ASIAN AMERICAN STUDIES 103.1
Immigrant Experiences
In this seminar, we will examine U.S. history through the experiences of immigrants. We will survey, and write about, the migration of people from Europe, Africa, Asia, and Latin America to the United States. Major topics will include the relationship between immigration and American national identity; debates over assimilation and pluralism; ethnic resilience; collective struggles for equality, and movements toward immigration exclusion.
TR 11:40–12:55 p.m. x-listed w/Hist 103 564229

AMERICAN INDIAN STUDIES 112.1
Science Meets Spirit: Indigenous Knowledge Systems and Natural Resource Management
Native peoples across the Western hemisphere use knowledge systems that differ fundamentally from those of Western science. Using traditional oral as well as written texts and contemporary writings by Native and non-Native scholars, we will examine the tensions and complementarities of these two knowledge systems. Using Iroquois knowledge systems in the northeast as a focal point, we will examine how they conceptualized their ecosystem and used it for agriculture, comparing it to resource management based on Western science. We will also explore how contemporary indigenous communities negotiate with non-Indian scientists, policy-makers, and legislators across boundaries that reflect very different ways of knowing. Through reading and writing activities, students will critically examine these issues and define their own views on what constitutes knowledge.
TR 08:40–09:55 a.m. Jane Mt.Pleasant 557677

AMERICAN INDIAN STUDIES 113.1
Native American Perspectives on the Environment
Traditional American Indian societies have different views on nature and environment than does the dominant Western society. As a general rule, they have a much closer personal relationship with nature and look at their environment from a much more holistic perspective than does the West. A blending of science and traditional belief may be the key to protecting our environment in the future. In this class, we will examine some of these beliefs by reading works from Vine Deloria and others. We will also look at some issues facing Indian lands today. American Indian Studies is a multi-disciplinary pursuit. This course is designed to strengthen your writing and comprehension skills from a variety of disciplines.
MW 08:40–09:55 a.m. Scott Perez 557726

AMERICAN STUDIES 140.1
Common Ground: Cornell and Ithaca in Collaboration
This course offers Cornell students a meaningful community interaction as part of their writing experience. Specifically, students in this seminar will meet at regular intervals (during the normal class time) with a class of Ithaca High School students to engage in critical discussions about community and cultural values as they relate to shared readings on American popular culture and the politics of media. Writing assignments and projects will draw on experiences of the class in connection to various issues, such as the representation of gender and ethnicity in advertising or video production. Ideally, students will broaden their perspectives while developing a greater comprehension of textual material, as well as verbal and written skill in considering that material rhetorically.
TR 11:40–12:55 p.m. x-listed Engl 140 & Writ 140 567176
The commute to Ithaca High School will require that students make available an additional twenty-five minutes before the scheduled class time.
ANTHROPOLOGY 124.1
Streetlife China
Get behind the changing face of China through the lenses of its cityscapes! For those lucky enough to have visited its cities upon China’s initial opening in the 1970s, the sights and sounds of “China urban” today are beyond recognition. How is the dramatic transformation from state socialism to a market economy experienced, perceived, and represented by China’s urbanites? How are they redrawing the boundaries between public and private spaces? How are the global flows of images, finances, technologies, and ideologies informing and reconstituting their worlds of work, life, and social relations? We will explore these issues together through critical readings of ethnographic materials on China’s urban centers. Writing assignments for the course include précis, project proposals, term papers, and ethnographic projects.
TR 08:40–09:55 a.m. Hongnan Ma 595526

ANTHROPOLOGY 125.1
Whips, Snakes, and Tombs: Archaeology in Pop Culture(s)
Mention of Archaeology tends to conjure up visions of adventure and danger in foreign lands, often with Nazis and beautiful women, at least for Americans weaned on Indiana Jones movies. Where, however, does the line between fact and fiction lie in this perception of the profession? We will explore, and write about, this sometimes blurry divide and also analyze the role that this fictionalized adventurer plays in American culture. In addition, we will look at the archaeologist from the perspective of Native American, Egyptian, Greek, and other cultures which, more often than not perceive, the archaeologist as a thief and defiler of gravesites. Is it possible to reconcile these two perspectives or are they simply two aspects of the same individual?
TR 08:40–09:55 a.m. Daniel Costura 557775

