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

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

McDaniels, Michael     MW 07:30-08:45pm     519324

ANTHROPOLOGY 155
Counterfeits, fakes, and the real thing

Counterfeit hundred-dollar bills and fake antiques may appear as false images of the real thing, but the logic of authenticity is more complex than this. After all, there is a marketplace for “real fakes,” and in circulation counterfeit notes function as money. In this seminar, we will examine “authenticity” from an anthropological perspective: What does concern with “authenticity” tell us about our society? We will begin by reading essays by Marx, Nietzsche, Baudrillard, and Benjamin that explore the paradoxical nature of our demand for the real thing. In their own writing, students will then draw upon these philosophical insights to analyze films, current events, and interviews with other students. Throughout the seminar, we will also evaluate our own practice by asking what constitutes “genuine” writing.

Truitt, Allison     TR 08:40-09:55am     548689

ANTHROPOLOGY 159
Globalization and culture change

When hearing the word “globalization,” many people think of its economic aspects—such as multinational corporations and sweatshops. In this course, we will focus on another aspect of globalization: the cultural change initiated through the global movement of ideas, technology, capital, and people. Through examples from readings and films from countries around the world—such as India, Nepal, and the Sudan—we will explore in what ways globalization is influencing societal characteristics including customs, traditions, family structures, and identity. We will consider whether “culture” is merely “standing by” or whether people are actively reacting to globalization, reconfiguring their cultures and societies to meet the challenge of globalization. These interesting and thought-provoking questions will serve as material for a variety of writing assignments.

Tihanyi, Krisztina     TR 08:40-09:55am     548752

ANTHROPOLOGY 160
The spice(s) of life

The hunger for spices has played an enormous role in world history. Without these precious commodities, would Christopher Columbus and other explorers have ever set sail? We will ask ourselves how the world has been transformed by the quest for and use of spices, through readings and writings encompassing topics from travel and adventure to food and the environment. We will look at the history of spices from the perspective of the people involved in their production, trade, and consumption from pre-colonial times to the present. We will come to understand the role the trade of spices had in the development of colonialism and the links between this early trade and current debates over globalization. We’ll also think and write about the role of food, spices, and taste in defining regions and “ethnic cuisines,” and the transportation and transformations of these cuisines in the modern world.

McElwee, Pam     MWF 11:15-12:05pm     548801

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

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

Stevens, John     MWF 10:10-11:00am     548850

ANTHROPOLOGY 183
Freedom and control

The tenuous balance between freedom and control provides a central axis of debate in philosophical essays, in musical and literary traditions, as well as in current debates about the use of force to defend freedom. Rather than take the idea of freedom for granted, students will examine the concept of freedom in cross-cultural perspective using anthropological literature, discussions of everyday culture and society, philosophy, novels, music, and poetry. Student writing will include comparing anthropological
descriptions of caste and hierarchy against critiques of freedom in industrial society, or comparing short stories with received wisdom about power, resistance, and freedom. As a final essay, students will examine the role of freedom and control in a relevant current event or topic of their choice.

Harms, Erik  
MW 08:40-09:55am  
548906

**ANTHROPOLOGY 187**

Poetics and politics of memory

What is memory? Where do memories come from? How do individuals and societies remember? What do we remember and why? This course focuses on how memory shapes our everyday experiences and our sense of who we are. We will investigate how individuals remember, by analyzing how writers and philosophers have conceptualized memory and autobiography. Using anthropological texts, we will also examine how societies remember, by focusing on the place of memory and trauma in identity politics, war, and ethnic conflicts. Students will be encouraged to reflect and write on two basic inter-related questions: “Who am I?” (as an individual) and “Who are we?” (as a society). Memory, the process of remembering and forgetting, provides a particularly fruitful entry point into these questions.

Robert, Christophe  
MWF 09:05-09:55am  
548955

**ART HISTORY 105**

Fabrics in modern American art: Not just your grandma’s macramé

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

Richards, Elizabeth  
MWF 11:15-12:05pm  
552196

**ART HISTORY 112**

Storytelling in art: The art of adventure—Art history through the eyes of explorers

The innovations of the twentieth century have made the world seem more knowable and perhaps smaller; but before the last century, people had to rely on the storytelling of others for their information about the world beyond their village. In this course, we will examine the ways in which art and architecture in India and Southeast Asia were recorded, interpreted, and transmitted back home. During the nineteenth and early twentieth century, European travelers, adventurers, traders, and explorers led expeditions throughout the world, and their stories, paintings, drawings, and engravings were incredibly popular in Europe and America. But how reliable were their eyes? We will answer this question by reading the tales of explorers, mariners, and early archaeologists and comparing them with the objects and building themselves.

Foley, Jennifer  
MW 02:55-04:10pm  
135080

**ART HISTORY 114**

Classicism: From temples to teapots

Why does Goldwin Smith have big columns in front? Why did Hitler choose to build in the classical style? Why has classical architecture endured through time? The aim of this course is to investigate these and other questions related to classical architecture as part of the built environment. Buildings are a form of cultural expression and as such provide a framework for our actions and our personal fulfillment. Every one of us will at some point have to take a stand on matters related to the built environment affecting the quality of our lives and the lives of others. This course will develop the writing skills necessary to describe and analyze our findings. Frequent writing/reading assignments will provide an opportunity to develop these skills.

Morin, Pauline  
TR 11:40-12:55pm  
546792

**ART HISTORY 115**

Critical times: Modern art, nationalism, and the colonial question

In this course, we will work to broaden our understanding of non-Western modern art as it has developed in once-colonized countries. We will examine key art movements from Malaysia and Indonesia, comparing these with similar developments in certain African countries. Using a variety of methods and writing exercises, students will learn ways to weave historical and theoretical texts with written and verbal discussions of artworks and developments in art. Through this process, students will learn about various aspects of nationalism, modernity, and postcolonialism and will ask how debates surrounding these complex issues have both influenced and been influenced by artistic developments. The course will include independent library work and in-class visits to the Kroch Library archives.

Rath, Amanda  
TR 10:10-11:25am  
546841

**AFRICANA STUDIES 100 01**

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

**AFRICANA STUDIES 100 02**
The Black Experience in Writing: Taking the journey home

This seminar introduces students to the concept of “home” as not only 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” as they reflect on the insights put forth by renowned writers and scholars such as Maya Angelou, Essex Hemphill, bell hooks, and August Wilson. An exploration of materials ranging from poetry to prose will propel students on the journey from concept to essay. Students will have the opportunity to identify strengths and weaknesses in their writing while gaining the basic skills and flexibility necessary to express themselves in various contexts.

**AFRICANA STUDIES 100 03**
The Black Experience in Writing: Exploring self-knowledge with stories by African American women writers.

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

**AFRICANA STUDIES 100 04**
The Black Experience in Writing: Black is and Black ain’t—The politics of identity in African American literature

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

**AFRICANA STUDIES 100 05**
The Black Experience in Writing: The Black church—Resistance and empowerment

Through assigned readings, audio-visuals, and class discussions, students will hone their writing skills by studying the most viable institution in African American life, the Black church. The course will examine the African spiritual heritage, church leadership, rural and metropolitan churches, the Black American worship experience, the emergence of non-Christian Black churches, and issues and challenges confronting the churches’ future.

**ASIAN STUDIES 101**
Chaste ladies, savvy concubines, and fox spirits: Womanhood in traditional China

This course offers students guided study to a selection of Chinese cultural materials, including historical records, literary works, expository essays, and film, which provide insights into Chinese conceptions of womanhood in traditional China. Students in this course will develop their critical reading and academic writing skills through discussion and essay assignments in which they analyze the conceptions of womanhood reflected in these contexts and explore their implications to gender identity and relations in Chinese and world cultures. Assigned readings are in English. No prior knowledge of Chinese and/or Chinese culture is required or expected.

**ASIAN STUDIES 121**
Writing journeys in the East: Travel in Asia

The writers of travel in Asia have included many groups: traders, administrators, exiles, missionaries, refugees, sojourners, and, more recently, tourists and anthropologists. In writing and interpreting their journeys, all these authors must utilize or account for their own intercultural experience. Consequently, many travel authors, anthropologists or not, confront similar issues of difference,
colonialism, globalization, and consumption. This class will question the relationship between anthropology and travel by juxtaposing anthropological case studies against other “travel writing” of Asia. For that purpose, students will read and respond to both primary sources and analytical texts from anthropologists and other travel writers including, but not limited to, Bruner and Picard on Bali, Ortner on Nepal, and Clifford on traveling cultures.

Giron, Felix  MWF 12:20-01:10pm  537909  

CLASSICS 118
Ancient philosophy: Attitudes to animals in the ancient world
The relationship between man and animal was the subject of vigorous debate in the ancient world, both culturally and philosophically. As early as the sixth and fifth centuries BC, Pythagoras and Empedocles denounced the killing and mistreatment of animals, due, in part, to transmigration of souls. Later, Aristotle, among others, denied reason and belief to animals, and hence, any obligation for justice. Outside philosophy, attitudes were somewhat broader, and there are even instances of punishment for those who abused animals. Readings will comprise selections from a variety of ancient authors, both Greek and Roman, philosophical and literary. This course will encourage the development of clear and concise writing, as well as the ability to interpret and to critically analyze primary works.

Hunter, Anthony  MWF 09:05-09:55am  548395  

CLASSICS 122
Herodotus and Thucydides
Herodotus and Thucydides are the first two historians of Europe. The former wrote a wide-ranging account of the Greek and Near Eastern world of the sixth and fifth centuries BC and narrated the conflict between the Greeks and Persians and the surprising victory of the poor, few, and separate Greek states over the rich, vast, and united Persian Empire. Thucydides wrote the utterly tragic fifth-century BC war between Athens and Sparta, which Athens lost. Both, however, wrote about democracy and empire and both wrote speeches for their main characters, because oratory influenced political decisions. We will ask ourselves what history is, explore how Herodotus and Thucydides created it, and write some history ourselves. We will also attend to the development, theory, and practice of oratory in a democracy.

