AMERICAN INDIAN STUDIES 112 - Writing the self, “race,” and nationhood in American Indian autobiography

In this course, we will critically investigate the meanings of “Indian” and “American” and their conterminous relationship represented in autobiographical writing. Through the act of reading others’ representations of their lives, our focus will span vast regions of differing geographic, temporal, and cultural sites of North America as we develop our abilities to think, write, and discuss our interpretations of how the act of writing produces a self and its relationship to the outside world. Such an expansive focus requires us to learn and implement a basic critical language for discussion and writing in order to translate meanings within and across differences. To this end, we will read not only autobiographical literature, but also a limited amount of critical theory about autobiographical literatures.

MW 7:30-8:45 pm  McDaniel, Michael  CID: 016584

ANTHROPOLOGY 139 - Virtual encounters, liminal spaces

Communications technologies such as the Internet and the mobile phone seem to grant individuals unlimited access to one another. Does unlimited access translate into greater social connectivity and a firmer sense of collective identity? Or does it merely realize the roles of machines and mediums in the process of constructing contemporary societies? In this course, we will investigate the significance of this new cultural perception of mediums and machines by comparing fictional and autobiographical narratives centered on technologies such as the mobile phone and the Internet with anthropological accounts of rites of passage. Special attention will be given to the tasks of reading and analyzing Internet sources. Students will write about the differences between rites and technologies, and the processes of forming collective identities.

MWF 9:05-9:55 am  Todzia, Lisa  CID: 568268

ANTHROPOLOGY 140 - About face: Portraiture and power

From the painted portrait to propaganda posters and studio photographs, the "art" of portraiture and its production, circulation, and reception reveal a great deal about a society's rules of representation, class organization, and racial configurations. This writing-intensive class will analytically explore issues surrounding the practice of portraiture and visuality in both European and Non-European contexts. Readings include writing by Barthes, Simmel, Italo Calvino, Deborah Poole, and Christopher Pinney.

TR 8:40-9:55 am  Hien, Nina  CID: 568212

ANTHROPOLOGY 161 - Beyond feathers and beads: Representing American Indian cultures and histories

Many American Indians claim that non-native writers and artists inevitably misrepresent Indian cultures and histories, causing considerable political-economic, cultural, and religious damage. This seminar goes beyond stereotypes to compare the effects of some of the best and most responsible representations done by both outsiders and Indians. We will read ethnographies, archaeological and historical studies, and fiction by Vine Deloria, Jr., Arnold Krupat, Ward Churchill, and Janet Spector, and view the films Black Robe and Smoke Signals. What we learn will inform the representations we ourselves produce while writing about a particular group, whether your own or another's.

TR 10:10-11:25 am  Jordan, Kurt  CID: 133106

ANTHROPOLOGY 181 - Fanboys, phasers, and reality: The anthropology of imaginary subcultures

This course will critically apply anthropological ideas to a popular phenomenon in American society, that of "escapist" subcultures. Rather than dismissing them as mere diversions, however, we will study them as settings for creating alternate communities, relationships, and identities in contemporary society. Case studies will include Star Trek fandom, comic-book fans, and the Society for Creative Anachronism, focusing on how each group constructs their socio-cultural world. We will consider their traditions, practices, and participants' lived experiences in these imaginary milieus. We will examine personal writings, visual media, and scholarly literature on these subcultures in conjunction with basic anthropological ideas. Writing assignments will range from response papers to formal critical essays, and will be used to reflect on and build our understanding of these subcultures.

MW 8:40-9:55 am  Stevens, John  CID: 585880
ART HISTORY 103 - Seeing things: Reconstructing culture through the spectacle of art

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

MW 8:40-9:55 am Lokhandwala, Arshiya CID: 568366

ART HISTORY 105 - Fabrics in modern American art

Fabric has not always been considered a second-rate art form. Although modern artists are only now rediscovering the diversity that fabric offers to artistic techniques and concepts, employment of textiles as a major art form has precedent throughout Western history. Students will take a brief look at the role of textiles in Western history, followed by a more extensive study of the ways modern American artists use fabrics to further their theoretical and social aims. This course will cover a range of artists and styles from the twentieth century, but more important, it will offer a look at the critical dialogue of the “craft versus fine art” debate while helping students to improve their writing skills with critical and personal writing exercises, some based on visits to the Herbert F. Johnson Museum of Art.

TR 1:25-2:40 pm Richards, Elizabeth CID: 137635

ART HISTORY 108 - Investigations in art and ideology

This seminar explores how artists use technology and the human form to comment upon the dominant ideas and values (the ideologies) of the societies in which they work. We will be concerned primarily with Western art of the twentieth century, looking to the past as needed in order to understand the origins of contemporary ideas. The art we study will range from traditional painting and sculpture to photography and new media. We will also study a variety of short texts by philosophers, art historians, connoisseurs, and theorists. These distinctive approaches to the study of art will provide a basis for the development of critical analytical reading and writing skills.

TR 11:40-12:55 pm Murray, Soraya CID: 137733

ART HISTORY 109 - Art in the modern era: The avant-garde, now and then

Why is modern art so different and always changing? To a larger extent, the idea of artistic avant-garde is responsible for the great transformations in art. With this question, this course examines the origin of the avant-garde in the 19th century and traces the changing meanings of the idea and its manifestations in Impressionism, Cubism, Futurism, Constructivism, Dada, Surrealism, and Abstract Expressionism, etc. The course also explores the critical debates and latest artistic developments during the second half of the 20th century when the avant-garde has come to be seen as an ideology of the status quo rather than a challenge to it. The subject of the course provides students with stimulating topics and exercises designed to help improve their abilities in visual analysis and critical writing.

MW 2:55-4:10 pm Qin, Zhao-Kai CID: 595827

AFRICANA STUDIES 100.1 - The Black Experience in Writing: Stories, poems, and essays by Black male writers

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

MW 2:55-4:10 pm Blacksher, Beverly CID: 139546
AFRICANA STUDIES 100.2 - The Black Experience in Writing: Written word and the Black religious experience

How was the African American Christian church formed, and what is its future? To investigate these questions we will examine writings inspired by culture, history, and biblical text; we will consider forms of writing such as prayers, poems, songs, letters, commentaries, sermons, and speeches. Of particular interest for analysis and critique in our reading and in our own writing will be writings of Black liberation theology, womanist theology, prophetic theology, and a growing body of essays exploring the African religious cosmos. On occasion, texts for our exploration will be supplemented by audiovisual materials.

TR 2:55-4:10 pm Kaurouma, Patricia CID: 139602

AFRICANA STUDIES 100.3 - The Black Experience in Writing: Exploring self-knowledge with stories by African American women writers

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

TR 1:25-2:40 pm Blacksher, Beverly CID: 139651

AFRICANA STUDIES 100.4 - The Black Experience in Writing: Black is and Black ain’t—The politics of identity in African American literature

This course introduces students to major works in the Black literary tradition. We will discuss and write about literary stereotypes such as Uncle Tom, Mammy, and other charged figures as they are criticized and re-examined in the texts. Particular attention will be paid to the construction of gender and the ways in which Black women have rewritten themselves and redefined masculinity and femininity. Beginning with Booker T. Washington’s *Up from Slavery*, we will then move to Ralph Ellison’s *Invisible Man*. Ntozake Shange’s *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* and Audre Lorde’s *Sister, Outsider* will then round out the course.

MW 7:30-8:45 pm Jackson, Gerald CID: 139700

AFRICANA STUDIES 100.6 - The Black Experience in Writing: Taking the journey home

This seminar introduces students to the concept of “home” not only as a physical space, but also as a state of mind, a function of community, and an ever-evolving reality, within the Black experience. Students will examine and re-examine their own definitions of “home” and “community” as they reflect on the insights put forth by renowned writers and scholars such as Maya Angelou, Essex Hemphill, bell hooks, and August Wilson. An exploration of materials ranging from poetry to prose will propel students on the journey from concept to essay. Students will have the opportunity to identify strengths and weaknesses in their writing while gaining the basic skills and flexibility necessary to express themselves in various contexts.

TR 8:40-9:55 am Grady-Willis, Lisa CID: 568415

ASIAN STUDIES 115 - Between Heaven and Earth: Chinese conceptions of nature and cosmos

This course looks at some of the ways that people in traditional China have interacted with or reacted to their physical environment, through philosophical reflection, poetic celebration, prose, or painting, through changes in their living patterns and economic behavior, and perhaps through the development of cultural practices that persist even into the modern era. Our goals throughout the course will always encompass two general perspectives. On the one hand, we hope to deepen our understanding of the subject matter through careful, critical, reflective consideration of the readings. On the other hand, we will regularly pause to consider the various elements that go into good academic writing, such as attention to style, tone, grammar, and organization.

TR 2:55-4:10 pm McNeal, Robin CID: 568464
ASIAN STUDIES 119 - Modern Japanese literature: Writing and desire in Meiji fiction

In this course, we explore relationships of sexuality, nationalism, and technology in the literature of the Meiji period (1868-1912). The Meiji period, which marked Japan's rise as an imperial power, witnessed unprecedented social transformations from a new system of national education to the spread of modern technologies such as the phonograph, photography, and film. Through literature and its dialog with these media, new ways of experiencing and expressing identity were also produced. Using novels and short stories by Natsume Soseki, Tanizaki Junichiro, and others, we will develop our critical skills by examining representative writings about desire. We will also consider how nationalism and modern media shape perceptions of reality and realism, organizing what often appear to us as natural, familiar, and innate.

MW 2:55-4:10 pm Jacobowitz, Seth CID: 575821

ASIAN STUDIES 123 - Yogis and poet-saints

This course will explore the experiences of yogis and poet-saints in Hindu traditions. Through modern autobiographical works and medieval devotional texts, it will examine religious individuals’ senses of their divinities and of their worlds. Readings will include Yogananda’s *Autobiography of a Yogi*, selections from the Gospel of Sri Ramakrishna, and classic poetry of devotion to Shiva, Krishna, and the Goddess. Writing sequences will treat students’ own initial analyses of central Indian religious concepts and their meanings for individuals; the stories surrounding different Hindu divinities and the use of these stories by different devotional poets; and the ways in which both religious concepts and divine representations figure in the complex worlds of some remarkable twentieth-century figures.

TR 11:40-12:55 pm Gold, Daniel CID: 568562

ASIAN STUDIES 124 - Oracles, ancestors, and bells: Archaeology in China

This course will introduce students to academic writing through reading and writing about archaeology of ancient China. Topics in the field of archaeology may include the religious significance of certain artifacts, the material culture of ritual worship, regional cultures, writing in ancient China, and contemporary nationalism. The study of archaeology will not only help students learn about ancient civilization but will also provide students with the opportunity to analyze data, compare the arguments of various modern experts, and build their own arguments. Students will use writing to develop their understanding of the readings, while also exploring such elements as organization and style that constitute persuasive academic writing.

MWF 2:30-3:20 pm Cohn, Monica CID: 568611

BIOLOGY AND EVOLUTIONARY ECOLOGY 164 - Foundations of environmental issues

Valuing our environment and developing a sustainable relationship with it is a major challenge for the growing human population. According to some we are rapidly approaching the need for major lifestyle and economic adjustments. This seminar will provide an opportunity to explore both classic and contemporary writings that call attention to the looming challenges. Writings about the environment are rich in the variety of styles and approaches to communication. Understanding both the form and substance of different kinds of articles will provide opportunities to explore and expand your writing skills.

TR 8:40-9:55 am Chabot, Brian CID: 570641

CLASSICS 122 - Herodotus and Thucydides

Herodotus and Thucydides are the first two historians of Europe. The former wrote a wide-ranging account of the Greek and Near Eastern world of the 6th and the 5th centuries BCE, while narrating the conflict between the Greeks and Persians and the surprising victory of the poor, few, and separate Greek states over the rich, vast, and united Persian Empire. Thucydides wrote about the utterly tragic 5th-century BCE war between Athens and Sparta, which Athens lost. Both, however, wrote about democracy and empire and both wrote speeches for their main characters, because real speeches influenced political decisions. We will ask ourselves what history is, explore how Herodotus and Thucydides created it, and write some history ourselves. We will also attend to the development, theory, and practice of oratory in a democracy.

