Native peoples across the Western hemisphere use knowledge systems that differ fundamentally from those of Western science. Using traditional oral as well as written texts and contemporary writings by Native and non-Native scholars, we will examine the tensions and complementarities of these two knowledge systems. Using Iroquois knowledge systems in the northeast as a focal point, we will examine how they conceptualized their ecosystem and used it for agriculture, comparing it to resource management based on Western science. We will also explore how contemporary indigenous communities negotiate with non-Indian scientists, policy-makers, and legislators across boundaries that reflect very different ways of knowing. Through reading and writing activities, students will critically examine these issues and define their own views on what constitutes knowledge.

**Warnings**

**ON/OFF BUS?:AMER QUESTION**

The close of World War II marks the beginning of America’s ascendancy to unrivaled prosperity and political power. But it also marks the beginning of an American self-examination whose fiercest discontent found expression in the ‘60s, in part through the youth movement. We’ll look at novels by Kerouac, Kesey, and Coover as well as films like Easy Rider and Fight Club to see how a certain kind of revolution continues to rewrite American ideas and ideals. We’ll also look at the writing itself to learn how and why it’s effective so that we can become effective writers too.

**ARKEO IN POP CULTURE**

Mention of Archaeology tends to conjure up visions of adventure and danger in foreign lands, often with Nazis and beautiful women, at least for Americans weaned on Indiana Jones movies. Where, however, does the line between fact and fiction lie in this perception of the profession? We will explore, and write about, this sometimes blurry divide and also analyze the role that this fictionalized adventurer plays in American culture. In addition, we will look at the archaeologist from the perspective of Native American, Egyptian, Greek, and other cultures which, more often than not, perceive the archaeologist as a thief and defiler of gravesites. Is it possible to reconcile these two perspectives or are they simply two aspects of the same individual?

**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.

**Warnings**
Thinking outside the (Glass) box: Representations of Native American in the Museum and Beyond

What can we learn from public representations, such as museum exhibits, about the underlying ideology or dominant society’s ideas about the subjects on display? How do those representations position those subjects within contemporary history and society? In this course we look at representations of Native American and then investigate the media and cultural institutions that produce them. We explore how Native American identities have been circumscribed and presented through science, law, and museums over time, as well as how Native Americans have “talked back” in these arenas. Drawing on George Orwell’s 1984, Michael Ames’s Cannibal Tours and Glass Boxes, films and ethnographic essays, we consider the relationships between language, politics and practice to think critically about connections between ideology and the nation, activism and change.

Coming to America: Immigration and Language Ideologies

In this course, we will explore the connections between immigration to the United States and emerging language ideologies. Who are the Minute Men and why are they patrolling the US-Mexico border? Why do people object to highway signs in English and Spanish? We will take a close look at current public discourse on immigration policy and debates on bilingual education, while considering a historical perspective on these controversies. We will view documentary films and read a range of authors, from the Founding Fathers to contemporary activists. Students will write short essays and a longer position paper in order to explore ideas, develop arguments, and communicate viewpoints effectively.

Borderlands

While the news bombards us with warnings of border security and checkpoints, often, we are left to wonder what it is really like to be living in a marginal community, torn between two (or more) nations. How can we study issues such as trafficking, smuggling, and undocumented migration across borders? Using first an historical approach, students will analyze the ways in which colonial map-making projects have spatially created borders, and what kinds of tensions this process has engendered. Next, students will use case-study materials about several contemporary contexts to critique the various ways in which borders are looked at, from political, economic, and ethnographic perspectives. Using an interdisciplinary, multi-sited approach, in this course, students will write political and documentary-style essays on topics related to Borderlands.

Brands and Advertising in Cross-Cultural Perspective

What is a brand? What can the study of branding reveal about our cultural values and beliefs as Americans, and those of other countries? In this course, we will study brand advertising as a source of meaning in society, and how it shapes our perceptions of place and time. We will study how advertisers and agencies make meaning through the use of symbols, and how symbols relate to the cultural systems we inhabit. We will read and study the history of branding campaigns, Naomi Klein’s No Logo, and through ethnographic writing assignments, write essays reflecting on the use of ideas about race, gender, and ethnicity in framing social values. We will also cover the relationship between brands and the media in framing cultural experience.
Have you ever wondered what it would be like to live in the past? To hunt your own food or make your own tools? Experimental archaeologists try to learn about the cultures of the past through rediscovering lost crafts and arts. In this class, you will learn to use atlatls (small spears) and shoot arrows, to throw your own pots and make flint tools. In addition to hands-on experimental archaeology experience, this course will teach anthropological writing styles such as participant-observer note-taking and synthesis of multiple sources and viewpoints. Text used will include a wide variety of classical anthropology and archaeology sources, including the work of Marshall Sahlins and Frank Cushing.

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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.

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Understanding differing religious and cultural perspectives has become increasingly important in recent years. This course will examine the interaction among Christian, Muslim, and Jewish populations in the medieval Mediterranean world. We will focus on art and architecture from Jerusalem, Italy, Spain, France, and North Africa. Some of the structures considered will include the Dome of the Rock, the Cathedral of Notre Dame in Paris, the Alhambra, and the Arena Chapel. Students will learn to use visual observation, description, and analytical approaches to make arguments while also learning to examine objects within their cultural context. Writing exercises will be centered on the visual material and weekly readings.

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In this course, students will gain an intimate knowledge of selected secular and religious manuscripts and early printed books from the medieval period, including Books of Hours, folios from a Quran, and a Hebrew medical book. The course will focus on various aspects of medieval book production as well as on such themes as text/image relationships, patronage, and audience. Students will have the opportunity to work with manuscripts and early printed books from the Kroch Rare and Manuscript Collection as well as the Herbert F. Johnson Museum of Art. Writing assignments for this course are intended to improve students’ analytical skills, to encourage them to conduct original research, and to help them learn to clearly communicate their ideas in both written and oral presentations.
The Black Experience in Writing: Stories, Poems, and Essays by Black Male Writers

**Abbrev Title** BLK EXP:BLACK MALE WRITER

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.

**Warnings**

### AS&RC 100.02

**Full Title** The Black Experience in Writing: African Cinema

**Abbrev Title** BLK EXP: AFRICAN CINEMA

In this seminar, we will discuss the different styles, techniques, and aesthetics of African Cinema. In the process students will have a unique opportunity to increase their knowledge of African cultures and societies, as well as examine issues of social change, gender, class, tradition, and modernization. Students will encounter familiar genres and themes in African film: political struggle, sexual satire, social tension, and familial comedy. But unlike Hollywood blockbusters such as *Blood Diamond* and *The Last King of Scotland*, films directed and produced by Africans frame the issues with African perspectives. Writing assignments will help students develop the analytic skills necessary to critique cinematic techniques, to think critically about their media viewing habits, and to write about important cultural issues.

**Warnings**

### AS&RC 100.03

**Full Title** The Black Experience in Writing: Exploring Self-Knowledge with Stories by African American Women Writers

**Abbrev Title** BLK EXP: 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.

**Warnings**

### AS&RC 100.04

**Full Title** The Black Experience in Writing: Black Identity in Cinema

**Abbrev Title** BLK EXP: BLK IDENT/CINEMA

This course presents an introduction to contemporary Black American cinema focusing on the controversial 1970s "blaxploitation" era to the present-day burgeoning juncture between hip-hop culture and cinema. Our study includes a series of lectures, critical readings, and screenings that explore the social, political, and cultural movements that affect Black cinematic form, style, and content. Special emphasis is on films that deal with issues of Black identity and films that depict the struggle against the societal injustices of racism, sexism, classism, and homophobia. We include as part of our examination those non-Hollywood films produced by filmmakers such as Spike Lee, Julie Dash, and Thomas Allen Harris. This course also emphasizes mastery of the analytical and argumentative writing and critical reading essential for university level work.

**Warnings**
AS&RC 100.05  
**Full Title**  The Black Experience in Writing: African Resistance Movements  
**Instr:** Tekalign Wolde-Mariam Gemechu  
**TR:** 08:40–09:55 a.m.

**Abbrev Title** BLK EXP:  
This course deals with resistance and liberation movements in Africa, together with their linkages with similar movements in the United States, the West Indies, and Brazil. It is also concerned with the expansion of European domination and the emergence of a Pan-African culture of resistance among Black people. It draws attention to the roles of religion, dance, and music in liberation struggles.

**Warnings**

AS&RC 100.06  
**Full Title**  The Black Experience in Writing: Dialogs—Art Outside Africa  
**Instr:** Petrine Archer-Straw  
**TR:** 08:40–09:55 a.m.

**Abbrev Title** BLK EXP:ART OUTSIDE AFRICA  
In this course, viewing art works created by black artists scattered around the globe, we examine many art forms including contemporary practices of photography, installation, film, video and performance. Through the Internet, students are encouraged to explore and exchange ideas about art-making with artists currently in the USA, UK and the Caribbean. A weekly ‘editorial’ is posted to which students respond using a web log. Ideas and conversations are refined into essays that become the tool for understanding successful writing. The course offers a unique opportunity to look at black culture and issues of social change, gender, class, tradition and modernization while developing valuable writing skills through planning, organizing, and revising essays and learning how to read and write critically.

**Warnings**

AS&RC 100.07  
**Full Title**  The Black Experience in Writing: Black Humor in Popular Culture  
**Instr:** Jean Young  
**TR:** 11:40–12:55 p.m.

**Abbrev Title** BLK EXP:BLK HUMOR/POP CULT  
This course takes an interdisciplinary approach to examine the social phenomena of African American humor in popular culture from the early Apollo Theatre performances to today's televised stand-up. Included is an examination of the complexities of representation recently brought into relief by (Dave) *Chappelle’s Show* produced by Comedy Central, as well as strategies employed by such comedians as Richard Pryor and Keenen Ivory Wayans as they use humor to outwit critics and engage their audiences in critical issues of racism, multiculturalism, and diversity. Our analysis incorporates the themes, conventions, techniques, and performance styles that characterize Black humor as we grapple with the social implications of this art. This course also emphasizes mastery of the analytical and argumentative writing and critical reading essential for university-level work.

**Warnings**

ASIAN 102.01  
**Full Title**  Stories of Deception: Lies, Cons, Hoaxes, and Fakes  
**Instr:** Bruce Rusk  
**TR:** 02:55–4:10 p.m.

