AFRICANA STUDIES AND RESEARCH CENTER 100.01  
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 and essays, students will learn to reflect upon the inner journey toward self-awareness as portrayed through this collection of fiction and non-fiction drawn from the rich body of 150 years of Black literature.

MW 02:55–04:10 p.m. Beverly Blacksher 301384

AFRICANA STUDIES AND RESEARCH CENTER 100.02  
Taking the Journey Home

This seminar introduces students to the concept of “home” not only as a physical space, but 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” while reflecting on the insights of renowned writers and scholars such as Maya Angelou, Essex Hemphill, bell hooks, and August Wilson, as well as various film, documentary, and broadcast excerpts. 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 multiple arenas.

MWF 10:10–11:00 a.m. Lisa Grady-Willis 301411

AFRICANA STUDIES AND RESEARCH CENTER 100.03  
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 01:25–02:40 p.m. Beverly Blacksher 301508

AFRICANA STUDIES AND RESEARCH CENTER 100.04  
Black Identity in Cinema

This course explores issues of Black identity in American cinema from cinema's inception to the present. It begins by examining the blueprint of stereotypical images seared into the American psyche by D. W. Griffith's *Birth of A Nation*, from the Uncle Tom and Brutal Black Buck to the Mammy and Tragic Mulatto. The course will then interrogate and deconstruct the stereotypes through the essays of James Baldwin, Ralph Ellison, and Albert Murray and the films of Spike Lee, Carl Franklin, and Kasi Lemmons. Throughout this inquiry students will develop critical and analytical skills necessary to meaningfully and productively engage in the study of film. This course also emphasizes mastery of the analytical and argumentative writing and critical reading essential for university-level work.

MW 07:30–08:45 p.m. Vaun Monroe 301543
AFRICANA STUDIES AND RESEARCH CENTER 100.05
Pan-African Freedom Fighters in Their Own Words

This seminar will examine autobiographical writings and advocacy statements and speeches by selected freedom fighters from Africa, Black America and the Caribbean. Through written and oral communication, students will explore the values, activities and impact of individuals such as Nelson Mandela, Winnie Mandela, W. E. B DuBois, Martin Luther King Jr., Malcolm X, Ella Baker, Rosa Parks, Angela Davis, Marcus Garvey, Amy Jacques Garvey and Bob Marley. Particular attention will be paid to the intersection of race, class and gender as well as parallels and linkages in Black liberation struggles worldwide. Video and film presentations will augment reading and discussion.

TR 02:55–04:10 p.m. Locksley Edmondson 301569

AMERICAN STUDIES 140.01
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.

TR 11:40–12:55 p.m. x-listed w/ Engl 140.01, Writ 140.01 095201
The commute to Ithaca High School will require that students make available an additional five minutes before the scheduled class time.

AMERICAN STUDIES 140.02
Exploring Common Ground: Writing and Community Collaboration

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

TR 01:25–02:40 p.m. x-listed w/ Engl 140.02, Writ 140.02 104686
NOTE: For HS meetings, we will need to leave campus at 1:05 P.M.
ANTHROPOLOGY 134
The Archaeology of Myth
Memory is often a faulty thing, and yet there are hints that memories can remain alive in the mythologies of groups for thousands or even tens of thousands of years. This course will attempt to examine certain situations where these myths and oral histories have proven archaeologically productive, as well as those where they have not. Texts will include works by Plato on Atlantis and Homer on Troy, on possible archaeological explanations for the fabulous monsters of ancient Greece and Asia, as well as the discovery of the miniature hominid species recently uncovered in Indonesia. Writing assignments will discuss and evaluate the use of oral histories and mythology in the design, execution, and interpretation of archaeological excavations. ** Nerissa Russell
MWF 11:15–12:05 p.m.  Maureen Costura 080095

ANTHROPOLOGY 135
Anthropology of Sport
Long overlooked by anthropologists, sport and recreation are increasingly recognized as important windows into culture. Sport can be approached from a number of directions—interpreted as a ritual; viewed as a spectacle of ethnic, regional, or national identity; seen as a “metaphor” for life; understood as a major industry. This course will consider these and other approaches to sport, encouraging students to bring their own involvements in sport to reflect not only upon sport itself, but also upon how such reflection can illuminate cultural, psychological, and political issues in broader social context. Why, for example, do we take sport (and other forms of recreation) so seriously? Why do many of us apparently invest more of our passion in such pursuits than to life’s more “serious” activities? Readings will draw from popular literature and media as well as academic writing from a variety of disciplines (psychology, sociology, history) in addition to anthropology.
MWF 10:10–11:00 a.m.  Steven Sangren 080144

ANTHROPOLOGY 138
Imaginary Digging: Anthropological Archaeology in Science Fiction
Aliens are responsible for many of the great wonders of the ancient world, or so some people believe: It is theories such as this one that provide connection between science fiction and archaeology. This course will explore the representations of archaeology in science fiction writing with an eye toward comparing them to how professional archaeologists present their own data. Works by Asimov, Heinlein, LeGuin, Walter Miller, and many others will be read along with archaeological articles and professional reports in an attempt to discover where science fiction ends and archaeology begins. Writing assignments will creatively and critically analyze the differences between professional and fictional accounts of archaeology in an attempt to distinguish fact from fiction. ** Nerissa Russell
MWF 09:05–09:55 a.m.  Daniel Costura 289298
ANTHROPOLOGY 141
Alternative Genders, Alternative Sexualities
In this course, we will explore alternative genders and sexualities from an anthropological perspective in both Western and non-Western contexts. Our subject will be cross-dressing, transsexuality, homosexuality, and "third" genders. Using accounts of transgender identities, ethnographies, biographies, and film, we will examine how in particular contexts what we gloss as transgender can inform larger issues, such as the relationship between the individual and society, society and culture, and the local and the global. We will examine the myriad ways that gender and sexuality are constructed to critically analyze what gender and sexuality mean in relation to other features of daily life. Student writing will include essays problematizing the sex/gender dichotomy, cross-cultural comparisons, and a final project examining the usefulness of transgender as a category. ** Nerissa Russell
TR 01:25–02:40 p.m. Brenda Maiale 289335

ARCHAEOLOGY 138
Imaginary Digging: Anthropological Archaeology in Science Fiction
Aliens are responsible for many of the great wonders of the ancient world, or so some people believe: It is theories such as this one that provide connection between science fiction and archaeology. This course will explore the representations of archaeology in science fiction writing with an eye toward comparing them to how professional archaeologists present their own data. Works by Asimov, Heinlein, LeGuin, Walter Miller, and many others will be read along with archaeological articles and professional reports in an attempt to discover where science fiction ends and archaeology begins. Writing assignments will creatively and critically analyze the differences between professional and fictional accounts of archaeology in an attempt to distinguish fact from fiction.
MWF 09:05–09:55 a.m. x-listed w/ Anthr 138 086059

ART HISTORY 116
Writing About Performance Art
Performance art is an ephemeral art form, which, according to the standard account, has its birth in modern European art (Futurism); today, performance art flourishes throughout the world. Often a highly controversial art form, performance art has endured harsh censorship in the U.S. and elsewhere. This course will survey performance art of Europe, the U.S., and Latin America, including works by artists of color. We will approach the challenge of writing about time-dependent art in traditional expository form. A combination of documentary and performance theory strategies must meld together to yield a piece of writing that historicizes and theorizes the performance artwork in tandem. ** Kaja McGowan
MWF 10:10–11:00 a.m. John Corso 080291
ART HISTORY 124
Fashion Photography: Beyond Clothing
In contemporary art historical discourse, the politics of the body are becoming increasingly prevalent as high profile artists such as Cindy Sherman and Ike Ude insert their own bodies into their artworks. At the same time, these artists have been crossing the boundaries between “high art” and “popular” images through the imagery of fashion photography. However, there still remains a wide and distinct gap between these two art forms. This course explores fashion photography within an art historical framework, applying both social and aesthetic methods of analysis to fashion photography. We will consider the birth and evolution of fashion photography as well as the complicated relationship between fashion and art. The course is designed to help develop analytical skills critical for effective writing through visual analyses and socio-cultural criticism. ** Kaja McGowan
TR 10:10–11:25 a.m. Julia Kim Werts 086206

ASIAN AMERICAN STUDIES 104
Asian Americans at Work: Race, Rights, and the Law
What does it mean to work? Should our individual freedom be constrained by our employers? How does our race/ethnicity influence how we see ourselves and how others perceive us in the workplace, and consequently, impact our career paths and career mobility? We will examine the contribution of Asian American jurisprudence, Critical Race Theory, and business ethics to the discourse on affirmative action and the career paths and career mobility of Asian Americans. Through cross cultural and cross disciplinary perspectives, we will discuss and write about the spillover effects of stereotypes on Asian Americans at work.
TR 11:40–12:55 p.m.  x-listed w/ ILRCB 103 079696

ASIAN STUDIES 111
The Haikai Spirit in Word and Image
Haiku has a worldwide reputation as a traditional Japanese poetic form—but did you know that “haiku” only came into existence in 1895? What is now called “haiku” was originally just one part of a movement called haikai—literally “playful”/“eccentric”—which developed as a light alternative to rule-intensive classical linked verse. The haikai spirit, moreover, which delighted in the clash between high and low, was applied to painting and prose as well as poetry, becoming an approach to life itself for its Tokugawa Era (1600–1868) practitioners. In this course, we will investigate, and write about, the nature of the haikai experiment, its literary and social background and ideals, and contemporary critical conceptualizations of this movement. This course is recommended to those interested in literature, art, history or Japan. ** Karen Brazell
MWF 01:25–02:15 p.m. Daniel McKee 080340
CITY AND REGIONAL PLANNING 110
When Citizens Disagree: Making Local Democracy Work
Conflict and argument in a democracy are healthy, right? Or so “theory” tells us. In practice, though, “citizen participation” is often loud, contentious, emotional, and messy. So how can real democracy work in our cities and towns? This seminar explores the work of dispute resolution and practical consensus-building in community and environmental settings characterized by disputes over money and land, ethnicity and history. We will discuss the special challenges of doing interviews, gathering first-person stories of democratic practice, and writing well enough about these stories to do them justice. Students will have the option of producing and writing about an original oral history interview or analyzing pre-existing interview materials. We will read selections of oral histories from works by authors such as Robert Coles, Studs Terkel, and David Grossman. In addition, we will read oral histories of practicing environmental and community mediators from not yet published material of the instructor.