MWF 9:05-9:55 am Abel, Lynne CID: 568660
CLASSICS 150 - Greek and Roman myths: An overview

This course will introduce students to the classical myths and sagas. Using a handbook containing extensive excerpts and illustrations of the ancient stories, we shall discuss—and write about—the exploits, personalities, and relations of the Greek gods, heroes, and heroines. In addition, we will examine the archaeological background for the stories, their physical setting, and the ways in which the Greeks, Romans, and artists of later periods depicted the classical gods and heroes in art through the medium of slides. The focus will be on enhancing writing skills and critical thinking; we will work on accuracy of expression, logical argumentation, grammar, and usage.

MWF 9:05-9:55 am  Clinton, Jacquelyn  CID: 570739

CLASSICS 151 - Hit or myth: The intersection of myth and history in Homer's Iliad and Odyssey

In this course, we will work on perfecting our skills in effective writing and critical thinking by investigating the ways in which the legends of the Trojan War and of Odysseus’s long journey home may or may not reflect historical facts. Did the famous war at Troy really take place and, if so, what might the real reasons for it have been? Did the fantastic lands that Odysseus visited on his voyage back to Ithaca have some basis in reality? Can we plot his voyage on a modern map? We will read these great epics from these points of view, observing as we read those sections where Homer introduces anachronisms pertaining to his own time and not to that of the legendary past. We will also explore the role of influences from the ancient cultures of Mesopotamia or Asia Minor in shaping these legends. Study of modern archaeological excavations and their discoveries will form an important part of this course.

MWF 8:00-8:50 am  Clinton, Jacquelyn  CID: 574785

COMPARATIVE LITERATURE 103.1 - Inner Worlds, Outer Worlds, Other Worlds: Fantastic spaces, morphing bodies

This course will explore the construction of fantastic spaces, from imagined historical/mythic worlds to projected future worlds as described in philosophy and fiction. How does the space of fantasy, by dismantling and restructuring linguistic, social, and political forces, allow us to explore transitory bodies in space and the desires and fears that these bodies inspire or reflect? We will compare examples from Plato, Lewis Carroll, Sigmund Freud, Balzac, Franz Kafka, and Ntozake Shange, as well as films, including Jan Svankmajer’s Alice and Ridley Scott’s Bladerunner. Writing assignments will focus on short analyses of individual texts leading to more extensive comparison/contrast essays.

MW 7:30-8:45 pm  Dahl, Cristina  CID: 157753

COMPARATIVE LITERATURE 103.2 - Inner Worlds, Outer Worlds, Other Worlds: Broken mirrors, shattered selves

"Mirrors have something monstrous about them," says Argentine writer J. L. Borges. Reflective surfaces produce uncanny effects like doubling and inversion, blurring the line between self and other. What kinds of things have the function of "mirrors," and how might they call into question the unity and stability of the self? Is the ultimate result destructive or subversive? This course considers both written and filmic texts that offer responses to these questions. Readings include works by Atwood, Rilke, Sartre, and Wilde; films will range from Bergman's Persona to Fincher's Fight Club. Through frequent entries in a required reading journal and active participation in class discussion, students will discover fruitful approaches to each text, honing skills needed to produce thoughtful and polished longer essays.

MWF 3:35-4:25 pm  Lauritzen, Nina  CID: 157802

COMPARATIVE LITERATURE 109 - Writing across cultures: Imagining community—The post-colonial world in fiction

What does it mean to live in a post-colonial era? Across the world, peoples who formerly lived under colonial subjection—including native peoples in the U.S.—are struggling for national and cultural self-definition. We will read works of fiction from Africa, India, and the U.S. that create and transcend the idea of a post-colonial nation (what Benedict Anderson calls an "imagined community"). We will pay special attention to the role played by race, gender, class, and caste in these texts. Class members will write and revise six critical essays. Readings include Conrad's Heart of Darkness, Achebe's Things Fall Apart, Arundhati Roy's The God of Small Things, and Leslie Marmon Silko's Almanac of the Dead.

MWF 1:25-2:15 pm  Ifowodo, Ogagaoghene  CID: 582296
How can we characterize the relationship between literature and the society from which it emerges? Does literature reflect an identifiable social reality, or does it structure how we perceive and interact with this reality? Can we even conceive of modern society in any meaningful way apart from literary representation? What, in fact, does literature do both for and to those who read it? In an attempt to address, but not necessarily answer, some of these questions, this seminar will investigate the interaction between literary production, the reader, and the matrix of social relations that surround them. Readings will range from eighteenth-century and modernist novels to criticism and theoretical essays. Along with peer collaboration and extensive revisions, assignments will include journal entries and short critical pieces.

MWF 11:15-12:05 pm
Loeffler, Toby
CID: 582247

In this course, we will explore how contemporary authors incorporate ideas, stories, and genres linked to the Middle Ages into their fictions in order to mask and distract, but also to reveal by renovation and to create connections in unexpected ways. Our readings will include three principal texts: Umberto Eco's murder mystery, *The Name of the Rose*, Italo Calvino's *The Nonexistent Knight*, and Thomas Mann's *The Holy Sinner*. We may also look at a handful of short stories by Balzac, Flaubert, and Borges as well as the film version of Eco's novel and other modern cinematic imaginings of the medieval. A series of critical essays and informal reading response assignments will help students to improve both close reading and broader analytical skills.

TR 10:10-11:25 am
Har, Patricia
CID: 158054

Having a character in one narrative read or relate a second narrative is an age-old literary device, but by no means a simple one. How have writers throughout history used the juxtaposition of different narrative “worlds” within a single text to suggest politically or philosophically challenging ideas about the nature of literature and its relation to society? What can “stories-within-stories” teach us about the act of reading fiction? Participants in this seminar will use “frame tales” in literary and cinematic works from a wide variety of historical contexts as an occasion for thinking and writing about questions such as these. Emphasizing works that are playful, irreverent, and critical, our syllabus will include material by Plato, Cervantes, Cao Xueqin, Balzac, Italo Calvino, and Jean-Luc Godard.

TR 8:40-9:55 am
Reich Casad, Madeleine
CID: 569892

In this course, we will examine literary texts that rewrite other texts—that is, texts which owe a debt to a previous work, but which simultaneously depart from their sources in significant ways. Some of the works we will read include Tom Stoppard's retelling of Shakespeare's *Hamlet in Rosencrantz and Guildenstern are Dead*; and J. M. Coetzee's *Foe*—a rewriting of Daniel Defoe's *Robinson Crusoe*. We will try to explore larger questions of the nature of literature itself: whether all literature is created through a complex process of debt and departure, of owing something to preceding works while also necessarily leaving them behind. This course will require a series of critical essays and close-reading responses.

MWF 9:05-9:55 am
Ho, Janice
CID: 582198

In this course, we will watch films and read literatures involving movements across spaces both literal and figurative. We will examine and write about special instances—such as those of migrant laborers—to see how movements within or between borders are represented, and how these representations tend to privilege or disrespect traveling or migrating persons. Our study of conventional, national borders expands to include a wide range of political, cultural, racial, and gender borders. As we become adept at reading these imagined spaces we will come to ask such questions as: "In times of accelerated travel, who may not travel, and what does it mean to be 'stuck' in place?" Our global perspective may include works by John Steinbeck and Carolyn Chute (USA), Shani Mootoo (India/Central America), and Chen Guo (Hong Kong). A variety of film genres—including Japanese *animé*—will provide stimulating material for thoughtful written response.

MW 7:30-8:45 pm
Ang, Sze Wei
CID: 582443
COMPARATIVE LITERATURE 126.1 - Comparative Arts: “The Pencil of Nature” —Photography and literature, light and shadow

In 1844, English photographer William Henry Fox Talbot referred to the photographic process as the "Pencil of Nature" and thereby positioned photography as an objective and infallible method of representation. This course will examine the identity of the photograph as constructed in the literature of Nabokov, Duras, Kofman, Proust, and Faulkner as well as the cinema of Marker, Resnais, and Antonioni. We will also study the photographs of Cameron, Stieglitz, Strand, Arbus, and many others. Through frequent close reading, writing, and revising, we will see how the photograph refuses Talbot’s tidy categorization and emerges as an object capable of deepening our understanding of memory, identity, death, objectivity, and art.

MWF 9:05-9:55 am Groo, Katherine CID: 158152

COMPARATIVE LITERATURE 126.2 - Comparative Arts: The scribe and the screen—Writing about literature and film

The twentieth-century critic André Levinson once said: “In the cinema, one extracts the thought from the image, in literature, the image from the thought.” Literature has often proven a source of inspiration for the film industry, although “translating” a literary text into film is a notoriously tricky process. This course will focus on the relationships between written texts and their filmic counterparts; we will consider the nature and restrictions of each medium, and what is at stake in adapting a text for film. Students will learn to read and write critically about literary and filmic texts. Works we will be studying in this class may include Shakespeare’s Titus Andronicus, Truman Capote’s Breakfast at Tiffany’s, and Giacomo Puccini’s Tosca. Students will also have the opportunity to write about a text of their own choosing for the final project.

TR 11:40-12:55 pm Rojas, Ana CID: 569941

COMPARATIVE LITERATURE 126.3 - Comparative Arts: Writing in the pocket—A practicum in jazz literature

The history of jazz is one of the most exciting stories of the past century, and it has been told by musicians, critics, recording executives, poets, novelists, ghostwriters, and fans. We will spend our time listening to music, reading from what has already been written about it, considering how elements of the music (such as form, rhythm, and improvisation) have influenced writing, and adding our own versions to the continuing story of jazz. Musicians and non-musicians are welcome. Readings may include Nina Simone, Ralph Ellison, Angela Davis, Cecil Taylor, Yusef Komunyaka, Nat Hentoff, Paul Berliner, and Toni Morrison.

MWF 11:15-12:05 pm Jaji, Tsitsi CID: 569990

COMPARATIVE LITERATURE 126.4 - Comparative Arts: Architectural fictions

This course will fuse techniques of literary and visual analysis to explore the unsettled but increasingly prominent place of architecture in nineteenth and twentieth-century prose fiction. Since texts to be studied are in some sense "about" architecture, they undermine traditionally held notions about architecture's secondary status in literature as mere "backdrop" or "atmosphere." What happens to concepts such as narrative and character if background becomes foreground? What rhetorical strategies do writers draw upon or invent to translate plastic structures into words? How does language itself take on architectural shape and vice-versa? To approach these latter problems, we may also look at influential treatises and manifestos by architects and their critics. Authors may include Poe, Kafka, Calvino, Borges, and Thomas Bernhard.

TR 2:55-4:10 pm Corne, Jonah CID: 578166

COMPARATIVE LITERATURE 133 - Speech and silence

Recent historical events have posed significant challenges to speaking and writing. How has this happened? Why does human speech sometimes fail, and what conditions accompany this failure? How do human beings react, sometimes very creatively, to expressive challenges? What can exceptional persons—such as the blind, the mute, and the cognitively impaired—teach us about alternative modes of mind and speech? In this course, we will examine clinical records, along with works of art, film, and literature to help us address these questions. We will look at actual cases of impaired utterance, as well as artistic representations and enactments of them. We’ll read and view works by neurologist Oliver Sacks, poet Wilfred Owen, director Ingmar Bergman, memoirist Primo Levi, novelist William Faulkner, and others. We’ll write frequently about these multi-faceted sources, even re-creating in class certain conditions that defy the spoken and written word.

