

Course Descriptions for English 150: Spring 2005

Revised 12/26 (updates will be posted at <http://www.case.edu/artsci/engl/writing/>)

Overview of English 150

All English 150 courses are writing courses. You will be required to write at least 7,000 words (approximately 28-30 pages) of graded work during the semester, including at least one paper with outside research. You will also be reading, participating in class discussions, and conferring with your instructor. Whatever the subject matter, whatever the approach, your course will give you experience in writing clear, well-organized expository prose which meets the usage, research, and documentation standards of an academic readership and which, we hope, also will be a pleasure to read.

Monday/Wednesday/Friday 11:30-12:20

- 31779** Katherine Clark
Mystery, Murder and Ethical Dilemmas
This is a writing class for those students who revel in mystery and ambiguity, like puzzles and intellectual intrigue, and who believe asking the right questions can be as important and interesting as finding the answers. Students will buy a packet containing several short stories, a few non-fiction pieces, and some poems, all dealing with the theme of our course. Students will also read one short novel, possibly a longer novel, and watch 2 films. Students will write several short papers (2-3 pages) and one research paper (7-10 pages) on a topic of their choice. The emphasis in the course is not on gore, but rather on making the best ethical choice in difficult circumstances.
- 31798** Barbara Burgess-Soltz
Challenging Assumptions
In this class we will argue about everything! While working on the elements of polished writing, we will learn to analyze the assumptions behind the arguments of others and to construct persuasive arguments of our own. We will debate hot topics in the public arena, analyze written arguments in selected readings, and conduct research on controversial issues.
Required texts: Williams, Joseph M. *Style: Ten Lessons in Clarity and Grace*. 7th Ed. Longman, 2003.
Lunsford, Andrea A, and Victor Mortimer. *The Everyday Writer*. 3rd Ed. Bedford/St. Martin's, 2001.
- 31802** Iris Dunkle
Canceled ~~California Dreaming: Reading, Writing and Researching the Literature of California~~
- 31802** Katherine Kickel
New! **Expository Writing**
English 150 is a course designed to strengthen writing, reading, and thinking skills. These skills essential for academic discourse will form an integral part of your success as a college student. The course is thematically structured to address areas of current interest. Some of these include family, the environment, the media, race, medicine, language, and gender. In addition to the nonfiction pieces found in our textbook, we will also read Anne Tyler's *THE ACCIDENTAL TOURIST* to close the semester. While many issues will be explored in class discussions, our primary purpose is to study the styles, strategies, and forms that writers use to convey their thoughts effectively. Most importantly, we will study our own texts so that we might better learn what constitutes well written, original, and compelling prose. The formal requirements of the class include four formal essays, ten short assignments, reading quizzes, a final, and a group presentation.
- 31834** Irene Moody
Over the course of this class, we will be discussing dominant cultural myths of American society in hopes of gaining a better understanding of the ways in which contemporary American culture shapes our individual lives. We will develop critical thinking skills while analyzing the underlying myths of our society, including family, education, success, and gender. By the end of the semester, you should have gained a broader perspective of American culture by linking personal experience with wider cultural concepts; learned to analyze the myths which we take for granted; and learned to articulate original ideas in academic prose; in preparation for engaging in academic discourse. To this end, we will be reading several selections from the textbook *Rereading America* (Colombo, Cullen, and Lisle; 6th Ed.) as well as other readings I may provide in photocopy form. We will discuss these texts in class and produce five academic essays including one 12-page research-based paper, as well as weekly journal entries, and an in-class essay or two.

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Monday/Wednesday/Friday 3-3:50 p.m.

43425 Desmond Warzel
Expository Writing

43444 Irene Moody
Over the course of this class, we will be discussing dominant cultural myths of American society in hopes of gaining a better understanding of the ways in which contemporary American culture shapes our individual lives. We will develop critical thinking skills while analyzing the underlying myths of our society, including family, education, success, and gender. By the end of the semester, you should have gained a broader perspective of American culture by linking personal experience with wider cultural concepts, learned to analyze the myths which we take for granted, and learned to articulate original ideas in academic prose, in preparation for engaging in academic discourse. To this end, we will be reading several selections from the textbook *Rereading America* (Colombo, Cullen, and Lisle; 6th Ed.) as well as other readings I may provide in photocopy form. We will discuss these texts in class and produce five academic essays including one 12-page research-based paper, as well as weekly journal entries, and an in-class essay or two.

44679 Danielle Nielsen
Writing the Revolution

In this class we will examine texts where revolutions (both failed and successful) take place and texts that revolutionaries have written. Over the course of the semester we will analyze these texts and decide how successful revolutionaries persuade their followers to gather together in protest. We will be asking questions such as: What is a revolution? What is a revolutionary? What makes a successful revolution? How do revolutionaries persuade their followers? Does writing play a role in furthering a revolution? What role does violence play in a revolution? Can a revolution be non-violent? Do revolutions have to be successful in order for change to take place?

