and a spectrum of criticism. Writing requirements are the same. There will be a substantial number of extra class meetings for grads.

**ENGL 358/458**

**American Literature 1914-1960**

**"American Modernist Poetry"**

**Marling**

**TuTh 1:15—2:30**

---

An undergraduate/graduate course on those great poets you have always wanted to read in 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 start with Frost to learn some metrics and appreciate the received state of 19<sup>th</sup> century poetry. With Pound we 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 only

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

These are all available from on-line sources. Query the professor if in doubt.

Course requirements will include several short reactions posted to Blackboard, a mid-term, an oral report, a final exam, and of course faithful attendance.

**ENGL 363H/463H**

**African-American Literature**

**"The Novels of Gloria Naylor and Toni Morrison"**

**Umrigar**

**TuTh 11:30—12:45**

---

In many interviews, Naylor has made it clear that she sees Morrison as a mentor of sorts. But over the years, Naylor has developed into a major black woman American writer in her own right. We will read novels by both novelists with an eye on the black women's literary tradition and their role in shaping this tradition. We will examine the issue of whether their novels engage in a conversation or dialogue with each other. We will examine their novels against the backdrop of African-American history and the civil rights movement. Novels to be considered include Naylor's *Women of Brewster Street*, *Bailey's Cafe* and *Mama Day* and Morrison's *The Bluest Eye*, *Sula*, *Jazz* and *Beloved*.



**ENGL 365E/465E****The Immigrant Experience in American Literature****Oster****MWF 11:30—12:20**

---

The United States has always been a nation of immigrants beginning with those on the Mayflower. “Give me your tired, your poor, your huddled masses yearning to breathe free” is the message on the Statue of Liberty. Often dreams of streets paved with gold became the reality of New York’s Lower East Side, the California Barrio, or Chinatown--gateways to success, or of adjusting to a new language and culture, new ways of making a life and a living. The metaphor of the melting pot may have given way to that of the fruit salad, but the difficulties and the dreams remain.

These experiences have inspired a rich body of literature, some written by immigrants themselves, some by their children who grew up between two languages, two cultures--two worlds. We will read novels, short fiction, and autobiography, drawing upon immigrant experiences from the early 20<sup>th</sup> century to the present time. We’ll also see some films.

It is my hope that the class will include immigrants, international students, and all sorts of native-born Americans so that as we respond to the literature, we’ll be sharing a rich variety of experiences and perceptions.

REQUIREMENTS: three short (5-8pp) papers, two of which must be critical papers; one MAY be a personal/experiential paper, which can be (a) autobiographical, (b) personal response to what has been discussed in the course, OR (c) based on interviews of immigrant family members or friends. NO EXAMS.

Among the titles being considered: *Woman Warrior* (Hong Kingston); *The Joy Luck Club* (Tan); *Call it Sleep* (Roth); *The Promised Land* (Antin); *Hunger for Memory* (Rodriguez); *The House on Mango Street* (Cisneros); *Jasmine* (Mukherjee); *Bombay Time or If Today Be Sweet* (Umrigar); *Giants in the Earth* (Rolvaa); *The Namesake* (Lahiri); *The Love Wife* (Jen); *The Man in the White Sharkskin Suit: My Family’s Exodus from Old Cairo to the New World* (Lagnado); selected short stories or books by other authors.

NOTE: If you are not a native speaker of English and therefore concerned about your English reading and writing, please come to see me. I welcome the opportunity to discuss the course with you.

**ENGL 367/467****Introduction to Film****Spadoni****TuTh 2:45—4:00****Tu 7:00—9:30 (film viewing)**

---

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 it, submit a proposal and bibliography.

**ENGL 368B/468B****History of Film: Origins to Present****Spadoni****TuTh 10:00—11:15****Th 7:00—9:30 (film viewing)**

---

This course briskly surveys the historical development of cinema from its beginnings in the late nineteenth century to the present. We’ll take into account film movements in various countries and also ways that theorists and other writers have sought to understand the medium

at different times. We'll consider cultural contexts of the past production and reception of films as we pay close attention to the history of film style. Students write two essays (approx. 5-6 and 8-10 pages), give a group presentation, and take four quizzes (the highest three of which count). Grad students write a longer second essay and, in connection with it, submit a proposal and bibliography.

