Course Descriptions for English 150: Spring 2006

Revised 12/6/05 (updates will be posted at http://www.case.edu/artsci/engl/writing/)

71341    MWF 11:30-12:20    Addington, Robert
Expository Writing - The Experimental Life: Criticism and the Arts in 20th Century America

We will be looking at various movements in literature, visual art, architecture and music over the past 100 years. The course is particularly interested in the intersection of the arts with culture and society. We will read critical articles and essays that relate to these movements from writers such as Randolph Bourne, Clement Greenberg, and Susan Sontag. The critical essays will serve as the main literature of the class; we will study them for both their content and their form. There will be three shorter papers and one long research paper; additionally, students will be expected to provide a short, written synopsis of each essay on the day we discuss it.

97432esl  MWF 11:30-12:20  Grgorinic, Natalija
Expository Writing - Language as Music

The theme of the class will be the exploration of similarities and differences between expressive and creative potentials of language and music. We’ll attempt to find out how the meaning gets constructed in both media, what is communicated through them, and for what purpose. We’ll further attempt to apply our findings on the subject of English Composition and make them a basis for our study of writing. In the course of the semester students will work on four major essays, as well as on a number of exercises the purpose of which will be to develop academic writing, while expanding critical thinking and research skills. Apart from actively shaping the trajectory of the class, the students will be exposed to a range of challenging texts spanning from literary classics and theory to contemporary writing. Particular emphasis will be put on participation in class discussions and collaborative aspects of the writing process.

This section of English 150 is reserved for ESL students.

Required texts: Lunsford, Andrea A. The Everyday Writer. 3rd ed. Boston: St. Martin’s, 2005. All other required readings will be provided in a downloadable format.

Please note: This section is permit-only. Please contact Dr. Kimberly Emmons at writing@case.edu for more information.

74703    MWF 3:00-3:50    Anderson, Daniel
Expository Writing - Documenting Reality

The purpose of this course is to help you develop your academic writing skills. A large part of our work involves getting you to expand your ability to think critically about your subject matter and to pay attention to the decision-making processes that you use in composing your work. By looking at the documentary, both in film and other media, (i.e. writing) we can not only see these processes it work, it will allow us to discuss, and express in writing, our own thoughts on a vast array of issues. Assignments will include Four (4) essays, several in-class writing assignments, class discussion, and a final portfolio. Hopefully, by the end of the course you will be able to critically analyze texts, construct solid arguments, and write clear and well-organized essays.
Most human beings can usually agree upon what makes a catastrophe devastating – untold loss of lives, destruction, chaos, perhaps the interruption of one’s favorite reality television show? Our dark little secret, however, is that we are drawn to these sad and terrible events, both large and small, like the starving to a feast. We cannot help but watch. Are human beings in some way hardwired with a need for tragedy? What exactly is tragedy?

This class is for the student who is not only honestly moved by tragedy, but who is also strangely and creepily attracted to it. Have no shame! You’ll be in good (if somewhat disturbing) company! We’ll wrestle with definitions of tragedy that stem from the Old Testament to Ancient Greece to today and apply those definitions to some of the most tragic and enduring literature in Western culture. Our testing grounds will include selections from ‘The Book of Job’, Sophocles’ *Oedipus Rex*, the Celtic story of Derdriu, Marlowe’s *The Tragical History of Doctor Faustus*, among others. We’ll also read two novels: Hardy’s *Jude the Obscure* and Kafka’s *The Trial*. We’ll conclude our class with the film, *Requiem for a Dream* (For those unacquainted with it, this film contains disturbing images, language, and themes concerning drugs, sex, and violence. We’ll view it in order to discuss what portrayals of tragedy may mean to us today). Our ability to enjoy…er…deal with tragedy will be exercised through short response analyses (2-3 pages), a creative work of tragedy of your own devising (6-8 pages), and a final thesis-driven, research supported paper (7-10 pages).

Beware, though – choose this course only if you are prepared to be deeply saddened and guiltily entertained by such work. Tragedy is not for the fainthearted.