MWF 3:35-4:25 pm Donatelli, Stephen CID: 578656
CITY & REGIONAL PLANNING 109 - Building the dream: Urban utopias in the twentieth century

Look sharp! A city surrounds you . . . but what do you see? A Garden City or a City of Towers? A City Beautiful or a City Delirious? Or perhaps, a City of the Dreadful Night. Careful observation reveals more than you might ever have imagined. But make no mistake: it was pure imagination that built this city. How did it happen? And why? What urban future lies ahead? This course examines the emergence of twentieth-century urban utopias (ideal city designs) and their profound influence on the contemporary American city. Analysis, guided by visual lectures, will proceed through an intense reading of the progenitors' original writings (and plans/designs) and critiques by respected urban scholars. Class discussions and writing assignments will focus on aesthetic and architectural theory, economics, and urban history.

TR 8:40-9:55 am Martin, Jonathan CID: 114710

DEVELOPMENT SOCIOLOGY 112 - Self, society, and the novel: Exploring the sociological imagination with literature

It has been said that novelists are perhaps the world's unrecognized sociologists. Novels present to the reader the connection between characters' lives and historic times and places. In this course, we will read novels by Toni Morrison, Jhumpa Lahri, and Tomás Rivera to examine the dynamic link between the "self" and society. These novels will be juxtaposed with short sociological writings to examine concepts such as identity, gender, race, community, and social/economic exclusion. In critical and reflective essays, students will be asked to compare and contrast the experiences that emerge from the novels' narratives and to examine how these experiences can confirm, challenge, or refute the sociological concepts discussed in class.

MW 2:55-4:10 pm Kreider, Robin CID: 564180

EDUCATION 100.1 - Multiculturalism in education

Should schools provide mandatory bilingual education programs to non-English speaking students? Should the United States adopt an “English Only” official language policy? Should Kwanza be celebrated as a public holiday? These are some of the many questions that challenge the notion of “cultural unity” once expressed as the “melting pot.” In this course, students develop writing skills as they explore cultural diversity and the changing perspectives on our “cultural unity.” Through writing activities, students learn to critically examine the historical, political, and legal contexts of this diversity and define their own views on the competing public positions that multicultural education issues arouse.

MWF 10:10-11:00 am Kroma, Siaka CID: 63211

EDUCATION 100.2 - Writing through action: Scholarly discourse in the university

The challenge for this highly interactive course is to create a model community of inquiry within which we can explore the links between research, writing, and thinking in the university. Readings will introduce fearless explorers and careful scholars of digital discourse and action research whose work alike challenges the status quo of the academic culture. Their respective views of educational transformation and its associated issues of validity, property, space, reality, community, power, and identity will inform our own writing about the future of knowledge making.

TR 10:10-11:25 am Schafer, Carla CID: 63260

ENGLISH 105.1 - Gender and Writing: Narratives of history, identity, place, and race—The fiction of Toni Morrison

What is the role of narrative—of storytelling—in recording history? How do we shape our identities, and how are our identities shaped through the telling of stories and through the places where we reside? How can fiction record the history of race? We will explore these questions and more as we read the fiction of Nobel laureate Toni Morrison. Texts for the course include Song of Solomon and Morrison's "trilogy" of Beloved, Jazz, and Paradise as well as critical commentaries of these novels. Students will write a number of response papers and formal essays and will be expected to contribute to the class's overall understanding of Morrison's fiction through oral presentations.

TR 1:25-2:40 pm Carlacio, Jami CID: 575870
ENGLISH 105.2 - Gender and Writing: Monsters of desire

Historian Jill Ker Conway observes that in Anglo-American culture "social systems . . . operate to structure the psyches of both sexes to reproduce their desired ideal types . . . by controlling what can be thought and felt." For women, this has meant being defined by biological functions, especially sex and maternity. It is not surprising, then, that women’s rebellion against social and political institutions is often represented by their subversion of stereotypical women’s roles. Women become "monstrous": a wife is unfaithful, a mother harms her children, a woman loves women instead of men. We will look at women’s fiction that figures women’s "protest" in terms of their defiance of conventional expectations about womanhood. Readings might include Chopin’s *The Awakening*, Wharton’s *Summer*, Morrison’s *Beloved*, Winterson’s *Oranges Are Not The Only Fruit*, and Shelley’s *Frankenstein*.

MWF 10:10-11:00 am    Jones, Wendy    CID: 168190

ENGLISH 105.3 - Gender and Writing: Reading women's madness

Crazy, hysterical, paranoid, sick: this course focuses on narratives in which a female protagonist acquires such labels by interpreting her surroundings, experiences, or symptoms in ways that cause others to question her perceptions and even her sanity. Why are we compelled to tell this story repeatedly? We will explore this question by considering how the narrative of women's madness functions at different historical moments and across various genres, including the psychoanalytic case study, the gothic novel, and the horror film. Works may include stories by Charlotte Perkins Gilman and Henry James, a play by Tennessee Williams, and films by Alfred Hitchcock and Roman Polanski. Through varied writing assignments, we will interrogate the interpretive techniques represented in these texts, as well as examine our own interpretive practices.

TR 8:40-9:55 am    Bennett, Ashly    CID: 168239

ENGLISH 105.5 - Gender and Writing: The stories women tell

"A woman must have money and a room of her own if she is to write fiction." Would Virginia Woolf, the author who wrote this in 1929, hold the same belief today? What do women "need" in order to write? When women do write fiction, what kind of stories do they tell? In this course, we will focus on the short stories of women authors from decades ago as well as women who are writing today. We will also read commentary from women authors about the process of writing, including thoughts about writing as a woman. Authors will include Flannery O'Connor and Alice Walker, as well as an anthology of contemporary women writers. Written work will consist of essays and creative informal assignments.

MW 2:55-4:10 pm    Gerkensmeyer, Sarah    CID: 575919

ENGLISH 105.9 - Gender and Writing: Women and nature

In this course, we will examine how global women writers represent the relationship between humans and the natural environment. We will explore novels and films from Africa, the Caribbean, Asia, and the Pacific Islands (including New Zealand) that offer insights into issues of global development and sustainability. The class will examine topics such as the cultural construction of nature and the poetics of place. We will consider what role women's literature might have in shaping the language of global environmentalist movements.

MW 2:55-4:10 pm    DeLoughry, Elizabeth    CID: 583136
ENGLISH 108 - Writing About Film: Memory and forgetfulness

In this writing course that focuses on films about memory, students will write about six recent films that explore memory through playful and disturbing forays into home movies, digitalized data storage, neuroscience, and individual psychology. Is memory a reliable and truthful record of the past, or is memory a fiction we construct to define our present? Concerns about amnesia, shared communal memories, repression, and unforgettable events will shape our explorations. On technical and psychological levels, how does film itself ensure our memory of its narrative, through continuity (and discontinuity) editing? How do formal aspects of filmmaking, including editing, camera movement, soundtrack, and framing, contribute to our understanding of film narrative?

Students will write both short exercises designed to sharpen attention to detail and regularly scheduled essays on such films as *Memento*, *Blade Runner*, *Mulholland Drive*, *Capturing the Friedmans*, *Sophie's Choice*, and *Eternal Sunshine! of the Spotless Mind*.

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. Fee $30.

TR 10:10-11:25 am
Bogel, Lynda
CID: 168484

TR 11:40-12:55 pm
Bogel, Lynda
CID: 168533

TR 1:25-2:40 pm
Beduya, Jose
CID: 168680

MWF 10:10-11:00 am
Arsenault, Heidi
CID: 168582

MWF 11:15-12:05 pm
Lee, Corinna
CID: 168631

MWF 1:25-2:15 pm
Odom, Rob
CID: 168778

ENGLISH 111.1 - Writing and Politics: Stolen lives—Family, reproduction and the state

What happens when families are torn apart? In Australia, Canada, New Zealand, and the United States, the family and reproductive lives, especially of indigenous and non-European peoples, have been the targets of systematic state-sanctioned interference in the form (among other things) of child removal, compulsory sterilization, rape and incest, and culturally insensitive medical procedures. In this course, we’ll discuss and write about contemporary literary, oral, and cinematic accounts of families under stress from the outside—from slavery, from the school system, from the state—as well as from the inside. Readings will include Toni Morrison’s *Beloved*, Margaret Atwood’s *The Handmaid’s Tale*, Patricia Grace’s *Baby No-Eyes*, Doris Pilkington/Nugi Garimara’s *Follow the Rabbit-Proof Fence*, and poems by Louise Erdrich and Mary TallMountain.

TR 1:25-2:40 pm
Attewell, Nadine
CID: 168939

ENGLISH 111.2 - Writing and Politics: Outbreaks!

From *28 Days Later* to public service spots on prime time TV, the mass media influences how we discuss public health, medicine, and disease. This course will analyze how our culture prepares us to think about illness by surveying both popular press and film representations of epidemics and the medical interventions that contain them. The course focuses specifically on AIDS and Ebola, two of the most highly publicized threats to public health at the end of the millennium, as well as fictitious viruses, such as those featured in horror films such as *Outbreak* and *Blade II*. Through interpretive essays and creative writing, students will analyze how medical epidemics become public discourse—and what affects our language has on those suffering from or fighting a disease.

MWF 11:15-12:05 pm
Benson-Allott, Caetlin
CID: 168988

ENGLISH 111.3 - Writing and Politics: Problems with authority

Who's in charge? Who deserves to be? When is rebellion justified? In this class, we'll look at some of the most (in)famous answers given to these questions over the last three hundred years while trying to determine whether or not these answers are still satisfactory today. To accomplish this task, we'll read classic authors from the tradition of political philosophy (e.g., Thomas Hobbes, Jean-Jacques Rousseau, Karl Marx, Friedrich Nietzsche, Sigmund Freud) alongside particularly insightful literary statements (e.g., Percy Bysshe Shelley, Franz Kafka, Don DeLillo). Assignments will include critical essays as well as shorter response papers.

MW 7:30-8:45 pm
Lehman, Robert
CID: 169037
ENGLISH 111.4 - Writing and Politics: Private lives, public eyes

In light of new surveillance technologies and the perceived need for greater national security, debates about privacy cut across political lines in ways that are unexpected and illuminating. What do you consider private and worth protecting? Do you need old-fashioned privacy at all? We receive pleasure from fiction because it allows us to access private worlds otherwise closed to us, but are there political implications in our "training" to be this kind of reader? We will explore these and other questions through authors that include Whitman, Dickinson, Melville, Pynchon, Roth, Kafka, Orwell's *1984*, and through recent pop cultural products that pose questions about privacy, from Steven Spielberg's *Minority Report* to Helen Fielding's *Bridget Jones's Diary*.

MWF 10:10-11:00 am  Rando, David  CID: 576276

ENGLISH 111.5/111.8 - Writing and Politics: The rhetoric of gay rights

We will not be debating whether gay people should have rights, but rather analyzing the rhetorical strategies used by those who effectively advocate for those rights. We will focus specifically on gay rights arguments hinging on the interpretation of a canonical text—such as the Old Testament, the U.S. Constitution, and the sonnets of Shakespeare—paying close attention to each writer's underlying assumptions about the nature of gay sexuality and identity and the applicability of each argument to different cultural contexts. Your initial papers will critically examine and apply your favored writers' stylistic and logical techniques. As a final project students will muster all of their own persuasive powers in an original analysis of an issue relevant to gay culture, history, or politics.

TR 1:25-2:40 pm  Singh, Sonam  CID: 581652
TR 2:55-4:10 pm  Singh, Sonam  CID: 169086

ENGLISH 111.6 - Writing and Politics: Neverwhere—Vanished worlds and fantastic landscapes

Contained within the word "nowhere"—the frequent destination of fantasy literature—is the phrase "now here." This course will study Victorian writers who utilized fictional "nowheres," vanished worlds and fantastical or utopian landscapes, in order to comment upon the "now here" of nineteenth-century England. We will consider how these texts operate as endorsements or critiques of established political and social institutions and in what ways they reflect the interests and concerns of a rapidly-changing society. Potential readings and films include *News from Nowhere*, *Allan Quatermain*, *Peter Pan*, *Herland*, *Idylls of the King*, *Topsy-Turvey*, and *The League of Extraordinary Gentlemen*. Students will write at least six critical essays, one being a research paper of the student's design.