MW 08:40–09:55 a.m. John Forester 245511

CLASSICS 120
Murder, Intrigue, and the Sordid in the Ancient World
Ancient literature is rife with tales of murder, lies, debauchery, which provides for some great reading. This course will examine ancient portrayals of such activity, ranging from depictions of the Olympian gods themselves to the wicked actions of average individuals as can be found in the writings of Herodotus. A special emphasis will be given to the Julio-Claudian family, the often reprehensible leaders of the early Roman Empire. Christian writings dealing with the pervasiveness of wicked activity in Classical culture will also be examined. The central aim of the course will be to consider, and write about, ancient attitudes about sordid activity and how these attitudes differ from or are similar to our own. ** Charles Brittain

MW 08:40–09:55 a.m. Matthew Sears 080389

COMPARATIVE LITERATURE 103
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 which offer responses to these questions. Readings include works by Gilman, Hoffmann, Rilke, and Sartre; films will range from Fincher’s Fight Club to Nolan’s Memento. 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. ** Steve Donatelli

TR 01:25–02:40 p.m. Nina Lauritzen 080438
COMPARATIVE LITERATURE 106
Narrative Fictions: "On the Road to Nowhere"—Wandering in the Middle Ages

Even an aimless journey often represents more than the traveler’s casual wanderlust. This course intends to examine approaches to and reasons for medieval wandering, as opposed to its teleological counterpart, the pilgrimage. Investigating connections between differently structured circuits, we will amble through genres, from chivalric romances and dream visions to holy migrations and intercontinental explorations. Readings will trace the exploits of Arthurian knights, Geoffrey Chaucer, Francis of Assisi, Margery Kempe, and Marco Polo. Finally, we will review the evolution (devolution?) of the vagrant impulse in the work of post-medieval writers like Charles Baudelaire, Walter Benjamin, and Jacques Derrida. Close readings, informal responses, and critical essays will help to illuminate how wandering constructs and dissolves notions of identity, gender, sanctity, and boundaries, both physical and figural. ** Steve Donatelli

TR 10:10–11:25 a.m. Tricia Mandel 080494

COMPARATIVE LITERATURE 108
Language and Politics: Literary Power, Prestige, and Awards

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

MWF 01:25–02:15 p.m. Jina Kim 080543

COMPARATIVE LITERATURE 109
Writing Across Cultures: Reconciliatory Fictions—Contemporary South African Writing

In 1995 the South African government established the Truth and Reconciliation Commission on the premise that the transition to a post-Apartheid era would be impossible until the country could somehow come to grips with its traumatic past. But is a public acknowledgement of guilt and suffering enough to heal ostensibly un-healable wounds? In this course, through discussion and frequent writing assignments, we will investigate contemporary South African literature and its political and cultural contexts, drawing on a number of critical perspectives including Marxism, feminism, post-structuralism, and particularly psychoanalysis. Readings will include Nobel Laureates J. M. Coetzee, Nadine Gordimer, and Nelson Mandela, as well as André Brink, Antjie Krog, Zakes Mda, and Njabulo Ndebele. ** Steve Donatelli

MWF 09:05–09:55 a.m. Sarah Senk 339220
COMPARATIVE LITERATURE 112
Cultural Fiction: The Gift of Gore—Toward a Theory of Sacrifice

Theories of sacrifice promise to impart the long-lost logic behind an arcane ritual. Domestication, descent, patriarchy, purity, obligation and substitution have all been proposed as the key to understanding sacrifice. In this course, we evaluate conflicting theoretical and scriptural interpretations of the same narratives, laws and practices. In frequent writing exercises, we “try on” many of the idioms of today’s departmentalized Academy. All the while, we contemplate our language and our power to produce reincarnations of the texts we read. This course is a window onto anthropology, gender studies, biblical scholarship, psychoanalysis, social psychology and classics, and an invitation into the Pentateuch, the prophets, and Paul. ** Steve Donatelli

MWF 10:10–11:00 a.m. Adeline Rother 339419

COMPARATIVE LITERATURE 123.01
Mapping Literary Spaces: Philosophical Incursions

What is the status of a novel that makes philosophical claims, or of a philosophical text that engages the political or the literary? How do we begin to write about such texts? Through a series of encounters with a variety of authors, this course will seek to interrogate the often tenuous boundaries between literature, philosophy, and politics. We will critically examine and write about concepts employed and deployed in these various forms from allegory to ideology. We will read from the history of philosophy (often in its more contemporary guise political and literary theory) and examine literature and film with a philosophical or political edge such as Don DeLillo's White Noise, Paul Auster's New York Trilogy, and William Gibson's Neuromancer. ** Steve Donatelli

MWF 12:20–01:10 p.m. Aaron Hodges 339550

COMPARATIVE LITERATURE 123.02
Mapping Literary Spaces: The Place of Meaning

This seminar will focus on three literary texts—Virginia Woolf's To the Lighthouse, Margaret Atwood's Surfacing and Toni Morrison's Song of Solomon—to examine the meaning of "place" and the place of "meaning" in contemporary literature. We will also read various essays on architecture that address the question of marked and meaningful spaces of our lived, remembered, or imagined experience. How do narratives create a sense of place? Do places come into existence because they are narrated and thus "inscribed"? As they actively engage in class discussions and sustained expository writing, students will learn not only to address these questions but to ask their own as well. ** Steve Donatelli

TR 11:40–12:55 p.m. Stanka Radovic 339666

COMPARATIVE LITERATURE 133
Speech, Silence, and the Literary

Since 9/11 we have experienced many reminders of how flimsy our language is when the historical stakes are high. The problem is not new. Literary artists have often confronted the inner and outer demons of their time and, instead of being silenced by them, have succeeded in writing works remarkable for their inventiveness and beauty. Can we learn from their successes? Yes. In this course we will enjoy a rich variety of readings including works by neurologist Oliver Sacks, memoirist Eva Hoffman, novelist William Faulkner, and graphic novelist Art Spiegelman. Studying and writing about these works will give you the interpretive strength necessary to succeed in college work and to become a thinking citizen in your own time.

MWF 11:15–12:05 p.m. Stephen Donatelli 096713
DANCE 117
Ordinarily Extreme/Extremely Ordinary: A Postmodern Dance Survey

Must dance be defined by movement? Must "dance-like" movements constitute dance? Must one move at all to dance? Such were the questions posed by American innovators in the 1960s. However, years later, the notion that "anything can be dance" has led to a contemporary style that violently throws the body itself onto center stage and often literally into harm's way. What is the connection between these two bodies of work, between the ordinary and the extreme, the quotidian and the chaotic? This course will proceed chronologically through the terrain of postmodern dance and will require frequent short written responses. Course material will consist primarily in viewings of performance recordings. Readings will be secondary materials: criticism, interviews, and visual documentation.

TR 02:55–04:10 p.m.  x-listed w/ Thetr 117 080788

DANCE 164
The Poetics of Incarceration: Prisons, Performance, and Domesticity

The number of American prisons grows each year—a growth with alarming ties to racism. As seen, for instance, in the HBO series Oz, Spike Lee’s film Bamboozled, and recent events at Abu Ghraib, prisons and prison metaphors drive our understanding of crime and our legitimation of U.S. citizenship. How can we articulate how prison performs as a social symbol? Drawing on historical and theoretical texts as well as present day media, we will explore how prison as reality and “prison as metaphor” permeate our thoughts, our speech, and stage, film, and literary representations. Through brief personal in-class writings, short interpretative essays, and a moderate research paper, we will work to synthesize, and perhaps shift, our individual and group perceptions of a life under siege in the shadow of the racist prison wall.

TR 01:25–02:40 p.m.  x-listed w/ Thetr 164 092828

DEVELOPMENT SOCIOLOGY 111
Home Base: The Militarization of Daily Life

In theory, as citizens we recognize the government’s legitimate control over the use of force. And yet, the greatest manifestation of this—the military—is often “visible” to us only in times of war. The multiple ways the military shapes the lives of individuals and indeed whole societies typically go unnoticed because the militarization of daily life is taken for granted. This course looks at militarization as an everyday, “peace-time” process. For instance, military recruitment in schools, or recruiter targeting of certain communities. Through readings, films, and the occasional indie rock song, we examine ways in which people and communities become objects of militarization, and how and why this is embraced by some and resisted by others. Drawing on personal experiences and other examples, students are encouraged to develop their own perspectives through critical and reflective essays. ** Philip McMichael

TR 10:10–11:25 a.m.  Kelly Dietz 135795
DEVELOPMENT SOCIOLOGY 112
Stories of Power
The stories people tell of their lives provide an invaluable resource both for those who want to understand how society is organized and for those who want to change existing social structures. In this seminar, we will look at accounts of the everyday lives of individuals, ranging from a crack dealer in Harlem to a feminist Sufi saint in Pakistan, examining the commentaries they make on inequality, power, processes of social reproduction, and possibilities for social change. We will discuss the interpretive work of stories, exploring the relationship between the stories people tell and their particular social location. We will also examine how life-stories can instigate social change and reflect on what it takes to narrate a life. Writing assignments will include analytical essays based on the readings and the production of a life-story. ** Philip McMichael

MW 02:55–04:10 p.m. Gayatri Menon 135857

EDUCATION 100
Recreating the World: Leadership, Education, and Social Change
What makes someone a good leader? Is everyone a potential leader, or only a select few? What is the relationship between leadership and social or organizational change? And where does education fit in the equation? In this course, we will create a cooperative inquiry community to explore the connections between leadership, education, and social/organizational change. We will read the work of researchers and educators who write about leadership as a process of helping people learn. We will critically examine our own experiences and beliefs, and we will bring those perspectives into dialogue with our readings. Finally, we will approach writing as scholars do: as a form of inquiry and as a way to engage in conversation with others. ** Scott Peters WWW.PEOPLE.CORNELL.EDU/PAGES/MJH17/EDUC100.2

MW 02:55–04:10 p.m. Margo Hittleman 079542

ENGLISH 105.01
Gender and Writing: Writing on the Margins—Reading Multi-Ethnic Women's Literature
What I am writing is not only about me, it is about the lives of many voiceless people—Audre Lorde. In Lorde's spirit of self-empowerment, this course approaches the work of women authors who write either in, on, or from the multiple margins of society. We will explore the various approaches to identity (ethnic, gendered, and sexual) in these works and investigate how they express and complicate societal relationships. Students will complete regular reading responses and formal writing assignments. Readings include works by Jamaica Kincaid, Rita Dove, Paula Gunn Allen, Louise Erdrich, Marilyn Chin, Jessica Hagedorn, Sandra Cisneros, and Gloria Anzaldúa, among others. ** Sunn Wong

MWF 09:05–09:55 a.m. Jessica Metzler 360657

ENGLISH 105.02
Gender and Writing: Man Enough? The Construction of American Masculinity
In Nick Hornby's novel High Fidelity, the narrator sighs, "Women who disapprove of men—and there's plenty to disapprove of—should remember how we started out, and how far we have to had travel." In this seminar, we will study gender by carefully scrutinizing the ideological, racial, sexual, and socioeconomic formation of the American male. What forces have created currently "acceptable" standards for male behavior? What happens when men cannot identify with the traditional model? How do women affect the unstable boundary that separates the sexes? Course texts will include novels such as Fight Club and American Psycho, films such as Reservoir Dogs and Shaft, and theoretical criticism. Writing assignments will include major papers, a film review, an interview, and short reading responses. ** Sunn Wong