Abel, Lynne  MWF 03:35-04:25pm  536068  

CLASSICS 130
Poets, priests, and quivering bards: Some Indo-European poetry
In this course, we will be examining the figure of the poet in several Indo-European traditions including Greek, Indian, Persian, Roman, and Hittite. We will compare and discuss both the poetry itself and the mythological figures contained within. Students will write papers in different academic genres based on the readings and the class discussion. Readings will include Homer, the Rigveda, the Gathas of Zarathushtra, Greek lyric poets including Pindar, and early Roman and Hittite texts. Papers will discuss and perhaps answer some burning questions: What is a mercenary Muse? What is the Soul of the Great Cow? How does one invoke the gods for more stuff? Why are words winged? What exactly did Kumarbi do to that stone? How is all this related?

Eben, Eric  TR 11:40-12:55pm  536117  

CLASSICS 135
Antigone and the classics
Antigone was chosen for the freshman reading experience because it addresses a breadth of issues relevant in many times and places. But it is also a play written for performance in a specific time and place: Athens in the mid-fifth century BC. We will study Antigone as a text from classical Greece, and use it as a starting-point to explore the many extraordinary developments of the period: the city-state, the theatre, art and architecture, philosophy, rhetoric, and the writing of history. We will learn how Sophocles stands in a poetic tradition reaching back to Homer, and the intriguing story of how his (and any classical) works survive acquisitive tyrants, burning libraries, monks, the Renaissance, and the earliest printed edition, of which Cornell owns a copy.

Wynne, John  TR 08:40-09:55am  536019  

CLASSICS 150
Hit or Myth: The intersection of myth and history in Homer’s Iliad and Odyssey
In this course, we will work on perfecting our skills in effective writing and critical thinking by investigating the ways in which the legends of the Trojan War and of Odysseus’s long journey home may or may not reflect historical facts. Did the famous war at Troy really take place and, if so, what might the real reasons for it have been? Did the fantastic lands that Odysseus visited on his voyage back to Ithaca have some basis in reality? Can we plot his voyage on a modern map? We will read these great epics from these points of view, observing as we read those sections where Homer introduces anachronisms pertaining to his own time and not to that of the legendary past. We will also explore the role of influences from the ancient cultures of Mesopotamia or Asia Minor in shaping these legends. Study of modern archaeological excavations and their discoveries will form an important part of this course.

Clinton, Jacquelyn  MWF 08:00-08:50am  152636  

COMPARATIVE LITERATURE 102
Tales of mystery, quest, and self-discovery: Magic realism—Theory and practice
Magic realism is notoriously difficult to define. Is it a style, a genre, or simply a name given to various artistic practices that do not quite fit in other categories? The oxymoron “magic realism” undermines the notion of categorization itself: a connection is established between things we do not know how to connect. And yet, they co-exist. Magic realism finds its expression in painting, literature, and film. We shall examine the historical sources of this form, as well as its evolution in diverse pictorial, cinematic, and literary traditions. Class discussions and written assignments will focus on narratives by Franz Kafka, Nikolai Gogol, Juan Rulfo, Bessie Head, and others, allowing students to explore this fascinating topic and develop their writing skills.

COMPARATIVE LITERATURE 103 01
Inner Worlds, Outer Worlds, Other Worlds: Fantastic spaces, morphing bodies

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

Radovic, Stanka TR 02:55-04:10pm 547086

COMPARATIVE LITERATURE 103 02
Inner Worlds, Outer Worlds, Other Worlds: Intrusions of memory

The late twentieth century witnessed an obsessive return to the problem of memory (personal, historical, and cultural) in literature, film, and architecture. With this context in mind, this seminar will be concerned with explorations of memory ranging from modernist literature of the early twentieth century (Marcel Proust, Virginia Woolf) to recent postcolonial fiction. We will explore ways that modernist modes of unconscious or revelatory memory are echoed, revised, or subverted in more recent novels by J. M. Coetzee, V. S. Naipaul, and W. G. Sebald. How and why does memory become an unavoidable, painful, or rapturous obsession in the lives of individuals, nations, or cultures? These questions will be addressed in conjunction with detailed attention to the components of successful critical writing.

D'Arcy, Michael MW 02:55-04:10pm 155828

COMPARATIVE LITERATURE 112
Cultural fiction: The curse of Shakespeare

“The best thing about Shakespeare,” a literature professor in Europe once said to me, “is that he’s dead and that he ain’t gonna write no more.” This course focuses on writers who have had the audacity to be irreverent to the “greatest” of British writers. Yes, Shakespeare the man may indeed be dead, but why do his plays continue to be an essential part of our literary education? Why does the ultimate test of our proficiency in English—regardless of whether we live in the U.S., the UK, India, or Nigeria—still hinge on our ability to cope with Elizabathan English? We begin by reading Shakespeare’s last play, The Tempest. We then move on to Caribbean writers who have dared to challenge Shakespeare’s authority by re-writing this play in order to fit their own cultures, their own histories. Writing assignments will focus on textual analysis and special attention given to argumentation and prose clarity.

Pravinchandra, Shital MWF 10:10–11:00 a.m. 155975

COMPARATIVE LITERATURE 114
Multiple voices: Remembering the beloved—Desire and writing

The French thinker Jacques Lacan says of love “that one cannot speak about it.” Yet the writing on love is perennial. Why might love give rise to the desire to write it? What might writers desire in their discourse on love? What happens in the move from experiencing love to discoursing on it? Does anything get said about it or does the experience of love remain incommunicable? These questions frame a look at texts which seek to remember and (re)tell the experience of love. Authors will include André Breton, Edmund White, Elizabeth Smart, Marguerite Duras, and Roland Barthes. Intensive classroom discussion, online posts, and critical essays will allow students to formulate thoughtful responses to the texts.

Sims, Carissa TR 11:40-12:55pm 156024

COMPARATIVE LITERATURE 120 01
Cultural Crossings: Recovering the Chicana literary tradition

How have fiction writers such as Gloria Anzaldúa and Sandra Cisneros revised common views of traditional “American” history and literature? How do their works transform, both literally and figuratively, the idea of “borderlands”? Our exploration of narratives in Chicana literature and history will include review of documentaries about the Mexican-American War, the Chicano Movement, and migrant farm workers. We will examine how de-territorialization, linguistic alienation, and forced assimilation have contributed to the construction of Chicana identities; we will ask how identity formation and cultural representation are determined by power relations within society. Although the definition of an “American” self is often viewed independently of outside factors, this course will require positioning the “self” within a larger environment.

Portillo, Annette TR 01:25-02:40pm 156171
COMPARATIVE LITERATURE 120 02
Cultural Crossings: Changing lanes
What are the myths that hold nations or communities together? What stories, beliefs, or collective memories do we draw on to create a sense of identification in the face of cultural or political change? The course focuses on moments of cultural conflict and (im)possible resolutions in the face of unequal power relations and intensified transnational exchange. We will read a variety of genres such as film, postcolonial texts, political satire, folklore, and immigrant narratives. Students will learn to write critically but may also work on a creative writing project upon instructor approval. Authors include but are not limited to Lu Xun, George Orwell, Gloria Naylor, Shirley Lim, and Sandra Cisneros.
Ang, Sze Wei  MWF 10:10-11:00am  547240

COMPARATIVE LITERATURE 120 03
Cultural Crossings: Irish modernism—The mythology of the indigenous
This course will provide an introduction to Irish literature of the first half of the twentieth century. Paying particular attention to the problem of national self-definition within colonial and postcolonial contexts, we will be concerned with attempts to revive an indigenous folk culture (W. B. Yeats, Lady Augusta Gregory, and J. M. Synge), and critical addresses of this Celtic revival (James Joyce and Samuel Beckett). The notions of indigenous culture at work in revivalist writings will be further contextualized and troubled by examining work of nineteenth-century Celticists (Mathew Arnold, Ernest Renan), anthropologists of the period (Malinowski), and more recent theorists of colonialism or postcolonialism (Fanon, Said). Writing assignments will include short critical essays.
D’Arcy, Michael MW 08:40-09:55am  547289

COMPARATIVE LITERATURE 124
From crisis to composition: Twentieth-century imaginaries of war
This class will examine representations of war in twentieth-century literature, photography, and film, focusing on the different ways that violence is represented and/or repressed through the presentation of gender and sexuality. Through close readings of texts that shift the scene of war from the battlefield to the bedroom (including Casablanca, Hiroshima Mon Amour, and The Night Porter), we will explore the uncomfortable pairings of violence and beauty, fascism and sadomasochism, bodies and technology, and love and death. Essays by contemporary theorists will foreground questions about our involvement with these texts as readers and spectators. Students will write a series of analytical essays that compare literary and cinematic accounts of war using the terms provided by relevant debates in film theory, feminist theory, and psychoanalytic theory.