TR 2:55-4:10 pm  Freeman, Meghan  CID: 169142

ENGLISH 111.7 - Writing and Politics: Heroism and friendship in combat—Myths and memories of war

From *Star Wars* to *Saving Private Ryan*, depictions of war vary widely. Is being a warrior as simple as the bondings and triumphs experienced by Luke Skywalker? How are the “realities” of war transformed when documented in a soldier’s poem ten years later? And why do we hear something different on CNN than on NPR? By reading journalism, memoirs, and fiction, and by viewing documentaries and films, we will try to separate “the realities” of war from myths and idealizations. Writing assignments will compare American war portrayals with those from other cultures, as well as analyze ancient fictional war stories. Readings and films include *The Things They Carried*, *All Quiet on the Western Front*, *The Song of Roland*, *Full Metal Jacket*, and *The Red Badge of Courage*.

MWF 1:25-2:15 pm  Smith, August  CID: 576325
ENGLISH 127 - Shakespeare

This seminar is concerned with the close study of selected plays by Shakespeare. Its two main purposes are to help students to read and discuss critically and, through their engagement with Shakespearean texts, to help them develop and improve reading and writing skills. The format of the course may vary, according to the plans of individual instructors, and it may include viewing films, recitations and performances of scenes, or reading historical material related to the plays, among other things. There will be numerous writing assignments, both formal and informal.

TR 8:40-9:55 am Alvarez, Roberto CID: 169191
MWF 1:25-2:15 pm Yeager, Suzanne CID: 169289

ENGLISH 140 - Exploring common ground: Writing and community collaboration.

This course offers Cornell students a meaningful community interaction as part of their writing experience. Specifically, students in this seminar will meet at regular intervals (during the normal class time) with a class of Ithaca High School seniors to engage in critical discussions about community and cultural values as they relate to shared readings (e.g., Franklin, Baldwin, Anzaldúa, Trask, Leguin, Madison, Reich). Writing assignments and projects will draw on experiences of the class in connection to various types of diversity, including 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.

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

MWF 11:15-12:05 pm Evans, Darlene CID: 582835

ENGLISH 141 - Heroes, gods and legends: The creation of history

This seminar will concentrate on techniques of close reading, critical thinking, argumentation, and good writing. As part of working on these skills, we will be reading a number of famous texts that describe and mythologize the origins of particular societies or religions. Texts discussed will include the Babylonian epic *Gilgamesh*, Homer's *Odyssey*, and the Hebrew and/or Christian Bible, as well as, possibly, Ovid's *Metamorphoses*, Virgil's *Aeneid*, the Koran, and the *Bhagavad-Gita*.

MWF 9:05-9:55 am Mallipeddi, Ramesh CID: 169926
MWF 12:20-1:10 pm Urban, Misty CID: 169877

ENGLISH 147 - The mystery in the story

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

TR 11:40-12:55 pm Sawyer, Paul CID: 170073
TR 2:55-4:10 pm Davis, Stuart CID: 576423
MW 7:30-8:45 pm Wilson, Daniel CID: 169975
MWF 8:00-8:50 am Colesworthy, Rebecca CID: 170024
MWF 10:10-11:00 am Hayes, Ramona CID: 170171
MWF 12:20-1:10 pm Young-Bryant, Alan CID: 170122
ENGLISH 158.1 - American Literature and Culture: Performing identity

How do authors stage a sense of American identity? From Sam Sheppard’s True West to Helena Maria Viramontes’s Under the Feet of Jesus, characters try to understand themselves through conflicts with their families and their sense of place. To express identity through geography, class, race, sexuality, and gender preoccupies U.S. authors. In this class, we will read attentively, write carefully, and think as clearly as we can about such issues as how to locate a sense of self in the U.S. Authors will include Rebecca Harding Davis, Mark Twain, Stephen Crane, Toni Morrison, and Helena Maria Viramontes.

TR 10:10-11:25 am Samuels, Shirley CID: 170318

ENGLISH 158.3 - American Literature and Culture: From "real men" to reality TV—Authenticity in America

In this course, we'll use fiction and "reality" television shows to think rigorously about the ways in which American culture depends on, manipulates, and generally thinks well of anything that's "real." This course will investigate the multiple strategies that create people, objects, and situations as "real" in America, with an eye toward understanding why "realness" holds such sway over the American imagination. Prose fiction discussed may include works by Nella Larsen, Sui Sin Far, Gish Jen, Hisaye Yamamoto, and Zora Neale Hurston; reality shows under consideration may include Survivor, Big Brother, The Bachelor, The Simple Life, Queer Eye, and The Real World. This writing-intensive course will require at least six critical essays on literature and television, along with informal writing and reading and viewing responses.

MWF 9:05-9:55 am Jaudon, Toni CID: 170423

ENGLISH 158.4 - American Literature and Culture: Tribal texts—Orature and literature

"All tribal people are alike": Few would make such an assertion, but we frequently come away with that impression when we study tribal texts outside of context. In fact, tribal communities have developed diverse worldviews and belief systems that inform and structure contemporary literatures. This course will introduce students to select tribes' oral and mythical traditions which we will connect with contemporary North American Indian poetry and prose. We will likely study Cherokee, Iroquois, Lakota, Creek, Ojibwe, and Navajo tribes, with works (many are subversively humorous or political) by Louise Erdrich, Gerald Vizenor, Will Rogers, Thomas King, Diane Glancy, Black Elk, Zitakala-Sa, Luci Tapahonso, Joy Harjo, and others. Writing assignments will emphasize inter-disciplinary study.

MWF 8:00-8:50 am Nelson, Joshua CID: 170472

ENGLISH 158.5 - American Literature and Culture: American satire

Some might say that literary culture in the United States, since World War II, has degenerated into a quagmire of shallow asides, ironic indulgences, and absurd universes having very little to do with anything. Some might call this phenomenon "Postmodernism." Some might call it "denial." Still others might call it "funny." In rare instances, subjects—human beings—may even laugh out loud. Whatever its name, and wherever its dastardly source, in this class we will recklessly leap into the forbidden swamp of irony, satire, and humor. We will read; we will define terms; we will write papers; we may even laugh ourselves. Possible authors include Joseph Heller, Kurt Vonnegut, Lorrie Moore, Charles Portis, Louise Erdrich, Denis Johnson, Adam Johnson, Tama Janowitz, and Donald Bartheleme.

MWF 1:25-2:15 pm Somerville, Patrick CID: 170528

ENGLISH 158.6 - American Literature and Culture: Contact and captivity narratives

Starting with New England and Virginia and moving to the Southwest, this course will focus on the interactions between Euroamerican settlers and various American Indian tribes. We will investigate the factors that played into conflicts that arose between these two groups, especially the role of U.S. territorial expansion. A polarizing dynamic of "us" versus "them" often appears in many of these narratives, and we will examine the forces behind the construction of savage and civilized stereotypes. These narratives can be read as ethnographies, sensational fiction, or adventure tales, and we will discuss them from a variety of perspectives. Authors to be studied may include Mary Rowlandson, Willa Cather, William Apess, and we will view a Western film. Students will write critical and reflective essays.

MW 8:40-9:55 am Hall, Susan CID: 170577
**ENGLISH 158.9 - American Literature and Culture: Out of the jungle?—Muckraking and the making of American literature**

This course will compare the bestselling exposés of the early twentieth century—including Upton Sinclair's *The Jungle*, with early twentieth-century counterparts *Fast Food Nation* and *Nickel and Dimed*. We will pay particular attention to issues of gender in the workplace, and will explore the following questions: How has the language and rhetoric of political consciousness changed, and how has it stayed the same? How do such texts court their audiences? How do the techniques of muckraking fiction differ from those of muckraking journalism? Finally, how can the rhetorical strategies employed in muckraking texts enrich our own critical writing? Writing assignments will be frequent and primarily analytic in nature.

MWF 1:25-2:15 pm  Lessy, Rose Ellen  CID: 576521

**ENGLISH 158.10 - American Literature and Culture: Myth, meaning, and the melting pot**

The term "melting pot" often appears in U.S. political rhetoric. Yet, often in immigrant art we find a desire for separation, a creation of a voice, a distinct call to critically discover the reality of life in U.S. society. In this course, we will look at literature, film, essays, comic writers, hip-hop performers, and other expressionists such as Aaron McGruder, Welfare Poets, Hemingway, and Jim Jarmusch. We will write about questions such as why do some immigrants strive to assimilate while others choose to wear their differences proudly? Where does one develop a more accurate cultural analysis, from inside or out? And who has a more effective political message—a hip-hop artist or a presidential candidate?

MW 2:55-4:10 pm  McDaniel, Michael  CID: 582044

**ENGLISH 158.11 - American Literature and Culture: Altered states—Writing and drugs**

From the heavy drinking of Faulkner and Hemingway to the heroin use of jazz musicians and beat poets to the psychedelic idealism of the 1960s, authors have claimed to speak to their muses through altered states. In this course, we will interrogate the literature and mythologies of drugs. How do these substances take part in conceptions of the artist, the outlaw, the outsider? What relationships can be found between chemical and metaphor? When does "cleansing the doors of perception" become self destruction? Readings may include works by James Baldwin, Allen Ginsberg, Michel Foucault, Hunter Thompson, Denis Johnson, Kurt Cobain, Elizabeth Wurtzel, and others. Students will write at least six critical essays.

MWF 10:10-11:00 am  Winston, Jay  CID: 584970

**ENGLISH 168 - Cultural studies**

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

MW 7:30-8:45 pm  Heard, Danielle  CID: 170733
MW 9:05-9:55 am  Lonsinger, Dawn  CID: 170724
MWF 12:20-1:10 pm  Foran, Patrick  CID: 170675
MWF 1:25-2:15 pm  Parker, Karl  CID: 170822
ENGLISH 170 - Linked stories

We will investigate a number of short fiction collections that concern a defining incident or trace the development of a character (or characters) over a period of time and/or geographical space. When these stories are read together as a collection, they can define a world. This course, then, explores some of the finest achievements of modern short fiction that share a common setting, characters, or an overarching plot. Texts may include works by the following authors: Sherwood Anderson, Junot Diaz, Louise Erdrich, Gish Jen, Denis Johnson, James Joyce, Jhumpa Lahiri, Alice Munro, Vladimir Nabokov, and Tim O'Brien.

TR 10:10-11:25 am  Carlacio, Jami  CID: 170920
TR 10:10-11:25 am  Murtagh, Joseph  CID: 171172
MW 7:30-8:45 pm  Watts, Autumn  CID: 171123
MWF 9:05-9:55 am  Croghan, Kathleen  CID: 171025
MWF 10:10-11:00 am  Warner, Benjamin  CID: 171074
MWF 11:15-12:05 pm  Simons, Michael  CID: 170969
MWF 12:20-1:10 pm  Elliott, Kevin  CID: 171221

ENGLISH 185.2 - Writing About Literature: Jesus Christ Superstar—The reception history gospels

This course is a secular and intellectually-driven approach to the story of Jesus of Nazareth and its reception in two historical periods: the Middle Ages and the late twentieth century. From the burning of Jewish villages at Easter to some of the greatest art in Western culture, the story of Jesus has inspired a great deal of political and artistic action over the centuries. We will combine a careful reading of the Gospels with the study of medieval passion plays and twentieth-century film (including Life of Brian, Last Temptation of Christ). Students will read, discuss, write, and re-write some controversial materials in what must be a rigorous and respectful environment. This class is not intended to affirm faith or to debate it.

Some Monday evening film screenings will be required.