**Abbrev Title** STORIES OF DECEPTION  
Everyone lies some time. What makes a good lie or a good liar? How do you catch one? And when is a fiction not a lie? This class will address questions like these by analyzing examples from history, literature, and philosophy. We will read and write about swindlers who cheated Chinese merchants in the seventeenth century and scientists who faked data in the twenty-first. Other readings may include theories of fiction, *On Bullshit* by Harry Frankfurt, *Wonder Woman*, and selected files of the FBI.

**Warnings**
### THE GREAT EPIC OF INDIA

The great Sanskrit epic, *Mahabhara*, is one of the principal monuments of world literature. This vast, enthralling, and powerful tale of intra-familial war and world-historical decline (of which the famous Bhagavad Gita forms but a small part) transformed the religious and literary consciousness of India, and exercised a broad impact throughout South and Southeast Asia. This course will introduce students to this remarkable text and the literary tradition it inaugurated, through selected readings from the epic itself, along with samples of later renditions of its story (including contemporary theatrical, TV, and comic book versions).

**Warnings**

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<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
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<tr>
<td>ASIAN 106.01</td>
<td>The Great Epic of India</td>
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<td>ASIAN 116.01</td>
<td>Japanese Avant-Garde Art and the Global 1960s</td>
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<td>CLASS 131.01</td>
<td>Greek Myth: Form and Interpretation</td>
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<td>COM L 103.01</td>
<td>Inner Worlds, Outer Worlds, Other Worlds: Philosophy as Theodicy or Writing as Deception</td>
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In extensively planned and controlled societies, the private, everyday distinctions and actions of individuals—what to eat, how to love—can be powerful in their quiet refusal to cooperate with a greater state program. These choices can be all that people have to make their lives their own and the spaces they live in habitable. In this class, we will look both to literature and film from socialist countries of the recent past (East Germany, Czechoslovakia) and present (China, Cuba) to help us investigate the political power of the everyday choices of individuals. Possible texts range from Milan Kundera’s *The Book of Laughter and Forgetting* to the critically acclaimed film *Good Bye Lenin!* Writing assignments will include both informal response papers and formal essays.

**Warnings**

**COM L 108.02**

**Title** Language and Politics: Literature and Revolution

**Instr:** Paloma Yannakakis

**Full Title** Language and Politics: Literature and Revolution

**Abbrev Title** LANG&POL: LIT & REVOLUTION

“The fictional representation of an action, or an experience, generally rids us of the need to accomplish them in reality and in ourselves,” writes Jean Genet in *The Balcony*. By focusing on literary representations of revolution from the eighteenth to the twentieth century, we will explore the relationship between thinking and acting, literature and history, violence and representation. What can literature teach us about the interpretation of history? Does the literary representation of revolution enact its own revolution on artistic form? Texts will be drawn from such diverse genres as theater, philosophy, short stories, and film; authors may include Plato, Nietzsche, Sartre, Diderot, Marx, Cortázar, Godard, Genet and Lispector. Essays and writing exercises will allow students to develop a command of prose, structure, and style..

**Warnings**

**COM L 108.03**

**Title** Language and Politics: Literary Power, Prestige, and Awards

**Instr:** Jina Kim

**Full Title** Language and Politics: Literary Power, Prestige, and Awards

**Abbrev Title** LANG&POL: LITERARY POWER

What does Rudyard Kipling mean when he laments, “Oh, East is East, and West is West, and never the twain shall meet…”? Is there something about the cultures and literatures of the East and the West that render them impossible to bridge? How do novelists authorize their own versions of the “East” and the “West,” and what qualities of “Eastern” novels lead to the award of Western prizes? This course will critique the categories, “East” and “West,” by focusing on award winning novels by East Asian writers as well as by Western writers who wrote about the East. Authors include Oe Kenzaburo, Gao Xingjian, Yi Munyol, Rudyard Kipling, and Pearl Buck. We will pursue these questions through frequent drafting and revision of essays.

**Warnings**

**COM L 109.01**

**Title** Writing Across Cultures: Revealing the End

**Instr:** Marcela Romero Rivera

**Full Title** Writing Across Cultures: Revealing the End

**Abbrev Title** WTG CUL: REVEALING THE END

In this class, we will reflect on the structure and function of apocalyptic narratives, defined as texts that declare the end of a specific state of things (of the world, of life, of history). However, to define the apocalypse as exclusively concerned with the End would be inaccurate; in these texts, as important as the end, is the establishment of a new order after the collapse of the status quo. Do all apocalyptic narratives share a common structure? What is the role that such texts play culturally, socially, politically? These are the central questions that will guide our readings of *The Book of Revelation* by John, *Heart of Darkness* by Joseph Conrad, and *Whatever happened to Dulce Vega*? by Caio Fernando Abreu.

**Warnings**
BIBLICAL LAW

Abbrev Title  BIBLICAL LAW
An introduction to the study of ancient law and legal history by way of the study of biblical law. Our focus will be on the analysis of laws in the various biblical codes and legal ideas in narratives, proverbs, and fables. Writing assignments will emphasize critical analysis and focus on techniques of close reading and argumentation.

Warnings

COM L 110.01
Full Title  Biblical Law
Instr:  Calum Carmichael
TR 08:40–9:55 a.m.

COM L 112.01
Full Title  Cultural Fiction: Never Trust a Dame! Vamps, Vixens, and Femmes Fatales
Instr:  Ana Rojas
TR 02:55–04:10 p.m.

COM L 114.01
Full Title  Multiple Voices: Self-Discovery Through Literature—Writing the Self
Instr:  Marcela Romero Rivera
MW 08:40–9:55 a.m.

COM L 114.02
Full Title  Multiple voices: Remember Me—Literature and Mourning
Instr:  Sarah Senk
MW 07:30–8:45 p.m.

Abbrev Title  MULT VOICES:LIT & 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 filic 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.)

Warnings
Revolution, relativity, and the modern metropolis, electricity, the automobile, and the death of millions—the twentieth century opens with a staggering socio-cultural explosion. Propelled by social upheaval and technological transformation, traditions dissolve; stable social hierarchies crumble; jealously guarded truths break loose from their timeworn anchors. How did European authors react to major social, cultural, and political shifts and revolutionary ways of understanding their world? How did these changes manifest themselves in their fiction? Through works by E.M. Forster, Thomas Mann, James Joyce, Miguel de Unamuno, and others, this course will explore how short fiction renders the chaotic experience of early-twentieth-century Europe. Along with journal entries and short critical pieces, assignments will include brief presentations, extensive revision, and peer collaboration.

Warnings
**COM L 126.01**  
**Full Title** Comparative Arts: Reading Your World as Text—A User's Guide to Contemporary Culture  
**Instr:** Toby Loeffler  
**Abbrev Title** COMP ARTS:WORLD AS TEXT

iPods, *Wedding Crashers*, and MTV, *The New York Times* and *Cosmo*—a barrage of messages, a multiplicity of texts, a world of meaning made and remade, disseminated and internalized every day. Each passing moment requires the competent decoding of a complex series of signs, words, images, and sounds that constitute the range of mundane texts that we are continually reading. Through encounters with a variety of contemporary cultural products—from last night’s sitcom to your favorite magazine and the song piping through your headphones—along with sallies into theoretical essays by Stuart Hall, Pierre Bourdieu, Roland Barthes, and others, this course will investigate how we make sense of it all. Assignments will include short critical pieces as well as extensive revision and peer collaboration.

**Warnings**

**COM L 129.01**  
**Full Title** Postwar Screens: The Narrative Art of Video Games  
**Instr:** Madeleine Reich Casad  
**Abbrev Title** POSTWAR:ART OF VIDEO GAMES

Are electronic games the pop literature of our time? No matter how you feel about this question, the fact that scholars are asking it suggests that we might learn to “read” video games with the same critical intelligence we bring to novels or stories. But how do we begin? This seminar presents an introduction to the emerging field of video game studies. Using classic genre-defining titles (*Doom, The Sims*...) as well as newer games, we will develop a critical vocabulary for discussing and writing about electronic gameplay. We will also read scholarly debates that compare video games to traditional literature. Along the way, we’ll discuss broader philosophical questions raised by literature and video games alike: tensions between programming and free will; avatars and identity; violence and virtuality; imagination and ethics.

**Warnings**

**CRP 109.01**  
**Full Title** Waiting for Water: Rhetorics, Reports, and Realities of Drinking Water in the Global South  
**Instr:** Kajri Misra  
**Abbrev Title** REALITIES/DRINKING WATER

One-fifth of the people living today do not have access to safe drinking water. What are international organizations, governments, and local communities doing about it? Are their efforts making any difference? In this seminar, we will investigate the approaches and actions of the significant actors engaging with this problem and examine how these affect people’s access to water in the global South. Close reading of a variety of materials including official documents, essays, press reports, and newsletters will help us analyze and interrogate how issues are framed, policies developed, and actions taken. Assignments will include summaries, reviews, and essays designed to develop critical thinking and writing skills.

**Warnings**

**CRP 109.02**  
**Full Title** Social Movements and Collective Action in the Age of Globalization  
**Instr:** David Driskell  
**Abbrev Title** SOC MVMNT IN AGE/GLOBALIZ

Globalization processes have had profound economic, social, and cultural consequences on the peoples of both developed and developing countries. The last decade has been marked by what the media has referred to as a rising tide of “anti-globalization protests”. Who are these protestors and what are they protesting against? In this course, we will examine responses by social movements to globalization processes and explore how movements channel grievances into collective action by examining the protests of neighborhood, women’s, indigenous, and environmental movements, among others. We will also investigate how social movements have scaled up mobilization to the global level, and assess whether movements have taken advantage of the opportunities created by globalization. Students will reflect on these issues in short response papers and critical essays.

**Warnings**
Coca-Cola. Wal-Mart. Yahoo. These are some of the most widely recognized corporations in the world. But how many people have heard of Bunge, Unilever, or Tesco? Whether we realize it or not, multinational corporations have tremendous influence over what we eat, what we listen to, how we work, and how we govern ourselves. This class will explore the obvious (media, internet, music, food) as well as the hidden (trade, copyrights, labor standards, investment) ways in which today's global companies shape our world. We will explore the worldwide journey a single T-shirt makes from cotton field to retail store, and the relationships behind the banana in our breakfast cereal. Writing assignments will include a research project exploring the global origins of ordinary consumer products.