MWF 12:20–01:10 p.m. Sarah Cote 360750
ENGLISH 105.03
Gender and Writing: Women and Other Monsters
What was hiding under the Victorian bed? What unspeakable monsters followed Victorian travelers back from the colonies? What was waiting for them at home? And why were these grotesque, bestial, criminal, savage tropes so often centered on women? With frequent forays into feminist criticism, we will discuss and write about gender, race, and the colonial imagination in novels ranging from the domestic to the sensational, from Shelley’s Romantic Frankenstien to Rhys’s modern madwoman. During the semester we will read such texts as Jane Eyre, Lady Audley’s Secret, She, Salome, and Wide Sargasso Sea, while working on critical essays as well as short close reading assignments and online reading responses. ** Sunn Wong
TR 01:25–02:40 p.m. Hyowon Kim 360926

ENGLISH 108
Fiction into Film: Based on the Book
Since filmmakers require ninety-minute screenplays, the screenwriter adapting literary fiction must find the haiku in the novel, the bouillon cube in the cow. But film is not just a reduction or salty essence. Film shows its story with its own grammar and syntax: camera movement, camera position, framing, lighting, sound, and editing are some of the main vocabulary for creating film narrative and representing a world. What occurs in the transmission of the book into the film? What kinds of changes are inevitable? What are the devices, conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Are there guiding principles for adapting written literature? Close analysis of five pairings—of novel and film—will allow us to answer these and other questions. ** Lynda Bogel
MWF 10:10–11:00 a.m. Michael Garrett 361005
MWF 11:15–12:05 p.m. Nicholas Soodik 361092
MWF 12:20–01:10 p.m. David Coombs 361370
MWF 01:25–02:15 p.m. Benjamin Warner 082909
MWF 02:30–03:20 p.m. Michael Simons 082958
TR 01:25–02:40 p.m. Jose Beduya 102691
Students are required to attend two out-of-class screenings of each film, on Mondays at 6:30 p.m., and on Thursdays at 4:45 p.m.; Students must not request this seminar if they have conflicts with these screening times. Fee $30.

ENGLISH 111.01
Writing and Politics: Orphans and Bastards
An icon of sentimental narratives, the image of the illegitimate or abandoned child, tousled-haired and saucer-eyed, appeals to the Victorian novelist no less than it does to the comic strip artist. In this seminar, we actively engage representations of orphan and bastard children in literature, legal decisions, film, documentary, and comics. Our class discussion and writing will analyze the child as a figure of cultural meaning. Writing assignments form a logical sequence and are developed from weekly-units organized around issues of class, gender, and race; institutions such as education, adoption, and foster care; and narrative conventions such as melodrama, coming-of-age, and self-authorship. Texts may include James and the Giant Peach, Quicksand, Batman, Born into Brothels, Bastard out of Carolina, and Dred Scott v. Sandford. ** Nicole Waligora-Davis
MWF 09:05–09:55 a.m. Corinna Lee 361397
ENGLISH 111.02
Writing and Politics: A Terrible Beauty—Irish Writing and Politics in the Twentieth Century

What springs to mind when you think of Ireland? Leprechauns? Guinness? Rolling green fields? Bono? But how much do you really know about Ireland? In this course, we'll read and write about the history of twentieth-century Irish writing and culture, examining the way various artists, from Yeats to Eavan Boland, have attempted to capture the identity of the fledgling Irish state. We'll ask questions: how do these authors "construct" Ireland? What is the relationship between Irish writing and politics? Can one speak of a "real" Ireland? If so, what is it? Readings will include poetry, fiction, memoir, and film. We'll also study some contemporary British views of Ireland, Pete MacCarthy's hilarious travel book, *MaCarthy's Bar*, and the Channel Four sitcom *Father Ted*. ** Nicole Waligora-Davis

MWF 10:10–11:00 a.m. Joseph Murtagh 361460

ENGLISH 111.03
Writing and Politics: Fiction and Philosophy

What can literature teach us about philosophy, and what can philosophy teach us about literature? Ever since Plato banished poets from his perfect state, philosophy and literature have fought to remain separate—but it's a losing battle. Just as philosophy has always used literary techniques to make its arguments, literature has had some of the most fascinating things to say about philosophical problems. In this class, we'll look at, and write about, the relationship between literary fiction and philosophy, focusing on philosophical attacks on literature (Plato, Rousseau), philosophical defenses of literature (Nietzsche, Sartre), as well as some of the great modern literary attempts to solve philosophical problems (Woolf's *To The Lighthouse*, Camus' *The Stranger*, and Beckett's *Waiting for Godot*). ** Nicole Waligora-Davis

MWF 01:25–02:15 p.m. Audrey Wasser 361474

ENGLISH 111.04
Writing and Politics: Post-Colonial Identities

Do our individual and social experiences matter? Are they “real” or mere fictions? How do lived experiences shape and re-shape identities? In our era of globalization, the mass media promotes every real and imaginable “identity” as available to us, like hats we may choose to wear or not. Through a series of guided writing exercises, this course will focus on fictional texts and one memoir from formerly colonized spaces, and through close reading we will locate and analyze the relations between experience and identity. With respect to the USA, our essays will scrutinize contending notions of national identity in multi-ethnic societies, such as those of the “melting pot” and “patchwork quilt.” Readings will include Flann O’Brien’s *The Poor Mouth*, Toni Morrison’s *Beloved*, Arundhati Roy’s *The God of Small Things*, Fatima Mernisi’s *Dreams of Trespass*, and poems by Derek Walcott, Joy Harjo, and Wole Soyinka. ** Nicole Waligora-Davis

TR 11:40–12:55 p.m. Ogaga Ifowodo 361699
ENGLISH 111.05
Writing and Politics: How "Normal" Became the Norm—Disability in U.S. Culture and Policy

In this course, we'll focus on the ways in which what counts as "normal" in the U.S. is determined by representations of disability in literature, the media, law, and public policy. Our course materials will include theoretical writing on "normalcy" and disability, histories of discrimination against and activism by persons with disabilities, stories and television programs about disability and physical difference, and court decisions and statutes addressing the rights of disabled persons. Throughout, we'll focus on what it has meant to be defined as "normal" or "disabled" in the U.S., and how those experiences shape and are shaped by race, class, gender, and sexual orientation. Assignments will include critical essays and informal response papers. ** Shirley Samuels

MW 08:40–09:55 a.m.   Toni Jaudon 361722
BUTTRICK CRIPPEN WINNER, 2005-06

ENGLISH 127
Shakespeare

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

MWF 12:20–01:10 p.m.   Julie Joosten 361748
MW 07:30–08:45 p.m.    Alan Young-Bryant 083007
TR 10:10–11:25 a.m.    Brenda Machosky 083056
TR 11:40–12:55 p.m.    Douglas McQueen-Thomson 083105

ENGLISH 140.01
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.

TR 11:40–12:55 p.m.   Darlene Evans 362181

The commute to Ithaca High School will require that students make available an additional five minutes before the scheduled class time.
ENGLISH 140.02
Exploring Common Ground: Writing and Community Collaboration
This course offers Cornell students a meaningful community interaction as part of their writing experience. Specifically, students in this seminar will meet at regular intervals (during the normal class time) with a class of Ithaca High School students to engage in critical discussions about community and cultural values as they relate to shared readings on American popular culture and the politics of media. Writing assignments and projects will draw on experiences of the class in connection to various issues, such as the representation of gender and ethnicity in advertising or video production. Ideally, students will broaden their perspectives while developing a greater comprehension of textual material, as well as verbal and written skill in considering that material rhetorically.

TR 01:25–02:40 p.m.  Darlene Evans 104588

NOTE: For HS meetings, we will need to leave campus at 1:05 P.M.

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 read 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. ** Samantha Zacher
MWF 01:25–02:15 p.m.  Andrew Galloway 362296
TR 02:55–04:10 p.m.  Robin Sowards 362424

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. ** Andrew Galloway
MWF 10:10–11:00 a.m.  Gregory Brazeal 362612
MW 07:30–08:45 p.m.  Daniel Wilson 362660
TR 08:40–09:55 a.m.  Kathleen Croghan 362676
ENGLISH 158.01
American Literature and Culture: Teen Angst—The Life and Times of an American Teenager

Are the popular culture tenets of teen-hood-alienation, bad behavior, and gossip accurate? What role does popular culture play in forming an identity in these formative years? Is it helpful or harmful? We will tackle these questions while raising new ones in our semester-long investigation of the life and times of The American Teenager. In our studies, we will be anthropologists, observers, readers, social scientists, and, most importantly, we will be critical writers. Assignments will include media journals, response papers, longer essays, and a final creative-critical project. A sampling of proposed works includes My So-Called Life, Freaks and Geeks, Heathers, films by John Hughes, Say Anything, and Smashed by Koren Zalickas. ** Alan Weber

MW 08:40–09:55 a.m. Ann Buechner 362734

ENGLISH 158.02
American Literature and Culture: Visual Culture—The Image Circus and Your Drowning Eye

From the vestiges of film studies, art history, feminist theory, and media criticism, this course considers "the visual" as a social and cultural phenomenon. If, as Michel Foucault has written, “visibility is a trap,” it is also a field for the potential emergence of power, information, and exchange. Through the lens of popular culture, we will write essays that expose the image as a social artifact and reveal the representational, scaffolding of identity. We will explore the ways that reality television, fashion, urban architecture, representations of women, avant-garde art, and other discourses of vision actively construct our experience of reality, the self, and the other. Readings will include fiction and theory, mass media and Elizabethan drama, Ways of Seeing, Hamlet, Blow-Up and Other Stories, Parallax View, The Swan, and others. ** Alan Weber

MW 08:40–09:55 a.m. Patrick Foran 362751

ENGLISH 158.04
American Literature and Culture: Consumer Culture and Contemporary Fiction

What is a commodity, or what isn't a commodity these days? This course investigates how contemporary fiction characterizes the infiltration of advertising and consumerism into every aspect of modern life, and how our attempts to write our own consumerism change our definitions of literature and ourselves. Does commodity culture affect everyone equally, or are certain races, classes, and genders treated differently? Is consumerism even a problem? Why? Why might one resist buying into consumer culture, and are there any alternatives? Answers may come from David Foster Wallace, Don Delillo, Leslie Marmon Silko, and Thomas Pynchon, but we will also investigate mass culture phenomena like McDonald's, The Big Lebowski, and the packaging of your favorite breakfast cereal. Writing assignments may include creative responses, literary analysis, and original cultural critique. ** Alan Weber

MW 02:55–04:10 p.m. Caetlin Benson-Allott 362870
American Literature and Culture: Sacred Clowns and Monkeying Around—The Trickster Figure in American Literature and Culture

The trickster, characterized by paradox, cleverness, and a knack for survival, has been a recurring figure in American storytelling traditions. Even today, modern trickster figures such as Bugs Bunny and Wile E. Coyote are appealing in their ability to assert individuality and shatter boundaries and taboos. We will look at trickster figures in American literature, film, and television, and write about these figures as proponents of individualism, a means of representing and commenting on the meeting of different cultures, and as figures of resistance against dominant groups. Works may include Native American and African American folktales, stories by Maxine Hong Kingston, Christopher Moore, and Mark Twain, as well as episodes of Bugs Bunny, I Love Lucy, and others. Students will write critical and reflective essays. ** Roger Gilbert

