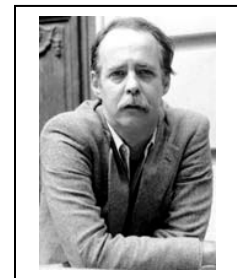
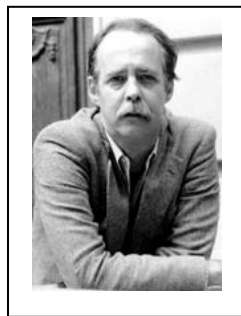
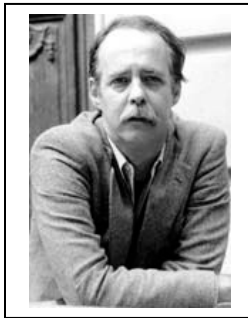


DEPARTMENT OF ENGLISH
CASE WESTERN RESERVE UNIVERSITY
Spring 2011
COURSE DESCRIPTIONS



“I started writing poems and I loved the quality of attention it drew from me . . . what I was really interested in at first was simply the way that curiosity rolled out in front of you like a rug before the beginning of a cartoon. It just kept working.”

--William Matthews

Born in Cincinnati, **William Matthews** (1942-1997) published 11 volumes of poetry in his lifetime, one of which won the National Book Critics Circle Award. He taught at a number of institutions including Wells College, Cornell University, and the University of Iowa. He received a Guggenheim, a National Endowment for the Arts fellowship, and a Ruth Lilly Poetry Prize.

**Department of English
Case Western Reserve University
Course Listing Spring Semester 2011**

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).

ENGL 148

Introduction to Composition

Jewell

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

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

Introduction to Composition (Graduate, Staff, and Faculty)

Staff

MWF 3:00—3:50

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 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 (1 credit)

Jewell

TBA

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

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

ENGL 181

Reading Tutorial (1 credit)

Olson-Fallon

TBA

English 181 is a one-credit individualized tutorial that students can take for a total of three semesters. Enrollment does not have to be continuous. Students enrolled in English 181 may work on sharpening their critical reading strategies as well as other related academic strategies that increase reading efficiency and effectiveness. Students enrolled in English 181 must come to the Educational Support Services office

the first week of class to select the time for meeting weekly with the instructor. English 181 is offered only in the fall and spring semesters. Questions about English 181 should be directed to Judith Olson-Fallon, Director of Educational Support Services (Sears 470, <http://studentaffairs.case.edu/education/about/contact.html>).

ENGL 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

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 217B

Writing for Health Professions **Staff**
MW 12:30—1:45

This course offers students practice and training in writing for the health professions (e.g., medicine, nursing, dentistry). Recognizing the importance of analyzing audience and understanding the rhetorical situation, this course places emphasis on the entire writing process: from planning and drafting through revising and editing. Students will complete a series of assignments that offer them guided practice in the genres most common to the healthcare professions. Beginning with professional development documents (resumes, letters of application, and personal statements), students will learn to adapt their writing skills to the demands of a healthcare audience. The course will then direct students' attention to scholarly writing, including literature and journal reviews and annotated bibliographies. The semester will conclude with

practice in health writing for the public sphere, through analysis and discussion related to contemporary health campaigns and health education.

ENGL 257B

Poetry

Hane-Devore

MW 12:30—1:45

The Princeton Encyclopedia of Poetry and Poetics describes the prose poem in part as a “composition able to have any or all the features of the lyric, except that it is put on the page—though not conceived of—as prose.” This course will chart the trajectory of prose poetry in America through reading and discussing prose poems by Gertrude Stein, Hart Crane, Allen Ginsberg, Lyn Hejinian, Bernadette Mayer, and Karen Volkman, among many others. We will spend a significant portion of class engaged in discussions of genre, as well as in the content and construction of the prose poems we read.

ENGL 300

British Literature to 1800

Olbricht

MWF 2:00—2:50

In this course, we will read selections from Chaucer, Shakespeare, Cavendish, Milton, Dryden, Swift, Montagu—as well as many others. We will focus on the historical development of several themes, including travel, gender, politics and theology, and perceptions of the natural world. Requirements for the course include regular attendance, participation in discussion, frequent reading responses, two short papers and a final summative project.

ENGL 302

English Literature from 1800 to the Twentieth Century

Siebenschuh

MWF 9:30—10:20

This course will introduce students to a broad spectrum of British literature from the late eighteenth-century to the early decades of the twentieth-century. Reading will include selections from the great romantic poets—Blake, Coleridge, Wordsworth, Shelley, and Keats, novels by Charlotte Bronte, Dickens, Hardy, and Conrad, and selected readings from Arnold, Browning, Carlyle & Tennyson. Because so many of the works we will read reflect and comment on 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. Course requirements include regular attendance, participation in discussion, two five to seven page papers, a mid-term and a final.

