AMERICAN STUDIES 140.1
Exploring Common Ground: Writing and Community Collaboration
This course offers Cornell students a meaningful community interaction as part of their writing experience. Specifically, students in this seminar will meet at regular intervals (during the normal class time) with a class of Ithaca High School students to engage in critical discussions about community and cultural values as they relate to shared readings on American popular culture and the politics of media. Writing assignments and projects will draw on experiences of the class in connection to various issues, such as the representation of gender and ethnicity in advertising or video production. Ideally, students will broaden their perspectives while developing a greater comprehension of textual material, as well as verbal and written skill in considering that material rhetorically.
TR 11:40–12:55 p.m. x-listed Engl 140 & Writ 140 138986
The commute to Ithaca High School will require that students make available an additional twenty minutes before the scheduled class time.

ANTHROPOLOGY 122.1
Seeing and Believing: Photography in Focus
From their location in family albums to their role in political propaganda, photographs and their production, circulation, and reception reveal a great deal about a society’s rules of representation, sense of organization, and configurations of power. This writing-intensive class will critically explore issues surrounding photography, sight, visuality, and the production of knowledge in both Western and Non-Western contexts. Readings include writing by Michel Foucault, Geoffrey Batchen, Italo Calvino, Deborah Poole, and Christopher Pinney.
TR 08:40–09:55 a.m. Nina Hien 593265

ANTHROPOLOGY 124.1
Streetlife China
Get behind the changing face of China through the lenses of its cityscapes! For those lucky enough to have visited its cities upon China’s initial opening in the 1970s, the sights and sounds of “China urban” today are beyond recognition. How is the dramatic transformation from state socialism to a market economy experienced, perceived, and represented by China’s urbanites? How are they redrawing the boundaries between public and private spaces? How are the global flows of images, finances, technologies, and ideologies informing and reconstituting their worlds of work, life, and social relations? We will explore these issues together through critical readings of ethnographic materials on China’s urban centers in this course. Writing assignments for the course include précis, project proposals, term papers, and ethnographic projects.
TR 08:40–09:55 a.m. Hongnan Ma 613299
ANTHROPOLOGY 130.1
Anthropology and the Research University: Ethnography, Critique, and Reform

Research universities are global sites of knowledge creation, preservation, and transmission. Promoting social mobility, conserving the past, and creating some of the future, universities have become complex service organizations that harbor a bewildering array of levels, units, missions, and constituencies. The challenges of handling this increasing complexity while creating active learning environments, serving society, and balancing budgets challenges everyone involved. Universities are rarely studied as organizations and cultural systems by the “inhabitants” who know the institution best. In this seminar, we will collaborate in learning how to study complex organizations like Cornell by developing critical ethnographic and analytical skills needed to describe, understand, and write about the university and to participate more effectively in shaping its future.

TR 02:55–04:10 p.m.  Davydd Greenwood  142416

ANTHROPOLOGY 133.1
Our Town: The Anthropology of Community and Place

What is a community? How are our notions of our identity linked to specific places and groups of people? Towns, villages, neighborhoods, and other communities are an important focus of anthropological inquiry as units of social organization. We will explore methods and perspectives for studying communities through a variety of mediums—films, ethnographies, and analytical texts drawn from a range of cultures—as well as practical fieldwork exercises using Ithaca as a case study. Particular attention will be paid to the impact of forces of modernity and globalization, in order to understand how communities and people cope with change and devise new ways in which to relate to their surroundings. The final writing assignment will be an anthropological study of a community of your choice.

MWF 09:05–09:55 a.m.  Elana Chipman  602771

ANTHROPOLOGY 138.1
Imaginary Digging: Anthropological Archaeology in Science Fiction

Aliens are responsible for many of the great wonders of the ancient world, or so some people believe: It is theories such as this one that provide a connection between science fiction and archaeology. This course will explore the representations of archaeology in science fiction writing with an eye toward comparing them to how professional archaeologists present their own data. Works by Asimov, Heinlein, LeGuin, Walter Miller, and many others will be read along with archaeological articles and professional reports in an attempt to discover where science fiction ends and archaeology begins. Writing assignments will creatively and critically analyze the differences between professional and fictional accounts of archaeology in an attempt to distinguish fact from fiction.

MWF 12:20–01:10 p.m.  Daniel Costura  602918

ANTHROPOLOGY 172.1
The Anthropology of Food and Cuisine

You are what you eat! This course examines the way food is produced, prepared, exchanged, presented, and given meaning in cultures around the world. It will examine the symbolism of specific foodstuffs; who prepares food and how it is done; who feeds whom and how these relations are expressed and valued; ideas about commensality; how food is used in public contexts for presentation or exchange; and how food is a marker of gender, class, status, ethnicity, and identity. In addition to looking specifically at food, we will analyze cultural ideas about gender, the body, and identity in terms of how these cultural patterns are produced and expressed through concrete activities such as eating, fasting, and special diets.

TR 11:40–12:55 p.m.  Jane Fajans  593412
ANTHROPOLOGY 190.1
Anthropology and the Animal

Can we ever know what it is like to be a monkey? Is it possible to learn to “talk dog”? Many Amazonians, and even some scientists, consider animals to be “persons.” Is this justified? If so, what kinds of “interpersonal” relations can we have with animals? Animals force upon us questions that go to the heart of anthropology. How do we differ from animals? How, despite these differences, do we manage to relate to them? By examining works that range from fiction (Kafka, Coetzee) to biology, anthropology, and even feminist social theory (Haraway), and by using writing assignments to experiment with these different narrative genres, we will consider how the question of “the animal” problematizes our central assumptions about what it means to be human.

MW 08:40–09:55 a.m.   Eduardo Kohn   593468

ART HISTORY 103.1
Seeing Things: Reconstructing Culture Through the Spectacle of Art

Can art be used to understand contemporary culture? Does it offer new ways to see and critically look at society? Through writing and discussion, we will approach key texts in philosophy, feminist theory, and art history to open up conversations on disciplines such as cinema, art, popular culture, and performance. Artists and theorists whom we study and write about may include Michel Foucault, Shirin Neshat, Walter Benjamin, and Laura Mulvey. The class will also include visits to museums, performances, and guest lectures. Writing assignments will encourage the emergence of a creative personal writing style.

MW 08:40–09:55 a.m.   Arshiya Lokhandwala   602953

ART HISTORY 109.1
Cathedrals, Mosques, and Palaces: Medieval Art of the Mediterranean

During the past few years an understanding of differing religious and cultural perspectives has become increasingly important. Throughout the medieval period in the Mediterranean, cultural interchange and commercial trade took place between Christian, Muslim, and Jewish communities. In this course, students will gain an understanding of the medieval Mediterranean through the examination of art and architecture. Some of the structures considered will include the Alhambra, the Dome of the Rock, the Cathedral of Notre Dame in Paris, and the Palazzo Medici in Florence. Students will learn to use visual observation, description, and analytical approaches to make arguments and will learn to examine objects within their cultural context. Writing exercises will be centered on the visual material and weekly readings.

TR 01:25–02:40 p.m.   Emily Kelley   593566

ART HISTORY 110.1
Picturing Paris: A History in Images

How has the City of Light been represented over time through drawing, painting, printmaking, photography, architecture, and film? We will explore the history of Paris in image and text from its beginnings as a small riverside village in ancient times to the city that it is today, simultaneously home to romance and deep political discontent. Along the way, we will consider Paris as an idea, including as a royal capital, the city as it was painted by the Impressionists, and as a tourist destination. To supplement our history in images, we will read excerpts from authors such as Hugo, Hemingway, Benjamin, and Bayele. Writing assignments will examine perceptions of Paris as a place, and will provide for further analysis of images, neighborhoods, and monuments.

TR 11:40–12:55 p.m.   Kelly Cook   593622
ART HISTORY 111.1
What is Photography?

Twentieth-century French literary critic Roland Barthes has described photography as “an anthropological revolution in man’s history.” With this proposition as a starting point, we will explore, and write about, photography’s essence and role in history and in contemporary culture. We will examine a variety of photographs (both Western and non-Western) of portraits, bodies, objects, landscapes, and wars, ranging from the daguerreotype to the digital image, many in the collection of Cornell’s Herbert F. Johnson Museum of Art. The course texts will include essays by John Berger, Walter Benjamin, Michel Foucault, Abigail Solomon-Godeau, and Geoffrey Batchen. The goal of this course is to help develop analytical skills critical for effective writing.

TR 02:55–04:10 p.m. Yasufumi Nakamori 593783

ART HISTORY 126.1
Video Art History

Video art has exploded on the international biennial scene, proving to be the contemporary art form par excellence. This course traces the early evolution of video art from the late 1960s, looking closely at the first twenty years of the art form. We will briefly survey work from the 1990s until today, and introduce texts fundamental to media theory, including work by Marshall McLuhan and Walter Benjamin. This course is primarily a discussion course, with frequent screenings and writing workshops. Students will prepare short class presentations, as well as participate in online exercises. In addition, each student will script, tape, and screen a video monolog to fulfill an assignment for experimental writing.

TR 10:10–11:25 a.m. John Corso 593678

AFRICANA STUDIES AND RESEARCH CENTER 100.1
Stories, Poems, and Essays by Black Male Writers

This course introduces students to the broad spectrum of literature by Black men that addresses the challenges and obstacles presented by the complexities of life in the United States and the victories achieved. From Boyd and Allen’s anthology Brotherman—portraying the Black man’s long odyssey in this country—students will read and write about the human experience as told through the voices of Black male writers. As a text, Brotherman offers “a literal and metaphorical map of the Black man’s quest for self-affirmation.” Through writing essays, students will learn to reflect upon the inner journey toward self-awareness as portrayed through this collection of fiction and non-fiction drawn from the rich body of 150 years of Black literature.

MW 02:55–04:10 p.m. Beverly Blacksher 149332

AFRICANA STUDIES AND RESEARCH CENTER 100.3
Exploring Self-Knowledge with Stories by African American Women Writers

This seminar will provide us with a unique opportunity to explore the visions, values, themes, characters, and settings presented by African American women writers. Probing the rich worlds of Harriet Jacobs, Zora Neale Hurston, Alice Walker, and Toni Morrison, we will engage in dialogue—both written and oral—for a stimulating exchange of ideas. Literary themes of self-knowledge will be studied in conjunction with essays and other works by authors of diverse backgrounds. Through written and oral communication, we will face the challenge and the privilege of understanding the significance of literary themes as they relate to broader issues of society, and to our personal lives as well.

TR 01:25–02:40 p.m. Beverly Blacksher 149381
AFRICANA STUDIES AND RESEARCH CENTER 100.4
Black Identity in Cinema
We will explore issues of Black identity in American cinema from cinema's inception to the present. It begins by examining the blueprint of stereotypical images seared into the American psyche by D. W. Griffith's *Birth of A Nation*, from the Uncle Tom and Brutal Black Buck to the Mammy and Tragic Mulatto. The course will then interrogate and deconstruct the stereotypes through the essays of James Baldwin, Ralph Ellison, and Albert Murray, and the films of Spike Lee, Carl Franklin, and Kasi Lemmons. Throughout this inquiry students will develop critical and analytical skills necessary to engage meaningfully and productively in the study of film.
TR 02:55–04:10 p.m. Vaun Monroe 149430

AFRICANA STUDIES AND RESEARCH CENTER 100.7
Black Humor in Popular Culture
We will focus on Black comedians who use the pulpit of primetime television to foster a Black cultural politics of representation that uses comedy to engage issues of racism, multiculturalism, and diversity within the United States. In this seminar, we will reflect on the strategies employed in the television shows of Richard Pryor, *In Living Color*, and Dave Chappelle, and their attempts to outwit censors and curry audience favor while speaking with intelligence, insight, and honesty on both Black life and contemporary images of Black life. Throughout this inquiry students will develop critical and analytical skills necessary to engage meaningfully and productively in the study of television.
TR 11:40–12:55 p.m. Vaun Monroe 593832

ASIAN STUDIES 100.1
Fictional Fascinations: Literature from Colonial Southeast Asia
This course introduces students to academic writing through reading and writing about colonial fiction set in Southeast Asia. Known as a “crossroads of the world,” the region of Southeast Asia fascinated many famous Western writers from the late nineteenth century into the twentieth century. The writings of these authors have constructed many of the ideas we have of the “exotic” countries of Southeast Asia, and in this class we will explore some of this fiction in conjunction with short historical readings about the specific cultural contexts they depict. In our writing assignments, we will emphasize various elements such as organization, tone, and style, that contribute to persuasive academic writing. Writings include texts by Joseph Conrad, Somerset Maugham, Graham Green, and George Orwell.
TR 10:10–11:25 a.m. Lorraine Paterson 153028

ASIAN STUDIES 101.1
Representations of Womanhood in Traditional China
This course offers students guided study to a selection of Chinese cultural materials, including historical records, literary works, expository essays, and film, which provide insights into Chinese conceptions of womanhood in traditional China. Students in this course will develop their critical reading and academic writing skills through discussion and essay assignments in which they analyze the conceptions of womanhood reflected in these contexts and explore their implications for gender identity and relations in Chinese and world cultures. Assigned readings are in English. No prior knowledge of Chinese and/or Chinese culture is required or expected.
MW 02:55–04:10 p.m. Ding Xiang Warner 153077
ASIAN STUDIES 109.1
Asian Religions in American Literature, Art, and Politics

Emerson and Thoreau, the Beatnicks, Sixties counter-culturists, and Hollywood personalities, all were impacted by contact with Asian religions. Which ideas and practices were the focal points of this exchange, and how were they transformed? How were they received by the wider community? In this course, we will explore how aspects of Buddhism and Hinduism entered into the artistic productions of notable American artists and became part of popular American discourse. Readings will consist of works by these artists as well as biographical materials. We will also read excerpts from primary religious texts from within these Asian traditions. In essays and discussions, students will be encouraged to reflect on their own recognition and understanding of Asian religions in American settings.

TR 10:10–11:25 a.m.  Jonathan Young  593930

ASIAN STUDIES 127.1
Monks, Mystics, and Other Madmen: The Pursuit of “Crazy Wisdom”

In this seminar, we will explore together both in discussion and on paper the quest among some individuals for special knowledge, a knowledge obtained by forsaking the everyday life of ordinary society, occupations, and relationships and engaging in alternative lifestyles and disciplines. We will look closely at several religious traditions, both Eastern and Western, as well as at other individuals whose journeys, though perhaps "spiritual," fall outside of traditional religion. In the process we will want to ask about what kinds of notions of the individual and his/her relationship to the larger group are operative so as to elucidate why these free spirits have been both elevated and reviled by the worlds they left behind.

MW 02:55–04:10 p.m.  Daniel Boucher  594028

BIOLOGICAL AND ENVIRONMENTAL ENGINEERING 172.1
The Faces and Feuds of Farming

From Thomas Jefferson to Monsanto, American agriculture is a significant facet of our national identity. How a nation views its farmers describes its cultural interactions with its land, water, animals, and technology. Is a farmer a pioneer or a traditionalist? Powerful or powerless? A nurturer or a poisoner? Rooted or rootless? A producer or a consumer? Worldly or provincial? This course aims to define the essential questions in agriculture in a national and global setting using the portrayal of farmers and farming in film, fiction, essays, and technical reports. Through discussion and writing assignments, we will explore their role in society both as producers and consumers.

MW 08:40–09:55 a.m.  Rachel Dunn  603240

CLASSICS 130.1
Homer and Hip-Hop

By the middle of the twentieth century, scholars of Homeric poetry had arrived at a consensus: the Iliad and the Odyssey must have derived, at least in part, from an oral tradition. But how? And by what mechanism? And what might that oral traditional background mean for our interpretation of the poems today? Answers to these questions are still hotly debated by the experts, and so with this in mind we will look closely at a number of different musical traditions (as diverse as Balkan folk epic, jungle/drum and bass, and hip-hop) in order to see if current debates surrounding sampling, remixing, and copyright protection laws might help us to see the ancient poems from a new perspective, and vice versa.

MWF 10:10–11:00 a.m.  Aaron Tate  594133
COMPARATIVE LITERATURE 103.1
Inner Worlds, Outer Worlds, Other Worlds: Besieged Identities

"Enlightenment is man's escape from his self-incurred tutelage." What does it mean to think of "enlightenment" as an escape, a flight from a possible state of siege? What does it mean to think of identity as a place? This course will trace this question in Medieval and contemporary texts from confessional dialogues to cyberpunk dystopias. Literary authors to be read include but are not limited to Geoffrey Chaucer, Christine de Pizan, Haruki Murakami, and Jeff Noon. We will also be reading theorists such as Jean Baudrillard, Jacques Derrida, Immanuel Kant, and Friedrich Nietzsche. This course means to develop nuanced writing and reading skills and is not a "survey" or introduction of canonical or field literature and theory.

MWF 10:10–11:00 a.m. Juan Sierra 170115

COMPARATIVE LITERATURE 103.2
Inner Worlds, Outer Worlds, Other Worlds: Tenacious Wonder—Fantasy Literature in the Modern Present

Often, literature in the fantasy genre is dismissed as children’s literature or escapist literature that doesn’t engage with “real” life in any serious way. However, titles as popular as J. K. Rowling’s *Harry Potter* and as sober as Susan Cooper’s *The Dark is Rising* have shown that fantasy can appeal to adults as well as children, and can engage serious questions about what it means to be human, to be good or evil, to have power and responsibility. We will read several works of fantasy and explore their intersections with mythology, folklore, religion, the commercial and technological cultures of late capitalism, and the crises of modernity. Authors examined include C. S. Lewis, Susan Cooper, Ursula LeGuin, Peter Beagle, Alan Garner, and J. K. Rowling.