MW 07:30–08:45 p.m. Kevin Elliot 362985

American Literature and Culture: Literary Nonfiction

For many readers, nonfiction genres such as autobiography, narrative journalism, and science essays are more compelling than fiction because of their greater claims to truth. Through the writing of critical essays, we will explore the similarities and differences between journalism, history, memoir, and other literary works that inhabit the border between fact and imagination. Possible readings include Richard Rodriguez's Brown, Herman Melville's Benito Cereno, Jorge Luis Borges's Borges and I, and Sebastian Junger's The Perfect Storm. ** Shirley Samuels

TR 10:10–11:25 a.m. Michael Garcia 363360

American Literature and Culture: “The Hood Took Me Under”—Urban Geographies of Race in Los Angeles and Toronto

From Jay-Z's "The City is Mine" to Lauryn Hill's "Every Ghetto, Every City," the urban terrain influences Black urban culture. In this course, we will study representations of Los Angeles and Toronto in Black cultural productions, examining how Black artists and writers express cultures, experiences, and identities of the city, and how these representations of Black urban culture communicate with other cities about issues such as police violence, urban ghetto-ization, and poverty. We will analyze films such as Rude and Menace II Society, music from k-os, Ghetto Concept, Dr. Dre, Ice Cube, and literary selections from Anna Deavere Smith, Dionne Brand, and Andrew Moodie. Writing assignments will include critical and reflective essays. ** Mary McCullough

TR 11:40–12:55 p.m. Jade Ferguson 083154
ENGLISH 168
Cultural Studies
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies. ** Paul Sawyer

MWF 10:10–11:00 a.m.   Steven Chang 363383
MWF 11:15–12:05 p.m.   Natalie Leger 363441
TR 08:40–09:55 a.m.    Kathleen Hames 363562
TR 08:40–09:55 a.m.    Trevor Kearns 363584
TR 01:25–02:40 p.m.    Anita Nicholson 095299

ENGLISH 168.06
Cultural Studies: Star Trek
How does Star Trek make the familiar seem strange and the strange familiar? By literally “alienating” aspects of the human experience, how does Star Trek ask us to see ourselves and each other? What are the implications of imagining “the final frontier”? We will attempt to answer these and other questions through reading scholarly commentaries and cultural criticism as well as through analysis of Star Trek episodes. We will also study the tension between the egalitarian ideals of the Star Trek universe and the twentieth-century biases embedded in its portrayal. We will explore the evolution of Star Trek over the past 38 years as a reflection of our culture’s changing views on humanity, sexuality, gender, hierarchy, technology, and ethics. Students will write critical essays as well as shorter response papers. ** Paul Sawyer

TR 02:55–04:10 p.m.    Margaret Kaner 083301

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, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O'Brien, and Flannery O'Connor. ** Jami Carlacio

MWF 10:10–11:00 a.m.   Sarah Weiger 363608
MWF 12:20–01:10 p.m.   Pelin Thornhill 363795
MW 07:30–08:45 p.m.    George McCormick 363800
ENGLISH 185.01
Writing About Literature: Dramatic Comedy from Plautus to Wilde
The comedy of manners dramatizes the trials and the tribulations of young lovers. In this course, we will examine the dramatic conventions of the comedy of manners—from Plautus, the form's inventor, to Oscar Wilde, its exemplary modern practitioner. While reading these plays, we shall focus mainly on their elaborately stylized and self-consciously artificial design, on their stock characters, and on their sparkling dialogue, with the larger aim of exploring these plays' relationship to their political, social, and cultural contexts. We will discuss a wide range of plays, including *The Pot of Gold* (Plautus), *Measure for Measure, The Taming of the Shrew* (Shakespeare), *The Country Wife* (Wycherley), *The Widow Ranter* (Behn), *The Conscious Lovers* (Steele), and *The Importance of Being Earnest* (Wilde), as well as, possibly, *Arcadia* (Stoppard).

Writing assignments will include critical essays as well as shorter response papers. ** Fredric Bogel
MW 08:40–09:55 a.m. Ramesh Mallipeddi 363976

ENGLISH 185.02
Writing About Literature: Because It’s There—Mountains and Literature
When asked why he wanted to climb Mount Everest, George Leigh Mallory replied: "Because it's there." We will read poems, travel narratives, and accounts of classic climbs such as Whymper's triumph on the Matterhorn and Krakauer's description of the 1996 Everest disaster, to gain an appreciation of the philosophical, social, and psychological impact of mountains on mankind. Beginning with Hannibal's crossing of the Alps with elephants to attack Rome in 200 B.C.E., we will read and write intensively about mountaineering literature, focusing on the nineteenth and twentieth centuries, when mountaineering became a serious organized sport. Course activities will include a one-hour rock-climbing experience at the Cornell indoor climbing wall. Please contact the instructor prior to registering if you have a disability that would prevent you from participating in this activity. The course is designed to develop expository and narrative writing skills.

MWF 09:05–09:55 a.m. Alan Weber 364173

ENGLISH 185.03
Writing About Literature: Going Places—Literature and Travel
The novelist John Gardner once said: "there are only two plots in all of literature: either you go on a journey or a stranger comes to town." Clearly, the idea of travel and of contact with another culture has been central to the history of literature. This seminar will examine the different ways by which travel has been represented in literary texts and its attendant issues: for instance, what motivates travel? Who travels? What knowledge does traveling confer? How might travel affect one's identity? Are tourists synonymous with travelers? Texts to be studied include Kerouac's *On the Road, James's The American, Conrad's Heart of Darkness, and Naipaul's In a Free State*. This course will require a series of critical essays and close-reading responses. ** Fredric Bogel
MW 11:15–12:05 p.m. Janice Ho 364248
ENGLISH 185.04  
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 and 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.  
MWF 12:20–01:10 p.m. Masha Raskolnikov 364314  
Note: Some required Monday evening film screenings.

ENGLISH 185.05  
Writing About Literature: Everyday Life in the Age of Shakespeare  
What would you do on a Saturday night with William Shakespeare? After reading a small selection of the better known examples of English Renaissance literature written by Shakespeare, Donne, and Jonson, etc. which primarily concern upper class society, we will then examine the popular culture of Renaissance England, including music, food, clothing, games, religion, and housing. Using popular literature (almanacs and broadsides), musical recordings, period paintings, surviving architecture, and archaeological finds, we will write intensively about what life was like for the average person in Renaissance England and the English colonies. Formal graded essays with frequent in-class writing and discussions of writing strategies and techniques.  
MWF 01:25–02:15 p.m. Alan Weber 364709

ENGLISH 185.06  
Writing About Literature: The Surfin' Dead—Zombies in the Western Tradition  
Half B-movie joke, half terrifying possibility, the zombie occupies an ambiguous and unassimilable space in our cultural consciousness, and will be shown to play a role in such diverse phenomena as religious epiphany, the trauma of mourning, feminist resistance, and Cold War paranoia. The course will track the motif of the embodied and unquiet dead from its ancient and biblical origins right through to the increasingly uncanny possibilities offered by human genomes and digital technologies. Students will explore the work of authors such as Goethe, Mary Shelley, H. P. Lovecraft, and Stephen King, as well as a selection of films, and will in addition produce a substantial corpus of their own writing, including weekly reading responses, focused in-class paragraphs, and original analytical essays. ** Fredric Bogel  
TR 10:10–11:25 a.m. Jennifer Dunnaway 364979

ENGLISH 185.08  
Writing About Literature: Singing it Slant—The Lyric Essay  
This course is an exploration of “lyric essays”—prose pieces that describe a facet of experience by using some of the methods of poetry and autobiography. If essays are attempts at making sense of the world, the lyric essay intends to make music out of it as well. We will examine how and why an essayist might move away from the sureness of straightforward prose and use slippery literary artifice in engaging with the factual. In determining what's at stake with the blurring of genre boundaries implicit in the collision of "lyric" and "essay," we will study lyric poems and essays to see how the two might overlap and resonate. Students will write analytical papers as well as close reading responses. ** Fredric Bogel  
TR 02:55–04:10 p.m. Jose Beduya 365179
ENGLISH 185.09
Writing About Literature: Meant to Be—Love and Poetry
From the Song of Solomon to Shakespearian sonnets to Elton John and Hallmark, love poems have always been a literary and cultural presence. This course seeks to explore the genre of the love poem: What makes a good love poem? What are the historical metaphors for love? How are they changing (or not?) How do notions of the personal, the political, the private, and the public, as well as issues of sexuality, gender, geography, race, religion, class, and historical context affect the expression of love in poetry? Readings will include work by Sappho, Shakespeare, Kim Addonizio, Pablo Neruda, Cyrus Cassells, to name a few. Students will be required to write short response papers as well as write and revise longer critical essays. **
Fredric Bogel
MWF 01:25–02:15 p.m. Lauren Alleyne 365216

ENGLISH 185.10
Writing About Literature: The Surreal Life—Waking an Interference
Time disintegrates. Giraffes are on fire. Our conception of beauty is overthrown, our perception of reality transformed. The surrealist movement, which came to mirror and define the way the world changed between the wars, aimed to reduce the contradictions between sleeping and waking, dream and action, reason and madness, the conscious and the unconscious, the individual and society. As André Breton articulated—“Existence is elsewhere.” In this course, we will explore Surrealism through its bizarre (yet extraordinary) images, its manifestoes and literature, and the autobiographies of its most provocative founders. We will also reflect on the surreality of our own modern lives, while widening the breadth and complexity of our writing. Authors may include Salvador Dalí, Italo Calvino, Frida Kahlo, and Gabriel García Márquez. **
Fredric Bogel
MW 08:40–09:55 a.m. Dawn Lonsinger 083350

ENGLISH 185.12
Writing About Literature: Monstrous Readers and Poisonous Books—Reading in Nineteenth-Century Britain
Seduced, addicted, deluded, distracted: as such cautionary images of readers accompanied the rising literacy and growing accessibility of books in nineteenth-century Britain, reading also accrued a different cluster of connotations, of education, discipline, upward mobility, and even certain conceptions of civilization and humanity. We will explore diverse figures of the book reader—the ravished reader, the genteel reader, the compassionate reader, the lazy reader—that circulated throughout written and visual texts of the period, including articles, paintings, illustrations, and books themselves by prominent novelists such as Jane Austen, Mary Shelley, Emily Brontë, and Oscar Wilde. Through critical writing of varied length and formality we will analyze the historical ambivalence surrounding readers, while also considering how past cultural constructions illuminate current attitudes about book reading in American culture. **
Ellis Hanson
TR 08:40–09:55 a.m. Ashly Bennett 083399
BUTTRICK CRIPPEN WINNER, 2005-06
ENGLISH 185.13
Writing About Literature: Sea Stories—Exploring Oceanic and Maritime Texts