Warnings

Some time last year the world’s population, for the first time, became more urban than rural. But do all urban residents have an equal right to the city or are some more equal than others? In this seminar we will analyze accounts of the everyday experiences of urban residents from across the world to secure a home and be at home in the city. Examining struggles over urban space in New York, Bombay and elsewhere, we will explore the changing meanings and experiences of home, belonging and globalization that are revealed in these struggles. Writing assignments include both analytical essays based on the readings as well as short research papers.

Warnings

Committed not just to their own rights but rather to the greater social good, women have played a significant role in shaping a democratic United States. From the abolitionist movement to temperance; from voting rights to labor reform; from advances in birth control to freedom of religious expression—these are some of the ways in which women did not merely participate in the public sphere but actually influenced it. Students in this course will survey the history of American women and social movements during the nineteenth and twentieth centuries. Through readings and course discussion we will define "social movements" and use gender as a means for understanding their organization, members' experiences, and legacies. This writing-intensive course will include work on the Web.

Warnings

Wayward spirits in white, bastions of Southern civility, smart alecks who see too much, and sheltered figures of fertility: how do representations like these help us understand the relationship between the role(s) of Southern women and the values of the South? William Faulkner, the celebrated author of Absalom, Absalom! and The Sound and the Fury, offers a vivid, if controversial, portrait of the South and Southern women in particular. But how does it stack up against depictions by women of the South? In this course, we will examine representations of women in short stories and novels written by both men and women of the South. Readings include works by Faulkner, Eudora Welty, Flannery O’Connor, Carson McCullers, and Katherine Porter.

Warnings
Options for women in the Middle Ages were limited: virgin or whore. Heloise managed to be both, producing some of the most sophisticated 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. 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 shy maidens in castles. Here be monsters.

**Warnings**

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This course considers narrative fiction by and about women from the eighteenth to the twentieth century. We will discuss representations of female autonomy, gender equality, liberty, hierarchy, and slavery. In approaching each text, we will also read and evaluate a critical essay, formulating our own interpretation of the work in relation to larger questions about the "female imagination," the social status of women, the nature of "female friendship," and the relation between gender and race. Writing will be primarily literary critical essays on topics arising from class discussion. Reading will include works by Charlotte Bronte, Virginia Woolf, and Toni Morrison.

**Warnings**

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When the newest Mrs. Bluebeard opens her husband's secret chamber to find the headless corpses of her predecessors, she seems to have yielded to the same specifically feminine weakness that got Eve and Pandora in so much trouble. This course will consider the perils and rewards of feminine curiosity: what is so dangerous and transgressive about a woman's desire to know? Why do female characters in particular have so much trouble resisting the temptations of forbidden knowledge? In class discussions and essay assignments, we will consider the ways in which authors code curiosity as a feminine trait. Texts will include multiple versions of the "Bluebeard" folktale, Victorian detective stories, Carroll's *Alice in Wonderland*, and Pynchon's *The Crying of Lot 49*.

**Warnings**

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From *Buffy* to *Tomb Raider*, *Kill Bill* to *Alias*, contemporary media is heavily populated with strong female protagonists who "kick ass." But are these women truly representations of female empowerment or simply pop culture's way of reducing feminism to "Girl Power"? This course will examine the ways that the woman warrior archetype in television and film can both subvert and reconfirm traditional definitions of femininity. Our analysis will be developed through the frequent writing of essays and the reading of critical texts by authors such as Laura Mulvey, John Berger, and bell hooks.

**Warnings**
What do Elizabeth Bennet and Bridget Jones have in common? They belong to the chicklit genre. This course will investigate the origins and development of literature written for, by, and about women, aka the domestic novel, aka chick literature. Starting with one of the genre’s original writers, Frances Burney, this course will analyze narrative, plot, and character development specific to this novel form and determine if generational modifications have occurred. Over the course of the semester, we will construct a definition for the domestic novel, understand its continuing import, and identify if its heroine’s concerns spring from her era or gender. We will read Burney’s *Evelina*, Jane Austen’s *Pride and Prejudice*, and Helen Fielding’s *Bridget Jones’ Diary* and compare them with their film adaptations.

**Warnings**

*Students are required to attend two out-of-class screenings of each film, on Mondays at 6:30 p.m., and Thursdays at 4:45 pm; students must not request this seminar if they have conflicts with these screening times.*
**Abbrev Title**  FIC/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.

**Warnings**  
*Students are required to attend two out-of-class screenings of each film, on Mondays at 6:30 p.m., and Thursdays at 4:45 p.m.; students must not request this seminar if they have conflicts with these screening times.*

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**ENGL 108.03**  
**Full Title**  Fiction into Film: Based on the Book  
**Instr:** Douglas Mitchell  
MWF 01:25–02:15 p.m.

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**ENGL 108.04**  
**Full Title**  Fiction into Film: Based on the Book  
**Instr:** Lynda Bogel  
TR 10:10–11:25 a.m.

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**ENGL 108.05**  
**Full Title**  Fiction into Film: Based on the Book  
**Instr:** Lynda Bogel  
TR 11:40–12:55 p.m.


ENGL 108.06
Full Title Fiction into Film: Based on the Book
Instr: Michael Garrett
MWF 02:30–03:20 p.m.

Abbrev Title FIC/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.

Warnings Students are required to attend two out-of-class screenings of each film, on Mondays at 6:30 p.m., and Thursdays at 4:45 pm; students must not request this seminar if they have conflicts with these screening times.

ENGL 108.07
Full Title Fiction into Film: Based on the Book
Instr: Jessica Metzler
TR 02:55–04:10 p.m.

Abbrev Title FIC/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.

Warnings Students are required to attend two out-of-class screenings of each film, on Mondays at 6:30 p.m., and Thursdays at 4:45 pm; students must not request this seminar if they have conflicts with these screening times.

ENGL 111.01
Full Title Thinking Across Cultures: Building a Better Britain—Literature from Australia and New Zealand
Instr: Melissa Gniadek
MW 08:40–09:55 a.m.

Abbrev Title CUL: AUSTRAL-N ZEALAND LIT
We might be tempted to think of New Zealand as a place of towering mountains and of Australia as the land of Crocodile Dundee, but what do we know about the complex past of each country? This course will examine the literature of Australasia, exploring colonialism and its legacies, the struggles of European settlers to construct personal and national identities in regions very different from the “mother country,” encounters with indigenous peoples, and the resistance of those peoples to the colonial project. Through critical essays, informal writing, and discussion we will ask how authors have probed the tensions of the colonial situation. Texts will include short stories by Henry Lawson and Katherine Mansfield, and Patricia Grace’s Potiki. Films may include The Piano and Rabbit-Proof Fence.

Warnings

ENGL 111.02
Full Title Thinking Across Cultures: Latina Sights
Instr: Mary Pat Brady
MWF 09:05–09:55 a.m.

Abbrev Title CUL: LATINA SIGHTS
This course will explore the images of Latinos and Latinas in U.S. popular culture including romance novels, music, advertising, and film. Beginning with the deployment of the Black Legend during the 1848 War against Mexico through to the debates about immigration and the current war against drugs, a series of common images of Latinos have been utilized and critiqued by politicians, advertisers, film directors, and writers. We will explore how these images developed, examine the work these images do, as well as how various artists and writers have responded to them. Students will learn some of the basic tools of cultural studies and gain an introduction to Latina literature.

Warnings
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<th>Course Code</th>
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<tr>
<td>ENGL 111.03</td>
<td>Thinking Across Cultures: Fortune Cookies and Fu Manchu—Asian American Myths in Literature</td>
<td>Steven Chang</td>
<td>MWF 12:20–01:10 p.m.</td>
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<tr>
<td>ENGL 111.04</td>
<td>Thinking Across Cultures: Life, Death, and Desire in Nineteenth-Century Literature</td>
<td>Alan Young-Bryant</td>
<td>MW 02:55–04:10 p.m.</td>
</tr>
<tr>
<td>ENGL 111.05</td>
<td>Thinking Across Cultures: Irish Literature and National Identity</td>
<td>Adam Grener</td>
<td>TR 10:10–11:25 a.m.</td>
</tr>
<tr>
<td>ENGL 111.06</td>
<td>Thinking Across Cultures: Music, Race, and Class—The Opposed Cultures of Resistance and Assimilation in Black America</td>
<td>James Worley</td>
<td>MW 07:30–08:45 p.m.</td>
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**Abbrev Title**

- CUL:ASIAN-AM MYTHS IN LIT
- CUL:LIFE/DEATH/DESIRE 19-C
- CUL:IRISH LIT/NAT’L IDENT
- CUL:MUSIC/RACE/CLASS

**Warnings**

In the 1913 story collection, *The Mystery of Dr. Fu Manchu*, the villainous Chinese doctor possessed "the cruel cunning of an entire Eastern race," and had "a face like Satan." It’s been nearly one hundred years since the publication of *Fu Manchu*. So why does contemporary Asian American literature still rely on such misrepresentations? Through our readings, we will confront the myths of The Exotic Orient, Sojourners and Settlers, The Model Minority, The Identity Crisis, the American Melting Pot, and, of course, The Yellow Peril. How does Asian American literature affirm or challenge or construct these myths? Our critical essays will consider these questions as we read the work of such writers as Jhumpa Lahiri, Frank Chin, Amy Tan, Don Lee, and Maxine Hong Kingston.

In this course, we will consider figures of life, death, and desire in major works of European literature from the nineteenth century to see how artistic and cultural practices develop across and against national and linguistic borders. We will study the migration of ideas and attitudes in selected novels, poetry, and philosophy—alongside music and art—from Germany, England, France, and Russia. Discussion and writing will respond to influential works by authors such as Goethe (*The Sorrows of Young Werther*), Shelley (*Frankenstein*), Flaubert (*Madame Bovary*), Dostoevsky (*Notes from Underground*), Keats, Emily Brontë, Baudelaire, Swinburne, Meredith, Hopkins, and Nietzsche (*Thus Spoke Zarathustra*).

Ireland has produced some of the greatest writers in the English language. But during the decades surrounding Ireland’s independence from Great Britain in 1922, many Irish writers chose to use the English language to explore a national identity that was distinctly Irish. This course seeks to understand how the study of literature can help elucidate the cultural identity of a country and to investigate how literature functions in the construction of that identity. Through discussion and critical essays, we will explore topics such as mythology and folklore, the relationship of language to identity, literature as a political intervention, and the tension between the metropolis and the countryside. Texts will include Joyce’s *Dubliners*, poetry by W. B. Yeats, and Sean O’Casey’s *The Plough and the Stars*.