TR 10:10–11:25 a.m. Khalid Hadeed 594280

COMPARATIVE LITERATURE 103.3
Inner Worlds, Outer Worlds, Other Worlds: Dream Books

Literary and artistic production have always had a particular and complex interaction with the dream life of individuals and societies. Dream experiences often underlie and reveal the symbolic structures of human cultures. This relation often defies any easy opposition between fantasy and reality. This seminar will explore different expressive venues where dream-work intersects or coexists with storytelling. We will examine literary, filmic, and pictorial productions where the relation can be mapped. Authors discussed will include Ovid, Aloysus, Bertrand, Dali, Borges, Freud, Lévi-Strauss, Lacan, Pasolini, Buñuel, Hitchcock, and Deleuze. Through frequent drafting and revising students will develop these abilities as readers and writers.

MWF 09:05–09:55 a.m. Ricardo Arribas 594329

COMPARATIVE LITERATURE 103.4
Inner Worlds, Outer Worlds, Other Worlds: Lovers, Saints, and Sinners

What is the relationship between eroticism and religion? In the Gospel, Saint John writes “*Deus caritas est,*” or "God is love." In Georges Bataille’s short story “Madame Edwarda,” the protagonist discovers God through his relationship with a prostitute. What are the differences among carnal love, fraternal love, platonic love, and divine love? Are they always so different? Why or why not? Drawing upon various films and the writings of Christian saints, Charles Baudelaire, Jean Genet, André Gide, and others, we will think, read, and most importantly write in response to the questions above. Analytical essays and frequent exercises in style, prose clarity, and sentence/paragraph structure will allow you to hone the skills necessary for expository writing of any kind.

TR 01:25–02:40 p.m. Sean Connolly 594385
COMPARATIVE LITERATURE 108.1
Language and Politics: Imaging Haiti, Its History, Politics, and Culture

Haiti became the first Black nation in the world and helped others in their quest for nationhood. Yet why is this so little known or if known why has it been overshadowed by its present history? In this seminar, we will focus on the politics, history, and culture of Haiti. We will examine and question what the world knows or doesn't know of the nation. What popular images are attached to it and why? Why do individuals say in one breath: "Haiti, the poorest country in the Western hemisphere" vs. "Haiti, the first successful Black revolution"? We will study this through literary texts, film, and theory. Materials include Alejo Carpentier's *The Kingdom of this World*, and the film *The Serpent and the Rainbow*, among others.

MW 08:40–09:55 a.m. Natalie Leger 603492

COMPARATIVE LITERATURE 108.2
Language and Politics: Politics and Interpretation

This course aims to investigate the politics of the production and interpretation of literature and art; it will be especially concerned with the emergence and decline of Marxism as a prevalent critical avenue during the twentieth century. The emphasis on Marxist criticism will provide an occasion to elaborate a more general set of problems and concepts related to the project of interpretation itself: how, for example, might criticism be related to everyday life? How might art act as a vehicle of social transformation? What kinds of interpretations are valid in the first place? Readings in fiction and poetry may include Brecht, DeLillo, Kafka, Melville, or Neruda; readings in philosophy and criticism will include figures such as Althusser, Adorno, Greenberg, and Jameson.

MWF 12:20–01:10 p.m. Aaron Hodges 594483

COMPARATIVE LITERATURE 108.3
Language and Politics: Literary Power, Prestige, and Awards

What qualities merit the awarding of prizes in literature, and how does a culture of award-giving influence the production and reception of literature? In this seminar, we will concentrate on Nobel Prize winning writers from the East, such as Kawabata Yasunari, Oe Kenzaburo, and Gao Xingjian. We will examine the peculiar consequences—for Eastern writers and their readers—of achieving recognition in the West, a recognition mediated by the necessity of translation. How do Western prize-giving institutions authorize their own version of the East, and how is this claim to authority accepted there? We will ask how prizes operate as political statements and as exercises of power. We will pursue these lively questions through frequent drafting and revision of essays.

TR 11:40–12:55 p.m. Jina Kim 594532

COMPARATIVE LITERATURE 109.1
Writing Across Cultures: Truth and Reconciliation

It has been argued by South African writer André Brink that literature has the capacity to fill in the gaps of historical narrative. But what role does imagination play in reconstructing stories about the recent past? How is the search for truth and the desire for reconciliation dramatized in historical and fictional narratives? In this course, we will narrow our focus to contemporary South Africa in order to interrogate closely the relationship between historical narrative and fiction in times of political turmoil. Through discussion and frequent writing exercises, we will explore the complex relationship between the literary and the political in the work of J. M. Coetzee, André Brink, Njabulo Ndebele, Antjie Krog, Zoë Wicomb, and Zakes Mda.

TR 10:10–11:25 a.m. Sarah Senk 170213
Writing Across Cultures: Mother India—Reading Gender and Nation in South Asia

Do you often wonder why some countries are referred to as the “motherland” and others as the “fatherland”? What and who decides how we refer to a country? In this course, we will examine seismic changes in gendered imaginings of the Indian nation. As women stepped out of the domestic sphere to participate in the nation and nationalism, the idea of the nation swayed dramatically between the nation as wife and the nation as mother. Readings will include Rabindranath Tagore’s *Binodini*, Salman Rushdie’s *Midnight’s Children*, Bapsi Sidhwa’s *Cracking India*, as well as short stories by Sadat Hasan Manto. We will also study a range of Bollywood films from the classic *Mother India* to the very recent *Rang de Basanti*.

TR 08:40–09:55 a.m.  Krupa Shandilya  607762

Multiple Voices: Self-Discovery through Literature—Writing the Self

“Who am I?” This little question and the responses it has provoked have shaped life as we know it in the West. The modern paradigm of the self, inaugurated by Descartes, not only is the foundation for modern philosophy, but also has influenced the exact sciences, and conditioned the existence of the social sciences. However, feminism, psychoanalysis, Marxism, and postcolonial theory have strongly criticized this modern self. During the first weeks of this course, we will explore the modern response to the question of identity through selections from Descartes and Rousseau. In the second part of the course, Marx, Freud, Octavio Paz, Tony Morrison, Jorge Luis Borges, among others, will be read as alternatives to the modern concept of the self.

MW 08:40–09:55 a.m.  Marcela Romero-Rivera  594581

Multiple Voices: Remember Me—Literature and Mourning

“The past is never dead,” wrote William Faulkner in *Requiem for a Nun*; “It’s not even past.” In a wide variety of written and filmic texts, we will encounter a host of characters for whom the past is not past. We will investigate, through written responses and in-class discussion, how literary texts portray processes of mourning, register the alterity of death and loss, and examine the nature of unconscious fixation. Readings and films will include Shakespeare’s *Hamlet*, Toni Morrison’s *Beloved*, Marguerite Duras’s *Hiroshima mon amour*, and Christopher Nolan’s *Memento*. We will also consider theoretical works by Sigmund Freud and Jacques Derrida. (Requirements: six essays, daily reading responses, two evening film screenings.)

MW 07:30–08:45 p.m.  Sarah Senk  594630

Cultural Crossings: Reading Across Differences

What are the myths that hold nations or communities together? What stories, beliefs, or collective memories do we draw on to create a sense of identification in the face of cultural or political change? This course focuses on moments of cultural conflict and (im)possible resolutions in the face of unequal power relations and intensified transnational exchange. We will read a variety of genres such as film, postcolonial texts, political satire, folklore, and immigrant narratives. Students will learn to write critically but may also work on a creative writing project upon approval of the instructor. Authors include but are not limited to Lu Xun, George Orwell, Gloria Naylor, Shirley Lim, and Sandra Cisneros.

MW 02:55–04:10 p.m.  Sze Wei Ang  594679
COMPARATIVE LITERATURE 123.1
Mapping Literary Spaces: The Plotter’s Play—Intrigue and Theatricality

What makes theatre intriguing? This question invites us to consider the relation of intrigue, plotting, and playing in theatre. Our course focuses on the question of intrigue in relation to “play” within the play itself. “The play’s the thing,” Shakespeare’s Hamlet tells us, which frames our inquiry into the intriguing effects of playing and plotting, plots and plays. Critical texts on concepts of plot and plotting in theatre will complement readings of plays by Shakespeare, Corneille, Calderon, and others. Writing assignments will allow us to unwind theatrical structure and complexity of play(s) as well as to consider theatricality, structure, and complexity as effects in writing.

MWF 11:15–12:05 p.m.  Alexis Briley  170416

DEVELOPMENT SOCIOLOGY 111.1
Corporate Controversies: Exploring Big Scandals in Big Business

Enron. Philip Morris. Martha Stewart. Wal-Mart. All of these companies have been at the center of recent “corporate controversies” that highlight the mystery and lack of public accountability that shroud the corporate world. Corporations are some of society’s most powerful and least transparent institutions, but unlike government, private companies are not accountable to the general public. This course will examine a series of "corporate controversies" including the arrival of Wal-Mart in Ithaca and controversial violations of environmental, labor, and antitrust laws. Students will also have the opportunity to explore controversies of their choice, and will engage in various types of writing on these issues, from letters to the editor of major newspapers and magazines, to research projects, to class debates.

TR 10:10–11:25 a.m.  Emelie Peine  065591

DEVELOPMENT SOCIOLOGY 112.1
Home Base: The Militarization of Daily Life

From fashion trends, family relations, and Hollywood movies to recruitment in schools and the siting of military bases, this course explores ways in which different people and communities become objects of militarization, and how and why this is embraced by some and resisted by others. In theory, as citizens we recognize the government’s legitimate control over the use of force. And yet, the greatest manifestation of this—the military—is often "visible" to us only in wartime. The multiple ways militarism shapes the lives of individuals and indeed whole societies typically go unnoticed because the militarization of daily life is taken for granted. This course examines militarization as an everyday, "peace-time" process. Students are encouraged to develop their own perspectives through critical and reflective essays.

MW 02:55–04:10 p.m.  Kelly Dietz  065640

ENGLISH 105.1
Gender and Writing: Love and Learning—How Desire Works in School Narratives

This course examines the relationship between the body, erotic desire, and education by investigating philosophical and literary works that ask whether desire makes learning easier or more difficult. What kinds and what degree of affection must exist between students to make them most receptive to teaching? How does single-sex schooling affect education? What kinds of desire should exist between learner and teacher? How should this desire be expressed? When or how does love make learning impossible? Answers to such questions wait in texts such as Plato’s Symposium, James’s The Pupil, Sparks’s The Prime of Miss Jean Brodie, and Musil’s The Confusions of Young Törless. Writing assignments include response papers and longer critical essays.

MW 02:55–04:10 p.m.  Peter Bailey  182267
ENGLISH 105.2
Gender and Writing: Haunted—Modern Women, Victorian Foremothers
How can modern women simultaneously loathe and long for their Victorian foremothers? What can this vexed nostalgia tell us about the paradoxes of twentieth-century femininity? In this course, we will consider a number of metaphorical and literal hauntings in which modern women confront Victorian domestic goddesses and the expectations and restrictions those goddesses represent. Why is the nineteenth century’s ideal woman so powerful that she persists beyond death and the turn of the century? In student presentations, reading responses, and critical essays, we’ll trace slippery concepts such as motherhood, domesticity, artistic production, memory, and modernity through essays, short stories, and novels including Woolf’s “Professions for Women,” Burnett’s The Secret Garden, Gilman’s The Yellow Wallpaper, Forster’s Howard’s End, and Jackson’s The Haunting of Hill House.
MW 08:40–09:55 a.m.  Kathleen Croghan  182316

ENGLISH 105.3
Gender and Writing: Disability in Contemporary American Culture
What does it mean to be disabled in contemporary American society—and how does the idea of disability define what it means to be “abled” or well? Beginning with the Americans with Disabilities Act of 1990, this course will investigate what counts as a disability in the eyes of the law, then move to consider how medicine, science, and technology, as well as film, journalism, and literature represent physical difference. Texts may include Lucy Grealy’s Autobiography of a Face, Toni Morrison’s Sula, episodes of Oprah, and films such as Forrest Gump and There’s Something About Mary, as well as articles dealing with topics such as Iraqi amputees, cochlear implants, euthanasia, and abortion. We will respond to these issues in class discussions, journals, and formal writing assignments.
MWF 08:00–08:50 a.m.  Karen Bourrier  182372

ENGLISH 105.4
Gender and Writing: Unstoppable Nightmares—Gender and Identification in Horror Films
When you watch a horror movie, are you the killer or the victim? Often this question boils down to: Are you a man or a woman? Together we’ll develop a critical language that will help us analyze classic horror flicks like Halloween, Friday the 13th, Peeping Tom, 28 Days Later, and Rosemary’s Baby. (We’ll do our best not to cry out in fear.) The unflinching critical writings of Linda Williams, Laura Mulvey, and Carol Clover will help us realize what it really means to scream, to stab, to gaze, to be gazed at, and to identify with the likes of Michael Myers and Rosemary Woodhouse. Assignments include essays that master these ideas and the enjoyable task of turning what we fear into what we understand.
MWF 01:25–02:15 p.m.  Michael Garrett  182421

ENGLISH 105.5
Gender and Writing: Oscar Wilde
“I was a man who stood in symbolic relations to the art and culture of my age,” Oscar Wilde once announced in a characteristically immodest, yet accurate appraisal of his talent. He would be pleased to know that he is now still making curtain calls more than a century after his death due to his legendary wit, his exuberant celebration of style and paradox, and his pivotal role in the history of modern gay identity. We will explore his work in a variety of genres, including his comedies, poems, essays, and letters, and his one novel, The Picture of Dorian Gray. We will also discuss his re-emergence in recent films and plays such as Todd Haynes’s Velvet Goldmine and David Hare’s The Judas Kiss.
MW 02:55–04:10 p.m.  Ellis Hanson  599586
ENGLISH 105.6
Gender and Writing: Women in the Middle Ages

Options for women in the Middle Ages were limited: virgin or whore. Heloise managed to be both, producing some of the most sophisticated and learned yet romantic prose ever penned. Beginning with Heloise’s letters to Abelard, we will chart a course through all kinds of different representations of women in the Middle Ages, ending with a contemporary novel that combines the bawdy with the spiritual in a very medieval manner, Susan Cokal’s Mirabilis. Other readings include male-authored representations of women (Chaucer’s Wife of Bath), works authored by women (the autobiography of that irrepressible mystic, Margery Kempe), and anonymous accounts of some truly fierce female martyrs. The weak of stomach should be warned: this is not the Middle Ages of maidens in castles. Here be monsters.

TR 10:10–11:25 a.m. Masha Raskolnikov 599691

ENGLISH 105.10
Gender and Writing: Queer New York—Literature, Art, Sexuality, and the City, 1948–69

How did sexuality play out in mid-century New York City culture and the queer literature and art it produced—or that produced it? This course will focus on influential New York literary and artistic communities by engaging with a series of texts that ask what queerness looks like—in a body, in a city, in a work of art. As we examine the complex interactions among art, sexuality, gender, and urban spaces in literature and visual art, we will develop critical reading skills and sharpen techniques of argument and expression by writing and revising six formal essays. Readings will include works by Ann Bannon, James Baldwin, Truman Capote, Patricia Highsmith, Frank O’Hara, and Andy Warhol.

TR 10:10–11:25 a.m. Chad Bennett 182568

ENGLISH 108.1
Fiction into Film: Based on the Book

Since filmmakers require ninety-minute screenplays, the screenwriter adapting literary fiction must find the bouillon cube in the cow. But, no mere reduction or salty essence, film shows its story with its own grammar and syntax: camera movement, camera position, framing, lighting, sound, and editing are some of the main vocabulary for creating film narrative and representing a world. What occurs in the transmission of the book into the film? What kinds of changes are inevitable? What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of five pairings of novel and film will allow us to answer such questions.

MWF 09:05–09:55 a.m. Dana Koster 182617

Students must be free to attend screenings on Mondays at 6:30 and Thursdays at 4:45. Choose another writing seminar if your schedule conflicts with these screenings.

ENGLISH 108.2
Fiction into Film: Based on the Book

Since filmmakers require ninety-minute screenplays, the screenwriter adapting literary fiction must find the bouillon cube in the cow. But, no mere reduction or salty essence, film shows its story with its own grammar and syntax: camera movement, camera position, framing, lighting, sound, and editing are some of the main vocabulary for creating film narrative and representing a world. What occurs in the transmission of the book into the film? What kinds of changes are inevitable? What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of five pairings of novel and film will allow us to answer such questions.

MWF 10:10–11:00 a.m. Anthony Reed 182666

Students must be free to attend screenings on Mondays at 6:30 and Thursdays at 4:45. Choose another writing seminar if your schedule conflicts with these screenings.
Since filmmakers require ninety-minute screenplays, the screenwriter adapting literary fiction must find the bouillon cube in the cow. But, no mere reduction or salty essence, film shows its story with its own grammar and syntax: camera movement, camera position, framing, lighting, sound, and editing are some of the main vocabulary for creating film narrative and representing a world. What occurs in the transmission of the book into the film? What kinds of changes are inevitable? What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of five pairings of novel and film will allow us to answer such questions.

MWF 11:15–12:05 p.m. Jessica Metzler 182715

Students must be free to attend screenings on Mondays at 6:30 and Thursdays at 4:45. Choose another writing seminar if your schedule conflicts with these screenings.