**ENGL 376/476**  
**Studies in Genre**  
**“Forms of Life”**

**Clune**

**MW 12:30—1:45**

---

This course examines the effort in 20<sup>th</sup> century literature to imagine alternatives, transformations, and escapes from human life. We will explore the invention of literary forms as a means of preserving life, examining both the traditional concern with the immortality of the literary object, and the more radical prospect of an artwork able to protect experience from the ravages of time. Beginning with the influential examples of Romantic and post-Romantic poetry, we proceed through twentieth century American fiction, nonfiction, and poetry to test the possibility of articulating a value outside of and superior to life in a secular literary culture. Writers studied include John Keats, Willa Cather, Vladimir Nabokov, Phillip K. Dick, and Marilynne Robinson. Written work includes one short paper, and a longer final paper.

**ENGL 379/479**  
**Topics in Language Studies: Visual Rhetoric**

**Fountain**

**TuTh 11:30—12:45**

---

How do words and images interact on the page, on the screen, in the world?  
How are visuals used as story-telling tools in new media?  
How are visual images used to argue and persuade?

This course is an introduction to visual rhetoric, focusing on the ways “visuals” shape, create, and communicate information and meaning. Through an investigation of document design, graphic novels, photojournalism, visual art, and new media, we will explore rhetoric and cultural studies as frameworks for presenting, representing, and explicating visual meaning. This course is organized by three foundational concepts: (1) *visual language*; (2) *visual story-telling*; and (3) *visual argument*:

**Possible Readings Include:**

- Burns, Charles. *Black Hole*. Pantheon, 2005.
- Hill, Charles & Marguerite Helmers, Eds. *Defining Visual Rhetorics*. LEA, 2004.
- Harris, Jonathan & Sep Kamvar. *We Feel Fine*. <<http://www.wefeelfine.org/>>
- Kostelnick, Charles & Michael Hassett. *Shaping Information: The Rhetoric of Visual Conventions*. SIU, 2003.
- McCloud, Scott. *Understanding Comics: The Invisible Art*. Harper, 1993.
- Walker, Kara. *After the Deluge*. Rizzoli, 2007.

**Required for Graduate Students in ENGL 479:**

- Rose, Gillian. *Visual Methodologies: An Introduction to the Interpretation of Visual Methods*. 2<sup>nd</sup> ed. Sage, 2007.

**Assignments:**

1. Written Assignments (3 brief essays): 30%
2. Visual Assignments (6 image-photo-blog entries): 15%
3. Participation (in-class discussion and tasks): 15%
4. Research Project (paper 30% + presentation 10%): 40%

**ENGL 380****Departmental Seminar****“Two Irishmen & a Scot Walk into a Theatre: The Plays of Wilde, Shaw,  
and Barrie”****Orlock****TuTh 1:15—2:30**

---

The seminar will examine the work of Oscar Wilde, Bernard Shaw, and Sir James Barrie. Their plays – while thematically related – display three very different approaches to stagecraft and the dramatic art. These playwrights explore a range of social issues, most notably the changing roles of women as Britain careens into the 20<sup>th</sup> century. But we’ll also be dealing with wit, romance, domestic conflict, heartbreak, and, of course, Captain Hook.

**ENGL 390****Independent Study and Creative Projects****Grimm****TBA**

---

**ENGL 390****Independent Study and Creative Projects****Siebenschuh****TBA**

---

**ENGL 390****Independent Study and Creative Projects****Umrigar****TBA**

---

**ENGL 390****Independent Study and Creative Projects****Spadoni****TBA**

---

**ENGL 395****Capstone Seminar****Oster****W 2:00—4:30**

---

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****MW 9:30—10-20**

---

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.