ANTHROPOLOGY 126.1
Foreign English: Teaching and Learning the New Global Language
Every summer, hordes of college students spread out across the world to teach English and even larger numbers of non-native English speakers attend their classes. It is a strange relationship, wracked with politics, money, academic theory, sexuality and global inequality. In this course we will look at ESL and language teaching from an anthropological perspective to try to understand the meanings and motivations for English study. We will read books about the worldwide phenomenon of English, and works by authors such as Freud, Mauss, Gandhi and Bakhtin to give varying perspectives on the experience of learning another language. Assignments will ask students to reflect on their encounters with other languages and to explore contentious issues in language teaching such as imperialism and cultural hegemony.
MWF 09:05–09:55 a.m. Eric Henry 557824

ANTHROPOLOGY 134.1
The Archaeology of Myth
Memory is often a faulty thing, and yet there are hints that memories can remain alive in the mythologies of groups for thousands or even tens of thousands of years. This course will attempt to examine certain situations where these myths and oral histories have proven archaeologically productive, as well as those where they have not. Texts will include works by Plato on Atlantis and Homer on Troy, on possible archaeological explanations for the fabulous monsters of ancient Greece and Asia, as well as those discussing the recent discovery of the miniature hominid species recently uncovered in Indonesia. Writing assignments will discuss and evaluate the use of oral histories and mythology in the design, execution, and interpretation of archaeological excavations.
MWF 12:20–01:10 p.m. Maureen Costura 143172
ARCHAEOLOGY 134.1
The Archaeology of Myth
Memory is often a faulty thing, and yet there are hints that memories can remain alive in the mythologies of groups for thousands or even tens of thousands of years. This course will attempt to examine certain situations where these myths and oral histories have proven archaeologically productive, as well as those where they have not. Texts will include works by Plato on Atlantis and Homer on Troy, on possible archaeological explanations for the fabulous monsters of ancient Greece and Asia, as well as discussing the recent discovery of the miniature hominid species recently uncovered in Indonesia. Writing assignments will discuss and evaluate the use of oral histories and mythology in the design, execution, and interpretation of archaeological excavations.

MWF 12:20–01:10 p.m. x-listed w/ Anthr 134 145818

ART HISTORY 119.1
From the "Barbarian Invasions" to 1492: Art of Medieval Spain
Over the past few years, an understanding of differing religious and cultural perspectives has become increasingly important. Throughout the medieval period in Spain, both conflict and cultural interchange took place between Christian, Muslim and Jewish communities. In this course students will gain an understanding of the culture of medieval Spain through the examination of art and architecture. Some of the structures considered will include the Alhambra, the Mosque of Cordoba, and the Cathedral of Leon. Students will learn to use visual observation, description, and analytical approaches to make arguments and will learn to examine objects within their cultural context. Writing exercises will be centered on the visual material and weekly readings.

MW 02:55–04:10 p.m. Emily Kelley 598648

ART HISTORY 124.1
Aesthetics of the Ugly in Ancient Art
The term aesthetics is usually associated with beauty, especially absolute beauty. This writing class in contrast is based on two assumptions. First, that the depiction of ugliness requires sophisticated artistic techniques; second that the representation of ugliness is historically contingent and that what is considered ugly changes both contextually and chronologically. We will explore how ugliness was constructed in Greek and Roman "visual language" and its function in a specific context, such as the demarcation of gender differences and social hierarchies or the representation of horror, pain or protest. The written exercises will mainly be descriptions, but as a good description already promotes a particular interpretation, we will practice how to select and organize the facts in order to put forward a persuasive interpretation.

TR 08:40–09:55 a.m. Annetta Alexandridis 600902

ART HISTORY 126.1
Video Art History
Video art has exploded on the international biennial scene, proving to be the contemporary art form par excellence. This course traces the early evolution of video art from the late 1960s, looking closely at the first twenty years of the art form. We will briefly survey work from the 1990s until today, and introduce texts fundamental to media theory, including work by Marshall McLuhan and Walter Benjamin. This course is primarily a discussion course, with frequent screenings and writing workshops. Students will prepare short class presentations, as well as participate in online exercises.