MWF 01:25–02:15 p.m. Jonah Corne 182764

Students must be free to attend screenings on Mondays at 6:30 and Thursdays at 4:45. Choose another writing seminar if your schedule conflicts with these screenings.

TR 10:10–11:25 a.m. Lynda Bogel 182813

Students must be free to attend screenings on Mondays at 6:30 and Thursdays at 4:45. Choose another writing seminar if your schedule conflicts with these screenings.
Since filmmakers require ninety-minute screenplays, the screenwriter adapting literary fiction must find the bouillon cube in the cow. But, no mere reduction or salty essence, film shows its story with its own grammar and syntax: camera movement, camera position, framing, lighting, sound, and editing are some of the main vocabulary for creating film narrative and representing a world. What occurs in the transmission of the book into the film? What kinds of changes are inevitable? What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of five pairings of novel and film will allow us to answer such questions.

TR 11:40–12:55 p.m. Lynda Bogel 182869
Students must be free to attend screenings on Mondays at 6:30 and Thursdays at 4:45. Choose another writing seminar if your schedule conflicts with these screenings.

Since filmmakers require ninety-minute screenplays, the screenwriter adapting literary fiction must find the bouillon cube in the cow. But, no mere reduction or salty essence, film shows its story with its own grammar and syntax: camera movement, camera position, framing, lighting, sound, and editing are some of the main vocabulary for creating film narrative and representing a world. What occurs in the transmission of the book into the film? What kinds of changes are inevitable? What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of five pairings of novel and film will allow us to answer such questions.

TR 01:25–02:40 p.m. Michael Simons 182918
Students must be free to attend screenings on Mondays at 6:30 and Thursdays at 4:45. Choose another writing seminar if your schedule conflicts with these screenings.

Since filmmakers require ninety-minute screenplays, the screenwriter adapting literary fiction must find the bouillon cube in the cow. But, no mere reduction or salty essence, film shows its story with its own grammar and syntax: camera movement, camera position, framing, lighting, sound, and editing are some of the main vocabulary for creating film narrative and representing a world. What occurs in the transmission of the book into the film? What kinds of changes are inevitable? What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of five pairings of novel and film will allow us to answer such questions.

TR 02:55–04:10 p.m. Michael Simons 613124
Students must be free to attend screenings on Mondays at 6:30 and Thursdays at 4:45. Choose another writing seminar if your schedule conflicts with these screenings.
Thinking Across Cultures: Fortune Cookies and Fu Manchu—Asian American Myths and Literature

In *The Mystery of Dr. Fu Manchu*, Sax Rohmer wrote that the villainous doctor possessed "the cruel cunning of an entire Eastern race," and had "a face like Satan." Oh, those old-time racists! How does contemporary Asian American literature differ from Fu Manchu? Or does it? Drawing on texts from various cultures, both international and within the U.S., we will focus on cross cultural misunderstandings, confronting such myths as The Exotic Orient, The Model Minority, The Identity Crisis, The Sojourner Myth, and the alleged American melting pot of culture. Our critical essays will question how literature affirms, challenges, or constructs these myths. We'll read the work of such writers as Jhumpa Lahiri, Don Lee, Amy Tan, Maxine Hong Kingston, and Chang Rae Lee. Blogs and podcasts may be used to facilitate class discussion.

TR 08:40–09:55 a.m. Steven Chang 183065

Thinking Across Cultures: Gender and the Culture of Resistance

Huey Newton’s upraised clenched fist, Che Guevara’s face on t-shirts—these images of resistance indicate that social justice movements are often seen as a male activity. But what happens when women take part in struggles for social justice? In class discussions and critical essays that examine the role of women in resistance movements, we will ask: How are women represented in these movements? How do they represent themselves? And how do they represent and define resistance? Drawing on texts from various cultures, both international and within the U.S., we will focus on cross cultural misunderstandings, especially those that have ideological or political origins. Possible writers and subjects will include: Angela Davis, Fatima Mernissi, Edwidge Danticat, Mary CrowDog, as well as excerpts from *The Zapatista Reader*.

MWF 10:10–11:00 a.m. Belinda Rincon 183114

Thinking Across Cultures: Cultural Identity and Social Inequality

How does deep social inequality affect the way we perceive our own cultural identities? How does it shape our notions of “us” vs. “them,” contributing to our prejudices about others? This course explores such questions by focusing on movies and novels in particular, as well as a few critical essays. Drawing on texts from various cultures, both international and within the US, we will focus on cross cultural misunderstandings, especially those that have ideological or political origins. Texts include: the movie *Crash*; Fatima Mernissi’s memoir, *Dreams of Trespass: Tales of a Harem Girlhood*; and the novels: Conrad’s *Heart of Darkness*, Forster’s *A Passage to India*, and Achebe’s *Things Fall Apart*. Six papers—two short and four longer ones. Blogs and podcasts may be used to facilitate class discussion.

MWF 12:20–01:10 p.m. Satya Mohanty 183163

Thinking Across Cultures: The Myth of the Paradise Island

This class will examine the myth of the Island Paradise and the construction of popular images of exile, fantasy, sex, adventure, discovery, and travel through literature, film, television, and travel brochures. What is the relationship between these myths and human social realities? As we look at the different ways island nations, including Hawaii, have been represented, marketed, and sold throughout history, we will also examine issues of colonialism, tourism, and globalization. Drawing on texts from various cultures, both international and within the U.S., we will focus on cross cultural misunderstandings, especially those that have ideological or political origins. Readings will include films and television programs (*Survivor, Lost, Life and Debt, and Living on Islands*) as well as such literary texts as *Robinson Crusoe*, Garland’s *The Beach*, and Kincaid’s *A Small Place*. Students will write eight essays including revisions.

TR 01:25–02:40 p.m. Kathleen Hames 183212
ENGLISH 111.6
Thinking Across Cultures: Hip Hop Revolución—Puerto Rico, Canada, and the United States
This course explores the musical, corporeal, visual, and literary manifestations of hip hop across the Americas. We will begin by exploring hip hop’s social emergence and cultural evolution in the U.S. We will then examine the aesthetic and political interventions of hip hop within Puerto Rico and Canada, hip hop’s Latino roots/routes, and its adaptations by First Nations youths as a vehicle for political mobilization. Finally, we will consider hip hop as an evolving social movement organizing “the hip-hop generation.” Drawing on texts from various cultures, both international and within the U.S., we will focus on cross-cultural misunderstandings, especially those that have ideological or political origins. Students will write at least six critical essays as well as shorter response papers. Blogs and podcasts may be used to facilitate class discussion
TR 11:40–12:55 p.m.  Jade Ferguson  183261

ENGLISH 111.7
Thinking Across Cultures: Music as Resistance—Assimilation and Resistance in Black American Literary Culture
At one time, music provided a space for Black Americans to express their frustrations and to exercise some resistance to racism. But by the twentieth century, there arose in the Black community a culture of assimilation that was often indifferent or hostile to this culture of resistance that dominated themes in Black music. Although the two cultures of resistance and assimilation have radically different assumptions, they form a difficult but necessary dialogue. In this course, we will read and write about novels (e.g., Toni Morrison, Ellison), films (Spike Lee), and autobiographies (Frederick Douglass) that illuminate this dialogue by writing music as a site of resistance.
MW 07:30–08:45 p.m.  James Worley  599873

ENGLISH 127.1
Shakespeare
This seminar provides a unique opportunity for students to work very closely with just a few of Shakespeare’s plays: a total of four or five over the course of the semester. We will use these texts as a source and motivation for our own reading, writing, and critical analysis, but we will be attentive also to the plays as performances. Film screenings, performances, and historical materials related to the plays in production will be included in each seminar, though the particulars will vary according to the instructor. Course work will involve extensive writing—both formal and informal—and drafting.
TR 01:25–02:40 p.m.  Joshua Corey  183310

ENGLISH 127.2
Shakespeare
This seminar provides a unique opportunity for students to work very closely with just a few of Shakespeare’s plays: a total of four or five over the course of the semester. We will use these texts as a source and motivation for our own reading, writing, and critical analysis, but we will be attentive also to the plays as performances. Film screenings, performances, and historical materials related to the plays in production will be included in each seminar, though the particulars will vary according to the instructor. Course work will involve extensive writing—both formal and informal—and drafting.
MWF 11:15–12:05 p.m.  Corey Wronski  183373
ENGLISH 127.3
Shakespeare
This seminar provides a unique opportunity for students to work very closely with just a few of Shakespeare's plays: a total of four or five over the course of the semester. We will use these texts as a source and motivation for our own reading, writing, and critical analysis, but we will be attentive also to the plays as performances. Film screenings, performances, and historical materials related to the plays in production will be included in each seminar, though the particulars will vary according to the instructor. Course work will involve extensive writing—both formal and informal—and drafting.
TR 08:40–09:55 a.m. Susan Winders 183422

ENGLISH 140.1
Exploring Common Ground: Writing and Community Collaboration
This course offers Cornell students a meaningful community interaction as part of their writing experience. Specifically, students in this seminar will meet at regular intervals (during the normal class time) with a class of Ithaca High School students to engage in critical discussions about community and cultural values as they relate to shared readings on American popular culture and the politics of media. Writing assignments and projects will draw on experiences of the class in connection to various issues, such as the representation of gender and ethnicity in advertising or video production. Ideally, students will broaden their perspectives while developing a greater comprehension of textual material, as well as verbal and written skill in considering that material rhetorically.
TR 11:40–12:55 p.m. Darlene Evans 183618
The commute to Ithaca High School will require that students make available an additional twenty minutes before the scheduled class time.

ENGLISH 147.1
The Mystery in the Story
What makes a story, and what makes it a mystery story? In this course, we'll study and write about the nature of narratives, taking the classic mystery tale written by such writers as Arthur Conan Doyle, Agatha Christie, and Dashiell Hammett as typical of intricately plotted stories of suspense and disclosure that have been written and filmed in many genres: Greek tragedy, horror tales by Poe and Shirley Jackson, psychological thrillers by Ruth Rendell and Patricia Highsmith, neo-noir films such as The Usual Suspects and Memento and postmodern mystery parodies such as those of Paul Auster and Jorge Luis Borges. We'll look at the way they hang together, the desire and fear that drive them, and the secrets they tell—or try to keep hidden.
MWF 08:00–08:50 a.m. Adam Grener 183765

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MWF 09:05–09:55 a.m. Stephanie Gehring 183814
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TR 08:40–09:55 a.m.  Melissa Gniadek  183863

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TR 11:40–12:55 p.m.  Tien Tran  183912

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TR 01:25–02:40 p.m.  Katherine Biers  183961

The Mystery in the Story

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MWF 02:30–03:20 p.m.  Wyatt Bonikowski  184010
ENGLISH 147.7
The Mystery in the Story
What makes a story, and what makes it a mystery story? In this course, we'll study and write about the nature of narratives, taking the classic mystery tale written by such writers as Arthur Conan Doyle, Agatha Christie, and Dashiell Hammett as typical of intricately plotted stories of suspense and disclosure that have been written and filmed in many genres: Greek tragedy, horror tales by Poe and Shirley Jackson, psychological thrillers by Ruth Rendell and Patricia Highsmith, neo-noir films such as The Usual Suspects and Memento and postmodern mystery parodies such as those of Paul Auster and Jorge Luis Borges. We'll look at the way they hang together, the desire and fear that drive them, and the secrets they tell—or try to keep hidden.

TR 10:10–11:25 a.m. Meghan Freeman 184059

ENGLISH 158.1
American Literature and Culture: Somehow Form a Family—Reading, Writing, and Imagining Genealogy
Where are you from? Who are you? Do you see yourself as an extension of your mother’s family? Your father’s? Neither? These are real questions when we think about family, heritage, bloodlines, and identity construction. In this class, we will read works by writers who have explored, imagined, or rejected their family trees. Writing assignments will include analytical essays, genealogical narratives, and finally, a final paper locating yourself in your own notion of “genealogy.” Texts will include Where I Was From by Joan Didion; Orphans by Charles D’Ambrosio; Somehow Form a Family by Tony Earley, One Hundred Years of Solitude by Gabriel Garcia-Marquez; as well as selections from Rick Moody, Alice Munroe, A. M. Holmes, and The Book of Mormon.

MW 07:30–08:45 p.m. George McCormick 600174

ENGLISH 158.2
American Literature and Culture: Introduction to Latina/o Caribbean Literatures in the U.S.
An introduction to the rich literary heritage of Cuba, Puerto Rico, and the Dominican Republic focusing on writers living in the United States. By mingling the languages and cultural traditions of North America and the Caribbean, these texts provide a chance to examine issues of race, gender, sexuality, nationality, and ethnicity in a comparative context. Readings include Harvest of Empire by Juan Gonzales, Drown by Junot Diaz, The Latin Deli by Judith Ortiz Cofer, and Before Night Fall by Reynaldo Arenas. Writing assignments are aimed at developing the skills of clear thinking and creative analysis.

MWF 12:20–01:10 p.m. Ariana Vigil 600216

ENGLISH 158.3
American Literature and Culture: Everything But the Girl
What stories does America tell about femininity? What is feminine—and who gets to define it? We will explore these and other reading texts by Sherwood Anderson, Margaret Atwood, Gwendolyn Brooks, Edwidge Danticat, Charlotte Perkins Gilman, Ernest Hemingway, and Maxine Hong Kingston. We will also view the films, Monster, The Virgin Suicides, and In the Company of Men. The course will develop approaches to critical thinking through the writing of six formal essays, revised in class by review and workshop.

MWF 01:25–02:15 p.m. Corinna Lee 184157
**ENGLISH 158.4**

**American Literature and Culture: The Politics and Poetics of American Marriage**

Why are the white wedding and the “band of gold” so alluring? Why do people still passionately believe that the trajectory of romantic love must end (or begin) with a contract? This course will examine the current debates that question, vex, or strengthen today’s conception of marriage. Paying special attention to gay marriage, we will consider the changing meanings of husband and wife through feminist, cultural, economic, social, historical, and queer studies angles. In addition to op-ed pieces and critical essays, texts will include novels such as *Little Children*, TV shows like *Desperate Housewives*, and Hollywood films like *Father of the Bride*. Writing assignments will ask students to analyze the motives, affects, and agendas that structure disparate positions on kinship, alliance, and married love.

TR 08:40–09:55 a.m.  Sarah Cote  184206

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**ENGLISH 158.5**

**American Literature and Culture: White/Black/Ten Gallon Hat—Myth and Memory of the American Western**

The Western genre saturates the American self-imagination, inspiring tales from singing cowboys to spaghetti westerns, frontier thrillers, and sci-fi outposts. In this course, we’ll identify the most pervasive Western conventions—the outlaw, the cowboy, the frontier, the prostitute, and the savage, among others—and explore what these icons say about a nation’s values, boundaries, norms, phobias, and anxieties. Writing assignments will include short responses and multi-draft critical essays examining classic and contemporary works by Louis L’Amour, Zane Grey, Willa Cather, Sherman Alexie, and Molly Gloss. We’ll also screen such films as *High Noon, Tumbling Tumbleweeds, The Quick and the Dead, Dances With Wolves, Brokeback Mountain,* and *Firefly*.

TR 02:55–04:10 p.m.  Autumn Watts  600258

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**ENGLISH 158.6**

**American Literature and Culture: Aren’t They Cute—Following Precocious Narrators**

Writers and filmmakers from Mark Twain to Padgett Powell, and J. D. Salinger to Wes Anderson, have told their stories through children who act like adults. Often, the results are comical, often they are devastatingly sad. This course will follow some of this precociousness through film and literature—its prophetic and exploited voice, its surprising wisdom and revealing innocence—writing critical essays on young narrators as they visit, and are received in, the American landscape. Readings will include Powell’s *Edisto*, Dan McCall’s *Jack the Bear*, Salinger’s Glass family stories, and such films as *Spellbound, The Squid and the Whale,* and *The Royal Tennenbaums*.

TR 01:25–02:40 p.m.  Benjamin Warner  184255

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**ENGLISH 158.7**

**American Literature and Culture: The Family in Fragments**

When the talking heads on the nightly news refer to “family values,” the phrase is meant to be transparent, self-evident, but what exactly does it mean? As a changing and increasingly complex concept, “the family” is becoming difficult to adequately define. This course will explore families in states of crisis, periods of transition, and other more subtle distortions through readings that provide unsettling alternatives to the nuclear family—from succession and sibling rivalry (Shakespeare’s *King Lear*) to race and metaphysics (Toni Morrison’s *Beloved*) to the post-industrial, technologized family (Don DeLillo’s *White Noise*) and cinematic/TV dysfunction (*American Beauty, The Brady Bunch, Trading Spouses*). Writing assignments will question how these essentially ethnographic texts become linked to larger narratives of sexuality, war, gender roles, industrialization, and love.

MW 02:55–04:10 p.m.  Patrick Foran  184304
American Literature and Culture: Americans Abroad

Tourists, expatriates, soldiers, students, and business professionals—Americans travel, work, and live all over the world. In this course, we’ll focus on fiction and non-fiction describing the experiences of Americans abroad, including works by Harriet Jacobs, Edith Wharton, Ernest Hemingway, Tim O’Brien, and Jamaica Kincaid. What can these narratives tell us about the construction of cultural and national identities? What can they tell us about the position of the U.S. in a global context? What sorts of global and local issues, as well as political and personal issues, are highlighted when one spends time abroad? In response to the texts and the issues they raise, students will write a variety of formal and informal essays.