MWF 10:10-11:00 am  Raskolnikov, Masha  CID: 171466

ENGLISH 185.3 - Writing About Literature: The spoken word—Poetry from page to stage

From Shel Silverstein to Shakespeare, from Psalms to Public Enemy, we live by words that leap off the page and beg to be spoken, shouted, and sung. How do poets manage to appeal to our ears? What makes a "page" poem and what makes a "stage" poem? How do poets signal, on the page, what their work should sound like? What happens at the borders where poetry meets visual art on the one hand and music on the other? We'll explore how sight and sound function together (or don't) in works by Robert Browning, William Carlos Williams, Langston Hughes, Allen Ginsberg, Sylvia Plath, Robert Frost, Gwendolyn Brooks, June Jordan, Jello Biafra, and Mos Def.

TR 1:25-2:40 pm  Hummer, Theo  CID: 171515

ENGLISH 185.4 - Writing About Literature: To hell and back—Literature of the underworld

How have authors turned religious doctrine about damnation into a rich literary universe? The literature of hell offers us commentary not only on hell, but also on power, knowledge, temptation, humanity, desire, and tolerance. What happens to representations of hell in the largely post-Christian and increasingly ironic twentieth and twenty-first centuries? Has hell become a pure metaphor, a space for irony and farce, or does it still have some weight for a secular audience? This course will examine dogmatic and transformed representations of hell in Western literature and culture. We will examine works by such authors as Virgil, Dante, Marlowe, Milton, Blake, Sartre, Neil Gaiman, and Kevin Smith's film Dogma. Students will write at least six critical essays as well as shorter response papers.

MW 2:55-4:10 pm  Kaner, Margaret  CID: 171564
In 1918, Wilfred Owen, poet and veteran of the First World War wrote, "Above all I am not concerned with Poetry. My subject is War and the pity of War. The Poetry is in the pity . . . ." In this course, we will ask ourselves what purpose writing "out of the horror" serves. Through a series of papers, we will explore how war poets communicate "experience" without falling into self-pity, how they resist pressure to portray war as heroic, and how they avoid the commodification and exploitation of war. The reading list will include poets such as Owen, Sassoon, Weigl, and Komunyakaa, as well as critical, historical, and biographical accounts of World War I and the Vietnam War.

TR 10:10-11:25 am  Ketz, Charity  CID: 171613

ENGLISH 185.6 - Writing About Literature: Victorian underworld—Criminal London and anxious identities

Thinking of the Victorian period we might imagine overstuffed sofas, elaborately ornamented rooms, and mannered conversation; references to the era may remind us of the rigid rule of J. S. Mill's Utilitarianism or George Eliot and her emphasis on "duty." In this course, we will focus on a darker side of the period: the literature of Victorian London, a place of pickpockets, prostitution, and urban squalor, and we will consider how the terrain of the underworld both informs and threatens Victorian ideals and institutions, and serves to unsettle nineteenth-century conceptions of identity. Through studying and writing about fiction by Dickens, Robert Louis Stevenson, Wilde, and Sir Arthur Conan Doyle, and non-fiction by Henry Mayhew and other contemporaries, we will aim to develop a more nuanced idea of Victorian literature and culture.

MW 2:55-4:10 pm  Klotz, Michael  CID: 171662

ENGLISH 185.8 - Writing About Literature: Not just kids' stuff—Young adult fantasy fiction

How does the literature of our childhoods continue to speak to us as adults? On which literary traditions do magic portals, other worlds, and the fantastic draw upon to create their unique universes? On a quest to go beyond escapism and whimsy, we will study beloved stories—both new and old—and examine the symbols, themes, voices, and characters that resonate throughout generations. Required writing assignments will include a journal, a variety of short response papers, five critical essays, and a longer final project (which will include an optional creative component). Readings may include The Last Unicorn, Abarat, and selections from the following series: Harry Potter, His Dark Materials, and The Chronicles of Narnia. We may also be looking at secondary readings from folk and fairy tales, mythology, and the Bible.

MWF 10:10-11:00 am  Buechner, Ann  CID: 171760

ENGLISH 185.9 - Writing About Literature: On the lam—Fugitives, outlaws, mavericks, and rogues

As both a symbol of freedom and a threat to social stability, the figure of the outlaw occupies a central role in the Western cultural imagination. We will analyze that role in detail by asking the following questions of literary and cinematic texts: How can the outlaw be simultaneously exciting, romantic, and evil? Do stories about outlaws encourage (or demand) us as readers to identify or sympathize with them? If so, does this implicate us in their crimes? Or is our sympathy grounded in the knowledge that we are somehow better than they are? Readings will include Shelley's Frankenstein, Bradbury's Fahrenheit 451, and Wright's Native Son. Films will include The Fugitive and Thelma and Louise. Students will present weekly response papers and write six critical essays.

MWF 1:25-2:15 pm  Codr, Dwight  CID: 171816

ENGLISH 185.11 - Writing About Literature: Nature writing

Beans, berries, fish, woodchucks. Thoreau turned observations of the life of Walden Pond into one of the most influential works of American literature. In this course, we'll move beyond Walden Pond to the work of nature writers of the last hundred years. We'll begin by examining familiar terrain—the landscapes of home—then move into unfamiliar environments, reading the travel essays of writers who journey to distant lands. We'll read essays, poetry, and short stories, as well as consider nature documentaries, National Geographic, and the work of painters and photographers. Among the authors are Rachel Carson, E. B. White, John McPhee, and Emily Dickinson. In addition to learning how to write critically about literature, students will write their own essays on nature.

TR 10:10-11:25 am  Hutcheson, Jessica  CID: 171921
ENGLISH 185.12/185.14 - Writing About Literature: Laughter

Would you hit a woman with a child? No, I’d hit her with a brick. This cruel little joke usually gets a big laugh. Why is that? What makes us laugh, and what does our laughter reveal? Is laughter a form of aggression? How do jokes work? Can a joke ever be serious, and if so, is it still a joke? In this class, we will study the meaning of laughter in the dramatic arts—fiction, drama, film—and the methods of provoking it. You will read difficult literary texts (Gargantua, Watt) but also watch films and cartoons such as Duck Soup and The Simpsons. By probing these comic masterpieces you will learn, one hopes, to write clearly and intelligently about literature.

MWF 12:20-1:10 pm        Lieberman, Ari        CID: 579209
MWF 2:30-3:20 pm        Lieberman, Ari        CID: 576668

ENGLISH 185.13 - Writing About Literature: Fairy tales and mythic creatures

How do adults ready fairy tales? Are they applicable to contemporary life and society? What do they tell us about their respective cultures? In this seminar, we will first discuss the criteria for fairy tales and what distinguishes them from folk tales, legends, mythology, and ballads. We will briefly compare various national traditions of fairy tales and tales about mythic creatures, such as unicorns, dragons, and gnomes. Our goal is to develop a critical toolbox and a command of different writing styles with which we analyze fairy tales. Our course readings include traditional European and Eastern fairy tales adaptations by writers such as J. R. R. Tolkien, Oscar Wilde, Anne Sexton, and W. B. Yeats, and cinematic adaptations by Disney and Jean Cocteau.

MWF 3:35-4:25 pm        Smith, August        CID: 576717

ENGLISH 185.16 - Writing About Literature: On the lam—Fugitives, outlaws, mavericks, and rogues

As both a symbol of freedom and a threat to social stability, the figure of the outlaw occupies a central role in the Western cultural imagination. We will analyze that role in detail by asking the following questions of literary and cinematic texts: How can the outlaw be simultaneously exciting, romantic, and evil? Do stories about outlaws encourage (or demand) us as readers to identify or sympathize with them? If so, does this implicate us in their crimes? Or is our sympathy grounded in the knowledge that we are somehow better than they are? Readings will include Shelley's Frankenstein, Bradbury's Fahrenheit 451, and Wright's Native Son. Films will include The Fugitive and Thelma and Louise. Students will present weekly response papers and write six critical essays.

MWF 10:10-11:00 am        Codr, Dwight        CID: 581848

ENGLISH 187 - Portraits of the self

Personal writing gives shape to lived experience. While published accounts of oneself tell the truth—or so we’re led to believe—nevertheless, they have been artfully constructed, and they utilize literary qualities such as narrative structure, imagery, metaphor, and irony. In this course, we will write about how people write about themselves. Readings will include full-length memoirs as well as shorter personal and familiar essays. You’ll have some chances to write about yourself as well.

TR 8:40-9:55 am        Beiter, Lisa        CID: 576962
TR 11:40-12:55 pm        Gottschalk, Katherine        CID: 576766
TR 2:55-4:10 pm        Robinson, Shirleen        CID: 577207
MW 8:40-9:55 am        Bailey, Peter        CID: 577060
MW 7:30-8:45 pm        Alleyne, Lauren        CID: 576864
MWF 8:00-8:50 am        Gomez-Ibanez, Pilar        CID: 576815
MWF 9:05-9:55 am        Chung, Catherine        CID: 577011
MWF 11:15-12:05 pm        Drake, Cathleen        CID: 577158
MWF 12:20-1:10 pm        Sharpe, Katherine        CID: 57691
MWF 1:25-2:15 pm        Winston, Jay        CID: 585019
ENGLISH 270 - 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.

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.

TR 11:40-12:55 pm Hite, Molly CID: 172523
TR 1:25-2:40 pm McCall, Dan CID: 172418
TR 2:55-4:10 pm Fakundiny, Lydia CID: 172467
MWF 12:20-1:10 pm Harrison, Deborah CID: 172572

ENGLISH 271 - 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.

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.

MWF 11:15-12:05 pm Chase, Cynthia CID: 172670
MWF 12:20-1:10 pm Sowards, Robin CID: 172719

ENGLISH 272 - An introduction to drama

Students in this seminar study plays, older and newer, in a variety of dramatic idioms and cultural traditions. Plays being performed by the Theatre Department will be included, if possible. A typical reading list may include works by such playwrights as Sophocles, Shakespeare, Chekhov, Brecht, Miller, Beckett, and Shange. Course work consists of writing and discussion and the occasional viewing of live or filmed performances.

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.

TR 10:10-11:25 am Jeyifo, Biodun CID: 172768
MW 2:55-4:10 pm St. Hilaire, Danielle CID: 577256

ENGLISH FOR LATER BILINGUALS 115 - English for academic purposes

This seminar is designed to improve the writing skills of students from non-English speaking countries who have attended U.S. high schools for from one to four years. The seminar seeks to improve vocabulary, sentence and paragraph structure, and organization of compositions. A major component is production of a research paper—a project that helps develop skills in the library, resource use, note-taking, paraphrasing, summarizing, and following the conventions of formal paper writing.

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.
FRENCH LITERATURE 108 - Monstrous forms: Wild men and wicked women

Monstrosity is a means of marking off and isolating the "unacceptable" other, that which threatens us, often for reasons that we cannot explain. Throughout time, women, people of other races and nations, various species of animals, have all been designated as monstrous. This course will explore the gendering of monstrosity: why is it that monstrous men are described as "wild," as if their monstrosity is natural, while monstrous women are most frequently described as "wicked," as if their monstrosity is a moral failing? We will focus on texts about "wild men" and witches: Yvain by Chrétien de Troyes, Beowulf, Grendel by John Gardner, Ambroise Paré's On Monsters and Marvels, and selected episodes of the X-files.

MWF 10:10-11:00 am  Long, Kathleen  CID: 568709

FRENCH LITERATURE 109 - Techniques of interpretation: An introduction to semiotics

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

TR 10:10-11:25 am  Possen, Rhoda  CID: 180160
TR 11:40-12:55 pm  Possen, Rhoda  CID: 180209

FRENCH LITERATURE 115 - Identities in question

Identity is a necessary and ubiquitous component of the real world we inhabit. Those who regard the concept with suspicion cannot reasonably elude questions about the vital ways identities and processes of identification function in their lives. Students in this seminar will be asked to discuss and write about diverse forms of identity—personal, familial, human, sexual, social, cultural, national, ethnic, religious, and so forth—in a comparative framework that takes Europe and North America as its poles of reference. The problematics of identity will be explored in the discussion of twentieth-century narratives written in English, French, and German (the latter two read in English translation).