Terms such as "internet" or "World Bank" frame most peoples' idea of "globalization" today. From antiquity, however, seafaring has been the workhorse of transportation, exploration, and colonization. At the same time, the sea itself continues to fascinate the imagination and provoke expressions of wonder, beauty, and terror. This class, mostly concerned with the period from 1800 to the present, will be particularly attentive to cultural, environmental, and (post) colonial issues, as well as the continuing importance of the sea and shipping today. We will read fiction, as well as "nature" writing, poetry, drama, archival material, and film. Readings will include work by: Conrad, Thoreau, Melville, Crane, O'Neill, David Dabydeen, Joshua Slocum, Mary Rowland, and Edwidge Danticat. Students will write regular response papers and critical essays. ** Alan Weber

MWF 11:15–12:05 p.m. Colin Dewey 094039

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 are artfully constructed, and they utilize literary qualities such as narrative structure, imagery, metaphor, and irony. Conversely, fictional literary self-portraits often draw on life experiences. It is often difficult to tell where life ends and fiction begins. In this course, we will write about how people employ a variety of types of literature to write about themselves. Readings might include full-length memoirs, autobiographies, fictional memoirs, and autobiographical novels, as well as shorter personal essays, familiar essays, and stories. While the course will require you to write critical, analytical essays for the most part, you'll have some chances to write about yourself as well. ** Wendy Jones

MWF 08:00–08:50 a.m. Krupa Shandilya 083448
MWF 09:05–09:55 a.m. Belinda Rincon 365555
MWF 10:10–11:00 a.m. Jon Hickey 365659
MWF 11:15–12:05 p.m. Tien Tran 365693
MWF 01:25–02:15 p.m. Wendy Jones 365837
MW 08:40–09:55 a.m. Marisol Baca 365543
MW 02:55–04:10 p.m. Shirleen Robinson 365906
MW 07:30–08:45 p.m. James Worley 365914
TR 02:55–04:10 p.m. Pilar Gomez-Ibanez 083497

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. ** Jim Adams

MW 02:55–04:10 p.m. Kim Snyder 367269
TR 11:40–12:55 p.m. Maureen McCoy 367280
TR 01:25–02:40 p.m. Sandra Siegel 367324

First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.
ENGLISH 271
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.

MWF 11:15–12:05 p.m. Lynda Bogel 367607
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH 272.01
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. ** Roger Gilbert

MW 02:55–04:10 p.m. Joshua Corey 083546
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH FOR LATER BILINGUALS 116
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 library—resource use, note-taking, paraphrasing, summarizing, and following the conventions of formal paper writing.

MWF 11:15–12:05 p.m. Deborah Campbell 377401
Placement by test. This seminar is not suitable for students whose schooling has been entirely in English-medium schools. Do not request this course on a ballot: register with the instructor, Deborah Campbell, in 301 White Hall.

FEMINIST, GENDER & SEXUALITY STUDIES 106.01
Gender and Writing: Writing on the Margins—Reading Multi-Ethnic Women's Literature
What I am writing is not only about me, it is about the lives of many voiceless people—Audre Lorde. In Lorde's spirit of self-empowerment, this course approaches the work of women authors who write either in, on, or from the multiple margins of society. We will explore the various approaches to identity (ethnic, gendered, and sexual) in these works and investigate how they express and complicate societal relationships. Students will complete regular reading responses and formal writing assignments. Readings include works by Jamaica Kincaid, Rita Dove, Paula Gunn Allen, Louise Erdrich, Marilyn Chin, Jessica Hagedorn, Sandra Cisneros, and Gloria Anzaldúa, among others.

MWF 09:05–09:55 a.m. x-listed w/Engl 105.1 378486
FEMINIST, GENDER & SEXUALITY STUDIES 106.02
Gender and Writing: Man Enough? The Construction of American Masculinity

In Nick Hornby’s novel *High Fidelity*, the narrator sighs, "Women who disapprove of men—and there's plenty to disapprove of—should remember how we started out, and how far we have to had travel." In this seminar, we will study gender by carefully scrutinizing the ideological, racial, sexual, and socioeconomic formation of the American male. What forces have created currently "acceptable" standards for male behavior? What happens when men cannot identify with the traditional model? How do women affect the unstable boundary that separates the sexes? Course texts will include novels such as *Fight Club* and *American Psycho*, films like *Reservoir Dogs* and *Shaft*, and theoretical criticism. Writing assignments will include major papers, a film review, an interview, and short reading responses.

MWF 12:20–01:10 p.m.  x-listed w/ Engl 105.2  378561

FEMINIST, GENDER & SEXUALITY STUDIES 106.03
Gender and Writing: Women and Other Monsters

What was hiding under the Victorian bed? What unspeakable monsters followed Victorian travelers back from the colonies? What was waiting for them at home? And why were these grotesque, bestial, criminal, savage tropes so often centered on women? With frequent forays into feminist criticism, we will discuss and write about gender, race, and the colonial imagination in novels ranging from the domestic to the sensational, from Shelley’s Romantic *Frankenstien* to Rhys’s modern madwoman. During the semester we will read such texts as *Jane Eyre*, *Lady Audley’s Secret*, *She, Salome*, and *Wide Sargasso Sea*, while working on critical essays as well as short close reading assignments and online reading responses.

TR 01:25–02:40 p.m.  x-listed w/Engl 105.03  378680

FEMINIST, GENDER & SEXUALITY STUDIES 141
Alternative Genders, Alternative Sexualities

In this course, we will explore alternative genders and sexualities from an anthropological perspective in both Western and non-Western contexts. Our subject will be cross-dressing, transsexuality, homosexuality, and "third" genders. Using accounts of transgender identities, ethnographies, biographies, and film, we will examine how in particular contexts what we gloss as transgender can inform larger issues, such as the relationship between the individual and society, society and culture, and the local and the global. We will examine the myriad ways that gender and sexuality are constructed to critically analyze what gender and sexuality mean in relation to other features of daily life. Student writing will include essays problematizing the sex/gender dichotomy, cross-cultural comparisons, and a final project examining the usefulness of transgender as a category.

TR 01:25–02:40 p.m.  x-listed w/Anthr 141  379058

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 the students to a critical reading of signs: the signifier (the concrete expression of the sign) and the signified (the message) and their various interactions. Exercises will be essays on how to analyze various signs taken from practical experience, such as advertisements from magazines or TV or from cultural phenomena (fashion codes, artistic modes).

TR 11:40–12:55 p.m.  Rhoda Possen  383420
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 01:25–02:15 p.m. Phil Lewis 085863

GERMAN STUDIES 109
From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness

This seminar explores Romantic consciousness through the examination of selected Romantic music and literature. Discussions and writing assignments will focus on the fairy tale and fairy-tale elements as an expression of various facets of Romanticism, such as the fascination with the supernatural, the unconscious, and the uncanny, as well as the often concomitant celebration of subjectivity. As cultural products, music and literature document the importance of these elements in nineteenth-century life and thought, for both the authors and composers as well as for their audiences. We will also investigate the persistence of some aspects of Romanticism in the culture of the twentieth and twenty-first centuries. In addition to primary sources, we will work with and critique secondary, theoretical texts; knowledge of German is not expected. ** Bonnie Buettner

TR 10:10–11:25 a.m. Catherine Mayes 392050

GERMAN STUDIES 130
Metropolis, Modernity, and Mass Culture: The Roaring Twenties, German-Style

The era that framed the roaring twenties also saw the birth and demise of Germany's first, ill-fated democracy. Our exploration of the period's rich cultural output will range from film to painting, poetry, drama, cabaret, and political manifestoes. The readings, discussions, and writing assignments will investigate how the Weimar period helped define modern culture, and chart the highs and lows of this tumultuous period—the trauma of World War I, short-lived revolutions and take-overs, inflation, economic depression, the emergence of women's rights, and the rise of fascism. Authors include Bertolt Brecht, Ernst Toller, and Hans Fallada; films, such as *Metropolis* and *Cabaret*, will be screened outside class. No knowledge of German is expected.

MW 07:30–08:45 p.m. Devin Fore 080935

GERMAN STUDIES 151
Kafka, Hesse, Brecht, and Mann

This course explores celebrated texts by four great German authors of the early twentieth century. Writing and reading assignments will address a range of classic themes: the demise of the self (Mann, *Death in Venice*), alienation (Kafka, *The Metamorphosis*) and awakening to selfhood (Hesse, *Demian*), and Brecht’s innovative epic theatre and its critiques of war and society (Mother Courage, *Galileo*). In addition, we will work with film adaptations (e.g., Visconti) and operatic versions (e.g., Britten) of some of these texts. All readings are in English translation. ** Bonnie Buettner

MWF 11:15–12:05 p.m. Jens Schellhammer 080984
GOVERNMENT 100.01
Power and Politics: Comparative Youth Politics and Youth Culture
Youth have been seen variously as a source of untapped potential energy and as a cause of moral panics. Youth movements may be transformative or reactionary, just as youth culture may be subversive or conservative. Should youth be treated as an independent category of social analysis? This course will survey the theoretical literature and consider case studies from several regions of the world (e.g., Russia and China). Students will write a number of analytical essays on youth politics and culture, some that are explicitly comparative and socio-historical in nature, while others will encourage more open-ended readings of social texts.
MW 02:55–04:10 p.m.  Loren Ryter  395745

GOVERNMENT 100.02
Power and Politics: Sex for Sale? Thinking Through Sex Work in America and Beyond
In this course, students will critically read and discuss scholarly, journalistic, and fictional pieces in order to examine sex work from different theoretical, political-economic, organizational, and global perspectives. Topics covered will include a consideration of different feminist perspectives on sex work; an examination of different laws and policies regarding sex work in diverse regions, including Canada, the USA, Holland, and Thailand; an exploration of the efforts of sex workers to organize; and, a study of how sex workers are situated and operate in the global economy. The readings and class discussion will serve as a basis from which students will learn to better their skills at producing, critiquing, and editing critical and analytical pieces of writing of varying lengths. ** Nick Winter
MW 02:55–04:10 p.m.  Samantha Majic  395769

GOVERNMENT 100.03
Power and Politics: Rewriting Politics—Theories, Histories, Futures
How do we define politics? What are the boundaries and origins of political studies? What are some of the pressing contemporary debates? Guided by these questions, this course offers a glimpse into several major topics in political studies including social movements, globalization, ecology, institutions, economics, and culture. We engage with these themes through writing assignments that develop definitions of politics, debate with great writers, imagine ideal political futures, and research current issues. These essays will practice key writing skills such as developing theses, arguments, evidence, coherency, concision, and style. The course requires consistent participation, commitment to intensive writing and regular reading, as well as interest in engaging with politics outside the classroom and in contributing to a community of political writers. ** Rivhard Bensel
TR 10:10–11:25 a.m.  Angela Carter  395809
GOVERNMENT 100.04