Students will attend required film screenings on Monday evenings from 7:30–9:30.
Patti, Lisa  TR 08:40-09:55am  547338

COMPARATIVE LITERATURE 126 01
Comparative Arts: Writing in the pocket—A practicum in jazz literature
The history of jazz is one of the most exciting stories of the past century, and it has been told by musicians, critics, recording executives, poets, novelists, ghostwriters, and fans. We will spend our time listening to music, reading from what has already been written about it, considering how elements of the music (such as form, rhythm, and improvisation) have influenced writing, and adding our own versions to the continuing story of jazz. Musicians and non-musicians are welcome. Readings may include Nina Simone, Ralph Ellison, Angela Davis, Cecil Taylor, Yusef Komunyaka, Nat Hentoff, Paul Berliner, and Toni Morrison.
Jaji, Tsitsi  MWF 11:15-12:05pm  547485

COMPARATIVE LITERATURE 126 02
Comparative Arts: The scribe and the screen—Writing about literature and film
The twentieth-century critic André Levinson once said: “In the cinema, one extracts the thought from the image, in literature, the image from the thought.” Literature has often proven a source of inspiration for the film industry, although “translating” a literary text into film is a notoriously tricky process. This course will focus on the relationships between written texts and their filmic counterparts; we will consider the nature and restrictions of each medium, and what is at stake in adapting a text for film. Students will learn to read and write critically about literary and filmic texts. Works we will be studying in this class may include Shakespeare’s Titus Andronicus, Truman Capote’s Breakfast at Tiffany’s, and Giacomo Puccini’s Tosca. Students will also have the opportunity to write about a text of their own choosing for the final project.
Rojas, Ana  TR 10:10-11:25am  551951

EDUCATION 100
Computers and thought in the university
Participate in a futuristic exploration of higher education as we imagine it through action research. Together, we will create a self-conscious community of inquiry to explore the links between computers, writing, and thinking in the university. Recently published readings will introduce fearless explorers and careful scholars of digital discourse and action research whose work alike challenges the status quo of academic culture. Their respective views of educational transformation and its associated issues of validity, property, space, reality, community, power, and identity will inform our own writing about the future of knowledge making. We will practice writing independently and in synchronous virtual spaces to produce a polished, collectively authored discourse that expresses our shared critique and vision.
ENGLISH 105  01
Gender and Writing: “The woman warrior”—From Boudicca to Buffy
From Homer to Maxine Hong Kingston, from Bernard Shaw to James Cameron, warrior women have captured the imagination of poets, scholars, and film-makers. This course seeks to investigate the figure of the woman warrior as she has been understood at different historical moments and in various artistic genres. Beginning in mythological times, we will chart the history of this figure through texts as diverse as Herodotus's Histories, Disney’s Mulan, and the WB’s Buffy the Vampire Slayer. The endpoint to our trajectory will be the question: what roles have these warrior women played in the development of “feminism” as we know it? Exercises will include close readings, oral presentations, spontaneous group-based brainstorming, and a long-term research project.

Emmett, Hilary  MW 08:40-09:55am  167350

ENGLISH 105  02
Gender and Writing: Narrative, memory, community—The fiction of Toni Morrison
How does language inform identity? How do stories shape our understanding of the past, present, and future? What is the relationship between memory and history? Together we will explore these questions and more as we read the fiction of Nobel laureate Toni Morrison. Texts for the course include The Bluest Eye, Sula, Beloved, and Song of Solomon as well as critical commentaries of these novels. Students will write a number of response papers and formal essays and will be expected to contribute to the class's overall understanding of Morrison’s fiction through oral presentations.

Carlacio , Jami  MWF 10:10-11:00am  167399

ENGLISH  108
Writing about film: Hitchcock
A writing course that explores film, with a special focus this year on the films of Alfred Hitchcock. How are his films put together so that they manipulate the viewer, “put the audience through it”? What are the roles of editing, camera movement, soundtrack, acting, and image? What might his films tell us about their culture and our cultures? About the relations between women and men, between filmers, viewer, and filmed? What issues, looks, characters, themes, and styles thread through his films? We explore such questions as we analyze six or seven Hitchcock films, such as The Thirty-Nine Steps, Shadow of a Doubt, Notorious, Strangers on a Train, Rear Window, Vertigo, North by Northwest, Psycho, and The Birds. We read film history, articles about Hitchcock’s film techniques, and those analyzing individual films. Students write both short exercises designed to sharpen attention to details of each film and regularly scheduled essays on a wide range of topics.

Students who enroll in this course must be free to attend screenings on Mondays at 6:30 and Thursdays at 4:45. A “lab fee” of $30 covers film rentals, projections, and materials.

Bennett, Ashly  MWF 09:05-09:55am  167595
Lehman, Robert  MWF 10:10-11:00am  167644
Klotz, Michael  MWF 11:15-12:05pm  167742
Hacker, William  MWF 01:25-02:15pm  167791
Parkison, Aimee  TR 08:40-09:55am  167840
Bogel, Lynda  TR 11:40-12:55pm  167546
Zuboy, Jacob  MW 02:55-04:10pm  167693

ENGLISH  111
Writing and Politics
The word “politics” denotes relations of power, whether in arenas as large as the modern nation-state or as small as a pair of people in love. The realm of politics is also entangled with establishing a personal and collective voice in a global context, a community, a literary work, and/or a classroom. Through discussions of diverse and overlapping self-identifications such as race, gender, sexuality, ethnicity, religion, and nationality, we shall complicate distinctions between the political and the non-political as we examine the political implications of texts. Readings may include poems, novels, news articles, films, essays, cartoons, and ads. See individual sections for specific topics.

ENGLISH  111  01
Writing and Politics: Private lives, public eyes
The concept of privacy has returned to American consciousness because of new surveillance technologies and the perceived need for greater security. The debates about privacy and its limitations cut across traditional political and party lines in ways that are often unexpected and illuminating. What things do we really believe to be the secrets of ourselves and worth protecting? Conversely, what parts of ourselves do we show in public? Do we still need old-fashioned privacy at all? We will explore these and other questions through a variety of authors including Whitman, Dickinson, Melville, Auden, Pynchon, and Philip Roth and through recent works that raise entertaining and gnawing questions about privacy, from Helen Fielding’s Bridget Jones’s Diary to Steven Spielberg’s Minority Report.

Rando, David  MWF 12:20-01:10pm  167938
Writing and Politics: The future isn't what it used to be—Writing and rights

Someone once wrote that a liberal is a revolutionary with children. The desire to be free and self-determining is almost always never fully realized without an awareness of the need of others, as individuals or institutions. This course is designed to make students keenly aware of the concreteness and complexity of freedom, by exploring the connections between personal (or collective) desires and the systems that simultaneously liberate and suppress them. Materials for the course are texts and films that focus on themes of freedom and human rights, and are drawn from Ireland, Africa, India, and the Caribbean, where the issue of personal freedom has been explored in the political context of postcolonial struggle. Students will write essays as responses to the readings including Jamaica Kincaid’s *Annie John*; Brian Friel’s *Dancing at Lughnasa*; and Ben Okri’s *Stars of the New Curfew*.

Adesokan, Akinwumi  MWF 02:30-03:20pm  167987

Writing and Politics: Narrating revolt—The political avant-garde, the literary avant-garde

In what different ways are revolutions and rebellions narrated? How are specific social groups classified and described in relation to revolt? In this class, we will be reading history, philosophy, and literature that deal with these and other related questions, with a focus on the role that violence plays in various forms of social, political, and artistic resistance. In order to do this, we will be looking at theoretical categories; particular manifestations of political and artistic practice, such as the coup d’état and the riot; and at the experimental work of literature.

Canlas, Ryan  MWF 10:10-11:00am  168036

Writing and Politics: Love and work in Victorian England

Factory hands and shop girls, market speculators and union organizers, battlefield nurses, actress-managers and fallen lady milliners—these are some of the new employees that appeared during the industrial revolution. In this course, we will discuss how changing definitions of labor influenced contemporary views on class and gender. Did women and men react differently to the social and financial pressures that the new economy placed upon home and family? Is work a necessary evil or a personal vocation? And for whom? In writing assignments that examine works by Charles Dickens, Karl Marx, Florence Nightingale, Adam Smith, and others, students will be encouraged to think critically about these questions and about the assumptions that underlie their own work habits and career goals.

Odom, Rob  TR 02:55-04:10pm  168085

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

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

Smith, August  MWF 09:05-09:55am  168134

Shakespeare

Close-reading of five or six plays by Shakespeare, in order to sharpen reading and writing skills. The emphasis will be on the plays in the theatre, but some attention will also be given to film versions. There will be many writing assignments, both formal and informal, including revising earlier papers.

Murtagh, Joseph  MWF 09:05-09:55am  547891
Mallipeddi, Ramesh  MWF 11:15–12:05 p.m.  168183
Ho, Janice  TR 08:40-09:55am  547940

Familiar essay

This course is designed for students who, confident in their knowledge of more standard academic essay forms, seek the challenges offered by the familiar essay. What does it mean to draw primarily on “personal” experience for the content of an essay? How can we develop and control style to establish voice, or to suit a particular subject matter? What more complex, although seemingly less formal, organizational structures may we develop for our personal explorations of a subject? For models and inspiration we will study writings by authors such as James Baldwin, Annie Dillard, and E. B. White, drawing on works from various sources, including memoirs, essay collections, and magazines. Using writing as a self-affirming and a self-interactive act, we will endeavor to extend our knowledge of ourselves, the world, and others. Since writing is a public act, and a good writer, by definition, understands and appreciates his or her audience, students will routinely exchange their essays with their peers for their helpful criticism.
ENGLISH  141
The Bible and ancient authors
In this seminar, we will read, discuss, and write about selected portions of the Bible (which we will be considering primarily as literature) and works by authors outside the Judeo-Christian tradition, including the Babylonian epic *Gilgamesh*, Homer’s *Odyssey*, the *Oresteia* of Aeschylus, and Ovid’s *Metamorphoses* and the *Bhagavad-Gita*.

Ferguson-Wagstaffe, Sarah  TR 01:25-02:40pm  168624

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.

Hayes, Ramona  MWF 10:10-11:00am  548045
Ferguson, Jade  MWF 12:20-01:10pm  168722
Adcock, Siobhan  MW 07:30-08:45pm  168673

ENGLISH  158
American Literature and Culture
Students will approach US culture through significant literary and cultural texts; they will write critical essays in response to the conflicts and issues these texts raise. Such issues include the role of media, technology, and violence, the impact of slavery and racism on American culture, the changing status of women, and the nature of identity in a multicultural society. Other forms of American culture—oral, visual, musical, cinematic—will supplement our focus on literary works.

ENGLISH  158 01
American Literature and Culture: Performing identity
How do authors stage a sense of American identity? From Sam Sheppard’s *True West* to Helena Maria Viramontes *Under the Feet of Jesus*, characters try to understand themselves through conflicts with their families and their sense of place. To express identity through geography, class, race, sexuality and gender preoccupies U.S. authors. In this class, we will read attentively, write carefully, and think as clearly as we can about such issues as how to locate a sense of self in the U.S. Authors will include Rebecca Harding Davis, Mark Twain, Stephen Crane, Toni Morrison, and Helena Maria Viramontes.