TR 01:25–02:40 p.m.  Susan Hall  184353

American Literature and Culture: Representations of Asian Americans

How have Asian Americans been represented respectively by American society and by Asian American writers and artists? How are individual or group identities shaped through text and image? How are Asian Americans’ life chances affected by those representations and received identities? Working with Asian American literature and film, essays by and about Asian Americans, and theories of racial formation and of representation, students will begin to develop critical ways of seeing that will enable them to explore the relation between aesthetics and politics. The required writing for the seminar will consist primarily of critical analyses of issues raised by the course materials.

TR 10:10–11:25 a.m.  Shelley Wong  601196

American Literature and Culture: Love and Hate in the Fiction of Toni Morrison

From racial self-loathing and "killer" motherlove to love's sweet revenge, the two strongest human emotions drive much of Morrison's fiction. What happens when either love or hate is taken to the extreme? How has American culture and history inspired these emotions? Together we will explore these questions and more as we read the fiction of Nobel laureate Toni Morrison. Texts for the course include The Bluest Eye, Song of Solomon, Beloved, and Love, as well as critical commentaries of these novels. Students will write a number of response papers and formal essays and will be expected to contribute to the class's overall understanding of Morrison's fiction through oral presentations.

TR 01:25–02:40 p.m.  Jami Carlacio  603527

American Literature and Culture: Love and Hate in the Fiction of Toni Morrison

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TR 02:55–04:10 p.m.  Jami Carlacio  603562
ENGLISH 168.1
Cultural Studies
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies.
TR 02:55–04:10 p.m.  Dawn Lonsinger  184500

ENGLISH 168.2
Cultural Studies
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies.
MWF 10:10–11:00 a.m.  Kristie Wang  184549

ENGLISH 168.3
Cultural Studies
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies.
MWF 12:20–01:10 p.m.  Julie Brown  184598

ENGLISH 168.4
Cultural Studies
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies.
MW 07:30–08:45 p.m.  Bradley Depew  184647
ENGLISH 168.5
Cultural Studies
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies.
TR 10:10–11:25 a.m.  Hilary Emmett  184696

ENGLISH 168.6
Cultural Studies: Late American Nature—From Earthworks Art to Cyberpunk Fiction
What was American nature? This seminar considers some of the (now obsolete) versions of nature generated by late twentieth-century American literature and culture. Through the writing of critical essays of diverse lengths and formats, we’ll explore the crashed natures and failed technologies that litter the American writing, artwork, and film of the last decades of the previous century. Particular attention will be paid to earthworks art (which asks what it means to make a line on the earth) and cyberpunk fiction (which asks what it means to redescribe nature as information). Writings, artworks, and films will include Robert Smithson’s Spiral Jetty, J. G. Ballard’s Memories of the Space Age, Rachel Carson’s Silent Spring, William Gibson’s Neuromancer, Donna Haraway’s “A Cyborg Manifesto,” Blade Runner, and The Matrix.
MWF 10:10–11:00 a.m.  Jason Gladstone  602183

ENGLISH 168.7
Cultural Studies: Late American Nature—From Earthworks Art to Cyberpunk Fiction
What was American nature? This seminar considers some of the (now obsolete) versions of nature generated by late twentieth-century American literature and culture. Through the writing of critical essays of diverse lengths and formats, we’ll explore the crashed natures and failed technologies that litter the American writing, artwork, and film of the last decades of the previous century. Particular attention will be paid to earthworks art (which asks what it means to make a line on the earth) and cyberpunk fiction (which asks what it means to redescribe nature as information). Writings, artworks, and films will include Robert Smithson’s Spiral Jetty, J. G. Ballard’s Memories of the Space Age, Rachel Carson’s Silent Spring, William Gibson’s Neuromancer, Donna Haraway’s “A Cyborg Manifesto,” Blade Runner, and The Matrix.
MWF 12:20–01:10 p.m.  Jason Gladstone  602225

ENGLISH 168.8
Cultural Studies
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies.
TR 01:25–02:40 p.m.  Dawn Lonsinger  613089
ENGLISH 170.1
Linked Stories
We will investigate a number of short fiction collections that concern a defining incident or trace the development of a character (or characters) over a period of time and/or geographical space. When these stories are read together as a collection, they can define a world. This course, then, explores some of the finest achievements of modern short fiction that share a common setting, characters, or an overarching plot. Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O'Brien, and Flannery O'Connor.
MW 08:40–09:55 a.m.  Jennnifer Cragun  184745

ENGLISH 170.2
Linked Stories
We will investigate a number of short fiction collections that concern a defining incident or trace the development of a character (or characters) over a period of time and/or geographical space. When these stories are read together as a collection, they can define a world. This course, then, explores some of the finest achievements of modern short fiction that share a common setting, characters, or an overarching plot. Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O'Brien, and Flannery O'Connor.
MWF 10:10–11:00 a.m.  Douglas Mitchell  184794

ENGLISH 170.3
Linked Stories
We will investigate a number of short fiction collections that concern a defining incident or trace the development of a character (or characters) over a period of time and/or geographical space. When these stories are read together as a collection, they can define a world. This course, then, explores some of the finest achievements of modern short fiction that share a common setting, characters, or an overarching plot. Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O'Brien, and Flannery O'Connor.
MW 02:55–04:10 p.m.  George McCormick  184843

ENGLISH 170.4
Linked Stories
We will investigate a number of short fiction collections that concern a defining incident or trace the development of a character (or characters) over a period of time and/or geographical space. When these stories are read together as a collection, they can define a world. This course, then, explores some of the finest achievements of modern short fiction that share a common setting, characters, or an overarching plot. Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O'Brien, and Flannery O'Connor.
TR 08:40–09:55 a.m.  Jacqueline Reitzes  184892
ENGLISH 170.5
Linked Stories
We will investigate a number of short fiction collections that concern a defining incident or trace the
development of a character (or characters) over a period of time and/or geographical space. When these
stories are read together as a collection, they can define a world. This course, then, explores some of the
finest achievements of modern short fiction that share a common setting, characters, or an overarching plot.
Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge
Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim
O'Brien, and Flannery O'Connor.
TR 10:10–11:25 a.m. Jami Carlacio 184948

ENGLISH 170.7
Linked Stories
We will investigate a number of short fiction collections that concern a defining incident or trace the
development of a character (or characters) over a period of time and/or geographical space. When these
stories are read together as a collection, they can define a world. This course, then, explores some of the
finest achievements of modern short fiction that share a common setting, characters, or an overarching plot.
Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge
Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim
O'Brien, and Flannery O'Connor.
TR 11:40–12:55 p.m. Autumn Watts 600300

ENGLISH 185.1
Writing About Literature: "Form of Love"—The Poetry of Attachment
“Hast thou beheld the form of Love?” Shelley writes in his Prometheus Unbound. This course will
attempt to behold that form by looking at a variety of love poems and incarnations of love. We will think
through the formal linguistic structures that poems use to articulate love and the characteristics of love that
influence poetic form. Do particular attachments produce particular types of poetry? What about elegies,
poems of farewell, poems to God? Reading poems that range from the familial to the romantic, from the
elegiac to the devotional, this class will focus on the close reading of and writing about poetry. Students
will complete several short writing exercises and six papers, at least three of which will undergo drafts.
MW 08:40–09:55 a.m. Julie Joosten 184997

ENGLISH 185.2
Writing About Literature: Love and Other Diseases—Illness, Impurity, and Public Health
From epidemiology to safe sex to anti-bacterial soap, our ideas about what constitutes health and purity
and what constitutes disease and impurity affect how our societies are organized and how we experience
our own bodies. In class discussions and writing assignments, we will examine how various Victorian and
contemporary writers and film makers used, championed, criticized, and shaped ideas about health, disease,
and contagion. Possible texts include Hard Times, Dr. Jekyll and Mr. Hyde, The Picture of Dorian Gray,
Angels in America, The Constant Gardener, and The Fog of War.
MWF 09:05–09:55 a.m. David Coombs 600342
ENGLISH 185.3  
Writing About Literature: Sea Stories—Exploring Maritime and Oceanic Texts  
From antiquity, seafaring has been the workhorse of transportation, exploration, and colonization. At the same time, the sea itself continues to fascinate the imagination and provoke expressions of wonder, beauty, and terror. In this literature we will be particularly attentive to the importance of narration to the experience and literature of seafaring as well as the continuing importance of the ocean and shipping today. Some works we will consider: Malcolm Lowry’s *Ultramarine*, Joshua Slocum’s *Sailing Alone Around the World*, Rachel Carson’s *The Sea Around Us*, selections from *The Oxford Book of Sea Stories*, short theoretical texts, and one or two films. Other authors may include Danticat, Walcott, London, Coleridge, Melville, and Conrad. Students will write regular response papers and critical essays.

MWF 11:15–12:05 p.m.  Colin Dewey  185046

ENGLISH 185.4  
Writing About Literature: "I Would Prefer Not To"  
In Melville’s story, Bartelby responds to his employer’s orders with a simple “I would prefer not to” that leaves the employer speechless. Yet can one say no to social demands? What are we to make of the shell-shocked soldier who, in modernist literature, is driven mad by the demands placed upon him? Conversely, what are we to make of the hero who, like Conrad’s Kurtz, is driven mad by doing his duty too well? Do duties prevent us from fulfilling our fantasies? Do duties save us by providing meaningful tasks? What are the pleasures of being responsible, the pleasure of refusing responsibility? Readings will include works by Melville, Conrad, West, Woolf, and Freud. Writing assignments will include both informal reading responses and longer critical papers.

MWF 01:25–02:15 p.m.  Daniel Wilson  185095

ENGLISH 185.5  
Writing About Literature: Other English Literatures—Africa, South Asia, and the Caribbean  
This course will critique and expand the notion of “English Literature” by looking at writing in English from former British colonies. We will focus on three areas: the Caribbean, India and Pakistan, and South Africa. Some of the questions we will discuss and write about are: What does it mean to write in a non-native language marked by the divisive and violent histories of colonialism and slavery? How have writers disrupted and changed this language as part of the struggle for independence and self-expression? Our readings will cover a broad range of genres and styles, including novels, poetry, plays, and essays by such writers as Derek Walcott, Jamaica Kincaid, Bapsi Sidhwa, and Zakes Mda.

MWF 12:20–01:10 p.m.  Wyatt Bonikowski  602414

ENGLISH 185.6  
Writing About Literature: Surveying the NOT ME—Reading and Writing Nature  
In this course, we’ll go beyond the tamer conceptions of Nature as nurturing and refreshing—a benevolent extension of the human—to chart those regions that feel least “human,” examining texts that define the self through what Emerson called the “NOT ME.” We will survey the contours of the self, Nature, and what we might call an Other Nature (the exotic, the supernatural, the wild) to better understand the potential permeability of these categories. Beginning with Thoreau and the romantics, we will move to women’s travel and journal writing, poetry by Robert Frost and A. R. Ammons, and the film *Grizzly Man*. Writing, in the form of six or more formal essays, will be a vital component of the course.

TR 08:40–09:55 a.m.  Sarah Weiger  185193
ENGLISH 185.7
Writing About Literature: Strange Trip—Dream Journeys to Different Realities
From Wonderland to Oz, the call of distant/magic lands has always been near the hearts of not only children but also lovers of literature. This course will explore the connections between literary trips made to different realities, worlds, and states of mind. Who undertakes these journeys and why? The nature of the journeys, the points of departure, and the destinations reveal a great deal about the connection between the seer and the sight, the self and the world. Some authors we will read: Lewis Carroll, Ursula K. LeGuin, Italo Calvino, Fariduddin Attar, Aldous Huxley, and Coleridge, Breton. We will write six critical essays studying the dream journey as mystical quest, subconscious flight, and anthropological ruminations.
TR 10:10–11:25 a.m. Pelin Thornhill 185242

ENGLISH 185.8
Writing about Literature: Tricksters, Lovers, and Women Warriors—The Bible as Story
Although multiple faiths regard the Hebrew and Christian Testaments as sacred texts, it is also possible to read the Bible through its stories. These stories offer dramatic plots and deeply flawed characters and, when read in their entirety, often defy their domestication by institutional religions. Biblical stories also possess links to important story genres of world literature: creation narratives, trickster tales, and fables of love and war, to mention but a few. This writing seminar will focus on engaging biblical stories that intersect with wider literary and cultural patterns of storytelling. Writing assignments will involve short response essays for each story, along with three longer essays. Group work and peer editing will be a regular component of the course.
TR 11:40–12:55 p.m. Laura Donaldson 185298

ENGLISH 185.10
Writing About Literature: Artificial Memories—Technology, Modernism, and the Future of the Past
Artificial memory is hardly unique to our computer-age. For millennia, people have been relying on mnemonic technologies—monuments, hieroglyphics, print, photography, phonography, film—to bolster their natural capacities to remember. All of these media act like exteriorized forms of memory, recording information so that it can be retrieved at some future time. But what is at stake in entrusting memory to technology? What are the differing abilities and liabilities of artificial versus natural memory? Beginning with a broad historical sweep of the relationship between technology and memory, we will turn to one of the most explosive chapters in that history—the last century-and-a-half—and explore the mnemonic-technical imagination in a range of classic “modernist” writers and thinkers, including Bergson, Proust, Freud, and Beckett.
MWF 12:20–01:10 p.m. Jonah Corne 185396

ENGLISH 185.11
Writing About Literature: Exceptional Bodies in Literary, Visual, and Popular Culture
“By its very presence,” writes critic Rosemarie Garland Thomson, “the exceptional body seems to compel explanation, inspire representation, and incite regulation.” Focusing on categories of disability, race, and gender, this seminar will examine the representations, narratives, and policing strategies provoked by embodied differences. What defines a normal body? Who decides the exception? Might exceptional bodies prove the normal body’s rule? For exceptional objects of inquiry, we will study freak and talk shows, horror stories and circus attractions, muscle magazines and medical documentaries. Possible texts and films will include Murderball, Freaks, Geek Love, Beloved, and Twin Falls Idaho, as well as stories by Poe, Crane, and O’Connor. The works studied in this course are intended to initiate an analytical process of critical thinking, writing, and revision.
MWF 09:05–09:55 a.m. Nicholas Soodik 600384
ENGLISH 187.1
Portraits of the Self
Personal writing gives shape to lived experience. While published accounts of oneself tell the truth—or so we're led to believe—nevertheless, they are artfully constructed, and they utilize literary qualities such as narrative structure, imagery, metaphor, and irony. Conversely, fictional literary self-portraits often draw on life experiences. It is often difficult to tell where life ends and fiction begins. In this course, we will write about how people employ a variety of types of literature to write about themselves. Readings may include full-length memoirs, autobiographies, fictional memoirs, and autobiographical novels, as well as shorter personal essays, familiar essays, and stories.
MWF 08:00–08:50 a.m.  Nandini Ramesh Sankar  185648

ENGLISH 187.2
Portraits of the Self
Personal writing gives shape to lived experience. While published accounts of oneself tell the truth—or so we're led to believe—nevertheless, they are artfully constructed, and they utilize literary qualities such as narrative structure, imagery, metaphor, and irony. Conversely, fictional literary self-portraits often draw on life experiences. It is often difficult to tell where life ends and fiction begins. In this course, we will write about how people employ a variety of types of literature to write about themselves. Readings may include full-length memoirs, autobiographies, fictional memoirs, and autobiographical novels, as well as shorter personal essays, familiar essays, and stories.
MW 08:40–09:55 a.m.  Cori Winrock  185697

ENGLISH 187.3
Portraits of the Self
Personal writing gives shape to lived experience. While published accounts of oneself tell the truth—or so we're led to believe—nevertheless, they are artfully constructed, and they utilize literary qualities such as narrative structure, imagery, metaphor, and irony. Conversely, fictional literary self-portraits often draw on life experiences. It is often difficult to tell where life ends and fiction begins. In this course, we will write about how people employ a variety of types of literature to write about themselves. Readings may include full-length memoirs, autobiographies, fictional memoirs, and autobiographical novels, as well as shorter personal essays, familiar essays, and stories.
MWF 12:20–01:10 p.m.  Pilar Gomez-Ibanez  185746

ENGLISH 187.4
Portraits of the Self
Personal writing gives shape to lived experience. While published accounts of oneself tell the truth—or so we're led to believe—nevertheless, they are artfully constructed, and they utilize literary qualities such as narrative structure, imagery, metaphor, and irony. Conversely, fictional literary self-portraits often draw on life experiences. It is often difficult to tell where life ends and fiction begins. In this course, we will write about how people employ a variety of types of literature to write about themselves. Readings may include full-length memoirs, autobiographies, fictional memoirs, and autobiographical novels, as well as shorter personal essays, familiar essays, and stories.
MWF 01:25–02:15 p.m.  Jon Hickey  185795
ENGLISH 187.5
Portraits of the Self
Personal writing gives shape to lived experience. While published accounts of oneself tell the truth—or so we're led to believe—nevertheless, they are artfully constructed, and they utilize literary qualities such as narrative structure, imagery, metaphor, and irony. Conversely, fictional literary self-portraits often draw on life experiences. It is often difficult to tell where life ends and fiction begins. In this course, we will write about how people employ a variety of types of literature to write about themselves. Readings may include full-length memoirs, autobiographies, fictional memoirs, and autobiographical novels, as well as shorter personal essays, familiar essays, and stories.
MW 08:40–09:55 a.m.  Marisol Baca  185844

ENGLISH 187.6
Portraits of the Self
Personal writing gives shape to lived experience. While published accounts of oneself tell the truth—or so we're led to believe—nevertheless, they are artfully constructed, and they utilize literary qualities such as narrative structure, imagery, metaphor, and irony. Conversely, fictional literary self-portraits often draw on life experiences. It is often difficult to tell where life ends and fiction begins. In this course, we will write about how people employ a variety of types of literature to write about themselves. Readings may include full-length memoirs, autobiographies, fictional memoirs, and autobiographical novels, as well as shorter personal essays, familiar essays, and stories.
TR 11:40–12:55 p.m.  Benjamin Warner  185893

ENGLISH 187.7
Portraits of the Self
Personal writing gives shape to lived experience. While published accounts of oneself tell the truth—or so we're led to believe—nevertheless, they are artfully constructed, and they utilize literary qualities such as narrative structure, imagery, metaphor, and irony. Conversely, fictional literary self-portraits often draw on life experiences. It is often difficult to tell where life ends and fiction begins. In this course, we will write about how people employ a variety of types of literature to write about themselves. Readings may include full-length memoirs, autobiographies, fictional memoirs, and autobiographical novels, as well as shorter personal essays, familiar essays, and stories.
TR 01:25–02:40 p.m.  Cathy Chung  185956

ENGLISH 190.1
Imaginative Argument in English Literature
What do good expository essays by college students have to do with imaginative writing by poets, playwrights, and storytellers? By reading a range of the most daring and durable works in the English literary tradition, we will learn what great imaginative writing can teach us about the arts of argument, the force of style, and the challenge of creativity. Readings may include Old English riddles and heroic poems; medieval romance; one of Chaucer's *Canterbury Tales*; a play by Shakespeare; a novel by Jane Austen; and selections from Milton, Pope, Johnson, Blake, Keats, Browning, Tennyson, and Hardy. A series of short exercises that introduce skills in close reading and interpretation will prepare students to write (and revise) critical essays in literary analysis.
MWF 09:05–09:55 a.m.  Ezra Feldman  600468
ENGLISH 190.2
Imaginative Argument in English Literature
What do good expository essays by college students have to do with imaginative writing by poets, playwrights, and storytellers? By reading a range of the most daring and durable works in the English literary tradition, we will learn what great imaginative writing can teach us about the arts of argument, the force of style, and the challenge of creativity. Readings may include Old English riddles and heroic poems; medieval romance; one of Chaucer's *Canterbury Tales*; a play by Shakespeare; a novel by Jane Austen; and selections from Milton, Pope, Johnson, Blake, Keats, Browning, Tennyson, and Hardy. A series of short exercises that introduce skills in close reading and interpretation will prepare students to write (and revise) critical essays in literary analysis.