MWF 11:15-12:05 pm  Lewis, Philip  CID: 568807

GERMAN STUDIES 109 - From fairy tales to the uncanny: Exploring the romantic consciousness

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

TR 10:10-11:25 am  Wong, Francesca  CID: 183919
TR 2:55-4:10 pm  Schneller, Tom  CID: 577459
MW 2:55-4:10 pm  Nußbaum, Rachel  CID: 578117
MW 9:05-9:55 am  Buettner, Bonnie  CID: 183870

GERMAN STUDIES 111 - Goethe, Schiller, and their contemporaries

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

TR 1:25-2:40 pm  Deinert, Herbert  CID: 577557
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?

TR 11:40-12:55 pm  Dittrich, Joshua  CID: 184605
MWF 10:10-11:00 am  Steiner, Melanie  CID: 184654

The story of Sigurd the Dragon-Slayer: after a grounding in Norse myth (Snorri’s *Edda*), we’ll examine permutations of the story of the *Ring of the Nibelung*—from a pagan myth told by Christians in thirteenth-century Iceland (*The Poetic Edda, Saga of the Volsungs*), to an epic entertainment of medieval German courtiers (*The Nibelungenlied*), to Richard Wagner’s nineteenth-century operatic “total work of art” (*The Ring of the Nibelung*). We’ll discuss how this oft-retold tale becomes a tool of fascist ideology in Nazi-Germany, and how, more recently, this story has been enlisted in a revolt against modernity in the works of J. R. R. Tolkien, et al. Students will write responses to the readings, short critical essays, and one longer paper. Our focus will be on the ongoing reinterpretation of this myth from the Middle Ages to the twentieth century.

MW 7:30-8:45 pm  Turco, Jeff  CID: 577606

What are the political consequences of different ways of understandings angst and alienation? Is alienation “natural” and part of the human condition? Or are experiences of alienation rooted in contingent social and political problems? Are the experiences of alienation and anxiety or angst valuable indicators of social problems that could prompt us to the critique and reform of our social and political context? In considering these questions, we will read and write within various styles and genres of social criticism, such as political and social theory, fiction, and popular nonfiction journalism. Our readings will include selections from Rousseau, Marx, Thoreau, critical theorists such as Herbert Marcuse, as well as existentialists such as Camus and Sartre.

MWF 10:10-11:00 am  Mariotti, Shannon  CID: 185704

This course aims to teach you the nuts-n-bolts of political campaigning. How do campaign consultants organize a campaign, draft a strategy, come up with a theme, target voters, raise money, write and produce ads and TV scripts? Drawing upon academic writings in the fields of political science, communication, and marketing, books by campaign consultants such as Dick Morris and James Carville, as well as journalistic articles, TV ads, and movies, you will learn all about how elections are won (or at least why they are lost). You will master, and yet learn to be critical of, current electoral politics with their emphasis on money, polls, and sound bites.

TR 10:10-11:25 am  Waismel-Manor, Israel  CID: 568954

Nietszche claimed that thought was an aspect of metabolism, and that all philosophy had previously ignored the most essential things—diet, recreation, place, and climate. But what is the relationship between one’s “apolitical” and often unexamined, physical practices on the one hand and “politics” on the other? What do we do physically in our relations with formal and informal authorities in our own lives—parents/guardians, friends, institutional, social, and political leaders? By becoming conscious of our physiology—our feelings and habits (as physical techniques unconsciously developed in relationships)—and employing certain physical techniques, how might we alter these relationships? In this seminar, we will write about and examine works from very different styles and genres, including political theory, social theory, religion, self-help literature, journals of neuroscience and medicine, and film.

TR 2:55-4:10 pm  Turner, Robert  CID: 569003
GOVERNMENT 100.5 - Power and Politics: An American dilemma—Race, the media, and American public opinion

In 1903, W. E. B. DuBois wrote that "the problem of the Twentieth Century is the problem of the color line." The past century has seen remarkable racial progress in social relations, in electoral politics, and in public attitudes. And yet race continues to be a fundamental cleavage in American society and American politics. In this course, one hundred years since DuBois, we will reflect on and write about the place of race in American society and politics, giving specific attention to the role of the media in helping to shape our understanding of race and racial matters.

In addition to the scheduled class meetings, there will be required evening video screenings approximately semi-weekly throughout the term.

TR 8:40-9:55 am Winter, Nicholas CID: 185851

GOVERNMENT 100.6 - Power and Politics: Gods and governments—Religion in contemporary global politics

God is dead. Or so claimed Nietzsche. Yet, religion remains a powerful political force across the globe. In this course, we explore the relationship, and often tension, between religion and politics. This course is not a class on theology or belief systems, but rather an attempt to describe, write about, and explain how religious beliefs and organizations affect political outcomes and vice-versa. The course will focus on various major religions/civilizations of the world, with particular attention given to the role of religion in inciting ethnic violence, encouraging revolution and popular rebellion, and challenging communist political systems. Empirical examples and readings will be drawn from several countries, including Russia, China, S. Korea, Iran, India, and the United States.

MW 8:40-9:55 am Koesel, Karrie CID: 578705

HISTORY 100.30 - A tale of two cities: Two hundred years in Shanghai and Singapore

Shanghai and Singapore, cities abounding with towering silver skyscrapers and gleaming shopping centers, are considered economic powerhouses in modern Asia, but what were these cities like 200 years ago? This course examines such topics as secret societies, multiculturalism, European colonialism, and revolution in these two iconic cities and traces their urban growth through the 19th and 20th centuries. Students will discover these places through fiction, photography, film, and scholarly articles, and then write essays identifying and analyzing the historical events and organizations critical to their urban growth. Writing on comparative topics will be particularly encouraged. Readings will include Chinese fiction in translation, memoirs and traveler’s accounts, and historical articles from scholars such as Rhoads Murphey, Gail Hershatter, and Frederick Wakeman.

MWF 12:20-1:10 pm Barrett, Tracy CID: 578607

HISTORY 100.31 - Modern visions of the medieval and Renaissance world

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

MWF 1:25-2:15 pm Mellen, Cate CID: 578068

HISTORY 100.35 - The American Civil War: Defining a nation

The Civil War was a period of great trauma for the people who lived through it, but it also helped to define what sort of nation the United States would be. This course will focus on how Americans experienced the war. In addition to this, we will examine the ways in which the United States, as a political and social entity, was forever altered by the experience. We will look at books and articles about various aspects of the war, listen to music of the period, and discuss the speeches of Abraham Lincoln. This seminar emphasizes the development of clear, fluid writing based on analysis of historical works and/or primary sources. Class discussion is an important part of the course.

MW 2:55-4:10 pm Varney, Frank CID: 569052
HISTORY 100.49 - Hopeless romantics?

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

MW 7:30-8:45 pm  
Plumley, Ryan  
CID: 585432

HISTORY 100.50 - The Last Samurai and images of Japan in transition

Based loosely on history, The Last Samurai introduces an image of Japan in transition during the 1870s. This seminar begins with that image and explores other ways, both popular and academic, in which this transition has been envisioned. We will view several films, but will chiefly engage historical scholarship dealing with the social and political transitions in Japan following the Meiji Restoration of 1868. Among other things, we will discuss how the concept of modernization provides a prominent and questionable explanation for the transitions in late-nineteenth-century Japan. Writing assignments will include short (3-5 pages) critical essays, as well as daily assignments in response to the readings.

MW 8:40-9:55 am  
Maxey, Trent  
CID: 569101

HISTORY 101 - Blues and American culture

Bessie Smith, Gertrude "Ma" Rainey, Billie Holiday, "Blind Lemon" Jefferson, Robert Johnson, and "Muddy" Waters—their names became increasingly familiar in 2003, "the year of the blues." 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 social protest; gender and sexuality; law, crime, and justice; migration and urbanization; and the 1960s revival. Readings include works by Steven C. Tracy, Angela Y. Davis, and Paul Garon. Classic blues recordings will be made available, and videos of historical performances will be screened.

TR 1:25-2:40 pm  
Polenberg, Richard  
CID: 569150

HISTORY 121 - Roma Gypsies in European history

The Roma, one of several groups commonly lumped under the name of "Gypsies," have a long history in Europe. At times objects of fascination, at others of disdain, this often misunderstood minority has deeply influenced European culture and history, from its music to its science. But just as the Roma have had an impact on Europe, so too have the peoples and states of Europe had an impact on the Roma with various assimilation, settlement, even extermination initiatives affecting the lifestyles, identities, and place of the Roman societies across Europe. Through reading, discussion, and writing assignments students will be asked to reflect on the reciprocal effects of this ongoing exchange between the trans-national Roma minority and the other peoples and states of Europe.

TR 11:40-12:55 pm  
Case, Holly  
CID: 569199

HISTORY 126 - Local history: Cornell University

The history of Cornell University will be explored on the context of American educational tradition. Students will consider the founders and the university's initial phase as a radical institution. How Cornell grew and changed will be explored, and how the university mirrored society. Readings will be drawn from discussions of the university by Carl Becker, Morris Bishop, E. B. White, and others. Students will also read commentary by former students drawn from their letters, memoirs, and diaries. Papers will focus on Cornell's past and on Cornell today. Students will conduct research in the university archives, in print materials, and among Cornell students today.

TR 8:40-9:55 am  
Kammen, Carol  
CID: 191626
HISTORY 130 - History of writing of history

This seminar explores the discipline of history as a historical phenomenon, stretching from Herodotus and Thucydides to David McCullough and Natalie Zemon Davis. We'll ask what the study of history can teach us about writing, and what the study of writing can teach us about history. In some eras, history was supposed to be literature; at other times, it has aspired to science. Certainly, the way we write history forever affects how we remember things, so it seems worth discussing our opinions about how history should be written. What can we learn from "popular" histories versus "scholarly" histories? Is it possible to combine a flowing narrative and a trenchant argument? What's the difference between history and fiction? All of these questions will inform our semester-long experiment in various kinds of historical writing, from analytical essays, to biographical sketches, to sweeping narratives.

MW 8:40-9:55 am  
Sachs, Aaron  
CID: 569248

HISTORY 131 - The Great Depression: A global crisis in capitalism

How do nations and their citizens respond to the "creative destruction" that characterizes capitalism? This seminar investigates this question by focusing on the Great Depression of the 1930s, exploring how this global crisis in capitalism helped provoke different kinds of political responses, from Roosevelt's New Deal in the United States to the rise of Hitler's Nazi regime in Germany. Readings will be short and will concentrate on primary historical documents, as well as some theoretical readings. The class will spend most of our time improving our writing, from formulating an effective argument and evaluating its supporting evidence to producing a polished final draft. A series of related writing exercises, leading to six papers, will be required.

TR 11:40-12:55 pm  
Smith, Jason  
CID: 577655

LINGUISTICS 100.1 - Language, Thought, and Reality: Words

This course looks at English vocabulary from linguistic, historical, and sociological perspectives, addressing questions such as: What are words and where do they come from? How are they classified? Why do their meanings change over time? Is the way we view the world shaped by the way our vocabulary divides it up? How is our (self-) identity affected by the words we use? We will treat morphology (how words are constructed), lexicography (making dictionaries for different purposes), the sources of English spelling conventions, etymology (word histories), lexical semantics (word meanings), and the emergence of "semantic engineering" in politics and advertising, as well as metaphor, slang, euphemism, folk etymology, and other forces which shape our vocabulary. Students will collect new words, and new meanings for old ones.