Samuels, Shirley  TR 01:25-02:40pm  168883

ENGLISH  158 02
American Literature and Culture: The city in crisis
11 September 2001 marks a red letter day in American history, comparable to the bombing of Pearl Harbor, 7 December 1941; the latter event was so forceful in its ramifications that it launched U.S. entry into WWII, just as 9/11/01 inaugurated a massive shift in the direction of American foreign and domestic policy and certain time-honored practices of war. This section of English 158 will be devoted to a study of the event of 9/11 from various angles of vision, i.e., political, cultural, economic, and material, as we examine a selection of written and visual documents related to it. Among the works we will read in the course is William Langewische’s *American Ground*, an inquiry into the politics, the physics, and the logistics of “Ground Zero” and the configuration of personalities and issues involved in the work of reconstruction.

Spillers, Hortense TR 01:25-02:40pm  168932

ENGLISH  158 03
American Literature and Culture: Reading red—Literature in the Depression era
This course will explore the political and cultural revolutions of the Great Depression. Many understand the Depression to be the most politicized era of American literature, an era which saw widespread discussion about the relationship of politics to literature, the revolutionary potential of cultural work, and the role of the individual in class conflict and social change. We will focus on the racial, sexual, and class politics of Depression-era literature in order to challenge our own understandings of the political and cultural work of literature. Readings will include works by Richard Wright, Langston Hughes, Tillie Olsen, Carson McCullers, and Eudora Welty, among others. Writing assignments will include analytical essays and short creative pieces.

Wesling, Meg  TR 02:55-04:10pm  168981
ENGLISH 158 04
American Literature and Culture: Real women have words
When you hear “Mexican-American” do you think of Taco Bell, Speedy Gonzalez, and sombreros? Where did these cultural stereotypes come from and how are contemporary Mexican Americans choosing to represent themselves in literature? This course will explore the history, culture, and politics of contemporary Chicanos with an emphasis on women. We will look at issues of labor, gender, race, and sexuality. Course materials will include plays, poetry, a novel, short videos, and one movie. Throughout the semester we will work on writing skills through a series of short and longer essays.
Vigil, Ariana  TR 10:10-11:25am  169030

ENGLISH 158 05
American Literature and Culture: The atomic body—Fictions of fallout and the art of catastrophe
What is the role of the atomic bomb in contemporary American life? Have we, as a culture come to terms with Hiroshima and Nagasaki? How is our fear of future nuclear attacks expressed (or suppressed) in literature and film? Can art about the bomb possibly depict the magnitude of nuclear devastation? We will approach these questions by thinking and writing about literary, filmic, and journalistic representations of the bomb, primarily, but not exclusively, American. Works may include Hiroshima Mon Amour, Dr. Strangelove, and selected issues of Life Magazine from the 1960s. Students will be expected to produce frequent and rigorous written analyses.
Lessy, Rose Ellen MWF 01:25-02:15pm  169079

ENGLISH 168
Cultural studies
From rock lyrics to ads, from TV news to fashion magazines to productions of Shakespeare, the forms of culture surround us at every moment. Although they may entertain or entice us, they carry implied messages about who we are, what world we live in, and what we should value. This course proposes that learning to decode these messages and their inherent contradictions 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 the world around us. Individual sections may focus on gender and sexuality, wealth and power, race, nation, or technology. Readings may include fiction, films, commercial advertisements, pop music, television shows, and essays on the theory of cultural studies.
Hummer, Theo MWF 09:05-09:55am  169233
Jaudon, Toni MWF 10:10-11:00am  169331
Benson-Allott, Caetlin MWF 11:15-12:05pm  169184
Braddock, Jeremy MWF 12:20-01:10pm  169429
Kuszai, Joel TR 08:40-09:55am  169282
Nicholson, Anita MW 08:40-09:55am  169380

ENGLISH 170
Linked stories
We will investigate a number of short fiction collections that concern a defining incident (or incidents) or trace the development of a character (or characters) over a period of time and/or geographical space. When these stories are read together as a collection, they can define a world. This course, then, explores some of the finest achievements of modern short fiction that share a common setting, characters, or an overarching plot. Texts may include works by the following authors: Sherwood Anderson, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O’Brien, and Flannery O’Connor.
Somerville, Patrick MWF 12:20-01:10pm  548192
Carlacio, Jami MWF 01:25-02:15pm  548346
Hutcheson, Jecca TR 08:40-09:55am  548143
Wasser, Audrey TR 10:10-11:25am  548248
Gerkensmeyer, Sarah TR 11:40-12:55pm  548094
Hall, Susan MW 08:40-09:55am  548297

ENGLISH 171
Poetic play, artful prose
“True ease in writing comes from art, not chance,” Alexander Pope proclaimed in a famous poetic meditation on the writing of poetry. We will examine the art of the poet—that play with language through which authors such as A. R. Ammons, Robert Browning, Gwendolyn Brooks, Emily Dickinson, Li-Young Lee, and Pat Mora explore ideas and images. Reading their poems, and occasionally their prose (e.g., letters or memoirs), we will experiment with how the artful play of a “poetic” approach to prose can invigorate and open new possibilities in our own writing. We will apply what we learn to our own writing by means of exercises and a series of short essays on a range of topics, most concerning the materials studied for class, some possibly more personal.
Ketz, Charity MWF 09:05-09:55am  169527
Smith, August MWF 10:10-11:00am  548444
Hicks, John MWF 11:15-12:05pm  169478
ENGLISH  185

Writing About Literature

There’s no end of ways to respond to literature. Reading a poem or story may inspire us to create our own, or it may impel us
to think critically about the work’s language and techniques, interpret its themes, situate it in its historical context, or explore our
reactions as readers. Each section of this course has its own focus within the broad spheres of fiction, poetry, drama; students will be
asked to respond to class texts through frequent writing (and rewriting) of analytical papers, philosophical musings, parodies, and
perhaps even some imitations.

ENGLISH  185 01
Writing About Literature: Visualizing texts

In this seminar, we will explore connections between images and the written text, from shape poems and graphic novels to
illustrated books and film adaptations of “classic” literature. We’ll discuss why writers choose to write “visually” as well as how
thinking about poetry and fiction in such terms can yield fresh interpretive insights. How might the physical appearance of a poem
affect our understanding of it? How do illustrations alter our experience of a work? What relationship do film adaptations bear to their
originals—and in what ways might differences between the two prove meaningful? Our consideration of these issues will serve as the
basis for intensive work on writing. Course readings/viewings will include Emma, Jimmy Corrigan, The Rime of the Ancient Mariner,
and related artwork and film. Winner of a 2003–04 Buttrick-Crippen Award for a new First-Year Writing Seminar proposed by a
Cornell graduate student.

Amir, Zubair   TR 02:55-04:10pm   169625

ENGLISH  185 02
Writing About Literature: Talking animals from Aesop to Aslan

This survey course will explore how talking animals play a part in a wide variety of genres and literary periods, not just
children’s literature but also classical and medieval beast fables, satire, and other genres. We will often read works of different periods
and genres side by side to study common themes. Possible authors include Aesop, Plutarch, Chaucer, Kenneth Graham, Rudyard
Kipling, George Orwell, the Brothers Grimm, Beatrix Potter, A. A. Milne, and C. S. Lewis, to name a few. To supplement the course,
we will study depictions of animals in classical art, medieval bestiaries, Prokofiev’s Peter and the Wolf, children’s book illustrations,
modern cartoons, and comics. Students will write numerous papers and deliver oral presentations. Winner of a 2003–04 Buttrick-
Crippen Award for a new First-Year Writing Seminar proposed by a Cornell graduate student.

Zarins, Kim   MWF 02:30-03:20pm   548542

ENGLISH  185 03
Writing About Literature: Genius, madness, illness—Melancholia through the ages

From antiquity to the modern age, the term melancho(04)lia has conveyed an astonishingly wide range of meanings. Never
simply synonymous with sadness, melancholia has been idealized as the temperament of the creative genius and demonized as a form
of debilitating mental disorder. This interdisciplinary course will explore questions about melancholia by analyzing its representations
in literature, but also in visual art, philosophy, and medicine. What continuities and discontinuities appear in the various accounts of
melancholia? Is there a connection between melancholia and what today’s psychiatrists call depression? How does melancholia relate
to language and silence? How does melancholia intersect with politics? Authors to be studied may include Shakespeare, Goethe,
Dostoevsky, Sebald, Freud, and Foucault.

Corne, Jonah   MWF 12:20-01:10pm   169674

ENGLISH  185 04
Writing About Literature: The satanic author

We all know that Satan is evil; but could he also be a creative genius? Reading texts including Dr. Faustus, Paradise Lost, The
Picture of Dorian Gray, and viewing the movie Amadeus, we will examine (and write about in critical essays and other short
writings) various versions as Satan as author. What are their motives and means, the dilemmas surrounding their projects, and the
moral problems brought to light? We will also look at how Satan the creative writer retells the old stories as his own and appropriates
the voice of God.

St. Hilaire, Danielle   MW 07:30-08:45pm   169723

ENGLISH  185 05
Writing About Literature: The surfin’ dead:—Ghouls, zombies, and reanimated corpses

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.
ENGLISH  185 06
Writing About Literature: Making fun—Grotesque comedy from Gargantua to The Simpsons

You’ve studied Homer. Here’s your chance to study Homer Simpson. Giants, midgets, pranksters, fools, idiots, quacks, little yellow creatures, merry mayhem, ribaldry, and everything else that defies conventional gravity are the subject of this course, whose object is to introduce students to a great but neglected tradition—comic excess—of which The Simpsons is a direct heir. We will study outrageous and hilarious works of literature and other media (film, animation, jokes) and consider such issues as satire, parody, the carnival spirit, irony, the psychology of laughter, and the language and art of comedy. Bear in mind, however: this course is writing-intensive. You will keep a reading journal, complete informal writing assignments, and write and revise numerous critical essays.