MWF 11:15–12:05 p.m.   Benjamin Glaser   600510

ENGLISH 190.3
Imaginative Argument in English Literature
What do good expository essays by college students have to do with imaginative writing by poets, playwrights, and storytellers? By reading a range of the most daring and durable works in the English literary tradition, we will learn what great imaginative writing can teach us about the arts of argument, the force of style, and the challenge of creativity. Readings may include Old English riddles and heroic poems; medieval romance; one of Chaucer's *Canterbury Tales*; a play by Shakespeare; a novel by Jane Austen; and selections from Milton, Pope, Johnson, Blake, Keats, Browning, Tennyson, and Hardy. A series of short exercises that introduce skills in close reading and interpretation will prepare students to write (and revise) critical essays in literary analysis.

MWF 10:10–11:00 a.m.   Erin Penner   600552

ENGLISH 270.1
The Reading of Fiction
This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who flourished between 1870 and the present, such as James, Joyce, Woolf, Hurston, Lawrence, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all.

MWF 10:10–11:00 a.m.   John Lennon   186544
*First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.*

ENGLISH 270.2
The Reading of Fiction
This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who flourished between 1870 and the present, such as James, Joyce, Woolf, Hurston, Lawrence, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all.

MWF 12:20–01:10 p.m.   Ernesto Quinonez   186593
*First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.*
The Reading of Fiction

This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who flourished between 1870 and the present, such as James, Joyce, Woolf, Hurston, Lawrence, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all.

MWF 01:25–02:15 p.m. Wendy Jones 600594

First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

The Reading of Fiction

This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who flourished between 1870 and the present, such as James, Joyce, Woolf, Hurston, Lawrence, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all.

TR 08:40–09:55 a.m. Michael Klotz 186642

First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

The Reading of Fiction

This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who flourished between 1870 and the present, such as James, Joyce, Woolf, Hurston, Lawrence, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all.

TR 01:25–02:40 p.m. Meghan Freeman 186691

First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

The Reading of Fiction

This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who flourished between 1870 and the present, such as James, Joyce, Woolf, Hurston, Lawrence, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all.

TR 02:55–04:10 p.m. Ken McClane 186740

First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.
ENGLISH 270.7
The Reading of Fiction
This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who flourished between 1870 and the present, such as James, Joyce, Woolf, Hurston, Lawrence, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all.
MW 02:55–04:10 p.m. Andrea Rehn 601147
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH 271.3
The Reading of Poetry
How can we become more appreciative, alert readers of poetry, and at the same time better writers of prose? This course attends to the rich variety of poems written in English, drawing on the works of poets from William Shakespeare to Sylvia Plath, John Keats to Li-Young Lee, Emily Dickinson to A. R. Ammons. We may read songs, sonnets, odes, villanelles, even limericks. By engaging in thorough discussions and varied writing assignments, we will explore some of the major periods, modes, and genres of English poetry, and in the process expand the possibilities of our own writing.
TR 01:25–02:40 p.m. Cynthia Chase 600636
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH 272.1
The Reading of Drama
In this course, we will study and write critically about plays, older and newer, in a variety of dramatic idioms and cultural traditions. We will practice close, interpretive reading of texts and pay attention to their possibilities for live and filmed performance. Readings will include works by such playwrights as Sophocles and Shakespeare, Arthur Miller and Caryl Churchill, Ntosake Shange and Tony Kushner, and some drama criticism and performance theory. Attendance at screenings and at live productions by the Theatre Department may be required.
TR 10:10–11:25 a.m. Philip Lorenz 186936
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH 272.2
The Reading of Drama
In this course, we will study and write critically about plays, older and newer, in a variety of dramatic idioms and cultural traditions. We will practice close, interpretive reading of texts and pay attention to their possibilities for live and filmed performance. Readings will include works by such playwrights as Sophocles and Shakespeare, Arthur Miller and Caryl Churchill, Ntosake Shange and Tony Kushner, and some drama criticism and performance theory. Attendance at screenings and at live productions by the Theatre Department may be required.
TR 11:40–12:55 p.m. Stuart Davis 600685
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.
ENGLISH FOR LATER BILINGUALS 115.1
English for Academic Purposes
This course is designed to strengthen the writing skills of students from non-English speaking countries who have studied for at least one year in American high schools and whose language in the home is not English. Intensive work in written English is offered with emphasis on sentence and paragraph structure, organization, vocabulary expansion, grammatical structure, and maturity of style. Individual conferences on papers supplement class work.
MWF 09:05–09:55 a.m.  Deborah Campbell  191717
Placement by test. This seminar is not suitable for students whose schooling has been entirely in English-medium schools. Do not request this course on a ballot: register with the instructor, Deborah Campbell, in 301 White Hall.

FEMINIST, GENDER & SEXUALITY STUDIES 106.1
Gender and Writing: Love and Learning—How Desire Works in School Narratives
This course examines the relationship between the body, erotic desire, and education by investigating philosophical and literary works that ask whether desire makes learning easier or more difficult. What kinds and what degree of affection must exist between students to make them most receptive to teaching? How does single-sex schooling affect education? What kinds of desire should exist between learner and teacher? How should this desire be expressed? When or how does love make learning impossible? Answers to such questions wait in texts such as Plato’s *Symposium*, James’s *The Pupil*, Sparks’s *The Prime of Miss Jean Brodie*, and Musil’s *The Confusions of Young Törless*. Writing assignments include response papers and longer critical essays.
MW 02:55–04:10 p.m.  x-listed w/ Engl 105.01  192361

FEMINIST, GENDER & SEXUALITY STUDIES 106.2
Gender and Writing: Haunted—Modern Women, Victorian Foremothers
How can modern women simultaneously loathe and long for their Victorian foremothers? What can this vexed nostalgia tell us about the paradoxes of twentieth-century femininity? In this course, we will consider a number of metaphorical and literal hauntings in which modern women confront Victorian domestic goddesses and the expectations and restrictions those goddesses represent. Why is the nineteenth century’s ideal woman so powerful that she persists beyond death and the turn of the century? In student presentations, reading responses, and critical essays, we’ll trace slippery concepts such as motherhood, domesticity, artistic production, memory, and modernity through essays, short stories, and novels including Woolf’s “Professions for Women,” Burnett’s *The Secret Garden*, Gilman’s *The Yellow Wallpaper*, Forster’s *Howard’s End*, and Jackson’s *The Haunting of Hill House*.
MW 08:40–09:55 a.m.  x-listed w/ Engl 140  192417

FEMINIST, GENDER & SEXUALITY STUDIES 106.3
Gender and Writing: Disability in Contemporary American Culture
What does it mean to be disabled in contemporary American society—and how does the idea of disability define what it means to be “abled” or well? Beginning with the Americans with Disabilities Act of 1990, this course will investigate what counts as a disability in the eyes of the law, then move to consider how medicine, science, and technology, as well as film, journalism, and literature represent physical difference. Texts may include Lucy Grealy’s *Autobiography of a Face*, Toni Morrison’s *Sula*, episodes of *Oprah*, and films such as *Forrest Gump* and *There’s Something About Mary*, as well as articles dealing with topics such as Iraqi amputees, cochlear implants, euthanasia, and abortion. We will respond to these issues in class discussions, journals, and formal writing assignments.
MWF 08:00–08:50 a.m.  x-listed w/ Engl 105  192466
FEMINIST, GENDER & SEXUALITY STUDIES 106.4
Gender and Writing: Unstoppable Nightmares—Gender and Identification in Horror Films

When you watch a horror movie, are you the killer or the victim? Often this question boils down to: Are you a man or a woman? Together we’ll develop a critical language that will help us analyze classic horror flicks like *Halloween*, *Friday the 13th*, *Peeping Tom*, *28 Days Later*, and *Rosemary’s Baby*. (We’ll do our best not to cry out in fear.) The unflinching critical writings of Linda Williams, Laura Mulvey, and Carol Clover will help us realize what it really means to scream, to stab, to gaze, to be gazed at, and to identify with the likes of Michael Myers and Rosemary Woodhouse. Assignments include essays that master these ideas and the enjoyable task of turning what we fear into what we understand.

MWF 01:25–02:15 p.m. x-listed w/ Engl 105.04 192515

FEMINIST, GENDER & SEXUALITY STUDIES 106.5
Gender and Writing: Oscar Wilde

“I was a man who stood in symbolic relations to the art and culture of my age,” Oscar Wilde once announced in a characteristically immodest, yet accurate appraisal of his talent. He would be pleased to know that he is now still making curtain calls more than a century after his death due to his legendary wit, his exuberant celebration of style and paradox, and his pivotal role in the history of modern gay identity. We will explore his work in a variety of genres, including his comedies, poems, essays, and letters, and his one novel, *The Picture of Dorian Gray*. We will also discuss his re-emergence in recent films and plays such as Todd Haynes’s *Velvet Goldmine* and David Hare’s *The Judas Kiss*.

MW 02:55–04:10 p.m. x-listed w/ engl 105.05 599642

FEMINIST, GENDER & SEXUALITY STUDIES 106.6
Gender and Writing: Women in the Middle Ages

Options for women in the Middle Ages were limited: virgin or whore. Heloise managed to be both, producing some of the most sophisticated and learned yet romantic prose ever penned. Beginning with Heloise’s letters to Abelard, we will chart a course through all kinds of different representations of women in the Middle Ages, ending with a contemporary novel that combines the bawdy with the spiritual in a very medieval manner, Susan Cokal’s *Mirabilis*. Other readings include male-authored representations of women (Chaucer’s *Wife of Bath*), works authored by women (the autobiography of that irrepressible mystic, Margery Kempe), and anonymous accounts of some truly fierce female martyrs. The weak of stomach should be warned: this is not the Middle Ages of maidens in castles. Here be monsters.

TR 10:10–11:25 a.m. x-listed w/ Engl 105.06 599740

FEMINIST, GENDER & SEXUALITY STUDIES 106.10
Gender and Writing: Queer New York: Literature, Art, Sexuality, and the City, 1948–69

How did sexuality play out in mid-century New York City culture and the queer literature and art it produced—or that produced it? This course will focus on influential New York literary and artistic communities by engaging with a series of texts that ask what queerness looks like—in a body, in a city, in a work of art. As we examine the complex interactions among art, sexuality, gender, and urban spaces in literature and visual art, we will develop critical reading skills and sharpen techniques of argument and expression by writing and revising six formal essays. Readings will include works by Ann Bannon, James Baldwin, Truman Capote, Patricia Highsmith, Frank O’Hara, and Andy Warhol.

TR 10:10–11:25 a.m. x-listed w/ Engl 105.10 192662
FRENCH LITERATURE 109.1
Techniques of Interpretation: An Introduction to Semiotics

In its broadest meaning semiotics is the study of signs that carry information: roadside signs, fashions, advertisements, publicity posters, literary modes. This course, which does not presuppose prior technical knowledge, will introduce the students to a critical reading of signs: the signifier (the concrete expression of the sign) and the signified (the message) and their various interactions. Exercises will be essays on how to analyze various signs taken from practical experience, such as advertisements from magazines or TV or from cultural phenomena (fashion codes, artistic modes).

TR 10:10–11:25 a.m.  Rhoda Possen  195539

FRENCH LITERATURE 109.2
Techniques of Interpretation: An Introduction to Semiotics

In its broadest meaning semiotics is the study of signs that carry information: roadside signs, fashions, advertisements, publicity posters, literary modes. This course, which does not presuppose prior technical knowledge, will introduce the students to a critical reading of signs: the signifier (the concrete expression of the sign) and the signified (the message) and their various interactions. Exercises will be essays on how to analyze various signs taken from practical experience, such as advertisements from magazines or TV or from cultural phenomena (fashion codes, artistic modes).

TR 11:40–12:55 p.m.  Rhoda Possen  195588

FRENCH LITERATURE 115.1
Identities in Question

Identity is a vital and ubiquitous component of the real world we inhabit. Students in this seminar will be asked to discuss and write about diverse forms of identity—personal, familial, human, sexual, social, cultural, national, ethnic, religious, and so forth—and the dramas of identity formation, change, and manipulation as they emerge in three novels, The Pickup by Nadine Gordimer, The Human Stain by Philip Roth, and Middlesex by Jeffrey Eugenides. The course will also discuss the diverse means of narrating these dramas and of representing their social and political contexts that these novels of our time deploy.

TR 01:25–02:40 p.m.  Philip Lewis  594777

FRENCH LITERATURE 123.1
“The Republic of Letters”: Then Paper, Envelope, Stamp, and Now Email, “Blog”

The expression “the Republic of Letters” described the increased correspondence in the form of letters exchanged between influential thinkers during the Age of Enlightenment. We shall begin our exploration through some of France’s best-known authors of epistles of the eighteenth century: Montesquieu’s Persian Letters (1721), and Voltaire’s English Letters (1733). Today, “the Republic of Letters” stands for the notion of an imaginary space where freethinking people can exchange ideas. This conjures up visions of more contemporary phenomena, notably the internet (emails, blogs, etc.) and debates about republican values in a world of globalization. Why was the format of the letter used so predominantly? What can a letter do? How does it do it? Class assignments will consist of analytical essays, letters, and email exchanges.