Thomas Jefferson penned in the Declaration of Independence that the foundations of government must serve to protect the “unalienable rights” of man. However, statesmen, theorists, and citizens were not all in agreement over the nature, scope, and limits of state power. This seminar seeks to engage the various imaginative conceptions of government competing for support in the early Republic. Letters, essays, speeches, and debates provide an excellent source of material to critically examine the political thought of the period. The positions of Hamilton, Madison, Jay, Jefferson, and Clay will be scrutinized next to the theories of Hobbes, Locke, Paine, Montesquieu, and Rousseau. writing assignments will identify the significant recurring themes, cleavages, and compromises present in the Articles of Confederation, the Constitution, and early public policy. ** Jeremy Rabkin

TR 10:10–11:25 a.m. Sean Boutin 395886

HISTORY 100.21
Historical Fiction

This course will examine how encountering a historical era or event in a fictional tale affects our view of the past, both clarifying and distorting what we see. What is gained, and lost, by examining history through a made-up story? We will also look at the other side of the question: what leads an author to set a story in the past? Is fiction always “really” about the present, or is there space for a genuine fictional engagement with historical events? In order to delve into these questions, we will read a number of historical novels and view several historical films. Students will write about various aspects of these works, leading up to a final project where they examine a historical fiction of their own selection. ** Michael Kammen

MWF 02:30–03:20 p.m. Stephen Frug 081033

HISTORY 100.46
Gettysburg: An American Tragedy

From July 1 to July 3, 1863, two mighty armies clashed in the greatest battle ever fought in the Western Hemisphere—and perhaps the most controversial. We will examine not only the encounter itself, but also its impact on the people who lived through it: How did it change their lives? What did it mean in the broader context of American society? We will also study Abraham Lincoln’s famous speech, the varying ways in which historians have approached the battle, and the debates which have raged about it for nearly a century and a half. This course emphasizes development of writing skills through analysis of primary and secondary works, including military, cultural, political, and social history, as well as biography. ** Joel Silbey

TR 10:10–11:25 a.m. Frank Varney 410321

HISTORY 100.47
Confederates in the Attic, Americans in the Movies: How Popular Culture Remembers History

This course will examine the ways in which American popular culture both preserves and distorts history. What many Americans think they “know” about their own history they have learned from movies, music, and novels; but is that what really happened? Is it better for Hollywood to teach people about history while changing some of the facts, or does that mislead those who think they are getting the true story? In order to decide, we will look at three events which have been lavishly treated by popular culture: the Civil War, the siege of the Alamo, and World War II. This course emphasizes the development of clear, fluid writing, through a process of composition and revision. ** Joel Silbey

TR 01:25–02:40 p.m. Frank Varney 081089
HISTORY 100.52
Ideas, Images, Experiences: Muslims in France, 1700 to the Present

This course is framed around the question asked of Rica in Montesquieu's Persian Letters: "How can one be Persian?" Rica, who freed himself of his "foreign adornments" and readily assimilated to eighteenth-century Parisian culture, finds himself unveiled as not French and therefore contemplates his previously achieved "state of non-existence". Throughout the semester, we will use a variety of primary sources, including translated police records, guild deliberations, letters, newspaper articles, literature, art work, and cinema, to write about the rich, but often harrowing experience of Muslims in early modern and modern France. Together, we will seek to understand how complex historical legacies in French society define the experience of Muslim communities in France and how French Muslims work with and against other French citizens in an effort to define the French experience. For further information, see the course website: WWW.BLACKBOARD.CORNELL.EDU

MW 08:40–09:55 a.m. x-listed NES 152 083854

HISTORY 100.61
Twentieth-Century African Icons

This seminar will introduce a broad range of iconic figures in Africa's recent history, while at the same time provide the kinds of investigative and analytical skills associated with the practice of sound historical research and writing. We will encounter well-known historical figures, like Nelson and Winnie Mandela, while others, such as Yaa Asantewaa and Thomas Sankara, may be unfamiliar, or notorious like Idi Amin and Mobutu Sese Seko. Students will read and critically engage a vast array of sources, including speeches, government documents, autobiographical pieces, and press reports in addition to scholarly studies. As a result of the often overtly politicized, conflicting, and contested nature of these sources, students will be called upon to develop a capacity for independent and critical thought, which will in turn prepare them to write effectively and persuasively. ** Sandra Greene

MW 02:55–04:10 p.m. Carina Ray 410573

HISTORY 126
Local History: Cornell University

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

TR 08:40–09:55 a.m. Carol Kammen 410836

ILR COLLECTIVE BARGAINING 103
Asian Americans at Work: Race, Rights, and the Law

What does it mean to work? Should our individual freedom be constrained by our employers? How does our race/ethnicity influence how we see ourselves and how others perceive us in the workplace, and consequently, impact our career paths and career mobility? We will examine the contribution of Asian American jurisprudence, Critical Race Theory, and business ethics to the discourse on affirmative action and the career paths and career mobility of Asian Americans. Through cross cultural and cross disciplinary perspectives, we will discuss and write about the spillover effects of stereotypes on Asian Americans at work. ** Risa Lieberwitz

TR 11:40–12:55 p.m. Jonathan Ying 079640
LINGUISTICS 100.02
Language, Thought, and Reality: Testing the Language Instinct
When children first acquire language, in all its complexity, they do so with such ease and
effortlessness that it seems they are pre-programmed for it, as an instinct. Linguists are
discovering common properties throughout the world’s languages; perhaps the universals are due
to a common biology. In this seminar, we will examine the issues surrounding the debate on
language innateness. We will focus on the contrast between taught and untaught knowledge of
language. How do children learn to speak? How are languages similar to and different from each
other? Do other animals have language? Do some people speak more “grammatically” than
others? Readings will include Steven Pinker’s 1994 bestseller *The Language Instinct*. Students
will write a series of short papers and a longer paper. ** Carol Rosen
TR 08:40–09:55 a.m. Jonathan Howell 438161

LINGUISTICS 100.03
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. ** Carol Rosen
MW 02:55–04:10 p.m. Adam Cooper 438492

LINGUISTICS 100.04
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? Students will read extracts from famous figures in history as well as from linguists and
others who think about language, and will make their 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 11:15–12:05 p.m. Wayles Browne 438519

MEDIEVAL STUDIES 101.01
Aspects of Medieval Culture: Turning the Other Cheek—Pacifism in Medieval Europe
We often perceive medieval Europe as rife with wars, crusades, and violent chaos. Yet a
small but lively discussion on the merits of peace emerges in the writings of medieval
chroniclers and philosophers. What were these merits, and why was the scope of this discussion
so limited? How did pacifism later emerge as a major philosophical principle of religious groups
such as the Quakers and Mennonites in early modern Europe? In order to address these
questions, we will examine texts such as Froissart’s *Chronicles*, and Erasmus’s *The Complaint of
Peace*. Furthermore, we will consider these questions in a modern context by reading William
Stafford’s *Down in my Heart: Peace Witness in War Time*, his account of being a conscientious
objector in World War II America. ** Thomas Hill
TR 08:40–09:55 a.m. Caitlin Callaghan 465860
MEDIEVAL STUDIES 101.02  
Aspects of Medieval Culture: Mythologies  
Prior to and during the Middle Ages, the British Isles were invaded and settled by a number of different peoples. Each successive invasion brought a new language, set of customs, and belief system to the islands. In this course, we will examine the mythologies of some of these peoples, as told in their own words as well as the words of their conquerors. Readings may include The Mabinogi, the Prose Edda, and the Bible. This class will place great emphasis on creativity, original thought, and the acquisition and honing of close-reading skills. Students will be expected to complete daily brief writing assignments in addition to formal papers. ** Andrew Galloway  
MW 02:55–04:10 p.m. Jacqueline Stuhmiller 466031

MEDIEVAL STUDIES 102  
Literature of Chivalry: Chivalry Rules—King Arthur’s Court and Beyond  
The exploits of Arthur and his men have captivated audiences for centuries. What set these men apart from other national figures—adherence to chivalric codes. This course will explore chivalric codes identified by Geoffroi de Charny in A Knight’s Own Book of Chivalry, and will compare these codes to the behavior of knights in various medieval texts including Sir Gawain and the Green Knight, the Chrétien de Troyes Arthurian romances, and Alliterative Morte Arthure. Study of these texts will raise questions of historical and contemporary relevance concerning issues such as Courtly Love and Just War. Critical writing skills will be developed through analysis of readings and application of codes to the present age, response papers, short essays, and a final research paper. ** Andrew Galloway  
TR 01:25–02:40 p.m. Deborah Marcum 081138

MEDIEVAL STUDIES 103.01  
Legend, Fantasy, and Vision: Sex and the Supernatural in Epic and Romance  
What is the relationship between sex and the supernatural within the various cultures of the medieval age and, by extension, our own? The term supernatural itself implies that certain things belong to the natural order and others are on the chaotic periphery outside the cozy center of our everyday existence. We will explore the medieval edge of the world and, to further complicate things, will throw into the mix the intimacy and alienation of sex, including attitudes towards the body, gender, and genealogy. In this course, we will read and discuss epic literature, including The Saga of the Volsungs and Beowulf, and romance, including The Mabinogion, Sir Orfeo, and Sir Gawain and the Green Knight. Students will write short response essays and formal papers. ** Masha Raskolnikov  
MWF 09:05–09:55 a.m. Angela Furry 466383

MEDIEVAL STUDIES 103.02  
Legend, Fantasy, and Vision: Arthur’s Britain in Fiction and History  
Arthur—no other name evokes so many iconic images, fashioned from fictions of past and present, or so many questions about the "historical" Arthur’s relationship to these images. We will take Bernard Cornwell's novel The Winter King, and the 2004 movie King Arthur, as texts from which we will examine the fifth- and sixth-century basis for these recreations. We will read early texts which do (and don't) mention Arthur, discuss the earliest Arthurian legends, engage with current hypotheses about Arthur's Britain, and examine archaeological evidence. Through formal and informal writing assignments, oral presentations, and research papers, we will improve our arguementative academic writing skills while exploring the craft of historical fiction writing and the advantages (and disadvantages) it presents for our understanding Arthur’s Britain. ** Samantha Zacher  
TR 10:10–11:25 a.m. Cynthia Camp 081187
MEDIEVAL STUDIES 103.04
Legend, Fantasy, and Vision: Writing Amok—The (Re)Invention of Vikings

Run a Google search for “Viking”: the term returns spacecraft, comics, motorcycles. Why were these objects named “Viking”? What associations do the berserkers and valkyries of our cultural imagination carry? We are not the first to put these images to work. Most of the earliest surviving literature representing Vikings was actually produced by medieval writers, centuries removed from their subject. This course will explore their creations, ranging from reconstructed myth (the Poetic Edda) to depictions of feuding farmers (the Sagas of the Icelanders), before turning to address modern imaginings of the Viking in works such as Neil Gaiman's *American Gods*. In accordance with Vikings' oft-cited love of wordcraft (e.g., mead-hall trashtalking), students will hone their writing skills through short essays and a longer final paper. ** Wayne Harbert