Lieberman, Ari  MWF 02:30-03:20pm   548591

ENGLISH  185 07
Writing About Literature: Forms of confession—Self-disclosure and self-discovery

From celebrity tell-alls and Sunday confessions to autobiography fads, there seems to be in us a desire to tell our own stories—as a form of self-disclosure and discovery. Literature is awash with this practice. In this course, we will read a stream of texts in confessional modes, across genres and time periods, including literary autobiographies (St. Augustine’s Confessions), confessional poetry of the 1960s (Plath, Sexton), and contemporary American personal essays. We will examine the techniques, forms, and urges of confession in these works and will also take the opportunity to write our own confessions. Students will have the option of writing creative work alongside critical exercises and essays.

Komura, Toshiaki  MWF 10:10-11:00am   557866

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, Ryhs, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all.

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

Mao, Douglas  TR 11:40-12:55pm   170066
McCall, Dan  TR 01:25-02:40pm   170115

ENGLISH  271
The reading of poetry

How can we become more appreciative, alert readers of poetry, and at the same time better writers of prose? This course attends to the rich variety of poems written in English, drawing on the works of poets from William Shakespeare to Sylvia Plath, John Keats to Li-Young Lee, Emily Dickinson to A. R. Ammons. We may read songs, sonnets, odes, villanelles, even limericks. By engaging in thorough discussions and varied writing assignments, we will explore some of the major periods, modes, and genres of English poetry, and in the process expand the possibilities of our own writing.

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

Correll, Barbara  TR 10:10-11:25am   548640
Bogel, Fredric  TR 11:40-12:55pm   170164

ENGLISH FOR ACADEMIC PURPOSES 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.

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.

Campbell, Deborah  MWF 09:05-09:55am

FRENCH LITERATURE 106
Kings and queens: The theatre of sex and power in England and France

From Renaissance to Revolution, English and French literature and art were obsessed with what it means to be man or woman, king or queen. From the Salic Law—excluding women from the French throne—to Elizabeth I, the question of what men and women are informed their supposed ability to rule. We will study the intersection of these two currents in literature, art, and history and will write about their representations, together and against each other while considering the major rulers of the times, Henry VIII,
Elizabeth I, Catherine and Marie de Medicis, and Louis XIV, through paintings (Rubens and Rigaud), cinematic treatments (e.g., Queen Margot, Elizabeth), fiction (e.g., Spenser’s The Faerie Queene, Shakespeare’s Henry VIII, Madame de Lafayette’s The Princess of Cleves), and historical works (e.g., Michel Foucault’s The History of Sexuality and Thomas Laqueur’s Making Sex: The Body and Gender from the Greeks to Freud.

Glidden , Peter  TR 01:25-02:40pm  551503
Glidden , Peter  TR 02:55-04:10pm  551601

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).

Possen, Rhoda  TR 10:10-11:25am  177969

FRENCH LITERATURE 127
From e-mail to Epistles: The power of letter writing
As e-mail is becoming increasingly widespread, we realize that modern technology has encouraged a revival of an old tradition of letter writing. Our point of departure being the stylistic possibilities of the electronic letter, we shall explore the particular effectiveness of written correspondence. What can a letter do and how does it do it? How, for example, does a letter establish intimacy with the reader? And when does a letter abuse the intimacy? With a particular focus on the literary power of letters, we shall read, analyze, and write about some of France’s best-known letters, from political and moral epistles to epistolary novels like Dangerous Liaisons. In addition to analytical essays, students will compose letters and correspond via e-mail as part of their assignments.

Buch-Jepsen, Niels  MWF 11:15-12:05pm  568002

GERMAN STUDIES 109
From fairy tales to the uncanny: Exploring the romantic consciousness
This seminar will explore a variety of themes (doubles, madness, incest, cyborgs, alchemy) expressing a fascination with the paranormal, the supernatural, and the uncanny in the German folktale and its transformations in Romantic fiction and beyond. Reading and writing assignments range from fairy tales of the Brothers Grimm and short narratives by Romantic writers (e.g., E. T. A. Hoffmann, Tieck, Kleist) to other traditions, such as Mary Shelley’s Frankenstein, tales of Edgar Allen Poe, and modern cinematic works by both Disney and Hollywood. No knowledge of German is expected.

Dittrich, Joshua  MWF 11:15-12:05pm  546400
Halvorsen, Ross  MW 08:40-09:55am  181672

GERMAN STUDIES 151
Kafka, Hesse, Brecht, and Mann
This course is based on complete works (in English translation) by four representative German authors of the first half of the twentieth century. Although dealing with works of great popular appeal (Demian, Death in Venice, The Metamorphosis, Mother Courage, Galileo, and others), the emphasis of the course will be on improving writing skills, i.e., on perfecting each student’s individual style. There will be regular private conferences to discuss papers.

Deinert, Herbert  TR 01:25-02:40pm  182372

GERMAN STUDIES 170
Marx, Nietzsche, Freud
To understand—and criticize—contemporary discourses in the core disciplines of the social sciences, the humanities, and even the natural sciences, it is necessary to have a basic grasp of Marx, Nietzsche, and Freud. This seminar introduces: (1) these three revolutionaries who have exerted a massive influence globally on modern and postmodern thought and practice; and (2) key terms and analytic models of political economy, philosophy, and psychoanalysis, including the differences and intersection points among them. The focus of discussion and writing assignments is on short texts or short passages from longer texts, essential to understand their work and to produce a critical analysis of contemporary world society, politics, and culture. The core problem: Do alternative ways of thinking and acting exist in opposition to how we always already think and act?

Campbell, Cassandra  TR 08:40-09:55am  182470

GOVERNMENT 100
Power and Politics: The state, the citizen, and their critics
Is the state a “necessary” and “inevitable” institution? Who are its citizens and are they really sovereign? In this course, we will problematize both the state and citizenship, inquiring into the concept of sovereignty, the relationship between power, economy, and ideology, and the production of citizens and their lives as political subjects and objects. We will engage with these questions and themes with the help of political theorists such as Rousseau, Godwin, Bakunin, Marx, Gramsci, Foucault, Althusser, and Balibar.
Through close readings of the selected texts, class discussions, and experimentation with different forms of political writing, we will explore alternative and utopian conceptualizations that make the functions of and tensions around the modern state and the citizen visible beyond their everyday reality.

Bargu Hasturk, Banu
TR 11:40-12:55pm
183569

GOVERNMENT 100 02
Power and Politics: America in foreign eyes

Long before it became a superpower, the United States evoked admiration from foreign observers—as well as puzzlement, disdain, and predictions of imminent ruin. This seminar will look at what distinguished foreign observers have said about America over the last two centuries, focusing on accounts of American domestic politics or of “the American way of life.” Readings will include works of such nineteenth-century observers as Alexis de Tocqueville, Charles Dickens, and Karl Marx, and more recent analysts from France, Germany, Russia, and Latin America.

Rabkin, Jeremy
TR 02:55-04:10pm
183618

GOVERNMENT 100 03
Power and Politics: Alienation and disenchantment in modernity

What are the unhealthful mental and physical effects of industrialization, civilization, and modernization? Political thinkers have associated many different discontents with civilization and modernity. We will analyze and write about various perspectives, ranging from Jean-Jacques Rousseau’s view that civilization is a hopeless race to remedy the ills it creates, to Weber’s discussion of modern disenchantment, to Marx’s early essays on alienation, Freud’s Civilization and Its Discontents, and writings by Henry David Thoreau. In addition to these theoretical texts, students will read popular social criticism of these aspects of modern life.

Mariotti, Shannon
MWF 10:10-11:00am
539029

GOVERNMENT 100 04
Power and Politics: Joshua Aron ’94 seminar—The politics of national security and intelligence

This seminar, named in memory of a Cornell alum killed during the attack on the World Trade Center, examines the politics of national security and intelligence. The course is truly global in scope, spanning issues and regions as diverse as the motives behind suicide terrorism to the nature of the ongoing “war on terror” in Afghanistan and Iraq. We also consider the role of intelligence agencies in assessing dangers—sometimes incorrectly—and examine the reasons for failure. Finally, we ask whether democracies can fight terrorist networks successfully without compromising civil liberties. While drawing on recent American experiences, we also reflect on how other countries have met these challenges. Readings and writing assignments are designed to strengthen a student’s ability to argue clearly and effectively.

Lyall, Jason
MWF 01:25-02:15pm
183667

HISTORY 100 25
World War II in the Pacific theatre through fiction, film, and memoir

Why did the Burmese Kachin side with the British in World War II? How did a seventeen-year-old Indonesian perceive the Japanese occupation? What stories do Japanese soldiers tell about their experience? In this course, we will investigate the societies of occupied East and Southeast Asia from the perspective of those who experienced it directly. We will use memoirs, oral histories, visual material, and military reports to understand the perceptions, motivations, and emotions that drove individual action, and situate that action within culture and society. Through reading, writing assignments, and discussion students will gain a deeper understanding of the cultures involved in the Asia of World War II.

Butler, Marcia
MW 07:30-08:45pm
549354

HISTORY 100 51
Uses and abuses of historical thinking

In addition to its role in the professional study of history, historical thinking has many uses in society. History serves to illuminate major issues and justify action; it is a medium for discussing multiple intersections between society, culture, and politics. Their uses are as evident in explicit philosophies of history, such as Karl Marx’s, as they are in debates touching on school curriculum reform. In a series of related, short essays, this course invites students to analyze and respond to the limits and possibilities of historical thinking for participating in an informed way in larger social issues.