MW 02:55–04:10 p.m.  Philippe Bonin  594833
GERMAN STUDIES 109.1
From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
This seminar will explore a variety of themes (doubles, madness, incest, cyborgs, alchemy) expressing a fascination with the paranormal, the supernatural, and the uncanny in the German folktale and its transformations in Romantic fiction and beyond. Reading and writing assignments range from fairy tales of the Brothers Grimm and short narratives by Romantic writers (e.g., E. T. A. Hoffmann, Tieck, Kleist) to other traditions, such as Mary Shelley’s *Frankenstein*, tales of Edgar Allen Poe, and modern cinematic works by both Disney and Hollywood. No knowledge of German is expected.
MWF 09:05–09:55 a.m.  Bonnie Buettner  199494

GERMAN STUDIES 109.2
From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
This seminar will explore a variety of themes (doubles, madness, incest, cyborgs, alchemy) expressing a fascination with the paranormal, the supernatural, and the uncanny in the German folktale and its transformations in Romantic fiction and beyond. Reading and writing assignments range from fairy tales of the Brothers Grimm and short narratives by Romantic writers (e.g., E. T. A. Hoffmann, Tieck, Kleist) to other traditions, such as Mary Shelley’s *Frankenstein*, tales of Edgar Allen Poe, and modern cinematic works by both Disney and Hollywood. No knowledge of German is expected.
MW 08:40–09:55 a.m.  Cassandra Henry  199543

GERMAN STUDIES 109.3
From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
This seminar will explore a variety of themes (doubles, madness, incest, cyborgs, alchemy) expressing a fascination with the paranormal, the supernatural, and the uncanny in the German folktale and its transformations in Romantic fiction and beyond. Reading and writing assignments range from fairy tales of the Brothers Grimm and short narratives by Romantic writers (e.g., E. T. A. Hoffmann, Tieck, Kleist) to other traditions, such as Mary Shelley’s *Frankenstein*, tales of Edgar Allen Poe, and modern cinematic works by both Disney and Hollywood. No knowledge of German is expected.
MWF 10:10–11:00 a.m.  Ross Halvorsen  594882

GERMAN STUDIES 109.4
From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
This seminar will explore a variety of themes (doubles, madness, incest, cyborgs, alchemy) expressing a fascination with the paranormal, the supernatural, and the uncanny in the German folktale and its transformations in Romantic fiction and beyond. Reading and writing assignments range from fairy tales of the Brothers Grimm and short narratives by Romantic writers (e.g., E. T. A. Hoffmann, Tieck, Kleist) to other traditions, such as Mary Shelley’s *Frankenstein*, tales of Edgar Allen Poe, and modern cinematic works by both Disney and Hollywood. No knowledge of German is expected.
MWF 11:15–12:05 p.m.  Ross Halvorsen  594931

GERMAN STUDIES 109.5
From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
This seminar will explore a variety of themes (doubles, madness, incest, cyborgs, alchemy) expressing a fascination with the paranormal, the supernatural, and the uncanny in the German folktale and its transformations in Romantic fiction and beyond. Reading and writing assignments range from fairy tales of the Brothers Grimm and short narratives by Romantic writers (e.g., E. T. A. Hoffmann, Tieck, Kleist) to other traditions, such as Mary Shelley’s *Frankenstein*, tales of Edgar Allen Poe, and modern cinematic works by both Disney and Hollywood. No knowledge of German is expected.
TR 10:10–11:25 a.m.  Paul Buchholz  597815
GERMAN STUDIES 109.6
From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
This seminar will explore a variety of themes (doubles, madness, incest, cyborgs, alchemy) expressing a fascination with the paranormal, the supernatural, and the uncanny in the German folktale and its transformations in Romantic fiction and beyond. Reading and writing assignments range from fairy tales of the Brothers Grimm and short narratives by Romantic writers (e.g., E. T. A. Hoffmann, Tieck, Kleist) to other traditions, such as Mary Shelley’s *Frankenstein*, tales of Edgar Allen Poe, and modern cinematic works by both Disney and Hollywood. No knowledge of German is expected.

MW 02:55–04:10 p.m.  Laura Kelingos 600979

GERMAN STUDIES 109.7
From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
This seminar will explore a variety of themes (doubles, madness, incest, cyborgs, alchemy) expressing a fascination with the paranormal, the supernatural, and the uncanny in the German folktale and its transformations in Romantic fiction and beyond. Reading and writing assignments range from fairy tales of the Brothers Grimm and short narratives by Romantic writers (e.g., E. T. A. Hoffmann, Tieck, Kleist) to other traditions, such as Mary Shelley’s *Frankenstein*, tales of Edgar Allen Poe, and modern cinematic works by both Disney and Hollywood. No knowledge of German is expected.

TR 02:55–04:10 p.m.  Franz Peter Hugdahl 601875

GERMAN STUDIES 111.1
Goethe, Schiller, and Their Contemporaries
This seminar will provide an introduction to the study of German cultural and political history through the discussion of exemplary writings from the late eighteenth and early nineteenth centuries. Poems, short stories, and plays will include Schiller’s *Ode to Joy* and Beethoven’s rendition of it in his *Ninth Symphony*, his drama *Don Carlos*, and a novella by Kleist, reflecting the author’s preoccupation with the principal political events of the age, the American and French Revolutions. We will read *The Tragedy of Gretchen*, Faust’s young lover, from Goethe’s *Faust*, and explore the issue of infanticide. We will close with Mozart’s *Magic Flute*, the work that most eloquently restates the Enlightenment’s faith in the perfectibility of the human race. Readings are in English. No knowledge of German is required.

TR 01:25–02:40 p.m.  Herbert Deinert 199592

GERMAN STUDIES 115.1
Witnessing the Holocaust: Survivors Testify
How do survivors of the Holocaust come to terms with the fact that they narrowly escaped death, and how does telling their story in narrative form help in this process? Are there limits to ordinary language in the face of extraordinary events? What is the relationship between writing and memory? In attempting to answer these and similar questions, the seminar investigates autobiographical survivor literature, ranging from testimonies to artistic interpretations of witnessing the Holocaust, and addressing different survivor perspectives (including those of women and children). The readings, discussions, and writing assignments explore works by Primo Levi, Jean Améry, Charlotte Delbo, and Ruth Klüger.

MW 07:30–08:45 p.m.  Melanie Steiner 595029
GERMAN STUDIES 130.1
Metropolis, Modernity, and Mass Culture: The Roaring Twenties, German-Style

The era that framed the roaring twenties also saw the birth and demise of Germany's first, ill-fated democracy. Our exploration of the period's rich cultural output will range from film to painting, poetry, drama, the novel, cabaret, and political manifestoes. The readings, discussions, and writing assignments will investigate how the Weimar period helped define modern culture, and chart the highs and lows of this tumultuous period—the trauma of World War I, short-lived revolutions and take-overs, inflation, economic depression, the emergence of women's rights, and the rise of fascism. Authors include Bertolt Brecht, Walter Benjamin, and Irmgard Keun. A major focus is the close study of film from the period, from experimental and avant-garde works, to silent epics and the first experiments in sound. Feature-length films, such as *Metropolis*, *The Blue Angel*, and *Asphalt*, will be screened outside class.

TR 11:40–12:55 p.m.  Samuel Frederick  595078

*Students who enroll in this course must be free to attend film screenings on Wednesdays from 7:30-10:00 p.m.*

GOVERNMENT 100.1
Power and Politics: Slavery and the Law—The Legal Foundations of America’s Peculiar Institution

This course will examine the legal foundations of American slavery. Students will analyze the development of slavery, the unique legal relationship between master and slave, and the demise of slavery during the Civil War. The class will emphasize the legal doctrines that defined the limits and meaning of slavery within the wider context of American democracy. Emancipation, which transformed the coercive bond between former masters and slaves into a contractual relationship, will also be discussed. Students will be exposed to a variety of writings on slavery in the antebellum South, which will provide the basis for classroom discussions. Students will strengthen their writing capabilities through a series of writing assignments closely related to topics covered in the readings and classroom discussion.

TR 02:55–04:10 p.m.  Daniel Sledge  201622

GOVERNMENT 100.2
Power and Politics: Globalization in the Twenty-First Century—Progress, Promise, and Problems

Globalization is a controversial—and poorly understood—topic. This course intends to tackle globalization through close examination of its manifestations in several areas: economic (the effects of the reduction of cross-border barriers to exchange), political (the impact on state power and sovereignty and mobilization of new actors), and social (effects on patterns of migration, human security, human rights practices, and national cultures). The course will draw on many different sources, including scholarly books and articles, journalistic accounts, and visual materials. Students will improve their writing skills throughout the course by producing several critical and analytical papers. In addition to readings, papers, and classroom discussion, students will participate in several policymaking simulations in the course.

MW 02:55–04:10 p.m.  Stephen Nelson  201678
GOVERNMENT 100.3

Power and Politics: “Politics is in the Streets”— Anarchism in Theory and Historical Practice

Proudhon, Emma Goldman, the Situationalists, the Sex Pistols, Noam Chomsky, the Unibomber, the Black Bloc: this course will investigate the milestones and icons of anarchist history and theory. Through the readings’ denaturalizing effect on the notion of “the State,” we will work on developing the capacity for critical, reflective thinking and writing. We will begin with nineteenth-century articulations of anarchist theory, its split with Marxism, and the development of “revolutionary syndicalism.” As the course moves forward, we will explore moments in twentieth-century anarchism such as the Spanish Civil War, ’68, and the “anti-globalization” currents of today. In addition to primary theoretical and historical sources, the course will make use of films, graffiti, murals, and other social texts.

TR 01:25–02:40 p.m. Jacob Hannan 201734

GOVERNMENT 100.4

Power and Politics: The Politics and Law of International Human Rights

What are international human rights? What norms and standards guide international human rights law? Why have mass violations of human rights, such as genocide and torture, continued into the twenty-first century when restrictions on such abuse exist through the international legal regime? This course will provide a broad introduction to the theory, law, and politics behind international human rights norms, and the cases that seemingly render such standards futile. Contributing to the students’ understanding of the debate will be materials drawn from political science and legal scholarship, news sources, non-governmental reports, films, and oration. In exploring diverse writing styles and experimenting with various forms of writing, this course aims to provide a solid foundation for understanding and participating in the international human rights debate.

TR 01:25–02:40 p.m. Amy Shively Jacobson 201783

GOVERNMENT 100.5

Power and Politics: Culture Wars

In recent decades Americans have been increasingly divided over such issues as abortion and the appropriateness of religion in the public square. This writing seminar will explore the sources and origins of such divisions by exploring the writings of activists themselves. We will also investigate how deeply our nation is divided. Is it the case, for instance, that only a handful of radicals wage these wars while most Americans are actually quite moderate? In addition, we will ask whether the culture wars have been good or bad for American democracy. For example, have the culture wars prevented a descent into mass apathy or coarsened public life? In addressing these questions, we will read some prominent public intellectuals, such as Alan Wolfe and James Hunter.

MW 02:55–04:10 p.m. Jon Shields 595519

HISTORY 100.21

From Toys to Tables: Collecting Things

Human beings collect all kinds of things. At an individual level, these range from toys to cars, stamps to CDs. Societies also collect things, housing them in museums and collections. This course looks at the act of collecting and asks: Why do we—as individuals and as societies—collect? What are the things that we collect and what do we do with them? We begin with several texts on the act of collecting, and will proceed to look at different sites of “collection”: personal collections, World’s Fairs, and museums of different kinds. Students will be encouraged to think about what kinds of stories collections tell and to write about these representations. Students will also be asked to construct an annotated virtual museum/collection.

TR 01:25–02:40 p.m. Tze May Loo 208230
HISTORY 100.32
Modern Visions of the Medieval and Renaissance World

Knights and castles, artists and explorers—the Middle Ages and Renaissance hold a certain fascination in modern society that can be found in all aspects of popular culture, from fiction and film to Renaissance Faires and restaurants. But how accurate are these representations of the historical past? We’ll look at film (A Knight’s Tale, King Arthur, Shrek), fiction (The Da Vinci Code), television (ABC’s Alias), music, and historical reenactment in relation to our readings in medieval/Renaissance history. Through book and film reviews, primary source analysis, secondary source critiques, and a short research paper, students will examine whether the modern vision of the medieval and Renaissance world tells us more about the historical past or about the values and concerns of our own society.

TR 08:40–09:55 a.m.  Cate Mellen  613229
This class will have film screenings on Wednesdays at 7:30 p.m.

HISTORY 100.49
Hopeless Romantics?

European Romantic artists and intellectuals at the turn of the nineteenth century explored and helped produce some of the most basic social and political questions of modernity. Their focus on the individual’s alienation from the social whole and her/his potential for self-expression are themes that still interest us today. Yet the Romantics are often accused of an escapist or even irresponsible attitude toward society. We use the word “romanticized” dismissively to indicate an unrealistic view of the world. Through reading and writing about Romantic texts in their historical context, this course will examine these questions and investigate their contemporary relevance. Major themes will include romantic love, nature, education, and the imagination. We will also look closely at the Romantics’ attempts to articulate themselves and their views in writing.

TR 11:40–12:55 p.m.  Ryan Plumley  602848

HISTORY 100.50
Hopeless Romantics?

European Romantic artists and intellectuals at the turn of the nineteenth century explored and helped produce some of the most basic social and political questions of modernity. Their focus on the individual’s alienation from the social whole and her/his potential for self-expression are themes that still interest us today. Yet the Romantics are often accused of an escapist or even irresponsible attitude toward society. We use the word “romanticized” dismissively to indicate an unrealistic view of the world. Through reading and writing about Romantic texts in their historical context, this course will examine these questions and investigate their contemporary relevance. Major themes will include romantic love, nature, education, and the imagination. We will also look closely at the Romantics’ attempts to articulate themselves and their views in writing.

TR 02:55–04:10 p.m.  Ryan Plumley  602883
HISTORY 100.61
Warfare in Africa: Myths and Realities

In this course, we will develop skills for recognizing how historians, journalists, and other observers write about warfare in Africa. We will learn to analyze texts for bias and source usage, becoming familiar with how authors use evidence to make arguments or to create powerful images that affect public perceptions of Africa. Drawing on examples in African history, such as the Nigerian Civil War, the Battle of Mogadishu (*Black Hawk Down*), and Darfur, we will explore how standard depictions of Africans as “savages” or “victims” contribute to popular notions that African warfare is somehow fundamentally different from warfare elsewhere. We will use assigned materials to practice skills in writing effective, persuasive, and critical essays, while also honing research abilities.

TR 10:10–11:25 a.m.       Michelle Moyd   208475

HISTORY 100.62
Revolutionary Type: Biography and the Making of Asia’s Modern Heroes

Since World War II, charismatic and sometimes dangerous revolutionaries have dominated the political landscape of Asia: Ho Chi Minh in Vietnam; Mao Zedong in China; Pol Pot in Cambodia; Aung San Suu Kyi in Myanmar. Their biographies make for exciting reading. These leaders are portrayed as saints, folk heroes, prodigies, murderers, and traitors. But what is at stake for the authors of these biographies? Can we trust them? What common elements are present in the construction of a revolutionary’s biography? In this class, we will address these questions through reading about the early years of these Asian revolutionaries. Students will practice reading and analyzing historical sources from both Asia and the West. Assignments will include an autobiographical exercise and a close analysis of biographical texts about one of these revolutionaries.

TR 02:55–04:10 p.m.       Richard Ruth   208524

HISTORY 100.63
Conspiracy and Tyranny in the Italian Renaissance

Conspiracies, plots, and assassinations are commonly associated with the Italian Renaissance. Conspirators of the era often presented themselves as patriots and justified their actions as legitimate acts of tyrannicide. In this course, we will explore how Renaissance writers understood political conspiracy, defended or denounced actual conspiracies, and thought about wide questions of liberty and tyranny. The readings will include selections from a wide range of political thinkers, lawyers, and humanists, including Thomas Aquinas, Petrarch, Alberti, and Machiavelli. We will also read *April Blood*, Lauro Martines’s recent bestseller on the infamous Pazzi conspiracy. In their papers, students will grapple with the philosophical and rhetorical strategies deployed in the readings and will examine the relevance of these ideas in their historical context and for today.

MWF 01:25–02:15 p.m.       Robert Fredona   603345

HISTORY 119.1
Gandhi and the Politics of Nonviolence

This course will examine the writings of Mohandas K. Gandhi, a leader of the nonviolent movement against British colonialism in India. In particular, students will consider whether Gandhi’s philosophies of self-reliance, moral discipline, civil disobedience, nonviolent protest, and vegetarianism are applicable to living in the modern world. We will read some of Gandhi’s well-known criticisms of modernity, including *Hind Swaraj* and *My Experiments with Truth*, and address the sources, impact, and legacy of Gandhi’s ideas, including the relationship between Gandhian nonviolence and the American Civil Rights Movement. Written assignments will involve close readings of Gandhi’s work with an eye toward engaging whether his ideas translate to being a modern and morally responsible individual in the early twenty-first century.

MW 02:55–04:10 p.m.       Durba Ghosh   595225
HISTORY 126.1
Local History: Cornell University
This course will examine the history of Cornell University. Founded in 1865, Cornell was a university in a land of colleges. Its charter opened the university to all “persons”; its founders were liberal thinkers. The curriculum was broad and students were offered a choice of programs. Students and faculty delighted in its unique qualities. Beginning as a “perpetual pandemonium,” the fear, after a time, was that Cornell might “slow down.” Readings will be drawn from Carl Becker, Morris Bishop, E. B. White, and from the diaries and letters of former Cornell students. Papers focusing on Cornell's past and present will be required, some based on archival research, others on observation of student life. Each student will construct an annotated cultural scrapbook of the semester.

TR 08:40–09:55 a.m.  Carol Kammen  208622

LINGUISTICS 100.1
Language, Thought, and Reality: Testing the Language Instinct
When children first acquire language, in all its complexity, they do so with such ease and effortlessness that it seems they are pre-programmed for it, as an instinct. Linguists are discovering common properties throughout the world’s languages; perhaps the universals are due to a common biology. In this seminar, we will examine the issues surrounding the debate on language innateness. We will focus on the contrast between taught and untaught knowledge of language. How do children learn to speak? How are languages similar to and different from each other? Do other animals have language? Do some people speak more “grammatically” than others? Readings will include Steven Pinker’s 1994 bestseller The Language Instinct. Students will write a series of short papers and a longer paper.

TR 08:40–09:55 a.m.  Jonathan Howell  222867

LINGUISTICS 100.3
Language, Thought, and Reality: Language Processing and Disorders
How does the human brain produce and understand language? What happens when our linguistic capacity breaks down? We will address these questions by looking at and writing about, two important lines of current research. First, students will learn about the latest brain imaging techniques and how they're being used to study normal language processing. In addition, students will thoroughly evaluate real case studies of various language disorders such as dyslexia, aphasia (language impairment due to brain damage such as stroke or tumor), and naming problems in Alzheimer's Disease. Students will be asked to draw implications from these studies for the nature of language deficits. Assignments will include visits to laboratories involved in psycholinguistic research, transcriptions of audio- and video-tapes of people with language impairment, and attendance at talks by guest lecturers in fields related to cognitive science.