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 the culture of resistance that dominated themes in black music. Although this seminar is not about music per se, we will read music in literature as a “social register” or indicator of changing perspectives on race, class, and gender. In this course, we will read and write about novels (F. Scott Fitzgerald, Gayl Jones), films (*A Color Purple*), and autobiographies (James Weldon Johnson) that explore these issues. Formal requirements are six essays varying in length from two to ten pages.
ENGL 127.01  
Full Title  Shakespeare  
Instr: William Cordeiro  
MWF 09:05–09:55 a.m.

**Abbrev Title**  SHAESPEARE
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.

**Warnings**

ENGL 127.02  
Full Title  Shakespeare  
Instr: Shilo McGiff  
MWF 10:10–11:00 a.m.

**Abbrev Title**  SHAESPEARE
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.

**Warnings**

ENGL 127.03  
Full Title  Shakespeare  
Instr: Bryan Alkemeyer  
MWF 11:15–12:05 p.m.

**Abbrev Title**  SHAESPEARE
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.

**Warnings**

ENGL 140.01  
Full Title  Common Ground: Cornell and Ithaca in Collaboration  
Instr: Darlene Evans  
TR 11:40–12:55 p.m.

**Abbrev Title**  CORNELL & ITHACA COLLABOR
Would you like to experience Cornell as something more than campus? This course offers 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 juniors and/or seniors to engage in critical discussions about our community and American cultural values as they relate to shared readings (e.g., Franklin, Baldwin, Anzaldúa, Trask, Leguin, Ehrenreich, Madison, Reich). Writing assignments and projects relating to local issues will draw on experiences of the class in connection to various types of diversity, which may include class, gender, and ethnicity. 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.

**Warnings**  The commute to Ithaca High School will require that students make available an additional twenty-five minutes before the scheduled class time.
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.
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<th>Course Code</th>
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<tr>
<td>ENGL 158.03</td>
<td>American Literature and Culture: What John Henry Built—Exploring the</td>
<td>George McCormick</td>
<td>MWF 10:10–11:00 a.m.</td>
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<td>Music and Literature of the American Working-Class</td>
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<tr>
<td>ENGL 158.04</td>
<td>American Literature and Culture: Capes and Capers—The Anti-Hero in</td>
<td>Dana Koster</td>
<td>MWF 12:20–01:10 p.m.</td>
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<td>American Literature and Film</td>
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<tr>
<td>ENGL 158.05</td>
<td>American Literature and Culture: Technologies of Literary Imagination</td>
<td>Julie Brown</td>
<td>MW 02:55–04:10 p.m.</td>
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<tr>
<td>ENGL 158.06</td>
<td>American Literature and Culture: Adventures in Nature—The Atlantic</td>
<td>Colin Dewey</td>
<td>TR 11:40–12:55 p.m.</td>
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**Abbrev Title** AM LIT:AMER WORKING CLASS

In this course, we will read and watch and listen to expressions of the American Working-Class, and in doing so, will raise the fundamental question: exactly who is the working-class? And are they the same as the “middle-class”? We will also interrogate the idea of WORK itself, specifically focusing on slave labor, the industrial proletariat, unpaid domestic work, immigrant and migrant labor, and the rise of the service industry. Our readings will range from Frederick Douglass to John Steinbeck to Leslie Marmon Silko; our listenings from Folk to Punk to Hip-Hop. We will also screen and write on Terrence Malick's film *Days of Heaven.*

**Abbrev Title** AM LIT:ANTI-HERO IN AM LIT

What makes a hero? What makes a villain? How do we define the characters that inhabit the space in-between? From the scoundrels and vigilantes to the cowards and madmen, this course will explore the emerging role of the anti-hero in American literature and film. Through class discussion and the writing of critical essays, we will develop our own way of defining and understanding the anti-hero and the role(s) he plays. Texts will include John Gardner's *Grendel,* William Goldman's *The Princess Bride,* Dashiell Hammett's *The Maltese Falcon* and a selection of graphic novels such as *Sin City.* We will screen five movies, including *Batman Begins,* *Star Wars* and *Shaun of the Dead.* Students may watch at home or come to class screenings Tuesdays at 4:45.

**Abbrev Title** AM LIT:TECH/LIT IMAGIN

Do innovations in technology give rise to new ways of writing? Now that we are in the midst of the digital age, why and how do we write? As image-editing technology develops, new hybrid forms of literature emerge, posing challenges to conventional modes of meaning-making. As we think about this intersection of technology, image, and text, students will learn basic principles of graphic design and typography and gain practical experience using programs like Adobe Illustrator, Photoshop, and InDesign. Assignments will range from sketching and drawing to expository writing to graphic design to poetry and beyond. Texts of interest include *Un Coup de Des,* *The Midnight,* and *cloud-net,* and theoretical texts by Rosmarie Waldrop and Charles Bernstein.

**Abbrev Title** AM LIT:ADVENT IN NATURE

The “New World” existed in the European imagination long before it took concrete form in the Americas. Adventure and quest narratives saw America as “El Dorado,” “Utopia,” or “New Jerusalem,” and represented the settlement and exploitation of the continent as a cultural mission. This course will read key American texts as products of an “Atlantic-Rim” culture that arises from European literary traditions. Using literary, historical, theoretical, and visual materials, we will examine how those texts construct a particular natural world, and then partly determine how we move through it. Readings from Poe, Melville, Cooper, and Shakespeare are all possible. Students will develop and revise several formal essays and write frequent homework exercises.
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<tr>
<td>ENGL 158.07</td>
<td>American Literature and Culture: Mississippi as Microcosm</td>
<td>Theo Hummer</td>
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<td>MWF 09:05–09:55 a.m.</td>
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<td>ENGL 158.08</td>
<td>American Literature and Culture: When Caring is Just and Justice is Caring— Disability and Other Differences</td>
<td>Toni Jaudon</td>
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<td>ENGL 158.09</td>
<td>American Literature and Culture: Accidents Waiting to Happen— Technology, Culture, and Accident</td>
<td>Anthony Reed</td>
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<td>AM LIT:TECH/CULT/ACCIDENT</td>
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<td>ENGL 168.01</td>
<td>Cultural Studies</td>
<td>Marcus Braham</td>
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<td>MWF 08:00–08:50 a.m.</td>
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Mississippi: An impoverished rural backwater? Or the secret heart of American culture? In this course, we will examine the particular intensity with which Mississippi experienced what W. E. B. DuBois identified as the problem of the twentieth century: the problem of the color line. We'll trace the relationship between Mississippi's history of racial violence and larger discourses of national identity; we'll situate Mississippi's astonishing contributions to American culture—from blues and rock'n'roll to stream-of-consciousness novels—in relation to Jim Crow, population migrations, the Civil Rights Movement, and America's capitalist project; we'll grapple with Mississippian's responses to late-twentieth-century American crises such as AIDS and the prison population explosion. Sources will include William Faulkner, Eudora Welty, Richard Wright, Etheridge Knight, Robert Johnson, Elvis Presley, Walter Anderson, and others.

In an article addressing the rights of persons with disabilities, the philosopher Eva Feder Kittay argues that an ethical society would treat caring and justice as inseparable. This course will examine how the ideas of caring and justice have been used to define proper and improper relationships between the state, its citizens, and others. Examining disability and other differences, such as religious, racial, and national identities, will help us to understand how ideas about citizenship and state power have shifted over time, and will give us a rich historical perspective on contemporary issues such as euthanasia and the separation of church and state. Course materials will include fiction, film, religious tracts, government documents, ethnography, and theoretical works. Assignments will include critical essays and informal response papers.

From John Henry's race against the steam engine to the race against the future featured in *The Terminator* and *Matrix* films, American imagination and identity are bound with technology. Figured prominently in narratives of machine uprising, and debates over government surveillance and stem-cell research, technology is at the very heart of contemporary life. Through writing critical essays, we will explore technology's threat and promises, and the ethical questions it raises. We will focus our attention on works by such people as Don Delillo, Donna Haraway, Paul Verhoeven, and Ralph Ellison. Requirements include attendance at all class meetings, revised essays varying in length from three to eight pages, and weekly Blackboard posts.

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.
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<tr>
<td>ENGL 168.02</td>
<td>Megan Graham</td>
<td>Cultural Studies</td>
<td>MWF</td>
<td>10:10–11:00 a.m.</td>
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<tr>
<td>ENGL 168.03</td>
<td>Mukti Lakhi</td>
<td>Cultural Studies</td>
<td>MWF</td>
<td>11:15–12:05 p.m.</td>
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<td>ENGL 168.04</td>
<td>Karen Anderson</td>
<td>Cultural Studies</td>
<td>MWF</td>
<td>01:25–02:15 p.m.</td>
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<tr>
<td>ENGL 168.05</td>
<td>Steven Chang</td>
<td>Cultural Studies</td>
<td>MWF</td>
<td>02:30–03:20 p.m.</td>
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**Warnings**

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- assistant course leader fall only?
### Cultural Studies

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#### Warnings

- ENGL 168.06
- Instr: Danielle Aberle
- TR 08:40–09:55 a.m.

#### 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, character, 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.

#### Warnings

- ENGL 170.01
- Instr: Jami Carlacio
- MWF 10:10–11:00 a.m.

- ENGL 170.02
- Instr: Alexi Zentner
- MWF 08:00–08:50 a.m.
Abbrev Title  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, character, 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.

Warnings

ENGL 170.03
Instr: George McCormick
MWF 12:20–01:10 p.m.

Abbrev Title  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, character, 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.

Warnings

ENGL 170.04
Instr: Estella Gonzalez
MW 07:30–08:45 p.m.

Abbrev Title  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, character, 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.

Warnings

ENGL 170.05
Instr: Jacqueline Reitzes
TR 01:25–02:40 p.m.

Abbrev Title  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, character, 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.

Warnings

ENGL 185.01
Instr: Laura Donaldson
MWF 11:15–12:05 p.m.