Extensive reading and writing will be required for this course as will active in-class participation. Reading material will be a combination of dramas and a course packet that will include excerpts from longer works, short essays, scholarly articles on the revolutionaries, and historical background on the revolutionaries, including Joan of Arc, Patrick Pearse, Che Guevara, Amiri Baraka, Karl Marx, and Bernard Shaw. Many short writing assignments and an 8-10-page research-based paper will be completed by the end of the course. The writing we do will focus on using persuasive and analytical writing techniques that we learn from reading and discussing the revolutionaries and their practices. It is my hope that by the end of the semester, you will have learned useful analytical writing skills that you will be able to use throughout your college career.

Many of the questions above do not have right or wrong answers. Instead, we will work as a class to find some of the answers to the questions.

36298 Rachel Goldberg
From Individual Identity to Community Action

Now that you're a college student, you are probably learning new things about yourself as you become acclimated to university life. Surrounded by a diverse community of students and a plethora of intellectual experiences, you may find your sense of identity strengthening or changing. And as a Case student, you are a member of the community of Cleveland, but how much do you really know about the city that lies just beyond our campus? In this course, we will examine the multiple and overlapping meanings of identity and community through writing, reading, and discussion. We will practice writing as a means of both self-exploration and social action, using Thomas Deans' rhetoric text, *Writing and Community Action*, along with short stories and articles. The course will focus on analytical writing and research skills, beginning with personal narrative and culminating in an argumentative research paper. You will have the opportunity to become an expert on a particular Cleveland issue, and to use writing as a way to effect change in the community. You also may be able to participate in a service learning project, pairing students from our class with high school students for cooperative learning activities.

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Tuesday/Thursday 8:30-9:45 a.m.

- 44682** Katherine Clark
Mystery, Murder and Ethical Dilemmas
This is a writing class for those students who revel in mystery and ambiguity, like puzzles and intellectual intrigue, and who believe asking the right questions can be as important and interesting as finding the answers. Students will buy a packet containing several short stories, a few non-fiction pieces, and some poems, all dealing with the theme of our course. Students will also read one short novel, possibly a longer novel, and watch two films. Students will write several short papers (2-3 pages) and one research-based paper (7-10 pages) on a topic of their choice. The emphasis in the course is not on gore, but rather on making the best ethical choice in difficult circumstances.
- 45378** Christina Carleton
Individuality Not Required
From the ancient Greeks to modern geeks, humanity has used literature as a vehicle for exploring human purpose and personal identity. In addition to its primary function as an expository writing course, this class will address the question of what it means (and has meant) to be an individual. We will utilize a variety of genres including poetry, essay, play, novel, film and sci-fi. Significant preparation and reflection will be expected of each student and should be demonstrated by regular participation in class discussion. Over the course of the semester, our main interest will be the development of student writing. Students will produce four analytical and expository essays of varying length, including the final 8-10 page research paper. Other, shorter assignments will be designed to provide students with an arsenal of techniques and strategies for academic writing. Students will also be responsible for a short presentation, to be completed either in groups or individually, on a poet of their choosing. Individuality not required: both conformists and non-conformists welcome.
- 45958** Ken McGraw
Writing The Argument and Ideology
This being a composition course, writing will be the focal point of our general discussions and activities. By the end of the semester I expect students to have a thorough grasp of essay/argument construction as well as the ability to maturely and effectively integrate complex course material into their writing. You will be expected to write four "proper" essays of some length and bi-weekly response papers. You will also be responsible for a class presentation. In an attempt to generate interesting and invested essays, this course will look at modern American culture and investigate the transformation of ideology in the essays, poems, and plays we read (not to mention modern media spectacles such as *The Simpsons*, *Will and Grace*, news, music, and movies). We will be devoted to interrogating the complex relationship between literature, ideology, and postmodern culture and will begin by reading and discussing some semi-current discussions of what literature "is" and how it functions. Following which, we will turn our discussion to ideology theory and begin to track the ways race, gender, and class have functioned as ideological moments in a "diverse" literary history. We will look at stories by James Baldwin, Charlotte Perkins Gilman, Flannery O'Connor and others. We will also look at poems by Langston Hughes and T.S. Eliot and read the novel *Fight Club* (we will also watch the movie). A secondary goal of this course is to come to some conclusions concerning the formation of ideological institutions while also recognizing the ramifications of not only "great" prose, but also the consequences of our own writing. Finally, we will hopefully come to some conclusions about the role of ideology in a postmodern culture (a bit ambitious, but fun). Because reading and writing are not mutually exclusive activities, the course readings and focus on ideology and its transformation will be used to generate diverse essays that are both more interesting to read and to write. As a final note, you will only be expected to buy the novel (approximately \$10.00). All other reading materials will either be given to you or posted on blackboard.
- 47748** Erika Smith
This course will give you the opportunity to further develop your critical reading, thinking, and writing skills. The reading and writing assignments will allow you to employ basic rhetorical modes, some of which include: invention, narration, description, comparison, and definition. You will write several short papers (3-4 pages), one long paper (7-8 pages), and participate in a group project. In addition, conferences and periodic workshop sessions will help improve the overall quality of your writing as you learn how to evaluate your writing and that of your peers.