MW 02:55–04:10 p.m. John Corso 558167
AFRICANA STUDIES AND RESEARCH CENTER 100.1
Stories, Poems, and Essays by Black Male Writers
This course introduces students to the broad spectrum of literature by Black men that addresses the challenges and obstacles presented by the complexities of life in the United States and the victories achieved. From Boyd and Allen’s anthology *Brotherman*—portraying the Black man’s long odyssey in this country—students will read and write about the human experience as told through the voices of Black male writers. As a text, *Brotherman* offers “a literal and metaphorical map of the Black man’s quest for self-affirmation.” Through writing essays, students will learn to reflect upon the inner journey toward self-awareness as portrayed through this collection of fiction and non-fiction drawn from the rich body of 150 years of Black literature.

MW 02:55–04:10 p.m.   Beverly Blacksher   149339

AFRICANA STUDIES AND RESEARCH CENTER 100.3
Exploring Self-Knowledge with Stories by African American Women Writers
This seminar will provide us with a unique opportunity to explore the visions, values, themes, characters, and settings presented by African American women writers. Probing the rich worlds of Harriet Jacobs, Zora Neale Hurston, Alice Walker, and Toni Morrison, we will engage in dialogue—both written and oral—for a stimulating exchange of ideas. Literary themes of self-knowledge will be studied in conjunction with essays and other works by authors of diverse backgrounds. Through written and oral communication, we will face the challenge and the privilege of understanding the significance of literary themes as they relate to broader issues of society, and to our personal lives as well.

TR 01:25–02:40 p.m.   Beverly Blacksher   149437

AFRICANA STUDIES AND RESEARCH CENTER 100.4
Black Humor in Popular Culture
We will focus on Black comedians who use the pulpit of primetime television to foster a Black cultural politics of representation that uses comedy to engage issues of racism, multiculturalism, and diversity within the United States. In this seminar, we will reflect on the strategies employed in the television shows of Richard Pryor, *In Living Color* and Dave Chappelle, and their attempts to outwit censors and curry audience favor while speaking with intelligence, insight, and honesty on both Black life and contemporary images of Black life. Throughout this inquiry students will develop critical and analytical skills necessary to engage meaningfully and productively in the study of television.

TR 11:40–12:55 p.m.   Jean Young   149486

AFRICANA STUDIES AND RESEARCH CENTER 100.5
Pan-African Freedom Fighters in Their Own Words
This seminar will examine autobiographical writings and advocacy statements and speeches by selected freedom fighters from Africa, Black America, and the Caribbean. Through written and oral communication, students will explore the values, activities, and impact of individuals such as Nelson Mandela, Winnie Mandela, W. E. B DuBois, Martin Luther King Jr., Malcolm X, Ella Baker, Rosa Parks, Angela Davis, Marcus Garvey, Amy Jacques Garvey, and Bob Marley. Particular attention will be paid to the intersection of race, class, and gender as well as parallels and linkages in Black liberation struggles worldwide. Video and film presentations will augment reading, discussion, and writing assignments.

TR 02:55–04:10 p.m.   Locksley Edmondson   149535
ASIAN STUDIES 107.1
Ideas of Culture in East Asian Studies

What is meant by “culture” in East Asian Studies? What does it entail to belong to a culture, to experience another culture, or to live between cultures? Where does the idea of culture come from and what have been the different uses of the term in the history of East Asia? In this course, students will explore a small part of the complex history of the term “culture”. They will also become better acquainted with some of the historical precedents for its frequent usage today in relation to Japan, Korea, and China. We will develop skills in reading, writing, and argumentation, working with more familiar (Matthew Arnold, J. W. Goethe, Kant, etc.) and less known (Yoshino Sakuzu, An Chaehong, Ruth Benedict, etc.) texts on the subject.