Schaefer, Richard
MW 02:55-04:10pm
549403

HISTORY 100 53
Bugles, belles, and bloated bodies: The Civil War in American popular culture

Since the 1860s, Americans have depicted, represented, and “remembered” the Civil War through popular culture. Filmmakers and novelists adopt the War as an epic backdrop, organizations commemorate its participants, and re-enactors reproduce Civil War battles, fervently striving for an “authentic” experience. Some re-enactors even specialize in depicting bloated Confederate corpses. Although most of us do not go this far, Americans possess distinct ideas about what the Civil War was like and what it meant for the nation. These ideas are shaped for better or worse by images and themes created in popular culture. Through discussions and
writing assignments, this class will examine how Americans use movies, music, novels, popular celebrations, monuments, and re-enactments to portray the experience of and give meaning to the Civil War.

Free, Laura  TR 10:10-11:25am  549452

HISTORY 100 55
The contemporary and its discontents
What are the outstanding features of contemporary society? What forms does opposition take? We will examine globalization, the social role of technology, religious beliefs, and communal identity. Specific topics may include “fast food,” transgenic food, work and leisure, and militarism. And we will examine forms of opposition to these features of contemporary society, ranging from resistance (armed and non-violent), to withdrawal, to the search for “alternatives.” Reading Franz Fanon’s historic writings on the African Revolution and Jon Krakauer’s account of contemporary asceticism in Alaska will aid our explorations. While some readings will be new, most students will find the topics and debates familiar. Writing assignments will encourage students to sharpen their critical acumen in mature and analytic writing.

Brower, Benjamin  MW 02:55-04:10pm  549697

HISTORY 100 56
Defining the family in America: From colonial times to the present
The family as an institution in American history has been fluid, adjusting over time to fit changing social realities. The continuing presence of such differences as ethnicity, socio-economic status, and sexual orientation has meant that varying definitions of the family have co-existed throughout the American past. This course will examine those changing, competing, and co-existing definitions of the family, beginning with the colonial period and concluding with the close of the twentieth century. Readings will include selections from letter writers, diarists, novelists, and historians who have offered definitions of the family in a variety of periods and life circumstances. A series of writing assignments will focus on critical analysis, effective argumentation, narrative style, and thoughtful interpretation.

Swain, Krissa  MWF 12:20-01:10pm  549795

HISTORY 101
The blues and American culture
Bessie Smith, Gertrude “Ma” Rainey, and Billie Holiday; “Blind Lemon” Jefferson, Robert Johnson, and “Muddy” Waters—their names became increasingly familiar in 2003, “the year of the blues.” But what do their lives and their music—and that of other blues musicians—reveal about American culture in the first half of the twentieth century? Topics include the origins of the blues; the social structure of the Mississippi Delta; religion and social protest; gender and sexuality; law, crime, and justice; migration and urbanization; the influence of the blues on literature; and the 1960s revival. Readings include works by Steven C. Tracey, Angela Y. Davis, Samuel Charters, and Paul Garon. Classic blues recordings will be made available and videos of historical performances will be screened.

Polenberg, Richard  TR 11:40-12:55pm  549844

HISTORY 107
Culture and empire: 1898
An examination of the relationship between culture, imperialism, and anti-imperialism through the lens of the Spanish-American War of 1898. Rather than privileging the drama of the War itself, we will pay significant attention to the epic of the everyday: the quotidian experiences, practices, and cultural processes that shaped the nature of imperial rule and anti-imperial resistance but that, at the same time, made the entire (and continuing) encounter much more complex than a simple story of domination and resistance. Strong emphasis will be given to reading and analyzing primary sources (including travel literature, scientific treatises, fiction, maps, and photographs) as well as theoretical works related to concepts of culture, empire, resistance, and to the writing of history. Writing assignments will include primary document analysis, an historical narrative, and a final research paper.

Craib, Raymond  TR 02:55-04:10pm  549893

HISTORY 112
Italy and the Jews
The history of Italian Jewry is one of drama and intrigue, beginning with the kidnapping of a Jewish six-year-old by Papal authorities in 1858 and ending with the current controversy surrounding Pope Pius XII, Italian Jews, and the Holocaust. Does Italy have a tradition of anti-Semitism? What was the experience of Italian Jews under Fascism? When did the Holocaust begin in Italy? Using selections from books such as David Kertzer’s The Kidnapping of Edgardo Mortara, Susan Zuccotti’s The Italians and the Holocaust, and John Cornwell’s Hitler’s Pope, readings and writing assignments will explore these questions. For the final paper, students will assume the role of a young Italian Jew growing up during Fascism and World War II and write a first-person account of their experiences.

Alano, Jomarie  TR 10:10-11:25am  549949

HISTORY 113
Women, war, and resistance

In this course, we will examine the often-neglected role of women in the history of warfare. We will use women’s writing—diaries, memoirs, letters, speeches, testimonies, and the like—to analyze World War I, World War II, and the Spanish Civil War from the female perspective. Readings will include British feminist Vera Brittain’s *Testament of Youth*; Spanish Civil War leader Dolores Ibarruri’s *They Shall Not Pass*; French Resistance activist Lucie Aubrac’s *Outwitting the Gestapo*; and Holocaust victim Etty Hillesum’s *An Interrupted Life*. Papers will explore the question of women’s autobiographical writing and its political, social, and cultural implications, as well as related topics such as women’s suffrage, motherhood and family, and the Holocaust.

Alano, Jomarie  TR 01:25-02:40pm  549998

HISTORY 126

Local history: Cornell University

This course will explore Cornell University's unique and important place in American educational history. It will look at the University's origins and development from 1865 to the present. Ezra Cornell and Andrew Dickson White will be discussed and students will investigate the ways each of these men influenced the institution. The course will also examine faculty, curriculum, and student life over time. Readings will include Carl Becker and selections drawn from student diaries and letters dating from 1868. Students will write papers based upon Ezra Cornell's papers in Kroch Library, conduct research concerning student life at Cornell today by surveying student habits and attitudes, examine Cornell slang, and investigate the University's folklore. Six papers and an annotated cultural scrapbook of the semester will be required.

Kammen, Carol  TR 08:40-09:55am  187958

LINGUISTICS 100 01

Language, Thought, and Reality: English outside the box

In daily life we encounter more Englishes than any grammar book has ever contemplated. Such familiar kinds of variation as regional dialects, gendered styles, and identity-group Englishes have already been explored in expert studies. But there is more waiting to be discovered in the endless array of context-specific subgrammars which we all know and recognize. What special features are peculiar to sports announcer talk, flight attendant talk, courtroom talk, recipes, and news reports? How do we talk to grandmothers, bosses, cats? In what ways does real English defy codified grammar? What conventions govern the making of such linguistic artifacts as slogans, puns, names of films, books, products, and teams? Your mission is to read the readings, observe phenomena, and write lucidly about your discoveries.

Rosen, Carol  TR 10:10-11:25am  201377

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.

Hanna, Emily  MWF 09:05-09:55am  201426

LINGUISTICS 100 03

Language, Thought, and Reality: Seeing words

We will explore the development and structure of various writing systems, including those of the Cretans, Egyptians, Chinese, and Japanese, as well as those that use the Roman alphabet. We will consider the relationship between spoken and written language and compare the techniques used in deciphering ancient languages with those used in cryptography. Writing assignments will help students develop as writers by focusing on the writing process, from how to identify an arguable thesis to how to present a complete and polished product. No previous exposure to other writing systems is necessary.

Brugman, Johanna  MWF 12:20-01:10pm  201475

LINGUISTICS 100 04

Language, Thought, and Reality: We are what we speak

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

Washburn, Paul  MWF 10:10-11:00am  201524

LINGUISTICS 100 05

Language, Thought, and Reality: *Like*, Slang 101—Teens as linguistic innovators
Much to the dismay of parents, teachers, and grammar mavens everywhere, adolescents are the fastest innovators of language. Slang, secret languages, “mall speak,” hip-hop language, and the dreaded *like* are some of the features of adolescent talk we will examine in this course. Our goal is to develop a critical view of the reasons for, reactions to, and representations of the inventive ways teens use language. This course is interactive and research-based. In addition to the adolescent language—first from the media and then from speakers themselves. Writing assignments will include short essays, article reviews, weekly informal e-mails, and a final research project. **Winner of a 2003–04 Buttrick-Crippen Award for a new First-Year Writing Seminar proposed by a Cornell graduate student.**

Matthews, Tanya TR 02:55-04:10pm 201573

**MATHEMATICS 189**

The dementia of dimension

Does $1 + 1 = 3$? Do we live in a 10-dimensional universe? Throughout the centuries society has contemplated problems that lie at the heart of mathematics, and struggled to understand how these questions affect our conception of reality. Through reading short stories, plays, biographies, and research articles, we will explore, and write about, ideas that have plagued mathematicians and non-mathematicians alike: infinity, non-Euclidean geometry, and the consistency of mathematics. We will also examine how contemporary writers and artists have reacted to, and incorporated, the startling and sometimes disconcerting results of modern mathematics.

Biddle, David TR 02:55-04:10pm 206613

**MEDIEVAL STUDIES 101 01**

Aspects of Medieval Culture: Heroes and villains—King Arthur to the Norman Conquest

The Anglo-Saxons created a vibrant and complex civilization in early medieval England. They conquered, or colonized (depending on one’s perspective), the Roman-British in the 400s, and in turn they were conquered/colonized by the Normans and William the Conqueror in 1066. We will examine Anglo-Saxon representations of identity and culture (images as well as texts) and analyze historical writings, legends, myths, and images: in other words, we will study the tales the Anglo-Saxons told about themselves as well as the tales told by others about them. Discussion and writing will be based on a close reading of primary historical and literary texts and an examination of the images of material culture.

Cole, Virginia MW 08:40-09:55am 213375

**MEDIEVAL STUDIES 101 02**

Aspects of Medieval Culture: Reading the morals of medieval stories

Moralizing was a popular activity in the later Middle Ages—writing moralistic Christian stories as well as applying morals to traditional pagan tales. Nevertheless, many unapologetic moralizers sought to delight as well as instruct, while less heavy-handed writers often incorporated ethical messages into their entertainment literature. How does explicit moralization shape our response to a text? What can we learn from medieval texts besides a clear moral lesson? How does the narrator control what we see? Our consideration of these questions will be complemented by an equally rigorous consideration of how we create our own narrative voice as writers. Readings will include medieval drama and excerpts from Chaucer’s *Canterbury Tales*. Daily responses to the reading will be required along with a number of short essays.