ENGL 303

Intermediate Writing Workshop: Fiction

Umrigar

W 3:00—5:30

Intermediate Fiction: In this class, which is conducted in a workshop format, you will read works by contemporary short story writers such as Alice Monroe, Jhumpa Lahiri and Anne Beattie. We will review the basics of writing stories--

characterization, plot development, dialogue, scene setting etc. You will also hone the craft of writing short stories and write several of your own. We will also do several in-class writing exercises. Your stories will be workshopped and critiqued by your classmates and you will do the same for them.

ENGL 304

Intermediate Writing Workshop: Poetry

Gridley

M 4:00—6:30

This course aims to continue developing poetic techniques introduced in English 214 (or other qualifying introductory course), with increased emphasis on the following “intermediate” virtues: experiment; expanded poetic literacy (in dual directions of breadth and depth); self-direction; keener editing skills in the context of peer work and poet’s own revision process. In addition to workshop critique sessions, students will participate in close readings of poetic models and experimental in-class prompts. There will be weekly readings on craft in addition to weekly writing assignments. Collaborative midterm project. End of term portfolio which includes 8-10 page critical introduction, revised poems. Some memorization required. Pre-requisite: ENGL 203 or 214, or permission of the instructor.

ENGL 307

Intermediate Writing Workshop: Journalism

Magazine and Feature Writing

Tu 4:15—6:45

Sheeler

In the prerequisites for this class, you’ve learned the inverted pyramid. You know how to write a traditional news article with a snappy lede and nut graf. All those skills are crucial to good feature writing.

After all, you have to know the rules of traditional story structure before you break them.

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 bulk of the class will focus on techniques for crafting stories – not articles, but true stories, with a discernable 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.

Prerequisites TBD

ENGL 309

Topics in Journalism

Multimedia Storytelling/Immersion Journalism

Sheeler

Th 1:15—3:30

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 325/425

Shakespeare: Comedies and Histories

Kuzner

TuTh 10:00—11:15

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 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 and unruly 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 360/460

American Literature Studies

Science Fiction

Clune

MWF 9:30—10:20

Science fiction is an art form dedicated to exploring the possibilities of human transformation and deformation. In key works written since WW2, we will see how the

human sense of time, of sexuality, and of war come apart and are reshaped by the encounter with new technology. Critical questions will include the relation between real and imagined worlds, the image of the alien, and the status of science fiction as the contemporary literature of prophecy. Authors include Frank Herbert, Phillip K. Dick, Octavia Butler, and Paolo Bacigalupi. Written work includes two short papers and informal response papers.

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 this, submit a proposal and bibliography.

ENGL 368C/468C

Topics in Film

Intro to Film Genres

Spadoni

TuTh 10:00—11:15

Th 7:00—9:30 (film viewing)

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

ENGL 372/472

The Novel

The Detective Novel

Marling

Th 4:30—7:00

Who dunnit?

You dunnit. In this course on one of the world's most popular literary genres, you will not only learn of the genre's origins, but about theories of why you keep reading these stories. The texts covered begin with the *Memoirs* of Eugene-Francois Vidocq and run through contemporary novelists such as Sara Paretsky and Natsuo Kirino. There will be a strong comparativist slant to the course; students able to read foreign

texts in the original will get extra credit for doing so. Authors and texts tentatively scheduled include:

Edgar Allan Poe: "The Philosophy of Composition," " Murders in the Rue Morgue," "The Purloined Letter," "The Mystery of Marie Roget."

Arthur Conan Doyle: *Study in Scarlet, Sign of the Four.*

Wilkie Collins: *The Moonstone.*

G. K. Chesterton: *The Innocence of Father Brown.*

Agatha Christie: *The Murder of Roger Ackroyd.*

Dashiell Hammett: *The Maltese Falcon.*

Raymond Chandler: *Farewell, My Lovely.*

Micky Spillane: *I, the Jury.*

Ross Macdonald: *The Galton Case.*

Georges Simenon: *Maigret Afraid.*

Sara Paretsky: *Burn Marks.*

Walter Moseley: *Devil in a Blue Dress.*

Natsuo Kirino: *Out.*

Henning Mankell: *The Man Who Smiled.*

We will also see one or two of the better films made from the novels.

Required: two papers, one short, one long, and two class presentations, one written. Final exam.