TR 10:10-11:25 am  
Harbert, Wayne  
CID: 205276

LINGUISTICS 100.2 - Language, Thought, and Reality: English outside the box

Standard grammar books paint an impoverished picture of English. Some do acknowledge regional dialects and other identity-based varieties, but most ignore the many context-specific "grammars" we all recognize. What features mark sports announcer talk, flight attendant talk, courtroom talk, recipes, news reports? How do we talk to grandmothers, bosses, cats? What conventions do we use to name films, books, products, teams? How are advertising and political slogans constructed? What principles underlie puns and other language-based humor? You will read extracts from famous figures in history as well as from linguists and others who think about language, and you will make your own linguistic observations. Writing assignments will include precise linguistic research reports, persuasive opinion pieces, personal or humorous essays, and pieces analyzing language in the media or in literature.

MWF 10:10-11:00 am  
McConnell-Ginet, Sally  
CID: 205325

LINGUISTICS 100.3 - Language, Thought, and Reality: From cuneiform to cryptography

We will explore the development, implementation, and if relevant, the decipherment of a number of writing systems, including those of the Sumerians, Egyptians, and Mayans, as well as those used to record several modern languages. We will compare techniques used in decipherment with those used in cryptography. Writing assignments will help students develop as writers by focusing on the writing process, from how to identify interesting problems to how to present a complete and polished product. No previous exposure to other writing systems is necessary.

MWF 12:20-1:10 pm  
Watanabe, Kazuha  
CID: 205381
LINGUISTICS 100.4 - Language, Thought, and Reality: Language processing and disorders

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

MWF 2:30-3:20 pm  Crawford, Cliff  CID: 205430

LINGUISTICS 100.6 - Language, Thought, and Reality: Humans—The linguistic animals

To be human is to have the capacity to talk or to sign, to acquire and use a complex linguistic system. This course asks some basic questions about the place of language in thought, in biology, and in social life. What do human languages share? How and why do languages differ? How do children acquire their first language? What kind of cognitive and social tools does language provide? How is linguistic communication related to other animal communication systems? To other forms of human communication? How do speaking and listening differ from writing and reading? Explicit attention to the writing process forms an integral part of the course, which will include varied writing assignments. The main text will be Steven Pinker's best seller, *The Language Instinct*.

MWF 11:15-12:05 pm  Joseph, Andrew  CID: 205528

LINGUISTICS 100.7 - Language, Thought, and Reality: 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.

TR 8:40-9:55 am  Young, Robert  CID: 569297

MATHEMATICS 189 - Pictures in 1000 words or less

Are a mug and a doughnut the same? Is a bicycle 7-dimensional? Can an ant go in a circle when walking straight on a sugar cone? What do "same," "dimension," and "straight," mean anyway? We will investigate these and other questions of geometry by reading stories, essays, and research papers to see how words are used in mathematics. In order to define, describe and differentiate geometric objects we'll grapple with the difficulties of putting geometric pictures and ideas into words that communicate accurately and precisely.

TR 2:55-4:10 pm  Camenga, Kristin  CID: 211387

MEDIEVAL STUDIES 101.1 - Aspects of Medieval Culture: Adultery and the love affair in the Middle Ages

Although medieval literature is rife with tales of sexual infidelity and adultery, its treatment of the matter is hardly consistent. Illicit lovers are by turns extolled and defamed, and a number of the medieval world’s most celebrated literary heroes are famously adulterous. How, exactly, did medieval Europe perceive—and respond to—adultery? Were love affairs encouraged or esteemed? To address these questions, this seminar will explore an assortment of literary and historical texts, exposing the moral, societal, and religious issues that informed the medieval literature of adultery. Readings will include Gottfried’s *Tristan*, Malory’s *King Arthur*, and excerpts from religious writings and canon law. Weekly written responses, critical essays, and a final research paper will emphasize close reading and help students develop analytical and writing skills.

MWF 11:15-12:05 pm  Jirsa, Curtis  CID: 219661
MEDIEVAL STUDIES 101.2 - Aspects of Medieval Culture: The individual in medieval society

This seminar will focus on several relevant case studies in order to explore the individual experience of medieval society. Following a modern study on “the origins of European individualism,” one of the main themes of the seminar will be the emergence of the individual in medieval culture. The selected primary sources (in translation), including the autobiography of a twelfth-century French abbot and two diaries from fourteenth- and fifteenth-century Florence, will permit a comparison between 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, special attention will be paid to the ways in which individuals emerged as social agents. Written assignments will include analyses of both historical texts and modern scholarship.

MW 8:40-9:55 am  Epurescu-Pascovici, Ionut  CID: 219710

MEDIEVAL STUDIES 101.3 - Aspects of Medieval Culture: Sacred pilgrimage and spectacular tourism

Pilgrimage, the journeying to a saint’s shrine or holy place, was a common way for medieval individuals to express personal piety, seek physical or spiritual healing, or simply see the world. Using formal essays and informal response writings to refine students’ critical writing skills and ability to engage with different kinds of sources, we will explore the motivations for going on pilgrimage as well as the physical places and sensory experiences encountered by the pilgrims. We will read a wide variety of texts, from saints’ lives to travel narratives to pilgrimage guidebooks, concentrating on The Book of Margery Kempe and Chaucer’s Canterbury Tales, and end the class by looking at some examples of current secular pilgrimages.

MWF 10:10-11:00 am  Camp, Cynthia  CID: 219759

MEDIEVAL STUDIES 101.4 - Aspects of Medieval Culture: Ancient and medieval conceptions of knowledge

All human beings by nature desire to know. This fundamental, philosophical claim seems obviously true but also raises deep puzzles: Why do we desire to know? What sorts of things (if any) can we have knowledge of? How do we acquire whatever knowledge we might have? In this seminar, we will examine attempts by great ancient and medieval thinkers to characterize the nature and extent of human knowledge. Texts (in English translation) include Plato's Meno, Augustine's On Free Choice, and selections from Aquinas' Summa. We will analyze their discussions of topics such as the roles of sense perception, memory and imagination in knowledge, and the scope of intellectual understanding. Writing assignments will focus on the critical analysis and evaluation of philosophical arguments, and the clear expression of our own ideas.

TR 2:55-4:10 pm  Goehring, Bernd  CID: 577704

MEDIEVAL STUDIES 101.5 - Aspects of Medieval Culture: The craft of storytelling—"The Decameron"

We tell stories for myriad reasons: to entertain, to console, to teach, to persuade, to discover, and to explore both our inner lives and the world we inhabit. Stories are among the prime ways in which we make sense of a world that is not always propitious. They serve as instruments by which we strive to shape our future. This seminar will consider how the craft of storytelling helps us face the task of living: the love and the happiness and the community we seek, the virtues we espouse, our talents and vulnerabilities. Our reading (in English translation) will be a European literary masterpiece, Boccaccio’s Decameron (ca. 1350-52), which showcases 100 stories told by ten Florentines fleeing the Black Death. Students will write analytic and personal essays.

MW 2:55-4:10 pm  Imus, Ashleigh  CID: 577767

MEDIEVAL STUDIES 103 - Legend, Fantasy, and Vision: Medieval monsters, medieval monstrosity

We often see cruel conduct labeled medieval: gangsters get medieval on each other; war criminals are accused of medieval savagery. How was such brutal behavior actually perceived in the Middle Ages? Medieval literary depictions of monsters construct clear boundaries between good and evil, the civilized and the savage, the known and the unknown. Yet what happens when ordinary humans exhibit monstrous behavior? Or when monstrous appearances conceal good beings? This class will explore the uses of monstrosity and the monstrous in medieval literature, as we read about supernatural beings, horrific human behavior, and overlap between the two. Our in-class discussion will revolve around close readings of primary texts, including Beowulf, the lais of Marie de France, saints’ lives, and Norse mythology. Students will write response papers and a longer research paper.

TR 10:10-11:25 am  Marafioti, Nicole  CID: 220011
MUSIC 111.1 - Sound, Sense, and Ideas: Listening to other people's music

Cornell freshmen arrive knowing and liking lots of different types of music, although not necessarily a common repertory. Students in this course will be responsible for presenting to the rest of the seminar some music they already know and some music they are in the process of learning about. There will be guest lectures, field trips, and weekly writing assignments.

MW 2:55-4:10 pm Zaslaw, Neal CID: 220207

MUSIC 111.2 - Sound, Sense, and Ideas: The Jazz Age

F. Scott Fitzgerald described the 1920s as the “Jazz Age”—the decade of the flapper, the Charleston, and the martini. It was the decade of the Harlem Renaissance, of Duke Ellington at the Cotton Club, of George Gershwin on Broadway, of Al Jolson in The Jazz Singer. For each of these, jazz music provided the soundtrack. This course will explore the jazz of the 1920s through literature, film, and visual art, as well as the music itself. We will focus in particular on questions of how, by whom, and for whom jazz was (and is) being presented and represented. We will engage critically with a variety of materials, with written assignments ranging from short reviews to longer analytic essays.

TR 1:25-2:40 pm Wille, Nicholas CID: 220263

NEAR EASTERN STUDIES 163 - Things the Prophets never told you: Archaeology and the religion of Ancient Israel

A casual reading of the Hebrew Scriptures might lead one to believe that the normative religion of the Israelites was that spelled out in the Torah and Prophets. However, a more critical appraisal of the Biblical texts, along with an analysis of extra-Biblical texts and archaeological materials, demonstrates that the Israelites were often closer to their pagan neighbors than to modern Judaism or Christianity. Students will explore these similarities and differences in their essays. Topics may include cult prostitution, magic, funerary rites, temple ritual, and Hebrew mythology. Readings will be from the Hebrew Bible, translations of extra-Biblical texts, articles on archaeology, and modern synthetic treatments of Israelite cult.

TR 8:40-9:55 am Zorn, Jeffrey CID: 225030

PHILOSOPHY 100.1 - Ethical issues in public education

How can public schools respect religious and cultural diversity while providing a comprehensive education to all students? What does equality of educational opportunity amount to? How should we balance parents’ rights to choose their children’s education against the state’s interest in creating a population able to participate fully in a democratic society? We will examine the rationale for mandatory schooling in the U.S., along with current ethical and legal issues. Topics we may consider include: school prayer, racial inequality, vouchers, socioeconomic differences between schools, teaching evolution/creationism, home schooling, and sex education. Readings will include court opinions, newspaper articles, and philosophy texts; writing assignments will focus on the relationship between abstract concepts of justice, fairness, and equality and real-life public policy decisions pertaining to the educational system.

TR 8:40-9:55 am Mount, Allyson CID: 226927

PHILOSOPHY 100.2 - Socratic puzzles

In Plato’s early dialogues, a character named Socrates argues that “No one errs willingly,” that “Knowledge is sufficient for right action,” and that “It is better to suffer injustice than to commit injustice.” Socrates even maintains that a man plotting to become a tyrant is more miserable if he succeeds and rules exactly as he pleases, than if he is caught and tortured on a rack. Which views about happiness and justice underwrite Socrates’s bizarre-sounding claims? We will investigate these and other paradoxes of practical rationality in Plato's dialogues. Readings include the Apology, Crito, Euthyphro, Protagoras, Gorgias, and Republic I. Writing exercises and in-class discussion will train participants to read texts closely, analyze arguments, and imagine reasonable objections.

MW 2:55-4:10 pm Nielsen, Karen CID: 226976
**PHILOSOPHY 100.3 - Morality and happiness**

The focus of this course will be on the rather complicated relationship between morality and happiness. In particular, we will take up the following sorts of questions: What does it mean to be moral, and what does it mean to be happy? Must one choose between the two? If one cannot live a life that is both moral and happy, which sort of life are we more justified in pursuing? To address these issues, we will look at a number of historical and contemporary philosophical accounts that offer very different answers to these questions (to include the works of Aristotle, Hobbes, and Mill, to name a few). Writing assignments will focus on explicating and critically analyzing philosophers' answers to these questions.