Maxey, Elizabeth TR 11:40-12:55pm 543922

**MEDIEVAL STUDIES 102**

Literature of chivalry: Medieval love, courtly and otherwise

In popular imagination, the Middle Ages are known as much for bawdiness as for the elaborate system of flirtation and courtship known as courtly love. In this course, we will examine the often contradictory roles which love and sex played in late medieval Western Europe. We will consider many different types of love (and lust): licit and illicit; aristocratic and non-aristocratic; secular and religious; self-interested and selfless; homosexual, heterosexual, and nonsexual. Readings may include Ovid’s *Ars Amatoria* and *Sir Gawain and the Green Knight*, and selections from Chaucer. 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 writing assignments in addition to approximately six formal papers.

Stuhmiller, Jacqueline MWF 10:10-11:00am 213529

**MEDIEVAL STUDIES 103 01**

Legends, Fantasy, and Vision: Real men of the Middle Ages

What made a man in the Middle Ages? Wielding weapons or paying undying loyalty to a lord? Styling yourself as a self-sacrificing lover or suppressing bodily desires? Worshipping God or writing a philosophical treatise? In this class, we read a range of texts (for example, *Beowulf* and Saint Benedict’s *Rule for Monks*) to examine various representations of men—from the warrior to the lover—to determine what characteristics “real men” have and how these characteristics change throughout the Middle Ages. We will uncover the complications of male identities in a world that shifts from a localized warrior culture to one dominated by international political power struggles. Through reading, discussing, and intensive writing in and out of class, we will learn about medieval men while becoming more confident writers in an academic setting.

Kramer, Johanna TR 02:55-04:10pm 213627
MEDIEVAL STUDIES 103 02
Legends, Fantasy, and Vision: Viking madness—The Eddas and sagas of medieval Scandinavia

An introduction to the pagan mythology of Northern Europe as represented in the Christian literary culture of medieval Iceland, followed by an exploration of the Icelandic sagas, possibly the greatest body of prose narratives of the medieval—or any—period. We’ll investigate issues ranging from the supernatural to the mundane: paganism and Christianity; strife, killing, revenge, reconciliation, and love—accompanied by a cast that includes gods, giants, dwarves, berserkers, poets, zombies, and a crotch-biting dog. Students write responses to the readings, short critical essays, one longer paper, and a saga of their own. We’ll view cinematic saga adaptations and documentaries on the Viking period (ca. 800-1100). Our focus will be on the ongoing reinterpretation of this era in the Middle Ages and beyond.

Turco, Jeff       TR 10:10-11:25am       213676

MEDIEVAL STUDIES 103 03
Legend, Fantasy, and Vision: The medieval in the modern

Why is fantasy with magic-wielding sorcerers and warrior princesses so popular? Why do the Middle Ages provide the setting for so many of these adventures? Do they provide serious commentary on the Middle Ages? Perhaps even our own era? We shall be considering these and other questions as we look at two modern novels by Guy Gavriel Kay: A Song for Arbonne and The Lions of Al-Rassan, which are based on medieval France and Spain respectively. Students will write papers comparing the modern works with some original medieval literature, such as Lancelot by Chrétien de Troyes and The Poem of the Cid, as well as analyzing aspects of medieval culture such as medicine and troubadour poetry for how accurately they are described in the modern works.

Watkins, Jennifer     MWF 11:15-12:05pm       544335

MUSIC 111
Sound, sense, and ideas: Beethoven and today’s music

Beethoven is without doubt the most well-known and influential composer in the Western world. In this course, we will look at how this came about—how Beethoven’s life and work came to represent cultural values that we continue to cherish to this day, such as sincerity, originality, and freedom of expression. At the same time, we will investigate the ways in which Beethovenian ideas continue to influence our understanding of twentieth- and twenty-first century music, from Bob Dylan, to Eminem, from Schoenberg to Radiohead. Students will be asked to engage critically through discussion and writing with a range of reading material: music history, journalism, recent feminist writing, and some of the great essayists in the English language, including Aldous Huxley, George Orwell, and George Bernard Shaw.

Mathew, Nicholas     TR 11:40-12:55pm       538721

PHILOSOPHY 100 01
Freedom and the self

There are many philosophical puzzles about the concepts of freedom and the self. For instance, how is freedom connected with our responsibilities to one another? Is a commitment to freedom compatible with scientific assumptions about the world? What are the limits to the government’s role in deciding how we may live our lives? We will explore these and other questions by examining arguments from a selection of philosophers. Our focus will be on the argumentative structure and the cogency of the reasoning in the texts we read, in order to assist students to learn how to write well-reasoned papers. In addition, there will be plenty of in-class and take-home writing exercises to help students improve the clarity of their writing by hands-on experience.

Hinton, Timothy     MW 02:55-04:10pm       219906

PHILOSOPHY 100 02
The ethical status of animals

Every one of us has benefited from the death or suffering of an animal. Even those who don’t eat meat or dairy, who don’t wear leather or fur, who carefully look for “cruelty free” labels—even these folks can’t avoid using toxic products that have been tested on animals or living in an area where pests have been exterminated. In this course, we examine some of the ways in which we, as individuals and as a society, treat animals. We will ask whether these practices are justifiable. We will read and write about drastically different positions on the ethical significance of animals. The practices discussed will likely include eating animal products, factory farming, experimenting on animals, hunting, wildlife/pest control, and pet/owner relations.

Hobbs, Jamie     MW 02:55-04:10pm       219955

PHILOSOPHY 100 03
Necessity and knowledge

Intuitively, some facts are necessary; things could not have been otherwise. For example: if X is red, then X is colored; if X is human, then X’s parents are human; if X understands what pain is, then X is in pain just in case it seems to X that she is in pain. What makes certain facts necessary (and others merely contingent)? Is necessity something out there in the world? Is it just a relation among our ideas, or a product of our linguistic conventions? How can we know that certain facts are necessary? This course will teach you to write effectively in response to current philosophical essays on the topic at hand. You will develop your general ability to reason abstractly when evaluating arguments.
PHILOSOPHY 100 04
Is morality objective?
There is a familiar picture of the difference between science and ethics on which science is objective and ethics is merely subjective. According to proponents of this picture, although there are objective matters of fact about the physical world, there are no objective moral facts—morality is nothing more than a matter of opinion and/or emotion. In this course, we will consider what, exactly, this purported difference amounts to, and whether we have any good reason to think that science and ethics really differ in this way. Readings will be drawn from historical, as well as contemporary texts. Students will be expected to write a number of short papers, and, with the instructor’s guidance, to revise a number of these into longer works.

PHILOSOPHY 100 05
Knowing and believing
Consider your belief that ice is cold. Do you know that ice is cold? What conditions must be met in order for someone to know something? Do conditions on knowing vary according to the belief under consideration? For instance, are the conditions on knowing that Earth is round different from the conditions on knowing that $2 + 2 = 4$? Does anyone know anything? These are the sorts of questions addressed in the study of epistemology, or the theory of knowledge. This term we will focus on rational belief. As a primary text, we will use Quine and Ullians’s *The Web of Belief*. Additional readings will be made available as needed during the semester. Written assignments will include summaries and assessments of positions discussed.

PHILOSOPHY 100 06
The nature of mind
We will be examining a variety of issues in the philosophy of mind. We will see how the defining characteristics of the mind have evolved through the centuries, beginning with Descartes in the seventeenth century and ending with the views of contemporary theorists. The questions we will address include: the connection between the mind and body, the relationship between conceptions of the mind and our knowledge of our own minds and the external world, the structure of the will, and the nature of consciousness. You will be assigned short papers on many of these topics and also have a chance to design your own longer, independent project.

PHILOSOPHY 100 07
The politics of freedom
In this course, we will examine the notion of “freedom” as it is presented in various political philosophies. In particular, we will be concerned with the relationship between definitions of freedom and understandings of the self, including the concepts of rights and natural liberty. We will analyze the ways in which the ideas of autonomy and individuality become critical to the definition of political freedom, and we will explore the way in which the notion of “authenticity” figures in both conceptions of the self and models of political society. The readings will include works by such philosophers as Plato, Aristotle, Hobbes, Locke, Rousseau, Kant, Mill, Hegel, Sartre, Emerson, Berlin, Ghandi, Foucault, and Taylor as well as their critics. In writing assignments, we will consider some of the issues raised in the readings in terms of current debates regarding freedom, agency, and social political power.

PSYCHOLOGY 113
Why people believe weird things
How, in such a skeptical age, can people maintain questionable beliefs regarding alternative medicine, superstitions, and paranormal phenomena? How do cults manage to attract and maintain large memberships? How can so many seemingly normal people come to the conclusion that they’ve been abducted by aliens? Some people seek to explain these behaviors as examples of pathological thought processes. In this course, we’ll attempt to analyze how bizarre beliefs and behavior might result from the errors and biases that characterize the everyday reasoning of everyone. We’ll apply research from social and cognitive psychology to shed light upon beliefs that are seemingly inexplicable. Writing assignments will include identifying and analyzing errors and biases in both ourselves and extraordinary groups.

RURAL SOCIOLOGY 111
Biotechnology on our dinner plate: Infinite feast or Frankenfoods?
Agricultural biotechnology is bringing about dramatic changes in the way we grow crops, raise livestock, and prepare food. These changes have been welcomed by some, but not by all. Supporters of biotechnology label genetically modified seeds as “miracle seeds” while opponents use terms such as “Frankenfoods.” In this course, we will try to develop a sociological understanding of some of the major issues and debates connected with biotechnology. We will also examine controversies over the Terminator gene, Golden Rice, and “biopiracy.” Readings will be drawn from the scientific as well as the popular press. While reading and learning about the
social, economic, and political issues connected with biotechnology, students will be asked to write a series of reflective and analytical essays.