MW 02:55–04:10 p.m.  Travis Workman  558412

BIOLOGICAL AND ENVIRONMENTAL ENGINEERING 172.1
The Faces and Feuds of Farming

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

TR 10:10–11:25 a.m.  Rachel Dunn  558461

ECOLOGY AND EVOLUTIONARY BIOLOGY 165.1
Writing the Ocean Waves: Marine Sciences at Cornell

What do tsunamis, bioluminescence, coral reefs, and whale songs all have in common? They are among the many ocean phenomena being studied at Cornell! During this semester we will explore what marine scientists at Cornell are learning and how are they communicating their findings to different audiences. We will visit scientists' labs, read popular and technical literature about ocean research, and write about what researchers at Cornell are learning about our oceans. Writing assignments include short vignettes for a radio program on ocean sciences, longer Discover magazine style articles about specific marine science topics, and letters to congressional representatives about the value of studying our oceans. The course will culminate in a student-written brochure on Marine Sciences at Cornell.

MW 02:55–04:10 p.m.  Krystal Rypien  558510

Do not request this course on your ballot. Seats will be held in this course for those who were enrolled in the Campus to Coast (C2C) course held summer 2006 at the Shoals Marine Lab. Since a very limited number of seats might be available, request five other courses on your ballot. If still interested, contact Krystal Rypien at klr32. Enter "BIOEE 165" on subject line.

COMPARATIVE LITERATURE 103.1
Inner Worlds, Outer Worlds, Other Worlds: Philosophy as Theodicy or Writing as Deception

"That to the height of this great Argument I may assert th' Eternal Providence, And justify the ways of God to men." What does it mean to vindicate an ideal, to assert its justice through fiction and deception? We will follow the development of this question from late antiquity autobiographies to contemporary hyper-surrealism. Authors to be read include Augustine, Geoffrey Chaucer, John Gower, Søren Kierkegaard, Lewis Carroll, Friedrich Nietzsche, and Haruki Murakami. This seminar will develop close reading and writing techniques and does not comprise a "survey" of literature and/or philosophy.

MWF 10:10–11:00 a.m.  Juan Sierra  170171
COMPARATIVE LITERATURE 103.3  
**Inner Worlds, Outer Worlds, Other Worlds: Dream Books**  
Literary and artistic production have always had a particular and complex interaction with the dream life of individuals and societies. Dream experiences often underlie and reveal the symbolic structures of human cultures. This relation often defies any easy opposition between fantasy and reality. This seminar will explore different expressive venues where dream-work intersects or coexists with storytelling. We will examine literary, filmic, and pictorial productions where the relation can be mapped. Authors discussed will include Ovid, Aloysus, Bertrand, Dali, Borges, Freud, Lévi-Strauss, Lacan, Pasolini, Buñuel, Hitchcock, and Deleuze. Through frequent drafting and revising students will develop their abilities as readers and writers.  
MWF 09:05–09:55 a.m.  Ricardo Arribas  558608

COMPARATIVE LITERATURE 103.4  
**Inner Worlds, Outer Worlds, Other Worlds: Lovers, Saints, and Sinners**  
What is the relationship between eroticism and religion? In the Gospel, Saint John writes “Deus caritas est,” or "God is love." In Georges Bataille’s short story “Madame Edwarda,” the protagonist discovers god through his relationship with a prostitute. What are the differences among carnal love, fraternal love, platonic love, and divine love? Are they always so different? Why or why not? Drawing upon various films and the writings of Christian saints, Charles Baudelaire, Jean Genet, André Gide, and others, we will think, read, and most importantly write in response to the questions above. Analytical essays and frequent exercises in style, prose clarity, and sentence/paragraph structure will allow you to hone the skills necessary for expository writing of any kind.  
TR 01:25–02:40 p.m.  Sean Connolly  558706