TR 11:40-12:55 pm  
Cohen, Yurii  
CID: 227025

**PHILOSOPHY 100.4 - Science and objectivity**

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

TR 1:25-2:40 pm  
Sethi, Neelam  
CID: 227074

**PHILOSOPHY 100.5 - The soul**

"To reach any conviction about the soul," Aristotle wrote, "is one of the most difficult things in the world." He was surely right. Philosophers continue to argue about what, if anything, the soul is. The views that have been defended range from the sublime (the soul, or part of it, is God) to the ridiculous (magnets have souls). Among the questions we will explore in this seminar are the following: (1) What is the soul and what can it do? (2) Is the soul immaterial? (3) Is the soul immortal? To focus our investigation we will read what classical and contemporary philosophers have to say about these issues. We will work on writing well-argued essays that is clear, coherent, and precise.

TR 2:55-4:10 pm  
Young, Douglas  
CID: 227123

**PHILOSOPHY 100.6 - Descartes's Meditations on First Philosophy: How does philosophy begin?**

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

TR 10:10-11:25 am  
Bruce-Robertson, Lawrence  
CID: 227179

**PHILOSOPHY 100.7 - Loving philosophy**

In Plato's *Phaedrus*, Socrates argues that love is at the heart of the rhetoric and practice of philosophy. In this course, we will philosophically examine love under its three traditional descriptions: eros, philos, and agape. What is love? How is it related to morality? How is it related to truth? Our investigations will embrace a variety of texts, with selections from philosophy, fiction, poetry, and literary criticism. Though centered on Plato, readings may include such authors as C. S. Lewis, Donne, Tolstoy, Dostoevsky, and Kierkegaard, as well as contemporary philosophers such as Harry Frankfurt and Jonathan Lear. The writing assignments will be designed to help students learn to draw philosophically informed conclusions with both a critical intelligence and an aesthetic sensibility.

MWF 11:15-12:05 pm  
Lu, Mathew  
CID: 227228
ROMANCE STUDIES 111 - Making worlds: Metafiction, Inc.

What is real? How can fiction shape reality? How are we, as readers, supposed to engage this exciting game? And what are its rules? As don Quixote points out, after being deceived numerous times, "es menester tocar las apariencias con la mano para dar lugar al desengaño." Across different genres (novel, short story, theatre, poetry) and media (visual arts, film, comic strips), we will investigate the relationship between reality and fiction, the representation and reception of the work of art, and other topics suggested by the texts, focusing on reading and writing as activities that shape our world. We will read authors from Spain, Italy, Latin America, and the U.S. Selections may include works by Calderón, Cervantes, Martín Gaite, Pirandello, Calvino, and Borges, and films by Almodóvar, Amenábar, and Truffaut.

MWF 10:10-11:00 am  Comparone, Loredana  CID: 582982

SOCIETY FOR THE HUMANITIES 110 - Reporting from hell

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

TR 1:25-2:40 pm  Orlov, Sidney  CID: 249481

SOCIETY FOR THE HUMANITIES 113 - Propaganda

What does propaganda aim at? How does it work? Does it necessarily involve lies? Is it ever morally acceptable? 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 materials will include posters of Lenin and Stalin; Life magazine advertisements; films from Frank Capra's famous series Why We Fight; speeches about propaganda by Hitler's Minister for Propaganda; Hitler's own drawings and sketches; Leni Riefenstahl's Triumph of the Will (sometimes called the greatest propaganda film ever made); and Susan Sontag's devastating critique of Riefenstahl, "Fascinating Fascism." Our essays will be analytic.

TR 10:10-11:25 am  Orlov, Sidney  CID: 569346

SCIENCE & TECHNOLOGY STUDIES 123 - Technology and society: “Thinking machines” and synthetic intelligence

What could it mean to ask, “Can machines think”? Do machines have minds? Are they intelligent? What can humans do that machines can’t do and vice versa? In this class, we’ll explore how mathematicians, computer scientists, and philosophers (such as Charles Babbage, Alan Turing, and John Searle) have conceived of and dealt with such questions. Using both historical and contemporary texts, we will investigate the ways in which they raise problems, explicate arguments, and settle points of contention. This will enable us to understand better how concerns about “minds” and “machines” change over time and to recognize the argumentative and rhetorical techniques people employ to make their points. Assignments will include short reading responses, creative writing experiments, and essays exploring problems surrounding the class’s underlying theme.

MW 2:55-4:10 pm  Voskuhl, Adelheid  CID: 569402

SCIENCE & TECHNOLOGY STUDIES 126 - Science and society: The art of science, the science of art

If you think art and science are polar opposites, it’s time to think again! This course will focus on the many and intricate relationships between science and art. We will examine scientific illustrations in their historical and contemporary contexts while we explore theories of observation and representation, issues of creativity and criticism, and the use of science to explain art. The course will rely heavily on visual material as well as on readings from the history and philosophy of science and the history and psychology of art. Through seminar discussions, structured debates, formal presentations, short writing assignments, and a term paper, students will learn to read, think, and write in a sophisticated way about the visual culture of science and the science of the visual.

TR 2:55-4:10 pm  Vertesi, Janet  CID: 569451
SOCIOLOGY 100 - Good jobs, bad jobs, no jobs: The experience of work in contemporary America

Most of us will spend most of our waking hours at work. However, we often do not reflect on the ways in which work defines our identities and opportunities, or the broader social forces shaping the work that we do. Why do some people have good jobs, while others have bad jobs or no jobs? In this course, students will develop a sociological perspective to explore these issues and questions. We will read first-hand accounts of work experiences, such as "Nickled and Dimed" and "Gig," and place these in a broader context of the sociology of work through the writings of classic and contemporary theorists. Writing assignments will focus on making links between the experience of work and the broader social structures in which work occurs.

TR 1:25-2:40 pm Carberry, Ed CID: 252911

SPANISH LITERATURE 131 - Gypsies, tramps, and thieves in early modern Spanish literature

During the early modern period, also known as the "Imperial" period, Spain enjoyed unprecedented wealth and international power. Our objective will be to research and analytically write about fictional representations of marginalized peoples—"gypsies, tramps, and thieves"—in light of the history of Spanish imperialism. The topic of this course allows for interdisciplinary forms of inquiry. Perhaps you might like, for example, to look at the historical consequences of anti-Semitism and how it left its mark on Spanish literature of this period. If you're interested in psychology, there is a lot to be said about writing and psychosis in The Glass Graduate. There are other possibilities beyond these as topics to write about. As Miguel de Cervantes once wrote playfully: "Reader, you decide."

MWF 9:05-9:55 am Puglisi, Anthony CID: 569549

SPANISH LITERATURE 133 - Don Quixote: Desire, play, and madness

Experimental, funny, yet philosophical, Miguel de Cervantes's Don Quixote has fascinated a wide range of readers, from children to the most eminent scholars, and has become one of the most influential books ever written. The madness of Alonso Quijano, a man in his fifties who voraciously reads books on chivalry, emanates from an incapacity to distinguish the fabulous from the real. Renaming himself Don Quixote, he sets out to become a knight-errant. His often hilarious adventures and mis-adventures with his cohort, Sancho Panza, offer a framework within which Cervantes raises questions about the relationship between self and other, madness and sanity, and the relation of fiction to life. What is the difference between a self that is sane and one that is not? How are the stories we tell ourselves about our lives different from the fiction we read? What is the power of the imagination to motivate the human will? Where is the line—if there is one—between author and reader? We shall discuss and write about these questions and others as we explore the fascinating world of Don Quixote, paying attention to its historical context.

MWF 10:10-11:00 am Najera, Luna CID: 569598

SPANISH LITERATURE 135 - From virgin to sex goddess: Re-envisioning the Chicana experience

In "Guadalupe the Sex Goddess", Sandra Cisneros gives the Virgin of Guadalupe an "extreme makeover." She undresses the sacred image and envelops her in a cloak of contemporary sexual politics. In the same vein, other Chicana artists and writers re-examine, re-present, and re-write traditional practices to define the experience of the Mexican-American woman in the 20th century. This course presents students with the resisting and affirming powers of Chicana works of art. It introduces them to the Mexican-American civil rights movement and to myths and archetypes in order to allow for a reevaluation of gender identities through installation art, muralism, poster art, and painting. Issues of sexuality, language, ethnicity, race, and class will be examined through these visual art forms as well as in narratives and essays by authors as influential as Ana Castillo, Gloria Anzaldua, Tey Diana Rebolledo, and, of course, the creator of the Sex Goddess herself, Sandra Cisneros.

TR 1:25-2:40 pm Henseler, Christine CID: 583031
This writing seminar will explore provocative portraits of queer life in 20th-century drama including the reclamation, evolution, and employment of gender and sexuality-specific language and stereotypes within and outside of LGBT communities. We will investigate the following questions: Are plays about or written by gay, lesbian, bisexual and/or transgendered individuals necessarily political? And if so, in what ways are such plays political? Does queer theatre intervene in culture differently from the manner in which other theatre does? And, of course, we will examine a broad range of butches, bitches, and buggers in queer drama. Students will be asked to write a series of response papers addressing these and many more questions to develop a clear, concise, and engaging writing style. Dramatists studied may include: Lillian Hellman, Holly Hughes, Moises Kaufman, Tony Kushner, John Cameron Mitchell, Martin Sherman, Diana Son, and Doug Wright among others in an effort to recognize the presence and force of contemporary queer drama.

TR 11:40-12:55 pm  Brodie, Meghan  CID: 569647

THETRE, FILM, & DANCE 154 - World stage: Post-colonial drama

Using some of the seminal plays of Post-Colonial drama, our seminar will stress how culture and language perform themselves via various theatrical practices. What power does language have in such a play as Wole Soyinka's *Master Harold and the Boys*, a play that takes apartheid as its subject matter? What is the relationship between language and power in Susan Lori Parks's *The America Play*? The focus of the seminar will be on the way that language functions in different social, cultural, and political contexts. We will explore how literary theory and its various approaches to notions of identity alter the political and social dynamics of race and gender relations. We will read and write about a few primary texts (plays), as well as some theoretical essays on Post-Colonial theory.

MW 2:55-4:10 pm  Romanska, Magdalena  CID: 569794

THETRE, FILM, & DANCE 156 - Nuts, bolts and neurons: Artificial intelligence in film

Androids, robots, cyborgs, and other forms of artificial intelligence are frequently depicted in mainstream cinema. In this class, we will explore these representations of A.I. and their relationship to their human creators. Modern theorists, such as Jean Baudrillard, Umberto Eco, and Kaja Silverman will provide a critical context for examining topics stemming from the films: What is this obsession that human beings have with creating artificial intelligence? Where does it originate? Why do these machines inevitably deteriorate into monsters? Writing assignments will incorporate readings of the films in light of the critical contexts studied. Films include *2001: A Space Odyssey*, *Bladerunner*, *The Matrix*, and more.

Students who enroll in this course must be free to attend film screenings on Wednesdays at 7:30 p.m.

TR 8:40-9:55 am  Shea, Megan  CID: 569745

THETRE, FILM, & DANCE 157 - Singing, dancing, and Hollywood magic: Writing about musicals

In their heyday, Hollywood studios produced dozens of musicals each year. These films provided mass entertainment through fantastic stories and lavish spectacle, with characters breaking into song and dance at the drop of a hat or tap of a foot. Through formal essays, informal Web postings, and rigorous class discussion, we will investigate questions and challenges posed by musicals: the integration of song, dance, and story; connections with nostalgia, utopia, and camp; the decline of musicals; and the ways in which musicals shape gender, sexual, race, class, ethnic, and national identities. Films screened may include *Meet Me in St. Louis*, *Singin' in the Rain*, *Gentlemen Prefer Blondes*, *West Side Story*, *Saturday Night Fever*, and *Chicago*.

Students who enroll in this course must be free to attend film screenings on Mondays at 7:30 p.m.

TR 10:10-11:25 am  Holmes, Brian  CID: 569696
WRITING WORKSHOP 137 - An Introduction to Writing in the University

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

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.