Roy, Devparna     TR 10:10-11:25am     537664

ROMANCE STUDIES 101
The craft of storytelling: The 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.

Migiel, Marilyn     MWF 10:10-11:00am     241935

SCIENCE & TECHNOLOGY STUDIES 115
The soul of a new machine: Lessons for living in a technological society

We shape the things we build, and thereafter they shape us. Modern technologies are rapidly transforming our world and our relationship to it. Yet it is foolish to fashion a ‘brave new world’ without first searching the souls of the machines with which we build it. In this course, therefore, we will ask questions about the kinds of transformations we have wrought through inventions such as the telephone. We will consider the lessons of Frankenstein and ask if these transformations were anticipated or worthwhile. We will explore the promise of new technologies such as cloning, and the responsibilities that come with them. And we will examine dystopian futures of films such as Gattaca and debate the worlds we are creating.

Downer, John     MW 02:55-04:10pm     539967

SCIENCE & TECHNOLOGY STUDIES 119
Science and society: Secrecy, privacy, and the politics of knowing

Governments have procedures for keeping all kinds of information secret, on a “need-to-know basis.” Polities also restrict access to private information such as individuals’ medical records and intellectual property. Yet, for science to progress, it has been argued that information must be able to circulate freely—not unlike political speech in a healthy democracy. How have different polities managed this supposed tension between secrecy and the creation of knowledge? Do regimes of censorship and secrecy not only limit access to information but also shape forms of knowledge? We will explore the politics of knowing, discussing government documents, books, scholarly articles, and political commentaries. Our writing will experiment with the themes we discuss and will be in several genres, including op-eds, position papers, and analytical essays.

Plafcan, Dan     MW 08:40-09:55am     540121

SCIENCE & TECHNOLOGY STUDIES 125
Writing as technology

In this course, students will approach writing not as a mysterious dark art, but rather as a technology that has been invented and developed over time, both impacting and shaped by society. Through readings and writing assignments that will span the history of writing from clay tablets to electrons on screens, we will study such specific aspects of writing as typeface, medium, genre, and form as well as more general topics like the relationship of writing to other communication technologies (speech, visual media). In the end, students will gain a more nuanced understanding for the technological aspects of words in any form, as well as a greater consciousness of themselves as active users of writing. Winner of a 2003–04 Buttrick-Crippen Award for a new First-Year Writing Seminar proposed by a Cornell graduate student.

Greenberg, Joshua     TR 11:40-12:55pm     540170

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.

Orlov, Sidney     TR 01:25-02:40pm     243090

SOCIETY FOR THE HUMANITIES 201
Totalitarian kitsch and the sacred
The secular Soviet and Nazi regimes exploited the sacralizing power of kitsch to help them achieve and maintain social control. This totalitarian kitsch combined sentimentality, ideology, appeals to mass taste, and techniques of mass production to create the equivalent of holy rituals, symbols, and phrases, to invest party leaders with an aura of sanctity and infallibility, and to mesmerize or exalt audiences. Using some important texts on kitsch as our critical framework, we will examine—and write analytic essays on—kitsch in Soviet and Nazi sculpture and painting, architecture and film, posters and everyday objects, mass spectacles like party rallies and marches, and official speeches.

First-year students may enroll only if they have scored a “4” or “5” on the Princeton AP examination or received a “700” or better on the English Composition or CEEB tests. (Offered only Fall and Spring, in conjunction with the Society for the Humanities’ 2003-2004 focal theme Exploring the Secular and the Sacred.)

Orlov, Sidney TR 10:10-11:25am 540317

SOCIOLGY 100
The Internet and society: Social science and science fiction
What are the implications of a society in which access to technology is a must? How does the Internet affect notions of community? This course encourages students to consider the implications of an information and technology driven society. Top science fiction authors, such as William Gibson and Neal Stephenson, write novels that are effectively thought experiments about where technology will take society. These stories will be juxtaposed with social scientific works on globalization, inequality, and Internet communication. Journal articles, essays, and works of fiction will all be assigned, exposing students to a wide variety of writing styles. Students will compare and contrast ideas from science fiction and science while learning about the important effects of style on e-mail, academic, and fiction writing.

Lento, Thomas TR 01:25-02:40pm 540821

SPANISH LITERATURE 107
Woman of her word: Latina writers
What words, ideas, and attitudes do we associate with Latina writers and the literature they produce in the U.S. today? How have these writers depicted, transformed, challenged, or re-defined both Latino and American cultures? We will analyze and write about such topics as language, gender roles, family, religion, and politics in addition to resolutions the literature offers to settle the competing demands of cultural traditions. Readings may include: Caramelo by Sandra Cisneros; Dreaming in Cuban by Cristina Garcia; and Sweet Diamond Dust by Rosario Ferré. Students will keep a journal and write a variety of informal and formal essays.

Carrillo, Loretta TR 11:40-12:55pm 547590

SPANISH LITERATURE 123
Race and desire through the lens of Latin America
In this course, we will look at cinematic and literary representations of Latin America. We will not be concerned with the veracity of these representations, but rather with the way in which they create images of Latin America. Our focus in our analysis of these films and novels will be on questions of race and desire: how is race visualized and written in these representations? Moreover, how does desire complicate these images of race? We will look at a wide-range of literary and visual media from Jose Maria ArgUEDAs’s The Fox From Above and The Fox From Below and Chang-rae Lee’s Native Speaker to films such as Wong Kar-wai’s Happy Together and John Singleton’s Shaft. Reading responses and critical papers are required for each text.

Kim, Junyoung MW 02:55-04:10pm 547688

SPANISH LITERATURE 127
Writing about conquest: Indigenous and Spanish perspectives
We shall read, discuss, and write about first-hand accounts of the interactions between Spaniards and indigenous people in the centuries that followed Christopher Columbus’s arrival in the Caribbean in 1492. The words “discovery,” “encounter,” and “conquest” have all been used to characterize the events in this period, but each is problematic in important ways. We’ll develop our own ways of characterizing the interactions of these peoples, as we read the narratives of persons who participated in them, including Aztec and Nahuat accounts, and the official writings of Spanish explorers and conquistadors (Christopher Columbus, Hernando Cortes, Bartolome de Las Casaas, Cabeza de Vaca). We’ll pay special attention to disagreements among the Spanish, including their debates about humanity of the Indians.

Najera, Luna MWF 01:25-02:15pm 547737

SPANISH LITERATURE 128
Tropics and erotics? Envisioning the Caribbean
The Caribbean is frequently associated in the U.S. with exoticism, exuberance, and leisure, but also with poverty and political instability. This course will look at how such images are created and maintained in various media (e.g., the TV reality show Temptation Island, tourism brochures, newspapers) and how artists and writers of Caribbean origin respond to or refuse these representations in their work. Some central themes that will be addressed are the Caribbean tourism industry, popular music, and religiosity. We will pay close attention to how assumptions about race, gender, and sexuality are articulated. Texts will include literary works by Jamaica Kincaid, Oscar Hijuelos, and Mayra Santos-Febres, and performances by John Leguizamo, Carmelita Tropicana, and Charo Oquet.
THEATRE, FILM & DANCE 127
Ancient drama: Eros and the sacred

Have you ever wondered what the virgin sacrifices were all about? Or why Oedipus has his own complex? In this class, we will explore the connection between sexuality and the sacred in the ancient drama in the context of our own culture. We will read, discuss, and write about plays by Sophocles, Eurypides, Aeschylus, and Aristophanes (among them Antigone, Medea, Electra, Iphigenia at Aulis, Oedipus Rex, The Bacchae), and theoretical texts by Girard (Violence and the Sacred), Kristeva (Femininity and the Sacred), Foucault (History of Sexuality), Freud (on Oedipus Complex), Bakhtin (on Carnivalesque), and others.

Romanska, Magdalena  TR 11:40-12:55pm  546890

THEATRE, FILM & DANCE 128
Performing Shakespeare and his contemporaries: The Elizabethan/Jacobean theatre

This course is built around two simple ideas: first, that Shakespeare’s preeminence often leads us to ignore a number of other wonderfully 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 perform them. We will read, study, and write about a number of Shakespeare’s plays alongside those of some of his contemporaries, and students will prepare and perform several scenes and monologues 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 in history. No previous acting experience is assumed.

Ponton, Stephen  MW 07:30-08:45pm  546939

THEATRE, FILM & DANCE 139
Morals and immorality: Restoring English comedy

Fresh, funny, and shocking even by today’s standards, the plays of the English Restoration and eighteenth century provide an excellent opportunity to investigate the relationship between popular entertainment and social values and to explore the debate over standards, decency, and questionable content in public entertainment. Reading such comedic plays as The Country Wife, The Way of the World, and The School for Scandal, as well as public commentary of the time, we will discuss the role that entertainment has in forming and reflecting the cultural environment. Class discussions will explore the political, cultural, and literary history of the time and will investigate parallels to contemporary cultural debates. Writing assignments will be designed to develop skills in literary and contextual analysis and to explore the question: are we what we watch?

Beggs, Anne  TR 08:40-09:55am  546988

THEATRE, FILM & DANCE 142
Sex, drugs, and classical music: Writing about opera

With an unrivaled voracity for the theatre’s resources—voice, gesture, music, dance, poetry, costume, scenery—opera in the Western tradition pushes performance to dizzying heights of stage spectacle and narrative decadence. In this course, we will learn the fundamentals of college-level writing through careful considerations of the following operatic hit-parade: Mozart’s The Marriage of Figaro, Verdi’s La Traviata, Bizet’s Carmen, Puccini’s La Boheme, and Gershwin’s Porgy and Bess. Paper assignments and e-mail journals will investigate how opera’s music and text combine to create a coherent dramatic story as well as how specific productions have envisioned these stories on the stage. No previous knowledge of music or foreign language is necessary.

Matson, Derek  MW 02:55-04:10pm  547037

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.

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
Writing off campus: 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, King, 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.

Evans, Darlene  MWF 9:05–9:55 a.m.  570088