**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.

**ENGL 398**  
**Professional Communication for Engineers** **Staff**  
**MW 10:30—11:20**

---

See above.

**ENGL 398**  
**Professional Communication for Engineers** **Staff**  
**MW 2:00—2:50**

---

See above.

**ENGL 398**  
**Professional Communication for Engineers** **Staff**  
**MW 4:30—5:20**

---

See above.

**ENGL 398**  
**Professional Communication for Engineers** **Staff**  
**TuTh 10:00—10:50**

---

See above.

**ENGL 398**  
**Professional Communication for Engineers** **Staff**  
**TuTh 1:15—2:05**

---

See above.

**ENGL 398**  
**Professional Communication for Engineers** **Staff**  
**TuTh 2:45—3:30**

---

See above.

**ENGL 400**  
**Rhetoric and the Teaching of Writing** **Olbricht**  
**MW 9:00—10:15**

---

This course provides intensive training for graduate students interested in teaching composition in the English department and/or through SAGES First and University Seminars.

The focus of this course will be on gaining an understanding of major themes in composition theory in order to theorize/historicize pedagogical practices. Thus, the major goals

of the course are: 1) To gain an understanding of the major trends in composition scholarship and pedagogy; 2) To explore and assess a variety of pedagogical strategies for writing classes, including assignment sequencing, assessment techniques, and student conferencing; 3) To develop a research portfolio that demonstrates engagement with current issues in composition and rhetoric; and 4) To construct teaching materials that may be used in future writing courses.

The course will introduce major trends in composition scholarship, addressing topics such as: syllabus and assignment design, assessment of writing, response strategies, ESL pedagogy, writing center tutoring, self expression, and argumentation. In addition, we will devote significant time to putting these theories to work in the design of various teaching materials. Students will be expected to theorize their pedagogical choices with reference to the readings and discussion from the course as well as their own research.

## **ENGL 506**

### **Professional Writing: Theory and Practice**

**Fountain**

**Th 4:30—7:00**

---

English 506 is a graduate seminar in professional & technical communication theory and pedagogy, focusing primarily on the teaching of engineering communication and medical writing. It is required of all graduate students who wish to teach Disciplinary Writing Courses at Case: e.g., English 202 (“Advanced Composition”), English 217B (“Writing for the Health Professions”), English 398 (“Professional Communication for Engineers”).

Throughout the seminar, we will attend both to the research and the teaching practices that emerge from scholarship in professional & technical writing, focusing specifically on the influence of disciplinarity and the acquisition of genre knowledge. The course will provide an overview of the histories and theories of disciplinary writing and technical communication, introducing students to the primary scholarly venues and resources for research and teaching in these areas. We will explore the scholarly conversations going on at the national level as well as the pedagogical tools available in our local context.

#### **Possible Course Texts:**

1. Dubinsky, James M., ed. *Teaching Technical Communication: Critical Issues for the Classroom*. Bedford/St. Martin’s, 2004.
2. Graves, Heather, and Roger Graves. *A Strategic Guide to Technical Communication*. Broadview Press, 2007. [Required Textbook for ENGL 398]
3. Heifferon, Barbara. *Writing in the Health Professions*. Pearson, 2005. [Required Textbook for ENGL 217B]
4. Hyland, Keith. *Disciplinary Discourses: Social Interactions in Academic Writing*. U of Michigan Press, 2004.
5. Tardy, Christine M. *Building Genre Knowledge*. Parlor Press, 2009.

Additional supplementary articles will be available on Blackboard.