Prereq: ENGL 200 or 256 or 300 or instructor's permission

ENGL 372/472

The Novel

War Novels

M

4:00—6:30

Umrigar

In this class, we will read the war novel--which in many cases, will be the antiwar novel. We will read novels that feature different American wars, ranging from the Civil War through the World Wars to Vietnam and more recent wars. We will also consider the cinematic responses to these different wars and discuss how the two mediums portray war differently. By definition, we will look at the cultural and political history of the different eras these books and films portray.

ENGL 373/473

Poetry Studies

Archetypes of the Feminine

MWF

2:00—2:50

Gridley

This course examines the flickering presence of "the feminine" in poetry, its transit through the imaginal realms of male and female poets. From desiderata to demons, the reading list conjures an array of poeticized feminine "types" with a central question in mind: in the pursuit of gender equality, open to men and women alike, are such archetypes—the Angel in the House, the "monster" Medusa, e.g.—a resource for transformational shifts in vision, or instruments of sexist inculcation? When we "write the feminine"—what is it we are overcoming, risking, and/or playing into? While attention will center on poetic samples (from poets male and female, historic and contemporary), the course will follow an interdisciplinary path, relying on critical and imaginative lenses

of writers and artists as diverse as Louise Bourgeois, Julia Margaret Cameron, Susan Griffin, Elizabeth Grosz, Lyn Hejinian, bell hooks, Grace Jantzen, Catherine Keller, Rebecca Solnit, Remedios Varo, and Marina Warner. Creative writing and critical writing required. Grading determined via portfolio process.

ENGL 376/476

Genre Studies

Biography/Autobiography

Siebenschuh

MWF 11:30—12:20

Beyond a brief history of the genre at the beginning, the focus of the course will not be historical and there will be no attempt at full coverage of an historically representative spectrum of texts. Using mainly modern autobiographies we will discuss the many issues raised by the nature of the autobiographical act. These will include the relationship between concepts of identity and autobiographical form; the many possible motives of the writer; the nature of autobiographical "truth" and the possibilities and complexities introduced by the many new means of self-presentation now available via the electronic media. Readings will include theoretical essays as well as primary texts. Undergraduates will write a short (5-7pp) paper on a relevant theoretical issue and a research paper (12-15pp), which will require comparison of an autobiography by and a biography of the same subject. Grad students will write a critical research paper. All students will be required to produce a diary or journal for one week and a short autobiographical fragment (5-7pp). Graduate students will be expected to do some additional readings and attend some extra discussion sessions. Regular attendance is required.

ENGL 378

Topics in Visual & New Media Studies

The Graphic Novel

Grimm

TuTh 1:15—2:30

An exploration of the graphic novel as a newer genre/form of expression: an inquiry into how it fits within the larger literary context. Readings will include works by authors such as Neil Gaiman, Harvey Pekar, Allison Bechdel, Art Spiegelman, Marjane Satrapi, and others. The class will include collaborative endeavors, response papers, and an end-of-semester project.

ENGL 379/479

Topics in Language

Teaching ESL Writing

Gerard

MWF 10:30—11:20

This course will explore theoretical and practical issues related to working with writers who have learned English as a second (or third or fourth) language.

The course will introduce major scholarship in the area of second language acquisition and writing pedagogy with the goal of informing students' professional and scholarly interests, including peer tutoring, working with multilingual and multicultural writers in secondary and tertiary educational settings, and the study of language and cognition. The following questions will be addressed: What is the nature of the second

language acquisition process, and how does an understanding of this process provide practical guidelines for working with ESL writers? What are the most common grammatical errors produced by learners of English, and how do we help learners address these errors? What do these errors tell us about the language acquisition process? What sorts of culturally defined writing behaviors do language learners bring to the composing and learning process, and what are the implications for the teaching of writing? Students will demonstrate their understanding of course material through various means, including class discussion, in-class examinations, written assignments, the assessment and analysis of ESL writing samples, and a portfolio in which they relate theoretical knowledge to various practical activities. Texts may include Leki, I. (1992). *Understanding ESL Writers: A Guide for Teachers* and Bruce, S. & Raforth, B. (Eds.) (2009). *ESL Writers: A Guide for Writing Center Tutors*.