COMPARATIVE LITERATURE 108.1  
**Language and Politics: Politics and Interpretation**  
This course aims to investigate the politics of the production and interpretation of literature and art; it will be especially concerned with the emergence and decline of Marxism as a prevalent critical avenue during the twentieth century. The emphasis on Marxist criticism will provide an occasion to elaborate a more general set of problems and concepts related to the project of interpretation itself: how, for example, might criticism be related to everyday life? How might art act as a vehicle of social transformation? What kinds of interpretations are valid in the first place? Readings in fiction and poetry may include Brecht, DeLillo, Kafka, Melville, and Neruda; readings in philosophy and criticism will include figures such as Althusser, Adorno, Greenberg, and Jameson.  
MWF 12:20–01:10 p.m.  Aaron Hodges  170269

COMPARATIVE LITERATURE 108.2  
**Language and Politics: Literary Power, Prestige, and Awards**  
What qualities merit the awarding of prizes in literature, and how does a culture of award-giving influence the production and reception of literature? In this seminar, we will concentrate on Nobel Prize winning writers from the East, such as Kawabata Yasunari, Oe Kenzaburo, and Gao Xingjian. We will examine the peculiar consequences—for Eastern writers and their readers—of achieving recognition in the West, a recognition mediated by the necessity of translation. How do Western prize-giving institutions authorize their own version of the East, and how is this claim to authority accepted there? We will ask how prizes operate as political statements and as exercises of power. We will pursue these lively questions through frequent drafting and revision of essays.  
TR 11:40–12:55 p.m.  Jina Kim  558867
COMPARATIVE LITERATURE 109.1
Writing Across Cultures: Mother India—Reading Gender and Nation in South Asia

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

TR 08:40–09:55 a.m. Krupa Shandilya 170318

COMPARATIVE LITERATURE 109.2
Writing Across Cultures: Displacement

As the cusp of the twenty-first century, the realization that we inhabit—and may have always inhabited—a "globalized" world in which not just people, but also ideas, goods, and images are constantly in motion, is radically changing the very foundations of connecting humans with place. We will explore the significance of displacement in fiction (such as Conrad's Heart of Darkness), film (such as Udayan Prasad's My Son the Fanatic), and theory (such as Said's "Reflections on Exile") by focusing on three issues: a) Thematizing displacement: how does one talk about being out of place? b) Narrating displacement: how is the written or visual medium itself transformed by displacement? c) Theorizing displacement: how might displacement provide a medium for understanding and acting in the world? Students will engage with these questions through discussion, short oral presentations, and a variety of writing assignments including close readings of selected passages/ scenes, reviews, and essays.

MW 02:55–04:10 p.m. Anindita Banerjee 558916

COMPARATIVE LITERATURE 109.3
Writing Across Cultures: Writers of Exile

What better way to converse with the world when in exile than by writing? The writers in this course share a common thread: they are all dealing with separation from homeland. Although exile can create distance and feelings of loss, many have found in exile a voice to explore their lives, to connect, and to talk of love and the state of the world as they see it. We will explore works by such authors as Ovid, Dante, Nabokov, Neruda, Maxine Hong Kingston, Marjane Satrapi, and Goria Anzaldua. Students will explore their own voices through essays that will be revised in workshops.

TR 01:25–02:40 p.m. Marisol Baca 558979

COMPARATIVE LITERATURE 112.1
Cultural Fiction: Never Trust a Dame! Vamps, Vixens, and Femmes Fatales

I’m not bad, I’m just drawn that way, purrs Jessica Rabbit. As a locus of male desire and fear, the figure of the seductress is a cultural production with a long history. How is she produced, and by whom? What purpose does it serve to cast woman as a temptress? Why is she considered so dangerous? In this course, we will consider the history of the dangerous woman, focusing on nineteenth-century literary and twentieth-century filmic incarnations of this figure. Possible texts include Kate Chopin’s The Awakening and Orson Welles’s The Lady from Shanghai. With an emphasis on writing as a process and a craft, we will develop papers through a series of preparatory assignments and drafts, producing papers of comparative analysis.