TR 11:40–12:55 p.m. Heather Crider 081236

MUSIC 111
Sound, Sense, and Ideas: Blues, Autobiography, and Authenticity

Blues player Henry Townsend describes the blues as “the reals” —a music “that makes the truth available to the people in the songs.” This seminar explores the nature of blues “truths” in the music and poetry of Robert Johnson, Bessie Smith, Howlin’ Wolf, and others. Drawing on the work of blues scholars, we consider the roles of freedom, feminism, travel, and violence in blues art, literature, and film. The balance of rigor and improvisation at the heart of the twelve-bar blues becomes a model for our own writing, allowing us to respond to a set of key questions: Who plays the blues? Is there an “authentic” blues, and what about blues “covers”? How are issues of race and sexuality central to blues culture? ** Steven Pond

TR 01:25–02:40 p.m. Francesca Brittan 467715

NEAR EASTERN STUDIES 110
Islamic Societies in Europe: Bosnian Literature from 1900 to the Present

The goal of this course is to introduce students to selected works of twentieth- and twenty-first-century Bosnian literature. The reading material—novels, short stories, and poetry—will include works of Bosnian writers representative of previous, well-established generation (1961 Nobel-prize winner Andric, Samokovlija), as well as those by younger authors, (Jergovic, Mehmedinovic, Hemon, Skenderija and others) some of whom are writing in exile. Theoretical writings will include excerpts from works of Edward Said and Ammiel Alcalay. Each text will be examined in its historical and cultural context. Class discussions will be based on English translations, but native speakers of Bosnian/Croatian/Serbian will be encouraged to do some readings in the original. No previous familiarity with the history of Islam or with Bosnian literature is required to enroll in this course. A visit to the course by at least one Bosnian writer is planned.

TR 02:55–04:10 p.m. x-listed w/ Rom S 110 081649
NEAR EASTERN STUDIES 152
Ideas, Images, Experiences: Muslims in France, 1700 to the Present

This course is framed around the question asked of Rica in Montesquieu's *Persian Letters*: "How can one be Persian?" Rica, who freed himself of his "foreign adornments" and readily assimilated to eighteenth-century Parisian culture, finds himself unveiled as not French and therefore contemplates his previously achieved "state of non-existence". Throughout the semester, we will use a variety of primary sources, including translated police records, guild deliberations, letters, newspaper articles, literature, art work, and cinema, to write about the rich, but often harrowing experience of Muslims in early modern and modern France. Together, we will seek to understand how complex historical legacies in French society define the experience of Muslim communities in France and how French Muslims work with and against other French citizens in an effort to define the French experience. **Ross Brann**

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TR 10:10–11:25 a.m. Mary Gayne 081285

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 08:40–09:55 a.m. Jeffrey Zorn 081334

PHILOSOPHY 100.01
Augustine's *Confessions*: How to Search for God without Losing Your Mind

No thinker has done more to shape the Western intellectual tradition than Augustine, and no book displays Augustine’s dynamic vision of reality more compellingly than the *Confessions*. Its probing and intimate reflections on the meaning of human life, the nature of God and mind, good and evil, love and sexuality, and time and eternity have challenged every generation since Augustine’s own. The seminar will be structured around a close, critically engaged reading of the *Confessions*. Some attention will be given to its historical context and significance. Required work will include short exegetical and analytical assignments and longer synthetic and critical essays. Attention will be given to developing tools for critical reading and thinking as well as for effective writing.

TR 01:25–02:40 p.m. Scott MacDonald 483251
PHILOSOPHY 100.02
Liberty and Equality
Some say that those on the political left prize equality while those on the right prize liberty. Others are unsure what liberty and equality are supposed to mean in this debate. We will look at some of the most fundamental questions of political philosophy by thinking about the ideals of liberty and equality, and the possible tensions and affinities between them. We will first engage with three prominent philosophical theories: the utilitarianism of John Stuart Mill, the left-liberalism of John Rawls, and the libertarianism of Robert Nozick. In discussion and writing, we will then attempt to apply (and refine) our theoretical insights by focusing on two hot-button political issues: pornography and free-speech, and property-rights and the issue of poverty and homelessness. ** Tamar Gendler
TR 01:25–02:40 p.m. James Paul Kelleher 483269

PHILOSOPHY 100.03
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 criticise philosophical arguments. Classroom discussion and student essays are integral to this process; students will write an essay on each of the six Meditations. ** Tamar Gendler
TR 10:10–11:25 a.m. Lawrence Bruce-Robertson 483334

PHILOSOPHY 100.04
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. ** Tamar Gendler
MW 08:40–09:55 a.m. Yurii Cohen 483449

PHILOSOPHY 100.05
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 in prose that is clear, coherent, and precise. ** Tamar Gendler
TR 11:40–12:55 p.m. Douglas Young 483457
PHILOSOPHY 100.06
Puzzles of Identity

In this course, we approach the philosophical problem of identity from two directions. We begin by looking at statements of identity: What do statements such as “Superman is Clark Kent” really say? What kind of information do they convey? We consider these and other questions in an effort to understand what it is about assertions of identity that has made them seem paradoxical to many philosophers. The second part of the course deals with constitution of identity—personal identity, in particular. What makes me the same person now as I was ten years ago? Could I exchange bodies with my instructor and still continue to be the same person? Writing assignments and classroom discussion aim at teaching students how to construct and assess philosophical arguments. ** Tamar Gendler

MW 02:55–04:10 p.m.  Elina Nurmi 483689

PHILOSOPHY 100.07
Is Morality Objective?

In this course, we will examine whether there are objectively correct and incorrect answers to moral questions. Our examination of this general question will raise a host of more specific questions. For instance, do we merely express our feelings in moral discussions, or are we doing something more? Is moral objectivity consistent with a naturalistic worldview? Is it consistent with the fact that we find lots of disagreement about moral issues? Our work in this course will focus on determining just what these questions are, why they are important, and how we might go about answering them. Readings will be drawn from contemporary philosophical work, and writing assignments will focus on developing students' ability to clearly and cogently analyze arguments found in the readings. ** Tamar Gendler

MWF 02:30–03:20 p.m.  Jacob Miller 483806

PHILOSOPHY 100.08
Emotions in the Thought of Spinoza and Hume

This course will focus on the "moral psychology" of two early modern philosophers: Spinoza and Hume. The phrase "moral psychology" here is used simply to mean "human nature" in a very broad sense. The course therefore will investigate what these philosophers have to say about how people think and act. Most particularly, the course will examine their theories of emotion: what distinctive role in influencing how we think and act do these philosophers believe emotions play? The main texts will be Spinoza's *Ethics* and Hume's *Enquiries Concerning Human Understanding and Concerning the Principles of Morals*. Assigned essays will require very close readings of specific passages in the text, and will help students develop the ability to argue critically and clearly about the views they encounter. There will also be some shorter one-page assignments to help students clarify their thinking and writing before writing the longer essays.

MWF 01:25–02:15 p.m.  Timothy Bloser 099086

PHILOSOPHY 100.09
Mind and Self

We'll be examining different theories of the mind and how these theories inform our conceptions of the self. A recurring theme will be the relationship between the mind and body. Some of the questions we will explore are: do we have an immaterial soul or is the mind identical to the brain? what is the nature of consciousness? how should we understand the minds of other kinds of animals? what makes us identical to the person we were in the past? We will pay close attention to both the substance of the philosophical theories, and to how the views are presented. Writing assignments designed to help students learn how to create and develop an argument. ** Tamar Gendler

MWF 10:10–11:00 a.m.  Emily Esch 104343
PLANT PATHOLOGY 110
Liaisons with Friends and Foes: Symbiotic Associations in Nature

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

MW 08:40–09:55 a.m. Eric Nelson 081383

ROMANCE STUDIES 101
The Craft of Storytelling: Decameron

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

MWF 09:05–09:55 a.m. Daniel Tonozzi 081488
MWF 10:10–11:00 a.m. Marilyn Migiel 081432

ROMANCE STUDIES 106
Going South: Latin American Short Stories in Translation

How many novels did Jorge Luis Borges write? If you answered zero, then you are correct. Latin American literature has always had a strong short story tradition, so much so that the most influential Latin American writer of the 20th century only wrote fiction in this genre. The stories selected for this course span 200 years of Latin American history and culture. Themes to be explored include the clash of modernity and traditional societies, and the plight of the dispossessed. We will read works from a wide variety of authors such as: Cristina Peri Rossi, Borges, Garcia Marquez, and Cortazar. Students will write essays on a particular aspect of their choosing from the readings culminating in a research paper at the semester’s end. ** Loretta Carrillo

TR 10:10–11:25 a.m. Tamra Paz-Soldan 081537
ROMANCE STUDIES 110
Islamic Societies in Europe: Bosnian Literature from 1900 to the Present
The goal of this course is to introduce students to selected works of twentieth- and twenty-first-century Bosnian literature. The reading material—novels, short stories, and poetry—will include works of Bosnian writers representative of previous, well-established generation (1961 Nobel-prize winner Andric, Samokovlja), as well as those by younger authors, (Jergovic, Mehmedinovic, Hemon, Skenderija and others) some of whom are writing in exile. Theoretical writings will include excerpts from works of Edward Said and Ammiel Alcalay. Each text will be examined in its historical and cultural context. Class discussions will be based on English translations, but native speakers of Bosnian/Croatian/Serbian will be encouraged to do some readings in the original. No previous familiarity with the history of Islam or with Bosnian literature is required to enroll in this course. A visit to the course by at least one Bosnian writer is planned.