Abbrev Title  WTG LIT:JEFFERSON'S AMER
This FWS will examine the dynamics of early US nation building during the Revolutionary War. It will particularly stress the perspectives of those ordinarily excluded from historical accounts: women, Native Americans, slaves and free black citizens, the poor and working classes, and those professing faiths other than Christianity. Possible readings include Thomas Jefferson, James Madison and Thomas Paine; Gary Nash’s The Unknown American Revolution; the letters of Abigail Adams; Colin Calloway’s The Revolution in Indian Country; and Phillis Wheatley, Jupiter Hammon as well as other eighteenth century intellectuals of color. Student writing will consist of short essays that respond to "thought questions" posed by the instructor. Students will then revise and expand at least one of these responses into a longer essay.

Warnings
ENGL 185.02
Full Title Writing About Literature: No Future—The Decline of the British Empire
Instr: David Coombs
Abbrev Title WTG LIT:DECLINE/BRIT EMPIR
This class will chart the long decline of the British Empire in the twentieth century as it is imagined in novels, plays, films, and music. We will examine the valence of empire in these texts—how it is celebrated, condemned, or just reluctantly accepted, and what it means for the relationship between Britons and colonized peoples. Over the course of the semester, we will see how national identities and the meaning of empire change as Britain’s imperial subjects demand independence, and then as many former subjects return to Britain as immigrants. Course texts might include novels by E. M. Forster, Graham Greene, and Pankaj Mishra, the play A Taste of Honey, the film My Beautiful Laundrette, and music by the Sex Pistols and the Kinks.

Warnings

ENGL 185.03
Full Title Writing About Literature: Strange Trip—Dream Journeys to Different Realities
Instr: Pelin Thornhill
Abbrev Title WTG LIT:DREAM JOURNEYS
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 critical essays studying the dream journey as mystical quest, subconscious flight, and anthropological rumination.

Warnings

ENGL 185.04
Full Title Writing About Literature: Language and Chaos—From Genesis to Tom Stoppard
Instr: Ezra Feldman
Abbrev Title WTG LIT:LANGUAGE & CHAOS
Texts as different as the Bible and contemporary drama link world-making with sentence-making. Why are the metaphors of writer-as-Creator and Creator-as-writer so appealing? What can we learn about our own writing and thinking by delving into this pair of metaphors? The readings and writing in this course will help you to identify effective structures for making ordered arguments out of the apparent chaos of difficult texts and your own unstructured first readings. We will study selections of Genesis in several translations, Shakespeare’s The Tempest, and Tom Stoppard’s After Magritte and The Real Inspector Hound, as well as selections of fiction and poetry, and a critical/creative essay by Cynthia Ozick, “What is Poetry About?”.

Warnings

ENGL 185.05
Full Title Writing About Literature: Short Fiction Through Film
Instr: Ernesto Quinonez
Abbrev Title WTG LIT:SHRT FIC THRU FILM
In addition to their roles as critical analysts on the ways literary works are transformed as they move from page to screen, students will also have the opportunity to engage as adapters, collaborators, and creative writers as they will be paired in groups of fours, where by each group will have to find a short story (not read in class or made into a film) with which to practice the art of adaptation. By the end of the term, each group should have time to come up with a 30 page screenplay based on the short story of their choosing which they will present in class as a sit down reading.

Warnings
### ENGL 185.06
**Full Title**: Writing About Literature: “Base, Common, and Popular”—Shakespeare in Film and Fiction  
**Instr**: Jenny Mann  
**TR**: 11:40–12:55 p.m.

**Abbrev Title**
WTG LIT: SHKSP FILM/FICTION

Shakespeare has long been a fixture of highbrow culture, but his works are also continually being reinvented in global popular culture—evident most recently in an explosion of comic book, film, and television adaptations. What does it mean to be “Shakespearian” in this context? In answering this question, this course will investigate how three plays have been adapted and performed since the seventeenth century: *Romeo and Juliet*, *Hamlet*, and *The Tempest*. In addition to studying each play, we will analyze literary appropriations such as Tom Stoppard’s *Rosencrantz and Guildenstern Are Dead* and Aimé Césaire’s *A Tempest*, as well as film adaptations such as Baz Luhrmann’s *William Shakespeare’s Romeo and Juliet*, Michael Almereyda’s *Hamlet*, and the sci-fi classic *Forbidden Planet*.

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**Abbrev Title**
WTGLIT: MDVL/ MOD DREAM WRLD

What can we make of the frequency of dreams in literature? What is our fascination with the process of dreaming, and what opportunities can a dream frame offer for the expression of essential human experience? These questions will guide our exploration of dream vision literature of two periods in which it enjoyed particular prominence: the medieval era and our own. In writing and discussion, we will consider the commonalities and differences of literary depictions of dreaming and their perceived purposes in these two periods, as well as question what it is about dreaming and dream analysis that continues to intrigue us. Authors whose work we will read may include Macrobius, Chaucer, Christine de Pizan, Freud, C. S. Lewis, and Danticat.

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**Abbrev Title**
WTGLIT: 19-C BRIT POIS BKS

Seduced, addicted, deluded, distracted: as such cautionary images of readers accompanied the rising literacy and growing accessibility of books in nineteenth-century Britain, reading also accrued a different cluster of connotations, of education, discipline, upward mobility, and even certain conceptions of civilization and humanity. We will explore diverse figures of the book reader—the ravished reader, the genteel reader, the compassionate reader, the lazy reader—that circulated throughout written and visual texts of the period, including articles, paintings, illustrations, and books themselves by prominent novelists such as Jane Austen, Mary Shelley, Emily Brontë, and Oscar Wilde. Through critical writing of varied length and formality we will analyze the historical ambivalence surrounding readers, while also considering how past cultural constructions illuminate current attitudes about book reading in American culture.

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**Abbrev Title**
WTGLIT: IS FICTION A LIE?

What is the difference between telling (or writing) a fiction and telling a lie? One traditional defense of literature is that it uses fictions to teach its readers true moral lessons. But at least since Plato, literature has also been denounced as fundamentally false and deceptive. Ultimately, the question remains whether literature is morally edifying or harmful. In addition to works of literature, we will read texts in the history of philosophy in an exploration of literature's relation to morality and politics. Readings may include Kafka's *The Great Wall of China* and Borges's *Pierre Menard*, as well as philosophical works by Plato, Rousseau, Nietzsche, and others. We will explore the relation between fiction, lying, ethics, and politics by writing critical essays on these texts.

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### Warnings
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.
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Warnings

Abbrev Title  ART OF READING & WRITING

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.

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**Warnings**

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**ENGL 190.02**

**Full Title** English Literary Traditions: The Art of Reading and Writing

**Instr:** Jess Keiser

**MWF 10:10–11:00 a.m.**

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**ENGL 190.03**

**Full Title** English Literary Traditions: The Art of Reading and Writing

**Instr:** Sarah Eron

**MWF 11:15–12:05 p.m.**

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**ENGL 270.01**

**Full Title** The Reading of Fiction

**Instr:** Reeve Parker

**MWF 11:15–12:05 p.m.**

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**ENGL 270.02**

**Full Title** The Reading of Fiction

**Instr:** Wendy Jones

**TR 10:10–11:25 a.m.**

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**Warnings**

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.
**Abbrev Title**  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.

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**ENGL 270.04**  
**Full Title**  The Reading of Fiction  
**Instr:** Daniel Schwarz  
**Time:** TR 08:40–09:55 a.m.

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**ENGL 270.05**  
**Full Title**  The Reading of Fiction  
**Instr:** Rob Lehman  
**Time:** MWF 01:25–02:15 p.m.

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**ENGL 271.01**  
**Full Title**  The Reading of Poetry  
**Instr:** Anne-Lise Francois  
**Time:** TR 10:10–11:25 a.m.

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**Abbrev Title**  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.

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ENGL 271.02

Full Title: The Reading of Poetry

Instr: Theo Hummer

MWF 12:20–01:10 p.m.

ENGL 272.01

Full Title: The Reading of Drama

Instr: Philip Lorenz

TR 10:10–11:25 a.m.

Abbrev Title: 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.

Warnings: 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.

ENGL 272.02

Full Title: The Reading of Drama

Instr: Stuart Davis

TR 11:40–12:55 p.m.

Abbrev Title: 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.

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### ENGL 115.01

**Full Title** English for Academic Purposes  
**Instr:** Deborah Campbell  
MWF 9:05–9:55 a.m.

**Abbrev Title** ENGL FOR ACADEMIC PURPOSE

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.

**Warnings** 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.

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### FREN 109.01

**Full Title** Techniques of Interpretation: An Introduction to Semiotics  
**Instr:** Rhoda Possen  
TR 10:10–11:25 a.m.

**Abbrev Title** TECH INTERP/INTRO SEMIOTIC

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 signific (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).

**Warnings**

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### FREN 109.02

**Full Title** Techniques of Interpretation: An Introduction to Semiotics  
**Instr:** Rhoda Possen  
TR 11:40–12:55 p.m.

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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 signific (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).

**Warnings**

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### FREN 117.01

**Full Title** Soul Searching in the Western World  
**Instr:** Maria Negrete  
TR 08:40–9:55 a.m.

**Abbrev Title** SOUL SEARCHING IN W. WORLD

Do we have a soul? What does this word even mean, given that the soul is not visible, measurable, or tangible? This course will examine primarily philosophical discussions of the existence and nature of the soul, from Plato, through Descartes, to Hanna Arendt. We will consider the role of these discussions in our understanding of the relationship between soul and body. We will also discuss the status of the emotions as opposed to reason, the evolution of notions of the mind and of consciousness, and the construction of personal identity in relation to concepts of the soul. Assignments will include weekly responses to the readings, persuasive and didactic forms of writing, and longer analytical assignments.

**Warnings**
The "avante-garde" represents a flouting of boundaries and societal norms. In 1920's France, a proliferation of artistic movements grew on such a basis of "rebellion" and revolt against the Bourgeoisie's hold over artistic creation, seeking instead new ways of expression, while shattering traditional notions of representation. Within such considerations, we will focus on early avant-garde French cinema (Man Ray, Bunuel, Dulauc, etc) to examine the early cinematic departures taken. We will also look at varying modern films that found their influence in the avant-garde (Cockeau, Assayas, Marker), including more recent advancements in the digital domain (Marker's cd-rom Immemory). We will be reading accompanying texts on Dadaism, Surrealism, and French Cinema. Towards the end of the course we will look at the effects of the "digital" on film.

Warnings

GERST 109.01
Full Title From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
Instr: Grace Gemmell
Abbrev Title FROM FAIRY TALE TO UNCANNY
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.

Warnings

GERST 109.02
Full Title From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
Instr: Karl Otto
Abbrev Title FROM FAIRY TALE TO UNCANNY
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.