MWF 12:20–01:10 p.m.  Cliff Crawford  222965

LATINO STUDIES PROGRAM 158.2
American Literature and Culture: Introduction to Latina/o Caribbean Literatures in the U.S.
An introduction to the rich literary heritage of Cuba, Puerto Rico, and the Dominican Republic focusing on writers living in the United States. By mingling the languages and cultural traditions of North America and the Caribbean, these texts provide a chance to examine issues of race, gender, sexuality, nationality, and ethnicity in a comparative context. Readings include Harvest of Empire by Juan Gonzales, Drown by Junot Diaz, The Latin Deli by Judith Ortiz Cofer, and Before Night Fall by Reynaldo Arenas. Writing assignments are aimed at developing the skills of clear thinking and creative analysis.

MWF 12:20–01:10 p.m.  x-listed w/ Engl 158.02  615119
MEDIEVAL STUDIES 101.1
Aspects of Medieval Culture: Writing Women in the Middle Ages
How are women represented in medieval literature? When they write, how do women represent themselves? This course will examine a sampling of images, attitudes, and activities attributed to women by male and female writers in the Middle Ages. We will read texts written by women, focusing on such authors as Marie de France, Margery Kempe, and Christine de Pizan. We will also read texts written about women, including selections from the Canterbury Tales, the Romance of the Rose, and other medieval romances and satires. Through discussions, short writings, class presentations, and formal papers we will discover how medieval women were “written” from others’ perspectives and how they chose to “write” themselves.
MW 08:40–09:55 a.m. Jamie Friedman 237574

MEDIEVAL STUDIES 101.2
Aspects of Medieval Culture: Raiders and Traders—Vikings in Britain and Ireland
At the close of the eighth century, monks began to report the predations of a new seafaring menace in the British Isles. Soon, as one Irish tract claims, the land suffered from the “countless sea-vomiting” of Viking ships. Are such stories to be believed? What impact did Scandinavians have in early medieval Britain and Ireland? Moreover, how is the telling of their history related to the formation of group identity? This class will approach these questions through critical analysis of historical and literary texts, including Njal’s Saga, Anglo-Saxon poetry, and Irish writings, along with archaeological evidence, including treasure hoards and urban settlements. Students will sharpen their writing skills through a series of short response papers and a longer research project.
TR 01:25–02:40 p.m. Alissa McFarlin 237623

MEDIEVAL STUDIES 101.3
Aspects of Medieval Culture: The Anglo-Saxons—Saints, Scholars, and Heroes
Who were the Anglo-Saxons? Were they barbarians who terrorized the civilized world? Were they great warriors who sought glory and riches in battle? Were they pious Christians who established prosperous kingdoms and produced sophisticated art and literature? This class will explore the lives and legacy of the earliest English peoples, who ruled the British Isles from 500 to 1066 CE. Our in-class discussion will revolve around close readings of primary texts, focusing on literary works such as Beowulf and historical documents such as Asser’s Life of King Alfred; we will supplement our study of written sources with an examination of Anglo-Saxon material culture. Students will write papers on the assigned readings and a research paper on a topic of their own choosing.
MWF 11:15–12:05 p.m. Nicole Marafioti 595274

MEDIEVAL STUDIES 101.4
Aspects of Medieval Culture: The Crusade in Medieval European Society
This seminar analyzes the culture and society of the crusades. We will ask what ideas and motivations animated crusaders, their supporters and critics, how crusaders prepared for their expeditions, and what the discovery of a new world in the Near East meant. We will thus reach a more nuanced understanding of how crusade was experienced by participants. Some attention will be paid to the states founded by crusaders in the Near East. As a case study we will discuss the changing fortunes of the Templar Knights, at and after the height of the crusading movement. Readings will include modern works as well as medieval documents (in translation). Writing assignments will consist of analyses of primary sources as well as a review article.
MW 02:55–04:10 p.m. Ionut Epurescu-Pascovici 595323
MEDIEVAL STUDIES 101.5
Aspects of Medieval Culture: Sacred Desire, Profane Piety—Sex and Medieval Spirituality

“O my God! O my Love! into me glide . . . show Thyself to Thy lover!” With this impassioned plea, the English mystic Richard Rolle demonstrates the startling conflation of pious and erotic expression common to late medieval religious writing. Sacred imagery invaded the work of lay authors as well, who often appropriated charged religious language when singing in praise of their earthly loves. This course will investigate the convergence of secular and sacred erotic expression in medieval literature and the concerns that this unorthodox union generated. Readings will include the famed Romance of the Rose, the letters of Abelard and Heloise, and troubadour poetry. Response papers, critical essays, and a final research paper will emphasize close reading and help students develop analytical and writing skills.

MWF 10:10–11:00 a.m.  Curtis Jirsa  595372

MEDIEVAL STUDIES 101.6
Aspects of Medieval Culture: You Have the Right . . . ! The Birth of Individual Rights

Individual rights seem truly modern and American; however, the principle actually emerges from medieval legal developments. The doctrines from which these rights developed result from universal natural rights defined by canon lawyers in the twelfth and thirteenth centuries. This course will examine the formation of natural rights, and then consider specific rights surrounding marriage, property ownership, poverty, and the modern conception of due process. To explore the concept of natural rights, we will first consider the primary source for canon law, the Bible, then investigate a range of texts and documents, to include Gratian’s Treatise on Law, Justinian’s Digest, and the Magna Carta. Written assignments will be based upon an analysis of the texts and will include response papers and formal essays.

TR 02:55–04:10 p.m.  Deborah Marcum  595421

MEDIEVAL STUDIES 101.7
Aspects of Medieval Culture: Scales and the Scourge—Law in Medieval Literature

What events and which people created legal concepts such as “trial by jury” and “capital punishment”? How do metaphorical representations of the law—such as the scales of justice—shape our understanding of it? In this class, we will explore these questions through examining the texts of medieval and early modern England, including the laws of King Alfred and Edward the Confessor, the Magna Carta and Thomas Hobbes’s play A Dialogue of the Common Laws of England. In addition, we will read American Supreme Court justices’ case opinions with particular attention to their use of language and metaphor, and then write our own opinions on a medieval English case. Six essays and in-class writing exercises will solidify our own questions and conclusions.

TR 10:10–11:25 a.m.  Caitlin Callaghan  595470

MEDIEVAL STUDIES 101.8
Aspects of Medieval Culture: Passionate Pursuits of Perfection

Elaborate weeping, ecstatic visions, visual meditations, intense contemplation. An early Beatles concert? The 2004 Red Sox victory parade? Would you believe a survey of late medieval literature on spirituality? Though the divine focus of medieval spiritual fervor can seem inimical to the modern secular mind, its manifestations and goals—chiefly the betterment of one's way of life—find ready analogues in contemporary culture. We will read the words, view the images, and enact the plays that these individuals used to mediate their experience with the divine: readings will also include modern novels and movies on similar themes. Through formal and informal writing assignments and oral presentations, we will improve argumentative academic writing skills while coming to understand the medieval encounter with God.

TR 08:40–09:55 a.m.  Cynthia Camp  603100
MEDIEVAL STUDIES 103.1
Legends, Fantasy, and Vision: Midsummer Night’s Weirdness

Long before Shakespeare’s *Midsummer Night’s Dream*, strange things happened on the longest day of summer and the longest day of winter in medieval European literature. Portals to other realms opened, lovers fell in and out of love, fairy women appeared to choose a mate or a victim, and magic boats materialized to take a hero on a voyage he would never forget—and from which he might never return. In this class, students will learn to craft various kinds of writing by closely reading and evaluating literary texts describing the effects of these weirdest of nights. Texts include Celtic, French, and Spanish romances, works by Chrétien de Troyes and Marie de France, *Sir Gawain and the Green Knight*, fairy and folk tales, and Shakespeare’s play.

MWF 12:20–01:10 p.m.  Sarah Harlan-Haughey  237770

MEDIEVAL STUDIES 103.2
Legends, Fantasy, and Vision: Sex and the Supernatural in Epic and Romance

What is the relationship between human sexuality and the supernatural in medieval culture? The term “supernatural” implies that certain things belong to the natural order, whereas others are on the chaotic periphery beyond everyday existence. We will explore the medieval edge of the world and, to complicate things, will throw into the mix the intimacy and alienation of sex, including attitudes towards the body, gender, and genealogy. In this course, we will read romance and other literature, including *The Mabinogion*, Walter Map, *Sir Orfeo*, the Breton lays of Marie de France, ballads, *Sir Gawain and the Green Knight*, and Chaucer’s Wife of Bath’s narratives. Students will write informal reading responses, formal papers centered around a particular text, and an independent research paper.

MWF 03:35–04:25 p.m.  Angela Furry  237819

MEDIEVAL STUDIES 103.3
Legends, Fantasy, and Vision: Exile and Estrangement, Medieval to Renaissance

The heroes of medieval and Renaissance verse continually battle loneliness and mortality, lovesickness and loss. But what ways of coping does early poetry offer? What consolation follows from complaint? To find out, we’ll range from the fireside stories of wandering Germanic tribes to ironic expressions of lovesickness in later authors: Chaucer, Spenser, Shakespeare. We’ll look at both action-packed French romance (even better than the movies) and the quiet desolation of elegy and lament. All along we’ll notice the intricacy of early poetry and how carefully we must read it, aiming to sharpen and refine our prose. In addition to a small portfolio of imitations, students will produce short analytical essays and a longer comparative paper.

MWF 09:05–09:55 a.m.  M. Leigh Harrison  237868

MUSIC 111.1
Sound, Sense, and Ideas: Futurist Music and Technology

The Italian Futurists of the early twentieth century did not wear silver unitards or dream of taking spaceships to the moon. Rather, they envisioned a world in which man emulates machine, music imitates noises, and life, in general, is happily industrial. This seminar asks: do we live in such a world? We will examine many facets of the Futurist project, including manifestos, films, and music, and will test its ideology against more recent cultural trends, such as electronic music, minimalist painting and music, and aleatory, or “chance,” music. We will also try to deal with the ugly underbelly of this movement—its embrace of violence, war, and misogyny, and its espousal of fascism—ultimately considering the relationship between art, technology, and social progress.

TR 01:25–02:40 p.m.  Emily Green  238141
PHILOSOPHY 100.1
Science and Pseudo-Science
We will examine some of the basic questions concerning the nature of science. What are the aims of scientific inquiry? What is the scientific method, and what makes it “scientific”? What distinguishes scientific thinking from unscientific thinking? What questions—if any—lie beyond the scope of science? We will try to answer these questions by focusing on and writing about several topics from the history of science and on a variety of contemporary issues. Historical topics will include the IQ controversy and “scientific creationism.” SPECIAL FEATURE (THE OBERLIN CONNECTION): There is a first-year seminar this fall term at Oberlin College on basically the same topic as "Science and Pseudo-Science." There will be a discussion site on Blackboard through which students in each of the seminars (and their instructors) can share questions and ideas, and there will be an opportunity for students to read on-line some of each others' work. This will provide us with additional insights into our common topic and an opportunity to see how students in another college are using their first-year seminar.
TR 11:40–12:55 p.m. Richard Boyd 245897

PHILOSOPHY 100.2
Science and Objectivity
By examining the writings of feminists, philosophers, scientists, and sociologists, we will address and develop answers through discussion and writing assignments to some of the following questions: Is objectivity a characteristic of individual researchers, methods of inquiry, or knowledge? Does science consist of objective truths about the world or is it the product of cultural traditions? What separates good science from bad science? What are the effects of gender on science? Is objectivity necessarily opposed to subjectivity? Is there a unique standpoint which can provide objective knowledge?
TR 01:25–02:40 p.m. Neelam Sethi 245946

PHILOSOPHY 100.3
Applied Ethics
We will survey important moral questions that arise in two central fields of applied ethics: namely bioethics and business ethics. Our goal will be to develop useful frameworks and strategies for deciding how to answer questions like the following: Is abortion moral? Should we pursue technologies that would allow us to genetically engineer our children to have desirable traits? What is the difference between persuasion and manipulation in advertising? Do corporate managers have moral obligations beyond maximizing shareholder profits? Writing assignments will ask students to frame ethical questions, evaluate arguments, and develop moral positions.
MW 07:30–08:45 p.m. Yurii Cohen 245995

PHILOSOPHY 100.4
Basic Topics in the Philosophy of Mind
In this course, we will examine and write about three primary theories of the relationship between mind and body: dualism, the identity theory, and functionalism. Along the way we will also discuss some related issues, such as consciousness and the causal role of mental states. Writings will focus on class reading and analysis of short selections of the required texts. These texts include some primary material, as well as an introductory textbook on the philosophy of mind.
MWF 11:15–12:05 p.m. Tim Bloser 246051
PHILOSOPHY 110.1
Philosophy in Practice: Global Poverty and Duties of Aid
This course will focus on what duties of aid, if any, citizens of wealthy countries have to citizens of poor countries. We will examine a broad array of questions including: Do duties of aid end at national borders? Does membership in a group such as a family, culture, or nation give persons special claims over each other? Does the global economy connect us all in a morally relevant way? If we do have duties of aid, should we focus on aiding poor persons or poor countries? Are such duties better characterized as duties to be charitable, or duties to protect human rights, or something else? Students will develop writing and critical thinking skills through consideration of a range of views on these and other questions.
TR 11:40–12:55 p.m.  Sara Streett  600727

PHILOSOPHY 110.2
Philosophy in Practice: Political Obligation, Democracy, and Civil Disobedience
One fundamental issue in political philosophy concerns what you owe, as a citizen, to your country or your fellow citizens. In this course, we will take up this issue by asking the following sorts of questions: When is there a moral duty to obey the law? Can there be a moral duty to die for your country? When is civil disobedience (or even revolt) morally justified? Do your answers change when the country is a democracy? We will look at several historical and contemporary answers to these questions (including Hobbes, Locke, Rousseau, Thoreau, and Martin Luther King). Required work will include short analytical assignments and longer critical essays, with an aim towards developing tools for critical reading and thinking as well as for effective writing.
MWF 09:05–09:55 a.m.  Daniel Koltonski  600769

PHILOSOPHY 110.3
Philosophy in Practice: Philosophy and Contemporary Moral Controversies
In this course, we will examine philosophical approaches to several contentious moral issues (e.g., abortion, euthanasia, the death penalty, and animal rights). Our work in this course will focus on answering questions such as the following: What are the best arguments for the most prominent positions on these issues? What are the most compelling objections to those arguments? And how can philosophical thinking help us to locate and weigh the reasons supporting the various sides in debates about these issues? Readings for the course will be drawn from contemporary philosophical work, and writing assignments will focus on developing students' abilities to cogently defend their own positions and to clearly and accurately analyze positions they encounter in the readings.
TR 02:55–04:10 p.m.  Jacob Miller  600811

PHILOSOPHY 110.4
Philosophy in Practice: Is the U.S. a Democracy?
In this course, we will be looking both at what Democracy is and why it is valuable, and then applying this understanding to contemporary political issues. We will start by looking at ancient Greek thought on Democracy, move through discussion of Democracy in the Enlightenment, and finish off with contemporary political theory. In discussion and frequent essays, we will apply, and write about, the theories we encounter to an analysis of five different areas; affirmative action, abortion, campaign finance reform, the Federal Reserve, and the U.S. foreign policy establishment. In looking at these issues we will seek to discover how democratic the institutions and citizens of the U.S. are.
MW 02:55–04:10 p.m.  Patrick Mayer  600853
PHILOSOPHY 111.1
Philosophical Conversations: Descartes’s *Meditations on First Philosophy*—How does Philosophy Begin?

In this course, we will focus on a short but profound philosophical text: Descartes's *Meditations on First Philosophy*. We may supplement this text with selections from Descartes's *Principles of Philosophy* and *Passions of the Soul*, and with commentaries and responses by contemporary philosophers. Descartes (1596–1650) is often called the founder of modern philosophy, and his *Meditations* are considered by many to be his definitive work. Our emphasis will be on a close reading of the text, encouraging students to develop their abilities to comprehend, articulate, and criticize philosophical arguments. Classroom discussion and student essays are integral to this process; students will write an essay on each of the six meditations.

TR 10:10–11:25 a.m.  Lawrence Bruce Robertson  600895

PHILOSOPHY 111.2
Philosophical Conversations: Augustine and Descartes—Philosophy in the First-Person

How can I know that I exist? How do I know that I am not now dreaming? Can I know that other minds exist? Such distinctively first-person questions are generally associated with Descartes (1596-1650) and the beginnings of modern philosophy. Yet it may come as a surprise to learn that quite similar questions were raised centuries earlier by another key figure in the Western intellectual tradition, namely, Augustine (354-430 CE). This seminar explores some of the questions and methods shared in common by these two great thinkers, focusing in particular on how each uses the first-person perspective to advance his philosophical project. The course is structured around the close reading and analysis of Descartes’s *Meditations in First Philosophy* and Augustine’s *On Free Choice of the Will*, and various related texts. Required work will include short exegetical essays which include the critical analysis of significant philosophical issues.

MW 08:40–09:55 a.m.  Kate Waidler  600937

PLANT PATHOLOGY 110.1
Liaisons with Friends and Foes: Symbiotic Associations in Nature

Observations of one group of organisms living on or in another organism were once considered nothing more than a biological oddity. However, we now recognize these symbioses to be an essential part of all life on Earth and a driving force in evolution. In this class, we will explore the types, coevolution, and mechanisms underlying a broad range of symbiotic relationships in Nature. Classes will consist of lectures, conceptual discussions, writing discussions and critique, and in-class demonstrations of interesting symbiotic interactions. We will utilize a broad range of reading materials reflecting the many writing styles in scientific communication. Students will learn to write using some of the different writing styles common in science, and will enhance each other's writing through cooperative peer review.