TR 02:55–04:10 p.m. K. E. Battig von Wittelsbach 081593

SCIENCE & TECHNOLOGY STUDIES 123
Technology and Society: A Utopian World or the Path to Collective Suicide?
How does society construct and control technology? In turn, how is society shaped by technology? How does technology promote or undermine social progress? Are technologies passive tools or do some of them, like Frankenstein's monster, acquire agency? In this seminar, we will explore the ongoing debate about the nature of technology through the writings of philosophers, economists, engineers, novelists, and revolutionaries. Our reading list will include, among others, Jared Diamond, Donna Haraway, Karl Marx, Trevor Pinch, and Kurt Vonnegut. The goal of this seminar is threefold: to instill an appreciation for the complexity of perspectives on technology; to reflect on the political consequences of our technological choices; and to hone the clarity, cogency, and persuasiveness of student writing. ** Judith Reppy

MW 02:55–04:10 p.m. Allan Dafoe 533108

SCIENCE & TECHNOLOGY STUDIES 126
Science and Society: Global Humanitarianism and Science
Science is traditionally perceived as operating under ideals such as objectivity and disinterestedness as a way to gain knowledge about nature. Those same ideals, however, can lead to the impression that science is impersonal, with little relation to human concerns. Yet, science is also part of global conversations on issues such as hunger, peace, poverty, and disasters. We will examine how scientists, and products of the life sciences, such as the Green Revolution, vitamin-enriched rice, and pharmaceuticals for infectious diseases such as HIV/AIDS, contribute to international agendas addressing global problems. Writing assignments will include short reviews, adopted standpoint essays, policy recommendations, analytic essays, and a documentary film proposal. ** Bruce Lewenstein

TR 02:55–04:10 p.m. Lisa Onaga 081705
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 11:40–12:55 p.m. Sidney Orlov 531967

SOCIETY FOR THE HUMANITIES 113
Propaganda
How does propaganda work? Does it necessarily involve lies? Why is so much of it kitsch? What is its curious relationship to religion? We will explore these questions in the context of propaganda in Soviet Russia, the United States and Nazi Germany, especially World War II propaganda for domestic consumption. Our wide-ranging materials will include scholarly writing on propaganda; propaganda posters; speeches by Stalin; Life magazine advertisements; films from Frank Capra's famous series Why We Fight; propaganda advice from Hitler and his Minister for Propaganda; and Leni Riefenstahl's Triumph of the Will—sometimes called the greatest propaganda film ever made. If time permits, we will look at some current American propaganda and anti-propaganda legislation submitted to Congress. Our essays will be analytic.
TR 02:55–04:10 p.m. Sidney Orlov 531980

SPANISH LITERATURE 137
Literature and Revolution in Latin America
Why have revolutionary ideas been so popular in Latin American history? Through film, poetry, narrative, and essay, we will focus on the themes of oppression, violence, and liberation in Latin American societies and the attempts to censure those who choose to express themselves freely. Readings include works by Castro Alves, Paulo Freire, Graciliano Ramos, Octavio Paz, Jose Marti, Alejo Carpentier, Hannah Arendt, Simon Bolivar, and Gabriel Garcia Marquez as well as the films Bolivar I am by Jorge Ali Triana and City of God by Fernando Meirelles. Written assignments, group discussion, and journal entries will provide reinforcement and coherence to the course topics. ** Loretta Carrillo
MWF 02:30–03:20 p.m. Stephen Bocskay 081761

SPANISH LITERATURE 139
Contemporary Latin American Literature in Translation: Then and Now
What is "the contemporary" in Latin American literature? Renowned figures such as Garcia Márquez or Vargas Llosa still publish, but critical reading of their novels seems to be stagnant, their body of works long since established. Meanwhile, emerging authors such as Ricardo Piglia or Fernando Vallejo are not quite yet invited to the banquet of global readership… what is going on in Latin American literature? Which books get to be translated, and why? Our main goal is to think and write about these issues and related topics in translation and postcolonial theories. Comparing the Latin American Boom of the 1960s with recent times will also take us to discuss novels by Roberto Bolaño, poems by Pablo Neruda, and films by Schroeder and Meirelles. ** Loretta Carrillo
TR 08:40–09:55 a.m. Hector Hoyos 085961
THEATRE, FILM & DANCE 115
Kung Fu Fighters and Warrior Women: Exploring the Martial Arts Film

In this class, we shall explore a range of "martial arts" films that illustrate different styles and historical developments in this genre, such as the samurai epic, the Hong Kong "kung fu" film, and the Hollywood martial arts movie. We will read film history, film theory, and performance theory, as well as popular and scholarly articles, to examine certain critical questions: What is the nature of the relationship between these characters and their societies? How are women portrayed? What can we make of these deadly, spectacular performing bodies? Writing assignments will involve readings and reviews of the films, addressing these questions and other relevant issues. Films may include Seven Samurai, Enter the Dragon, Crouching Tiger Hidden Dragon, Kill Bill Vol. I, and Kun Fu Hustle. ** Ed Intemann

TR 10:10–11:25 a.m. Diana Looser 081859

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

THEATRE, FILM & DANCE 116
Ritual Poetics/Rites of Passage: The Theatre of Black Americans

This course examines contemporary African American theatre and performance from 1959 to the present. It begins this inquiry from the perspective of what playwright August Wilson calls “the ground on which [we] stand,” or the collective experience of African Americans. The course addresses concerns related to race and racialized identity, gender construction, sexuality, and class. Readings include the plays of August Wilson, Amiri Baraka/LeRoi Jones, Mtozake Shange, Suzan-Lori Parks, and Pomo Afro Homoes, as they undertake the critical task of the reconstruction of the Black personae and further the development of a Black aesthetic. Throughout this inquiry, the course concentrates on developing critical reading and discussion skills to facilitate the development of research and writing skills. ** Ed Intemann

TR 02:55–04:10 p.m. B. Jean Young 081908

THEATRE, FILM & DANCE 117
Ordinarily Extreme/Extremely Ordinary: A Postmodern Dance Survey

Must dance be defined by movement? Must "dance-like" movements constitute dance? Must one move at all to dance? Such were the questions posed by American innovators in the 1960s. However, years later, the notion that "anything can be dance" has led to a contemporary style that violently throws the body itself onto center stage and often literally into harm's way. What is the connection between these two bodies of work, between the ordinary and the extreme, the quotidian and the chaotic? This course will proceed chronologically through the terrain of postmodern dance and will require frequent short written responses. Course material will consist primarily in viewings of performance recordings. Readings will be secondary materials: criticism, interviews, and visual documentation. ** Ed Intemann

TR 02:55–04:10 p.m. Ryan Platt 080837

Students who enroll in this course must be free to attend film screenings on Thursdays from 7:30–10:00 p.m. in CT B21.
THEATRE, FILM & DANCE 128
Acting Shakespeare and his Contemporaries in the Elizabethan/Jacobean Theatre

This course is built around two simple ideas: first, that Shakespeare’s fame often leads us to ignore a number of powerful and entertaining works by other playwrights working at the same time and for the same theatres; and second, that one of the best ways to get to know these works is to act them. We will read, study, and write about a number of Shakespeare’s plays alongside those of some of his contemporaries, and students will perform several scenes from them. In this way, we will put Shakespeare back into his theatrical context in an attempt to explore, illuminate, and recreate one of the most exciting periods of theatrical activity. No previous acting experience is assumed, but the scenes will require some outside preparation. ** Ed Intemann
MW 08:40–09:55 a.m. Stephen Ponton 081957

THEATRE, FILM & DANCE 158
Power and Femininity

Esther Villar said: "Women let men work for them, think for them and take on their responsibilities—in fact, they exploit them." Are women helpless victims of male oppression or active agents cooperating in their own supposed subjection for their own ends? What is the relationship between power, femininity, politics, language, economy, and sexuality? We will explore these questions through plays by such feminist playwrights as Fornes, Shange, Loomer, Hughes, and Griffiths; films such as *Last Tango in Paris, Belle du Jour, 8 ½ Weeks, Eyes Wide Shut, Romance, Short Film About Love*, and contemporary representations of empowered femininity such as Girls Gone Wild, Hilary Rodham Clinton, Martha Stewart, Oprah, and Madonna. Students will write short papers as well as a longer research paper. ** Ed Intemann
TR 11:40–12:55 p.m. Magdalena Romanska 553041

THEATRE, FILM & DANCE 164
The Poetics of Incarceration: Prisons, Performance, and Domesticity

The number of American prisons grows each year—a growth with alarming ties to racism. As seen, for instance, in the HBO series *Oz*, Spike Lee’s film *Bamboozled*, and recent events at Abu Ghraib, prisons and prison metaphors drive our understanding of crime and our legitimation of U.S. citizenship. How can we articulate how prison performs as a social symbol? Drawing on historical and theoretical texts as well as present day media, we will explore how prison as reality and “prison as metaphor” permeate our thoughts, our speech, and stage, film, and literary representations. Through brief personal in-class writings, short interpretative essays, and a moderate research paper, we will work to synthesize, and perhaps shift, our individual and group perceptions of a life under siege in the shadow of the racist prison wall.
TR 01:25–02:40 p.m. Byron Suber 082013
VISUAL STUDIES 158
American Literature and Culture: Visual Culture—The Image Circus and Your Drowning Eye

From the vestiges of film studies, art history, feminist theory, and media criticism, this course considers "the visual" as a social and cultural phenomenon. If, as Michel Foucault has written, “visibility is a trap,” it is also a field for the potential emergence of power, information, and exchange. Through the lens of popular culture, we will write essays that expose the image as a social artifact and reveal the representational, scaffolding of identity. We will explore the ways that reality television, fashion, urban architecture, representations of women, avant-garde art, and other discourses of vision actively construct our experience of reality, the self, and the other. Readings will include fiction and theory, mass media and Elizabethan drama, Ways of Seeing, Hamlet, Blow-Up and Other Stories, Parallax View, The Swan, and others.

MW 08:40–09:55 a.m. x-listed w/ Engl 158.02 098022

VISUAL STUDIES 185
Writing About Literature: The Surreal Life—Waking an Interference

Time disintegrates. Giraffes are on fire. Our conception of beauty is overthrown, our perception of reality transformed. The surrealist movement, which came to mirror and define the way the world changed between the wars, aimed to reduce the contradictions between sleeping and waking, dream and action, reason and madness, the conscious and the unconscious, the individual and society. As André Breton articulated—“Existence is elsewhere.” In this course, we will explore Surrealism through its bizarre (yet extraordinary) images, its manifestoes and literature, and the autobiographies of its most provocative founders. We will also reflect on the surreality of our own modern lives, while widening the breadth and complexity of our writing. Authors may include Salvador Dalí, Italo Calvino, Frida Kahlo, and Gabriel García Márquez.

MW 08:40–09:55 a.m. x-listed w/ Engl 185.10 098071

WRITING 138
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.

MWF 10:10–11:00 a.m. Barbara LeGendre 561818
MW 01:25–02:15 p.m. Judith Pierpont 562089
TR 02:30–03:20 p.m. Judith Pierpont 562112
TR 11:15–12:05 p.m. Keith Hjortshoj 562128

Do not request this course on a ballot. Students who believe they need this kind of intensive work should either call 255-6349 or come to 174 Rockefeller Hall to make an appointment with a member of the Workshop staff. “S/U” grades only. Hours to be arranged.
WRITING 140.01
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.
TR 11:40–12:55 p.m. x-listed w/ Engl 140.01, Am St 140.01 562816
The commute to Ithaca High School will require that students make available an additional five minutes before the scheduled class time.

WRITING 140.02
Exploring Common Ground: Writing and Community Collaboration
This course offers Cornell students a meaningful community interaction as part of their writing experience. Specifically, students in this seminar will meet at regular intervals (during the normal class time) with a class of Ithaca High School students to engage in critical discussions about community and cultural values as they relate to shared readings on American popular culture and the politics of media. Writing assignments and projects will draw on experiences of the class in connection to various issues, such as the representation of gender and ethnicity in advertising or video production. Ideally, students will broaden their perspectives while developing a greater comprehension of textual material, as well as verbal and written skill in considering that material rhetorically.
TR 01:25–02:40 p.m. x-listed w/ Engl 140.01, Am St 140.01 104735
NOTE: For HS meetings, we will need to leave campus at 1:05 P.M.