Warnings

GERST 116.01
Full Title Writing Modern Women
Instr: Diana Reese
Abbrev Title WRITING MODERN WOMEN
From the literary salon of Rachel Varnhagen and the poems of Caroline von Günderrode to the stories of Lou Andreas-Salomé and the radio plays of Ingeborg Bachman, women writing and reading in the German language have offered a different spin on modernity. Starting in the Enlightenment and moving through to the postwar writings of Christa Wolf, we will read selected works of verbal art that have unsettled the dominant centers of modern conceptions of self. Reading and discussing poems, letters, stories, political speeches, plays, memoirs, and intellectual commentaries, we will cultivate the practice of writing by engaging with verbal works that have unraveled and rewoven the text of the modern.

Warnings
GERST 130.01
Full Title Metropolis, Modernity, and Mass Culture: The Roaring Twenties, German-Style
Abbrev Title METROPOLIS/MODERNITY/'20S

Germany’s Weimar Republic—a tumultuous period that began with a Communist revolution and ended in the Nazi dictatorship—spawned forms of writing and modes of thought that are still influential today. Students will use Weimar texts as departure points for their own writing. They will analyze, and even employ, styles characteristic of the period’s most important literary movements: DADA, Expressionism, and the New Objectivity. Students will also use texts by the period’s great philosophers and social critics—Theodor W. Adorno, Walter Benjamin, and Siegfried Kracauer—as models for their own critical analyses of contemporary mass culture and society. The course will conclude with a consideration of Weimar’s impact on contemporary political life, examining the influence of Weimar intellectuals on the New Left and on neoconservatism.

Warnings

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GERST 170.01
Full Title Marx, Nietzsche, Freud
Abbrev Title MARX, NIETZSCHE, FREUD

To understand—and criticize—contemporary discourses in the core disciplines of the social sciences, the humanities, and even the natural sciences, it is necessary to have a basic grasp of Marx, Nietzsche, and Freud. This seminar introduces: (1) these three revolutionaries who have exerted a massive influence globally on modern and postmodern thought and practice; and (2) key terms and analytic models of political economy, philosophy, and psychoanalysis, including the differences and intersection points among them. The focus of discussion and writing assignments is on short texts or short passages from longer texts, essential to understand their work and to produce a critical analysis of contemporary world society, politics, and culture. The core problem: Do alternative ways of thinking and acting exist in opposition to how we always already think and act?

Warnings

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GOVT 100.01
Full Title Power and Politics: From Communism to Democracy—Stories from Eastern Europe
Abbrev Title PWR/POL:FR COMMUNISM-DEMOC

The fall of the Berlin Wall, the Velvet Revolution, democratization, and market reforms, but also ethnic violence, failing transitions, and resurgence of authoritarian regimes all represent stories that could be told by Eastern Europeans after 1989. This course will explore the diversity of post-communist transition paths through a close study of societies in Eastern Europe. Looking at the political, economic, and social change that engulfed the region after the fall of communism, we will explore the decisions by elites, as well as the mass publics’ responses to these, to uncover the debates that defined the transition process. In terms of writing, emphasis will be placed on developing well-structured arguments, strong counterarguments, and case comparisons.

Warnings

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GOVT 100.02
Full Title Power and Politics: Nonviolent Citizen Activism—How Private Citizens Change World Politics
Abbrev Title PWR/POL:NONVIOLENT ACTIVIS

How do the actions of private citizens matter in world politics? What lessons does citizen activism hold for the future? In this course, students will read, discuss, and write about citizen action that has changed the world we live in. Readings will focus on many icons of nonviolent action from Thoreau to Gandhi, Mandela, Martin Luther King, and Havel. We will look at how the Gandhian movement won over the British Empire, how mothers of disappeared people resisted the authoritarian government in Argentina, and how Apartheid ended in South Africa. Students will also learn and write about activists across borders who contributed to the end of Cold War and to local activists who made possible the post-1989 democratization in Eastern Europe.

Warnings
### Power and Politics: Evil in International Politics

**Instr:** Alison McQueen  
**Full Title:** Power and Politics: Evil in International Politics  
**Abbrev Title:** PWR/POL:EVIL IN INTERN POL  
**Warnings:**  
What does “evil” mean in the context of international politics? Does the word’s association with absolute depravity undermine our objectivity? Or, does it allow us to grasp the profound horror that acts like genocide and terrorism elicit from us? In considering these questions, we will read a variety of philosophical treatments of the problem of evil, including works by Kant, Walzer, and Arendt. We will examine cases ranging from war crimes to President George W. Bush’s references to an “axis of evil.” The course will conclude with an analysis of responses to evil in international politics. Students will build a writing portfolio consisting of assignments of varying length, most of which will be subject to multiple revisions.

### Power and Politics: Identity in Iraq

**Instr:** David Patel  
**Full Title:** Power and Politics: Identity in Iraq  
**Abbrev Title:** PWR/POL:IDENTITY IN IRAQ  
**Warnings:**  
Why has sectarian affiliation become increasingly important for Iraqi politics, rather than class or other identities? Is Iraq a colonial construct with artificial borders? Would partition or federalism place Iraqis in more “natural” and stable polities? To what extent does Iraqi politics reflect trends in the wider Middle Eastern region? This writing seminar introduces students to explanations for changes in Iraqi identity and nationalism over time. We will ask if primordial or historical cleavages, US policies, Baathist authoritarianism, culture, and religious doctrine adequately explain Iraqi politics and identity from 1914 until the present. In addressing and writing about these questions, we will also examine the lessons of Iraq for the wider Middle East. In addition to scholarly readings, students will follow news and watch films from Iraq.

### Power and Politics: Southern Politics

**Instr:** Elizabeth Sanders  
**Full Title:** Power and Politics: Southern Politics  
**Abbrev Title:** PWR/POL:SOUTHERN POLITICS  
**Warnings:**  
This is an introduction to the politics of a distinct region that has profoundly influenced American institutional development from the Civil War to the present. We cover movements: populism, progressivism, New Deal liberalism, Civil Rights, and the birth of a new conservatism that captured the Republican Party in the Reagan era. Our writing focus will be on analytical, logically-structured, evidence-based social science writing. Assignments will build to a final research paper on a topic of your own choosing. Authors to be read include C. Vann Woodward, V. O. Key, Lawrence Goodwyn, Dewey Grantham, James Agee, Robert Dallek, T. Harry Williams, Doug McAdam, Early and Merle Black, Nicole Rae, James Caesar, Byron Shafer, and Frederick Wirt.

### The African American Experience Through History and Literature

**Instr:** William Harris  
**Full Title:** The African American Experience Through History and Literature  
**Abbrev Title:** AFRIC AM EXP THRU HIST/LIT  
**Warnings:**  
What has been the African American experience in the United States? We will explore the complexities of this subject by studying texts from a range of periods—Slavery, the Harlem Renaissance, the Civil Rights Movement, the Post cold War era—and written by various African American historical figures, authors, and scholars. Among texts we may discuss are David Walker’s *Appeal to End Slavery*, selections from Langston Hughes’s *The Ways of White Folks*, and writings from Malcolm X and Martin Luther King, Jr. Students will strengthen their writing skills through a series of writing assignments based on the assigned readings and classroom discussions.
U.S. & LATIN AM SINCE 1945
Abbrev Title U. S. & LATIN AM SINCE 1945

From Ernesto “Che” Guevara’s efforts to fuel armed revolution to Gustavo Gutierrez’s theory of Liberation Theology, the Cold War was a fascinating period of political strife, economic transformation, and social upheaval in Latin America. For the United States, the perceived threat of communist insurgency in Latin America led to the creation of programs ranging from the Peace Corps to military counterinsurgency doctrine. Did the United States promote freedom and democratic values in Latin America? Or did US policymakers support new styles of state terror throughout the continent? Focusing on key Cold War flashpoints, students in discussion and regular essays, will investigate the relationship between the United States and Latin America since 1945, and examine how US policy toward Latin America is linked to the current conflict in Iraq.

HIST 100.25
Full Title Cold War Terror: The United States and Latin America Since 1945
Instr: Mike Schmidli
MWF 01:25–02:15 p.m.

HIST 100.26
Full Title The American Revolution
Instr: John MacDonald
MW 07:30–08:45 p.m.

HIST 100.27
Full Title Inventing Race: Racial Ideas in European and American Culture 1750–2000
Instr: Peter Staudenmaier
MWF 11:15–12:05 p.m.

HIST 100.61
Full Title Warfare in Africa: Myths and Realities
Instr: Michelle Moyd
TR 11:40–12:55 p.m.
Blues and American Culture

Abbrev Title: BLUES & AMERICAN CULTURE

Bessie Smith, Gertrude "Ma" Rainey, Blind Lemon Jefferson, Robert Johnson, and "Muddy" Waters—their names became increasingly familiar in recent years as popular interest in the blues has grown. But what do their lives and their music—and that of other blues musicians—reveal about American culture in the first half of the twentieth century? Topics include the origins of the blues; the social structure of the Mississippi Delta; religion and racial protest; gender and sexuality; law, crime, and justice; white country blues; migration and urbanization; the 1960's revival. We will read and write about works by Elijah Wald, Angela Y. Davis, and Paul Garon. Classic blues recordings will be made available, and videos of historical performances will be shown.

Witchcraft in the Early Modern Atlantic World

Abbrev Title: WITCHCRAFT-EARLY MOD WORLD

This seminar examines how European beliefs about witchcraft and magic were exported to Africa and the Americas in the period 1500–1800. We will explore how non-European concepts of the supernatural and magical intersected with European ideas during the initial stages of European colonial expansion. We will read a range of documents, including transcripts from witch trials, treatises about witchcraft, and books written by historians that interpret the historical meaning of witchcraft. Students will write a range of papers that aim to answer the following types of questions: Were witches figments of the European imagination? Why were the people accused of witchcraft more often women than men? Why did Europeans believe that Native Americans or Africans were likely to be involved in witchcraft?

Kipling's India: Literature, Culture, and History

Abbrev Title: KIPLING INDIA:LIT, CUL&HIS

This seminar uses the novels, stories, and poems of Rudyard Kipling to explore the history of the British Empire in India in the nineteenth-century. In our discussion and writing assignments we will ask what Kipling’s fictional works can tell us about the British project of governing India, and also consider the broader question of the uses of fiction as a historical source.