#### **Possible Assignments:**

1. Class Participation & Blog Responses: 15%
2. Genre Analysis: 15%
3. Teaching Resources Website: 15%
4. Teaching Portfolio: 20%
5. Literature Review or Seminar Paper: 35%

## **ENGL 510**

### **Research Methods**

**Flint**

**W 12:30—3:00**

---

This course examines research methods, scholarly resources and analytical skills for prevailing modes of academic practice in English studies. Its goals are to learn and critique

research methods in English literary studies, to develop and analyze suitable research practices for a given project, and to investigate typical fields, disciplinary practices, and institutional processes or sources that make our profession distinctive. Using a common text, we will experiment with and interrogate such disciplinary approaches as close reading, structural analysis, historical and bibliographical inquiry, narrative theory, and some prosody. The joint text is Alexander Pope, *The Rape of the Lock*. Over the semester we will reread the text in various editions. Each student will also develop a cumulative research portfolio on an independent literary text she or he has selected and read over the summer. Through the work on this portfolio, we will be familiarizing ourselves with local and web-based research tools such as libraries, electronic databases and print indexes, various archives, and InterLibrary Loan. Sessions will address research tactics, analytical approaches and technological resources for the study of Anglophone literature. This course is required for all new M.A. and Ph.D. students and serves as an elective for continuing students. Requirements include the completion of all regularly assigned readings, active participation in class discussion and workshops, and timely submission of all assignments listed on the syllabus, most of them short but of a weekly nature.

### **ENGL 517**

**Seminar: American Literature**

**Stonum**

**TuTh 10:00—11:15**

---

What would the "literary field" look like if Emily Dickinson occupied a position at the center rather than her usual place as an admired eccentric? Exploring this question will oblige us to think about what a literary field might be (beyond Bordieu), how and why certain writers--Milton, Wordsworth, Whitman, Joyce, in English; Dante, Goethe, Flaubert, elsewhere--have been understood to command a center.

We will focus intensively on Dickinson's poems and on the biographical and critical context to which they have given rise. We will also, depending on interest, look outward toward other writers in her field: the Brontes, the Brownings, the mainstream of 19th century American poetry, and the modern and contemporary poets who look back to Dickinson.

Likely requirements: one or two reports, on key biographies or critical works; an article-length seminar paper on Dickinson or another writer in her field.

### **ENGL 520**

**Seminar: 20<sup>th</sup> Century Literature**

**"Modernisms, Old and New"**

**Koenigsberger**

**Tu 4:30—7:00**

---

This course approaches a range of British modernist texts from two critical vantages: the perspective of those in the mid-twentieth century who gathered a slick of cultural production under the banner "modernism," and the viewpoint of those who flew the banner of "new modernisms" at the century's close.

Likely primary authors for treatment include Henry James, James Joyce, Virginia Woolf, T. S. Eliot, W. B. Yeats, Wyndham Lewis, Ford Madox Ford, May Sinclair, and Dorothy Richardson, among others. Critical readings will be drawn from classic statements of high modernist consolidation – Eliot's "Ulysses, Order, Myth," Wilson's *Axel's Castle*, and Woolf's "Character in Fiction," for instance – as well as more recent reassessments such as Scott's

*Refiguring Modernism* and the twelve-year run of *Modernism/Modernity* during the establishment of the Modernist Studies Association (1998-2010).

Requirements include regular written responses, reports, and seminar presentations, and a final research-based seminar paper.

**ENGL/HSTY 525/LAWS 040**

**Contexts of Authorship and Invention**

**Woodmansee**

**W**

**5:30—8:00**

---

Description: "Authorship" and "invention" are among the West's most powerful ideas -- the categories by which creative production has been defined and valued for the last two centuries. We will investigate the emergence and consolidation of these ideas in the context of some of the institutions, technologies, and practices that have fostered and been fostered by them, such as printing and publishing, and our educational curricula and disciplinary pedagogies, as well as patent and copyright law. Then we will turn our attention to the varieties of authorship and invention in operation today - from the solitary ethos still characteristic of the arts and humanities to the collaborative, even corporate, forms in ascendance in science and industry. How are ideas of authorship and invention employed in the various discursive spheres to assign credit and responsibility? May tensions be found with creative practice? What are the stakes? Who wins, who loses? And what will be the consequences of digitization and globalization? The goal of our study will be to identify worthy research topics within students' own areas of interest.

Prerequisites - Graduate standing or permission of the instructor.

Requirements - class participation (including one-two oral reports), one-two short written exercises, and a term paper.