ENGL 380

Departmental Seminar

Bodies and Texts

Vrettos

TuTh 1:15—2:30

This course will focus on some of the different relationships between bodies and texts in British and American fiction from the 18th through the 20th century. Beginning with the sexual spectacles of Daniel Defoe's *Roxana* and the haunted bodies of Emily Bronte's *Wuthering Heights*, we will consider the relationship between embodiment and narrative through topics such as maternity; gender, sexuality, and racial identity; performance and spectacle; pain and violence; disease, death, and contagion; ghosts and bodily transcendence. We will, in turn, examine how the physical body became a measure and metaphor of the social body, defining cultural boundaries, transgressions and threats. In addition to Defoe and Bronte, literary readings will probably include Charles Dickens' *Bleak House*, William Faulkner's *As I Lay Dying*, Toni Morrison's *Sula*, and Ursula LeGuin's *The Left Hand of Darkness*. We will also address the relationship between bodies and texts in literary criticism and theory, using excerpts from writers such as Mary Douglas, Mikhail Bakhtin, Elaine Scarry, Michel Foucault, and Peter Sallibrass and Allon White. Requirements for the class include active class participation, quizzes on the readings, one short (5pp.) paper, and one research paper (approx. 15pp.) submitted first as a prospectus, then in draft and final forms. Students will also be required to give an oral presentation based on their research paper toward the end of the semester.

ENGL 386/486

Studies in Literature and Culture

Narrative Theory

Marling

TuTh 1:15—2:30

What is a story? Common yet intricately complex, narratives structure a large part of who we think we are, what we do, and what we believe the world to be. In this course we will be examining the narrative assumptions, structures, and implications of the reading and writing of literary fiction, with side excursions in film, economics, and law. Like all English courses, this one aims to help you to become better readers and

writers. On the other hand, because we will also be examining critical and theoretical texts, the aims of the reading will be different than in the typical literature course.

By the end of the course everyone should have a hazy but reasonably thorough sense of the main concepts and controversies involved in understanding how narratives work. You will be asked to unpack the narrative assumptions and structures of several short stories, one major work, and a film. The requirements, thus, include several short reactions in which you will digest the theory and apply it to texts, a medium length mid-semester paper, and a longer final paper that takes up a longer narrative.

Required Texts

H. Porter Abbott, The Cambridge Introduction to Narrative, Cambridge UP 2002, ISBN 521659698

David Herman, Basic Elements of Narrative. Wiley-Blackwell, 2009, ISBN 978-1-4051-4154-3

Mieke Bal, Narratology, U Toronto, 1997, 0802078060

Julia Gaunce & Suzette Mayr, eds., The Broadview Anthology of Short Fiction, Broadview 2004, ISBN 1551116324. Or 978-1551116327

Gabriel Garcia Marquez, 100 Years of Solitude, Penguin, 2000, 978-0141184999

David Lynch, Mulholland Drive, 2002, Universal, **ASIN:** B00005JKJA

Selections from:

Mark Turner, The Literary Mind, Oxford, 1998, 978-0195126679

Peter Brooks, Law's Stories, Yale UP, 1998, 978-0300074901

Mikhail M. Bakhtin, The Dialogic Imagination, U of Texas P 1982, ISBN 29271534X.

D. [Donald and/or Deirdre]. McCloskey, "Storytelling in Economics" rpt. in Narrative in Culture: The Uses of Storytelling in the Sciences, Philosophy, and Culture, Christopher Nash, ed., NY: Routledge, pp 5-22.

Paul Ricoeur, "Narrative Time" Rpt. in Narrative Dynamics, Brian Richardson, ed., 35-46. Columbus: Ohio State UP, 2002

ENGL 386/486

Studies in Literature and Culture

Race, Gender and Toni Morrison

Th

4:30—7:00

Mobley

Over the last four decades, Toni Morrison has established herself as one of the most gifted writers in the nation and in the world. In this course, we will read several of her novels, including *A Mercy*, her most recent book, and we will examine some of her essays, lectures, and speeches. We will read to discover her textual strategies, to discern her narrative poetics, and to interrogate some of the cultural, political and historical issues that circulate in her texts. We will consider how her presence has changed the literary and cultural landscape by attempting to answer such questions as how does Morrison represent issues of race, gender and community? What constructions of masculinity and female subjectivity appear in her novels? How does she read America? What theoretical perspectives are useful in teasing out cultural meaning in her texts? We will engage in dialogue about these and related issues at the intersection of race and gender in Toni Morrison's work. We will also consider how her

writing has evolved and how her texts speak to current cultural issues related to race, gender, and identity in the United States, the African Diaspora and global contexts.

Course requirements include 1-2 page response papers each week, an oral presentation, a short 5-7 page paper and a longer paper of 15 pages.

ENGL 387/487

Literary and Critical Theory

Kuzner

TuTh 2:45—4:00

This course offers an introduction to the history of literary theory, with an emphasis on recent developments. We will begin with William Empson and end with the “posthuman” turn that has brought us ecocriticism, animal studies, and thing theory. Readings will include theory, criticism, and literary texts themselves. Emphasis throughout will be on the possibilities, but also the pitfalls, that various critical approaches have as lenses through which to view literature.