Language, Thought, and Reality: We Are What We Speak

Abbrev Title: LANG:WE ARE WHAT WE SPEAK

Do you think you have an accent? Do you and your friends have ways of speaking—slang and special terminology—that set you apart from other groups? Do you sometimes find yourself adapting your speech in certain settings or with certain other people? This course explores how ways of speaking link to age group, social status, ethnic background, and other features of social identity. We will write about the concept of a "standard" language and its relation to "dialects," as well as recent debates over the place of Ebonics in school, the English Only Movement, and issues of language, gender, and class.
Metaphors We Live By

Metaphor stretches the limits of categories, using one sort of category to speak about another. Many of our resources for describing the world and discussing our perceptions and emotions come from other domains. This course questions whether the language we use to talk about our ideas, feelings, and other abstractions is a result of how we conceptualize them. In particular, we investigate whether these conceptualizations are metaphorical in nature. Students will be exposed to various conceptualization theories and then use these theories to analyze examples of metaphors from various genres.

Motivations

This class will explore the roles and relationship of language and visual imagery. Words and pictures are symbols for ideas, and we use both every day to communicate with one another. But how do they work? Imagine seeing a painting and a no-smoking sign hung next to each other on a wall: how do you know that one is art and the other is just an efficient way of delivering instructions? What happens when we translate images into words, and vice versa? Is a picture really worth a thousand words? Writing assignments will vary from formal descriptions of images and art objects at Cornell’s Johnson Museum to analytical essays about the work of linguists, philosophers, culture critics, and art historians such as Ferdinand de Saussure, Roland Barthes, Jacques Derrida, Meyer Schapiro, and Susan Sontag.

Motivations

Poems are among the most highly structured texts human beings produce. While some poetic devices are completely arbitrary, most are natural extensions of structural properties inherent in language itself. The aim of this seminar will be to reveal the ways in which poetry is structured at every level, from rhyme to metaphor, and to show how poetic structure relates to linguistic structure. The emphasis will be on reading and analyzing specific poems, with some reading assignments in linguistics and literary theory. In writing assignments, students will use what has been learned in class to enhance their understanding of the structure and meaning of poems of their own choosing, as well as to assist them in their own prose writing. Poets read may include Shakespeare, Herbert, Blake, Dickinson, Hardy, Frost, Yeats, Williams, Stevens, and Ashbery.

Motivations

What is mathematics and what do mathematicians do? What does writing have to do with mathematics? A common misperception is that a mathematician works alone doing tedious computations all day. In reality, mathematics is a creative endeavor in a cooperative environment; thus, communication is vital. In this seminar, we will study a sampling of interesting problems in mathematics. Students will explore their own thoughts about each problem, working through these ideas with others. They will use writing to develop and communicate their mathematical thoughts. Topics will include geometry on the sphere, ideas about infinity, and properties of the rational and real numbers. This course will be appropriate for anyone who is interested and who is willing to think logically—including those who usually avoid math courses!
MDVL 101.01  
**Full Title**: Aspects of Medieval Culture: The Tales of Sigurd the Dragon Slayer—The Germanic Hero  
**Instr**: Aaron Ralby  
**TR**: 08:40–9:55 a.m.  

**Abbrev Title**: MDVL:SIGURD/DRAGON SLAYER  
This course will center around the various stories concerning Sigurd the dragon slayer found throughout early Germanic literature. Sigurd, or Sigfried in the German tradition, is a Migration Period warrior whose deeds and tragic fate were recorded centuries later by Germanic peoples living in Iceland, England, and Germany. After a brief overview of the history of the Sigurd tales and the development of different Germanic traditions, we will launch right into these fun and compelling texts. Readings in English translation will be drawn from Eddic poetry and Saga literature from Old Norse, *Beowulf* from Old English, and the *Nibelungenlied* from Middle High German. This course is intended to introduce students to the Germanic heroic tradition through a number of famous epic texts.

**Warnings**

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MDVL 101.02  
**Full Title**: Aspects of Medieval Culture: Nature and the Bible in the Middle Ages  
**Instr**: Eliza Buhrer  
**MWF**: 01:25–02:15 p.m.  

**Abbrev Title**: MDVL:NATUR/BIBLE MDLE AGES  
What value can the study of the physical world have to a Christian, when the facts of nature seem to contradict the Biblical account of creation? This question, which has resurfaced in recent years, was passionately debated by medieval scholars, heretics, monks, and mystics. We will delve into the history of religious thought to examine the ways that medieval people responded to this query, as they endeavored to understand the relationship between Creator and creation. Works of twelfth-century mystics, Roger Bacon’s alchemical treatises, and the writings of Nicholas Cusanus, a fifteenth-century monk who believed that God could be understood through math, are among the texts that will aid our inquiry. Writing assignments will include close analysis of texts, and responses to larger themes.

**Warnings**

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MDVL 101.03  
**Full Title**: Aspects of Medieval Culture: Saints and Sinners in the Middle Ages  
**Instr**: Nicole Marafioti  
**MWF**: 11:15–12:05 p.m.  

**Abbrev Title**: MDVL:SAINTS/SIN MDL AGES  
Demonic possession, foul-smelling dragons, heretics with pointy weapons, stubborn pagans, and nuns gone wild: medieval saints regularly coped with problems like these, and their biographers never spared the details of their glorious fights against the devil. But who were these men and women who have been immortalized as saints? Were they the superheroes of the Middle Ages? Did they truly enjoy divine protection and inspiration? Or was their extraordinary piety elaborated and exaggerated by admiring authors? In this course, we will explore saints’ biographies and discover what they can tell us about medieval life and culture. Primary texts will be supplemented by occasional secondary sources, and writing assignments will include short essays and a final research paper.

**Warnings**

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MDVL 101.04  
**Full Title**: Aspects of Medieval Culture: The Individual in Medieval Society  
**Instr**: Ionut Epurescu-Pascovici  
**TR**: 10:10–11:25 a.m.  

**Abbrev Title**: MDVL:INDIV IN MDVL SOCIETY  
What was the individual's experience of medieval society? We will explore the emergence of the individual in medieval culture, following a modern study of "the origins of European individualism." The autobiography of a twelfth-century French abbot and two diaries from fourteenth- and fifteenth-century Florence provide the case studies by means of which we will compare medieval and Renaissance society; the course will end with a discussion of early-modern women's lives. Using anthropological and social scientific theories of action, we will give special attention to the ways in which individuals emerged as social agents. Written assignments will include analyses of both historical texts and of modern scholarship.

**Warnings**
Few readers of literature have not met King Arthur and the Knights of the Round Table in one form or another. Since they first came on the scene they have appeared countless times, in many different languages, for many different audiences. In this course, we will examine the medieval Arthurian tradition, in Malory’s classic version as well as some earlier texts. Towards the end of the course, we will move forward in time to discover how our own view of the Round Table stands in relation to that tradition. To encourage a firmer understanding of the literature, the course will include weekly response papers, as well as opportunities to explore particular passages and themes in longer assignments, including a research paper.

Warnings

The clash between heroes and villains is as modern as the twenty-first century and as ancient as the earliest written records. Just as modern heroes and villains come in a variety of forms from the powerful or famous to the ordinary or familiar; likewise, medieval counterparts range from the personal to the global and include struggles between family members, political figures, and supernatural characters. Our consideration of this topic revolves around Anglo-Saxon texts such as Beowulf, The Battle of Maldon, Christ, and Satan. The concept of conflict is explored through a close reading of texts in translation, in-class discussion, and critical analysis of the texts and is reinforced through critical writing exercises to include short writing assignments, response papers, and formal essays.

Warnings

Medieval Iceland represents some of the greatest works of prose in any language. Here, we explore through a series of writing exercises a range of sagas and associated short stories and poems in translation, focusing on the part played by family and society by looking through the lens of those who stood outside the boundaries of blood or law or nature itself. In considering such classic texts as Njáls saga, Laxdæla saga, Grettis saga, Gisla saga, and Eglis saga we shall examine how notions of pride, feud, and personal heroism, as exhibited by men, women, and otherworldly creatures are tested and explored. We shall find that in the Icelandic Family Sagas criminals and mother-in-laws, like monsters, can have a charm and appeal of their own.

Warnings
Literature as usually defined and studied consists of a canon of "authorized" texts—texts written by specific authors and then made public ("published") in a fixed form. An alternative tradition of literature, however, is "oral"/"traditional" literature, texts such as ballads and folktales which were disseminated orally and which change from performance to performance. This course will serve as an introduction to "oral"/"traditional" literary forms, concentrating on English and Scots ballads and folktales, but giving some attention to literary authors such as Malory and Tolkien who either write in a traditional mode or who imitate "traditional"/"oral" literature in their fictions.

**Warnings**

**MUSIC 111.01**

**Full Title** Sound, Sense, and Ideas: Representing the Other—Exoticism in Western Music

**Instr:** Tekla Babyak

**MWF 02:30–3:20 p.m.**

**Abbrev Title** SOUND:EXOTIC WESTERN MUSIC

Western music is replete with evocations of exotic locales and peoples. These evocations are a form of what Edward Said calls Orientalism—Western discourse about the East. This course will explore the ways in which Orientalist music represents racial and geographical difference. We will also engage with secondary literature, evaluating interpretive strategies and developing our own readings of Orientalist musical works. We will examine Orientalist music and literature, including Bizet's *Carmen*, Hugo's *Les Orientales*, Verdi's *Aida*, Flaubert's *Salaambo*, and Stravinsky's *Firebird*. Secondary literature will include Edward Said's *Orientalism*, and selections from musicologists such as Susan McClary, Richard Taruskin, and Ralph Locke.

**Warnings**

**MUSIC 111.02**

**Full Title** Sound, Sense, and Ideas: Futurist Music and Technology

**Instr:** Emily Green

**TR 11:40–12:55 p.m.**

**Abbrev Title** SOUND:FUTURIST MUSIC& TECH

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, as well as aleatoric, or "chance," music. We will 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.