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Tuesday/Thursday 2:45-4 p.m.

52045

Ken McGraw

Writing The Argument and Ideology

This being a composition course, writing will be the focal point of our general discussions and activities. By the end of the semester I expect students to have a thorough grasp of essay/argument construction as well as the ability to maturely and effectively integrate complex course material into their writing. You will be expected to write four “proper” essays of some length and bi-weekly response papers. You will also be responsible for a class presentation. In an attempt to generate interesting and invested essays, this course will look at modern American culture and investigate the transformation of ideology in the essays, poems, and plays we read (not to mention modern media spectacles such as *The Simpsons*, *Will and Grace*, news, music, and movies). We will be devoted to interrogating the complex relationship between literature, ideology, and postmodern culture and will begin by reading and discussing some semi-current discussions of what literature “is” and how it functions. Following which, we will turn our discussion to ideology theory and begin to track the ways race, gender, and class have functioned as ideological moments in a “diverse” literary history. We will look at stories by James Baldwin, Charlotte Perkins Gilman, Flannery O’Connor and others. We will also look at poems by Langston Hughes and T.S. Eliot and read the novel *Fight Club* (we will also watch the movie). A secondary goal of this course is to come to some conclusions concerning the formation of ideological institutions while also recognizing the ramifications of not only “great” prose, but also the consequences of our own writing. Finally, we will hopefully come to some conclusions about the role of ideology in a postmodern culture (a bit ambitious, but fun). Because reading and writing are not mutually exclusive activities, the course readings and focus on ideology and its transformation will be used to generate diverse essays that are both more interesting to read and to write. As a final note, you will only be expected to buy the novel (approximately \$10.00). All other reading materials will either be given to you or posted on blackboard.

52062

Greta Dishong

Rewriting, Rereading America’s Myths

This course will focus on developing critical writing, reading, and thinking skills by examining the myths that dominate U.S. culture. America is a country of multiple voices, and in keeping with the reality of our population, we need to allow space for the many alternatives to prevailing American myths. We will investigate the sources of our understanding of what it means to be American. We will also look at the origins of American stereotypes—origins as divergent as family, friends, religion, the media, and/or schooling. Above all, learning to think, write, and read critically means identifying the myths and seeing options other than what those myths promise. We will explore how differences in perspective arise and play out, and how (why) the stereotypes still dominate. Our primary text will be a collection of essays—*Rereading America*—and there will be also be supplemental short fiction works and handouts. Assignments will include four essays, 2-3 in-class writings, bi-weekly journals, discussion, and one group presentation. The goals of this course are to improve critical writing and reading skills; to be able to analyze rhetorical situations; and to be able to respond to others’ words/writing (in an audience-appropriate tone) in clear, well-organized, focused, and provocative essays.

52086

Katherine Clark

Mystery, Murder and Ethical Dilemmas

This is a writing class for those students who revel in mystery and ambiguity, like puzzles and intellectual intrigue, and who believe asking the right questions can be as important and interesting as finding the answers. Students will buy a packet containing several short stories, a few non-fiction pieces, and some poems, all dealing with the theme of our course. Students will also read one short novel, possibly a longer novel, and watch 2 films. Students will write several short papers (2-3 pages) and one research-based paper (7-10 pages) on a topic of their choice. The emphasis in the course is not on gore, but rather on making the best ethical choice in difficult circumstances.

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56423

Kristine Kelly

NEW

Expository Writing

SECTION

By way of focused reading and extensive writing, this class will address the ways we understand, interpret and write about the culture we live in and the cultures we live among. Readings will range, for instance, from a slave's narrative to a non-fiction essay on "seeing" works of art to a novel about colonial Australia. All the readings address the ways people interact in a culturally diverse world. In writing about these readings, we will review the basic forms and formalities of writing in an academic setting. The objectives of the course are for students to gain substantial experience in college-level writing and for students to define (or refine) their positions and strengths as writers. All essays written for this class will go through a process of revision. Class participation is strongly emphasized in this course—both in class discussions and in scheduled peer-review writing sessions.

Required Texts (list may be amended):

Anthony Petrosky and David Bartholomae, Eds. *Ways of Reading*

Malouf, David. *Remembering Babylon*

Raymond Clines and Elizabeth R. Cobb *Research Writing Simplified, A Documentation Guide*

Various handouts

55673(ESL)

Narcisz Fejes

This section of English 150 is reserved for ESL students. Enrollment is by permit only. Please contact Dr. Kimberly Emmons at writing@case.edu for more information.

56310(ESL)

Maria Assif

This section of English 150 is reserved for ESL students. Enrollment is by permit only. Please contact Dr. Kimberly Emmons at writing@case.edu for more information.

60364(ESL)

Paula Goll

This section of English 150 is reserved for ESL students. Enrollment is by permit only. Please contact Dr. Kimberly Emmons at writing@case.edu for more information.