ENGL 390

Independent Study and Creative Projects

Staff

TBA

ENGL 390

Independent Study and Creative Projects

Grimm

TBA

ENGL 390

Independent Study and Creative Projects

Siebenschuh

TBA

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

Woodmansee

Tu 4:15—6:45

This seminar provides a framework in which students may pursue a research project or substantial creative work on a topic of their own choosing in fulfillment of the SAGES Capstone requirement. In the early part of the semester students will work on their projects independently in consultation with the instructor and, where appropriate, other faculty advisors, with class meetings devoted to discussion of several

literary/critical models and the kinds of methodological questions that typically arise when one tackles a substantial interpretive or creative project. Later in the semester class meetings will be devoted to discussion of students' work in progress. Toward the end of the semester students will present their work in one of the public Writing Week fora.

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

Prerequisites: Senior standing; ENGL 300 and ENGL 380.

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

ENGL 398

Professional Communication for Engineers

McPherson

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 for the ENGR 398 objectives, work commitments, grade breakdown, and assignments, please see the separate syllabus for that course.

ENGL 398

Professional Communication for Engineers

McPherson

MW 10:30—11:20

See above.

ENGL 398

Professional Communication for Engineers

Staff

MW 11:30—12:20

See above.

ENGL 398 Professional Communication for Engineers MW 2:00—2:50	Staff
See above.	
ENGL 398 Professional Communication for Engineers MW 4:00—4:50	Staff
See above.	
ENGL 398 Professional Communication for Engineers TuTh 8:30—9:20	Staff
See above.	
ENGL 398 Professional Communication for Engineers TuTh 10:00—10:50	Staff
See above.	
ENGL 398 Professional Communication for Engineers TuTh 1:15—2:05	Staff
See above.	
ENGL 398 Professional Communication for Engineers TuTh 2:45—3:35	Staff
See above.	
ENGL 398 Professional Communication for Engineers TuTh 4:30—5:20	Staff
See above.	
ENGL 517 American Literature The City in Postwar American Literature M 4:00—6:30	Clune

In this seminar 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). Written work includes one short paper and one longer seminar paper.

ENGL 518

English Literature 1660-1800

Flint

W 4:00—6:30

This course seeks to answer the following question: Why does eighteenth-century literature often express complex issues about the nature of language, the public sphere, mass communication, and the mechanical reproduction of text by spilling so much ink? Not only are many of these works thematically aware of the print medium, they delight in breaking up the conventional layout of the page. Some provide empty space for the reader to doodle in; others turn text upside down; still others leave whole gaps in the manuscript whose content the reader has to either imagine or ignore. In confronting these and other forms of typographical play, this course will focus on both visual representations of the social, economic and political effects of print (in graphic prints and book illustrations) and literary works that employ or refer strikingly to the material aspects of writing, publishing and the circulation of manuscripts. Authors to be discussed may include John Milton, Aphra Behn, Jonathan Swift, Daniel Defoe, Alexander Pope, Eliza Haywood, Samuel Richardson, Henry Fielding, William Hogarth, Laurence Sterne, William Blake, Maria Edgeworth, and Jane Austen. Students will be expected to participate vigorously in class discussion and to complete two short papers, a final research essay, a "conference" paper based on the final research essay, and periodic short assignments and presentations. This course fulfills the M.A. requirement for English Literature through the 18th Century and counts towards completion of the WHiT concentration.

ENGL 519

English Literature 1800-1900

Victorian Literature and Culture: Narratives of the Human Body

Vrettos

Tu 4:00—6:30

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 and madness; sexuality and gender roles; domestic economy and conduct; dirt and sanitary reform; labor, industry and commodity culture; evolutionary theory, imperialism and eugenics. Readings will be focused on the middle- and late-Victorian periods and probably will include: Charles Dickens' *Bleak*

House, Elizabeth Gaskell's *Ruth*, either George Eliot's *Daniel Deronda* or *Middlemarch*, Thomas Hardy's *Tess of the D'Urbervilles*, Sara Grand's *The Heavenly Twins*, H. Rider Haggard's *She*, and George Moore's *Esther Waters*. Graduate students will have some input on the choice of texts for the latter half of the class. We will also read selections from Henry Mayhew's *London Labour and the London Poor*, Sarah Ellis's *The Women of England*; and critical and theoretical readings from Mikhail Bakhtin, Carolyn Walker Bynum, Elaine Scarry, Michel Foucault, and Peter Stallybrass and Allon White, 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 pp. conference talk, and as a 20 pp. paper at the end of the semester. The research paper may focus on either British or American texts from approximately 1830-1910.