**Warnings**

**PHIL 100.01**

**Full Title** Founders, Framers, and Philosophers

**Instr:** Tad Brennan

**MWF 09:05–9:55 a.m.**

**Abbrev Title** FOUNDERS, FRAMERS, & PHIL

The authors of the Declaration and the Constitution were politicians, soldiers, and scientists. They were also philosophers and students of philosophy, whose writings were shaped and influenced by philosophical theories. This course will study the philosophical origins of our nation's foundational documents. In addition to the writings of Jefferson, Hamilton, and Madison, we will read excerpts from Locke, Hume, and Montesquieu, and trace the debates about constitutional structure back to their sources in Ancient Greece. The Framers were not only great thinkers, they were also great writers. The different genres at work, whether the detached observation of philosophical treatises, the passionate polemic of political pamphleteering, or the dry precision of the Constitution's own drafting, all provide models for study and emulation.

**Warnings**
The Ethics of Belief

What should we believe? What sort of believers should we be? Are some beliefs immoral, even if they don’t lead to action? Is it ever permissible to hold a belief without having sufficient evidence for it? Is it ever required to do so? Do we have voluntary control over what we believe, and, if not, how can we be responsible for our beliefs? These are the sorts of questions that characterize the area of philosophy called “the ethics of belief.” In this class, we’ll examine the views of some historical and contemporary authors (including Locke, Kant, James, Newman, Wittgenstein, Chisholm, and Adler) and try to come to our own conclusions through group discussion and individual writing projects.

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?

Does God Exist?

In this course, we will be concerned with philosophical arguments for and against the existence of God. We will examine a number of such arguments, both traditional and contemporary. Among the authors we will read are Augustine, Anselm, Aquinas, and Darwin. We will also discuss rational choice theory, and in particular, the rationality of religious belief in the face of the aforementioned arguments. Writing assignments will focus on developing students' ability to clearly and cogently analyze arguments found in the readings.

Ethical Issues in Assisted Reproductive Technologies

Should we be able to design our offspring? Modern advances in assisted reproductive technologies, such as pre-implantation genetic diagnosis, have outpaced our ability to regulate them. Currently, these technologies have been used not only to select embryos free of debilitating genetic diseases, but also to create children who can be tissue donors for existing family members. This course explores the possible moral ramifications of such technologies, as well as some of the possible justifications for their regulation. Readings will be drawn from contemporary work on these issues, and students' assignments will focus on developing the ability to identify and explain ethical problems, as well as the ability to advance, defend, and critique philosophical positions.
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.
SYMBIOTIC ASSOC IN NATURE

Abbrev Title

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. 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. Classes will consist of writing exercises, 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.

Warnings

S&T 23.01

Abbrev Title

What is science? What is art? Are they two separate worlds? Or two cultures in the same world? Do they divide up this world? Is there anything outside of these two comprehensive realms? To get a grasp on these big issues, we will read art and science theory. Then we will take on specific case studies, including NASA images, Harvard's glass flowers, design noir, and tactical media. By focusing on liminal objects, things that appear to occupy spaces in both art and science or which seem to move between these two worlds over time, we will look for answers to our larger questions. We will explore these issues through a series of papers which will culminate in a portfolio at the end of the term.

Warnings

S&T 26.01

Abbrev Title

Government bureaucracies like the National Nanotechnology Initiative have funneled billions of dollars into what is termed nanotechnology research. The science that falls under this heading, however, is diverse. Nevertheless, what most all the research has in common is the presence of and dependence on images to validate and produce results. What and who give an image in “nano” validity? How does the use of images as data change scientific practices and expectations? The students will examine and write about the uses and roles of images in science generally and in nano specifically. The goal will be to gain a better understanding of the societal and ethical implications of images in nano as they move from the domains of the laboratory to domains of the public.

Warnings

SHU 113.01

Abbrev Title

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 American propaganda and anti-propaganda legislation submitted to Congress. Our essays will be analytic.

Warnings
Strange creatures (sometimes two-footed) play a key role in many works of fiction, film, and art that criticize or worry about totalitarianism and capitalism, war, and science. We will explore this phenomenon through discussing and writing essays about some memorable examples, including Karel Čapek’s *War with the Newts* and Mary Shelley’s *Frankenstein*; the Japanese and American versions of *Godzilla*; and etchings by Goya and Picasso. Our work will entail rigorous analysis and close reading and/or viewing of materials. It will begin and end with the fundamental questions: What is a monster? What does it mean to be a human being? Is *Homo sapiens* really superior to other animals?

**Warnings**

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**SPAN 111.01**  
**Full Title:** Writings of the Blind  
**Instr:** Osvaldo De La Torre  
**Abbrev Title:** WRITING OF THE BLIND

From Homer to Borges, from Sophocles’s *Odipus Rex* to José Saramagó’s *Blindness* artists and their works have both experienced and pondered upon the theme of blindness. This course will consider and question some of the various ways in which this theme has been appropriated by Western culture, principally among them: the relationship between blindness and error, love, justice, moral or spiritual corruption, and prophecy; blindness in the presence of the divine; day and night; “the imperialism of light;” in addition to the abusive authors, readings will include selections from John Milton, Saint John of the Cross, Dennis Diderot, Maurice Blanchot, Samuel Beckett, Forest, and Sábato, among others. Readings will be explored through frequent writing assignments and class discussion.

**Warnings**

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**SPAN 113.01**  
**Full Title:** Globalization and Literature  
**Instr:** Zachery Zimmer  
**Abbrev Title:** GLOBALIZATION & LITERATURE

What do we mean when we talk about globalization? Is it new? Is it economic? Political? Cultural? Something else entirely? This multidisciplinary seminar proposes to investigate the process of globalization through literature and art. Units may include: Internet, Transportation, Migration, Food, Global Marketplace, and Privatization. Each unit will be based around a central creative artwork (novel, short story, film, etc.) and seminar participants will use these diverse and engaging works as entrance points for in-depth critical study, personal reflection, and written analysis. Primary texts may include works by Jorge Luis Borges, Richard Linklater, Gloria Anzaldúa, Ricardo Piglia, Julio Cortázar, and Cornell’s own Edmundo Paz-Soldán, among others. A significant portion of the course will be dedicated to peer review.

**Warnings**

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**THETR 118.01**  
**Full Title:** Body Beautiful/Body Dangerous: Women on the Musical Stage and Screen  
**Instr:** Jennifer Williams  
**Abbrev Title:** WMN MUSICAL STAGE&SCREEN

What is the relationship between the performer, performed idea, and audience? This course examines women in musical theatre, opera, cabaret, and film in light of this question. The body of the singer is a living and permeable border between an audience and an artistic idea. To encounter a border embodied can be to make contact with the divine; access political power; or exorcise specters of death. We will examine the religious body, the political/politically oppressed body, the diseased body, and the abject body. Works considered will include *Violet, La bohème, Susannah,* anti-Nazi and exile cabaret, *Cabaret,* *The Blue Angel,* and *Moulin Rouge.* Writing assignments will focus on close, critical readings of literary and dramatic elements of the creative works.

**Warnings**
U.S.-LATINO DRAMA & PERFORM

This seminar examines the experience of Latinos in the United States and its relationship to drama and performance. By focusing on works that bridge the gap between a Latin American past and a U.S. future, we will examine the present by investigating the roles of struggle and resistance in the ways playwrights and filmmakers give voice to communities previously silenced and forced into invisibility. By dismantling borders and opening up the public space of performance, we will explore how these works challenge dominant ideology and culture. Topics of emphasis include: immigration, assimilation, family, language, machismo, poverty, sexuality, disease, and indigenous ancestry. Through comparative and analytical writing, students will explore critical questions. Authors may include: Luis Valdez, Cherrie Moraga, Luis Alfaro, Miguel Piñero, and Nilo Cruz.

Warnings

POLITICS/DOCUMENTARY THETR

Playwrights have used documentary theatre to explore everything from the Holocaust to the Iraq war. Documentary theatre draws on trial transcripts, historical documents, newspaper articles, interviews, and other sources to create plays about real events told through the words of real people. Some playwrights describe their plays as “verbatim” reports. Others freely mix fact and fiction. Through plays such as Talking to Terrorists, I am My Own Wife, and My Name is Rachel Corrie, we will explore questions like: What draws us to the “real”? Is the line between fact and fiction always clear? What does it mean to “write” a play using other people’s words? Writing assignments will focus on close reading and analysis of the plays.

Warnings

TRICKSTER FIGURE/COMEDY

A great (and ancient) comic tradition is built around the character of the trickster: a cheeky, clever prankster who outwits his antagonist and often masterminds the entire comic plot. We will study several classic tricksters from a range of periods and forms, including ancient Roman comedy, Italian Renaissance comedy, and American cartoon shorts of the 1930s and ‘40s. We will consider how contemporary comic characters like Bugs Bunny derive from earlier figures and also examine several variations on the character to develop a clearer understanding of what makes this one of the most enduring comic techniques. Writing assignments will involve critical analysis of the texts, and comparisons across different periods will particularly be encouraged.

Warnings

PERFORMANCE IN ISLAM

Muslims have been terrified of performing because the majority Sunni interpretation of Islamic law forbids theatre. This course contrasts the dearth of performance in the Sunni core with the rich performance trends (including taziyeh, Iranian movies, shadow plays, medde storytelling, Pakistani Shi'ite music, and Turkish television shows) in the Sufi-Shi'ite Turko-Iranian periphery of Islam. Students will read the Qur'an, Muslim legal commentaries, and taziyeh plays; watch movies and television shows from Muslim countries; and write essays engaging the following kinds of questions: Does the Qur'an forbid performance? Can acting be blasphemous? Why does Osama Bin Laden write poetry? Is the Muslim prayer itself an act of performance? Why are Shi'ites much more likely than Sunnis to perform? Are ayatollahs performance artists?

Warnings
An Introduction to Writing in the University

Abbrev Title: INTRO TO WRITING IN UNIV

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.

Warnings: 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.

Instr: Trevor Kearns
MW 09:05–09:55 a.m.

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

Instr: Joseph Murtagh
TR 10:10–11:00 a.m.

Instr: David Faulkner
MW 11:15–12:05 p.m.
INTRO TO WRITING IN UNIV

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Instr: Joseph Martin

MW 02:30–03:20 p.m.

An Introduction to Writing in the University

Abbrev Title

INSTRUCTIONAL PROGRAM

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Instr: Elliot Shapiro

TR 01:25–02:15 p.m.

An Introduction to Writing in the University

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Instr: Judith Pierpont

TR 11:15–12:05 p.m.

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Instr: Joseph Martin

TR 12:20–01:10 p.m.

An Introduction to Writing in the University

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Instr: Joseph Martin

TR 01:25–02:15 p.m.

An Introduction to Writing in the University

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