MW 08:40–09:55 a.m.  Jo Ann Asselin  101879
ROMANCE STUDIES 101.1
The Craft of Storytelling: Decameron

All of us tell stories for a variety of reasons—to entertain, to console, to teach, to persuade—to discover and explore both our inner lives and the world we inhabit. Stories are one of the prime ways in which we make sense of a world that is not always propitious. They serve as instruments by which we seek to shape our future. In this seminar, we shall consider how the craft of storytelling helps us face the task of living: the love and the happiness and the community we seek, the virtues we espouse, our talents and our vulnerabilities. Our principal reading (in English translation) will be a masterpiece of European literature, Giovanni Boccaccio’s Decameron (ca. 1350–52), which showcases one hundred stories told by ten young Florentines fleeing the Black Death of 1348. Students will write both analytic and personal essays.

MWF 10:10–11:00 a.m. Marilyn Migiel 595568

ROMANCE STUDIES 105.1
The Comedies of Cervantes and Shakespeare

So, how funny was Shakespeare? And what about the creator of Don Quijote? Cervantes’s and Shakespeare’s comedies were popular from the moment they were presented. Four centuries later, they are among our most enduring works of art. Examining them will allow us to see the underlining irony behind the laughter, and will give us a deeper understanding of these authors’ worldviews. Works to be studied include Shakespeare’s A Midsummer Night’s Dream and Cervantes’s Exemplary Stories. We will be reading and writing about the comedies of Shakespeare and Cervantes, their place in Renaissance culture, and how both writers treat women in their works.

TR 10:10–11:25 a.m. Tamra Paz-Soldan 601063

SCIENCE & TECHNOLOGY STUDIES 110.1
Exploring Cyberworlds: Thinking with and about Machines

From their first conception, computers have been calculation tools and rich sources of thinking about thinking. In recent decades, they have permeated our lives, affecting how we work, how we play, the language we use, and, how we imagine our communities, our minds, and ourselves. This seminar examines computers as material objects and as extraordinarily rich "things to think with." It considers how computation has impacted structures and spaces of work, as well as theories of mind, culture, and gender. Readings will cover computer cultures past and present, from historical scientific works, such as the writings of Charles Babbage, to memoirs of present-day computer pioneers, such as programmer Ellen Ullmann, to reportage, such as Julian Dibbell's tales of his journeys in cyberspace. Students try writing in several different genres, including reflections, journalistic essays, and research papers.

TR 01:25–02:40 p.m. Rachel Prentice 595617

SCIENCE & TECHNOLOGY STUDIES 123.1
Technology and Society: Tinkering with Sex

What sex are you? How do you know? In this course, we’ll start with a basic biological fact—that there are two sexes—and discuss how this fact came to be widely accepted. Science, technology, and medicine play an important role in shaping our ideas about sexuality, and our ideas about sex and gender also shape the practice of science. We’ll look at topics such as intersexuality and transexuality that complicate our definitions of “male” and “female”; scientific techniques such as in-vitro fertilization and sex reassignment surgeries that upset our ideas of what is “natural”; and sensational stories like a woman who gives birth to rabbits. Writing assignments will teach students to use a variety of source materials, including scientific articles, legal cases, fiction, and film.

MW 02:55–04:10 p.m. Nicole Nelson 602736
Science and Society: Studying the Scientific Self

What makes a scientist? From Galileo to Einstein, scientists have taken pains to create and maintain their personal and professional identities. This class will look at these and other scientists from a historical perspective, and we will learn more about what goes into the work of being a scientist. Each week we will read works by and about a particular scientist, probing what gets said and what gets left out. Assignments will develop skills for writing both in the humanities and the sciences. Readings may include Galileo's *Dialogue on the Two Chief World Systems*, Galison's and Feynman's *Lectures on Physics* and *Surely You're Joking, Mr. Feynman!*

TR 10:10–11:25 a.m. Katherine Proctor 602701

Augmented Bodies

Can technology help create bigger, stronger, faster, and more intelligent human beings? What technologies are currently being developed for bodily augmentation? And, what kinds of persons and bodies are being imagined and emerging within these initiatives? This course will address these questions through the critical examination of such technologies as robotics, genetics, and wearable computers. This will enable us to start to understand the ways in which technologies are implicated in changing notions of personhood. Readings will be drawn from the scientific as well as the popular press. Assignments will include short reading responses, creative writing experiments, and essays exploring problems surrounding the class underlying theme.

TR 02:55–04:10 p.m. Ana Viseu 607797

Reporting from Hell

When you’re being bombed, hunted down, or otherwise persecuted, can you objectively report on what’s happening? Does your report have special value compared with that of a bystander? Is your on-the-spot report more reliable than testimony you give months or years later? We will address these and related questions through discussion and analytic writing about the legendary Edward R. Murrow’s radio broadcasts during the bombing of London in World War II; diaries kept by Jewish children hiding from the Nazis; and a report smuggled out of a Soviet labor camp for women political prisoners. We will also examine documentary film footage; oral testimony of Holocaust and Soviet camp survivors; and recent reports from Human Rights Watch, newspapers, and the Internet.

TR 10:10–11:25 a.m. Sidney Orlov 268024

Propaganda

How does propaganda work? Does it necessarily involve lies? Why is so much of it kitsch? What is its curious relationship to religion? We will explore these questions in the context of propaganda in Soviet Russia, the United States, and Nazi Germany, especially World War II propaganda for domestic consumption. Our wide-ranging materials will include scholarly writing on propaganda; propaganda posters; speeches by Stalin; *Life* magazine advertisements; films from Frank Capra's famous series *Why We Fight*; propaganda advice from Hitler and his Minister for Propaganda; and Leni Riefenstahl's *Triumph of the Will*—sometimes called the greatest propaganda film ever made. If time permits, we will look at some current American propaganda and anti-propaganda legislation submitted to Congress. Our essays will be analytic.

TR 01:25–02:40 p.m. Sidney Orlov 268073
SOCIOLOGY 100.1
A Woman’s Place is in the Home? Gender Beliefs and Current Policy Issues

Do beliefs about the proper roles for men and women underlie debates about diverse, and often divisive, social issues such as abortion legislation, the proposed Federal Marriage Amendment, education, and other government policies? In this class, we will explore and write about the question of whether social issues that may seem to be about one thing (for example, in the case of abortion, the age at which life begins or religious beliefs) may also be informed by other beliefs (such as gender ideology). We will read excerpts from scholarly and mainstream works as well as newspaper articles to determine whether gender beliefs can be used as a framework to understand divergent views on current political issues.

TR 01:25–02:40 p.m.  Catherine Taylor  595666

SPANISH LITERATURE 105.1
Latinos and the American Dream

Politicians, media personalities, and school teachers regularly invoke the myth of the American Dream, the cultural ideal that defines the promise of life in the U.S. But a more complete and critical view of the dream emerges in the work of contemporary Latino and other ethnic writers. We will examine these views which use alternate, racial/ethnic histories, languages, values, religions, and competing symbols to question and restage the dream in contemporary America. Readings may include selections from Brown by Richard Rodriguez, The Latin Deli by Judith Ortiz-Cofer, and current journalism regarding immigration to the U.S. Writing requirements: a reading journal and a variety of informal/formal assignments.

TR 08:40–09:55 a.m.  Loretta Carrillo  595771

SPANISH LITERATURE 141.1
Taking Melodrama Seriously: Latin American Contemporary Theatre in Translation

“In Latin America, melodrama is more than a dramatic genre: it is a cultural matrix that fosters popular recognition in mass culture, a key area for studying the noncontemporarity of our times and the blends of which we are made.” (Jesús Martín Barbero) This course will focus on a selection of plays by contemporary authors from different countries in Latin America. We will write and think about these plays in terms of the ways they address issues such as popular culture, ideology, sentiment, and violence. The selection includes plays by Cruz, Puig, Dorfman, Triana, Sánchez, Carballido, Pavlovski, and López, as well as films by Parker and Sollet.

MW 08:40–09:55 a.m.  Ximena Briceno  595820

SPANISH LITERATURE 143.1
(Un)exemplary Writing: Cervantes’s Exemplary Novels

Have you ever wondered if two dogs could have a conversation when there are no humans around? Has the difference between insanity and sanity ever seemed questionable to you? Does Spanish culture and history interest you? If you want to learn how to write according to and about “exemplarity” while questioning the very basis of what it means to be “exemplary,” this writing seminar is for you. While reading Cervantes Exemplary Novels, short stories with titles such as “The Glass Graduate” and “The Dialog of the Dogs,” you will learn how to write, studying Cervantes’s writing at the same time.

MW 07:30–08:45 p.m.  Anthony Puglisi  595869
SPANISH LITERATURE 145.1
Utopia/Distopia
Have you ever wondered if another world was possible? Have you ever feared that this world is a nightmare from which you can’t awake? This course investigates various imaginings of the utopian ideal and its opposite. We will use Thomas More and Philip K. Dick as bookends; readings will include selections from Jorge Luis Borges, Julio Cortazar, Franz Kafka, and others. This interdisciplinary seminar will integrate a visual culture component with a focus on film. The goal of the seminar is to use these famous depictions of perfect (or perfectly flawed) worlds as a jumping-off point for your thinking and writing.
TR 10:10–11:25 a.m.  Zachary Zimmer 595925

THEATRE, FILM & DANCE 115.1
Kung Fu Fighters and Warrior Women: Exploring the Martial Arts Film
In this class, we shall explore a range of “martial arts” films that illustrate different styles and historical developments in this genre, such as the samurai epic, the Hong Kong kung fu film, the wuxia pian, and the Hollywood martial arts movie. We shall read film history, film theory, performance theory, and popular and scholarly articles, to examine certain critical questions: How are these films informed by their social, historical, political, and cinematic contexts? How are women portrayed? What can we make of these deadly, spectacular performing bodies? Writing assignments involve readings and reviews of the films, addressing these questions and other relevant issues. Films include Enter the Dragon, Seven Samurai, Come Drink With Me, Crouching Tiger, Hidden Dragon, Kill Bill, and Kung Fu Hustle.
TR 08:40–09:55 a.m. Diana Looser 280750
Students who enroll in this course must be free to attend film screenings on Wednesdays from 7:30–10:00 p.m.

THEATRE, FILM & DANCE 129.1
Staging America: Image, Myth, and Society
This course will explore how playwrights from the late twentieth and early twenty-first centuries have depicted and challenged images and ideas of America. We will analyze how plays such as Fences, Angels in America, and True West engage with mythic ideas about U.S. society, such as the American Dream. We will ponder such questions as: how are national identities formed and articulated, what myths and images has America produced about itself, and what are the effects of those myths and images? We will also explore representations of race, class, gender, and sexuality in American society. Writing assignments will ask you to engage critically with the texts, to probe their social and cultural significance, and to consider what it means to “stage” a nation.
TR 10:10–11:25 a.m. Lindsay Cummings 595981

THEATRE, FILM & DANCE 143.1
Witches and Wizards: An Exploration of Magic and the Theatre
Taking on many distinct and sometimes conflicting forms, magic has often been associated with wickedness. So, what explains the modern obsession with magic in Harry Potter and shows like Charmed and Bewitched? Through texts, film, and television, we will examine and write about the construction and depiction of magic on a global level and how it has changed over time. Through comparative and analytical writing, students will explore critical questions: How do different cultures view magic? How has the representation of witchery changed over time? How have religious, political, and social changes shaped the modern concept of magic? What is power? What is the nature of evil? Plays may include: The Crucible, Doctor Faustus, A Midsummer Night’s Dream, Death and the King’s Horseman, and Wicked (The Musical).
TR 02:55–04:10 p.m. Jimmy Noriega 596030
THEATRE, FILM & DANCE 144.1
Performing History
Was there really a “Springtime for Hitler”? Did anyone expect the Spanish Inquisition? In this course, we will investigate and write about different ways in which history is written, and how theatre and film influence the way we think about history. We will look at how “historical” events (revolutions, wars, scientific discoveries) have been reconstructed for performance by playwrights and filmmakers such as Bertolt Brecht, Stephen Sondheim, the Tectonic Theatre Project, and Mel Brooks. We will also read essays about what the practice of history should consist of, starting with Nietzsche, who wrote that writing history is like painting: a practice for “historian-artists.” Can we objectively document human experience? And if history strives to be objective, what happens when you “perform” the evidence?

MW 08:40–09:55 a.m.  Anne Beggs  596079

THEATRE, FILM & DANCE 146.1
Mourning Representation: The Aesthetics of AIDS
To the friend who did not save my life: to you I dedicate the inadequacy of art, and an art of inadequacy. In this course, we will investigate and write about the particular ways in which AIDS unsettles expectations of representational stability and questions concerning our ethical implications as spectators. Do artistic depictions of AIDS inherently convict the spectator of political passivity? Do we experience literary pleasure—despite ourselves? What are our responsibilities in regarding AIDS? Can an ethics be construed from this engagement? Work from multiple disciplines will be considered, including drama, films, photography, literature, and critical writing, and authors may include: Kushner, Sontag, Guibert, Goldin, and Abdoh.

TR 08:40–09:55 a.m.  Ryan Platt  596128

WRITING 137.1
An Introduction to Writing in the University
This writing seminar is designed for students who need more focused attention in order to master the expectations of academic writing. The course emphasizes the analytic and argumentative writing and critical reading essential for university-level work. With small classes and with weekly student/teacher conferences, each section is shaped to respond to the needs of students in that particular class.

MW 10:10–11:00 a.m.  Barbara LeGendre  286091

Do not request this course on a ballot. Students who believe they need this kind of intensive work should either call 255-6349 or come to 174 Rockefeller Hall to make an appointment with a member of the Workshop staff. “S/U” grades only. Hours to be arranged.

WRITING 137.2
An Introduction to Writing in the University
This writing seminar is designed for students who need more focused attention in order to master the expectations of academic writing. The course emphasizes the analytic and argumentative writing and critical reading essential for university-level work. With small classes and with weekly student/teacher conferences, each section is shaped to respond to the needs of students in that particular class.

MW 11:15–12:05 p.m.  Joe Martin  286140

Do not request this course on a ballot. Students who believe they need this kind of intensive work should either call 255-6349 or come to 174 Rockefeller Hall to make an appointment with a member of the Workshop staff. “S/U” grades only. Hours to be arranged.
WRITING 137.3  
An Introduction to Writing in the University  
This writing seminar is designed for students who need more focused attention in order to master the expectations of academic writing. The course emphasizes the analytic and argumentative writing and critical reading essential for university-level work. With small classes and with weekly student/teacher conferences, each section is shaped to respond to the needs of students in that particular class.  
TR 9:05–09:55 a.m.  Joe Martin  286189  
Do not request this course on a ballot. Students who believe they need this kind of intensive work should either call 255-6349 or come to 174 Rockefeller Hall to make an appointment with a member of the Workshop staff. “S/U” grades only. Hours to be arranged.

WRITING 137.4  
An Introduction to Writing in the University  
This writing seminar is designed for students who need more focused attention in order to master the expectations of academic writing. The course emphasizes the analytic and argumentative writing and critical reading essential for university-level work. With small classes and with weekly student/teacher conferences, each section is shaped to respond to the needs of students in that particular class.  
MW 01:25–02:15 p.m.  Judy Pierpont  286238  
Do not request this course on a ballot. Students who believe they need this kind of intensive work should either call 255-6349 or come to 174 Rockefeller Hall to make an appointment with a member of the Workshop staff. “S/U” grades only. Hours to be arranged.

WRITING 137.5  
An Introduction to Writing in the University  
This writing seminar is designed for students who need more focused attention in order to master the expectations of academic writing. The course emphasizes the analytic and argumentative writing and critical reading essential for university-level work. With small classes and with weekly student/teacher conferences, each section is shaped to respond to the needs of students in that particular class.  
TR 11:15–12:05 p.m.  Elliot Shapiro  286287  
Do not request this course on a ballot. Students who believe they need this kind of intensive work should either call 255-6349 or come to 174 Rockefeller Hall to make an appointment with a member of the Workshop staff. “S/U” grades only. Hours to be arranged.

WRITING 137.6  
An Introduction to Writing in the University  
This writing seminar is designed for students who need more focused attention in order to master the expectations of academic writing. The course emphasizes the analytic and argumentative writing and critical reading essential for university-level work. With small classes and with weekly student/teacher conferences, each section is shaped to respond to the needs of students in that particular class.  
TR 2:30-3:20 p.m.  Mary Gilliland  286336  
Do not request this course on a ballot. Students who believe they need this kind of intensive work should either call 255-6349 or come to 174 Rockefeller Hall to make an appointment with a member of the Workshop staff. “S/U” grades only. Hours to be arranged.
WRITING 140.1
Exploring Common Ground: Writing and Community Collaboration

This course offers Cornell students a meaningful community interaction as part of their writing experience. Specifically, students in this seminar will meet at regular intervals (during the normal class time) with a class of Ithaca High School students to engage in critical discussions about community and cultural values as they relate to shared readings on American popular culture and the politics of media. Writing assignments and projects will draw on experiences of the class in connection to various issues, such as the representation of gender and ethnicity in advertising or video production. Ideally, students will broaden their perspectives while developing a greater comprehension of textual material, as well as verbal and written skill in considering that material rhetorically.

TR 11:40–12:55 p.m. x-listed w/ Engl 140 & Am St 140 286497

The commute to Ithaca High School will require that students make available an additional twenty minutes before the scheduled class time.