TR 11:40–12:55 p.m. Ana Rojas 170374
COMPARATIVE LITERATURE 114.1
Multiple Voices: Self-Discovery Through Literature—Writing the Self

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

MW 08:40–09:55 a.m.  Marcela Romero-Rivera  559574

COMPARATIVE LITERATURE 123.1
Mapping Literary Spaces: The Plotter’s Play—Intrigue and Theatricality

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

MWF 11:15–12:05 p.m.  Alexis Briley  170423

COMPARATIVE LITERATURE 124.1
From Crisis to Composition: Other English Literatures—Africa, South Asia, and the Caribbean

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

TR 10:10–11:25 a.m.  Wyatt Bonikowski  599922

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

Enron. Philip Morris. Martha Stewart. Wal-Mart. All of these companies have been at the center of recent “corporate controversies” that highlight the mystery and lack of public accountability that shroud the corporate world. Corporations are some of society’s most powerful and least transparent institutions, but unlike government, private companies are not accountable to the general public. This course will examine and write about a series of “corporate controversies” including the arrival of Wal-Mart in Ithaca, controversial violations of environmental, labor, and antitrust laws, and investor protections under the North American Free Trade Agreement (NAFTA). Students will be introduced to different methods of investigating corporate power in society through independent research into the public and private actions of a multinational corporation or Ithaca-area company.

TR 10:10–11:25 a.m.  Emelie Peine  064667
DEVELOPMENT SOCIOLOGY 113.1
Home Base: The Militarization of Daily Life

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

TR 10:10–11:25 a.m.  Kelly Dietz  557579

ENGLISH 105.1
Gender and Writing: Twilight Lovers and Reform School Girls—The Twentieth-Century Wayward Woman

This course examines various constructions of femininity and female sexuality in the twentieth-century imagination. We will investigate myriad representations of “wicked” or “deviant” female and feminized bodies in film, literature, and popular culture and ruminate upon the cultural work these depictions do. Are these incarnations subversive or stereotypical? Progressive or reactionary? From Josephine Baker’s performance in *Princess Tam Tam*, to Nabokov’s *Lolita* to television’s *Buffy the Vampire Slayer*, we will explore both iconic figures and fictional women behaving badly. Areas of study may include conceptions of race and exoticism, the femme fatale archetype, transgendered bodies, lesbian pulp fiction, the female juvenile delinquent, and representaions of the monstrous female body. Students will reflect upon these issues in numerous short responses and critical essays.

MWF 12:20–01:10 p.m.  Jessica Metzler  181322

ENGLISH 105.2
Gender and Writing: Unstoppable Nightmares—Gender and Identification in Horror Films

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

TR 11:40–12:55 p.m.  Michael Garrett  181378

ENGLISH 105.3
Gender and Writing: Love and Learning—How Desire Works in School Narratives

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

MWF 10:10–11:00 a.m.  Peter Bailey  181434
**ENGLISH 105.4**

**Gender and Writing: Melville, Hemingway, Wright, and other “Manly” Male Authors**

This course will explore the work of American male authors writing in a masculine mode about “manly” characters. We will explore such themes as sexuality, male bonding, and father-son relationships as a way of understanding how these authors perform or define the masculine in relation to the ideals of a particular culture. Along the way, we may have something to say about the feminine as well. Readings may include Melville’s *Billy Budd*, Hemingway’s *The Sun Also Rises*, Richard Wright’s *Black Boy*, Richard Rodriguez’s *Days of Obligation*, and Annie Proulx’s *Brokeback Mountain*. The course requires vigorous participation in class discussions and the major revision of earlier essays.

TR 02:55–04:10 p.m.  Michael Garcia  585936

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**ENGLISH 108.1**

**Fiction into Film: Based on the Book**

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

MWF 10:10–11:00 a.m.  Dana Koster  181483

*Students must be free to attend screenings on Mondays at 6:30 p.m. and Thursdays at 4:45 p.m. Students may not request this seminar if they have a conflict with these screening times.*

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TR 08:40–09:55 a.m.  Anthony Reed  181532

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TR 10:10–11:25 a.m.  Lynda Bogel  181581

*Students must be free to attend screenings on Mondays at 6:30 p.m. and Thursdays at 4:45 p.m. Students may not request this seminar if they have a conflict with these screening times.*
ENGLISH 111.1  
Thinking Across Cultures: Rethinking Crime, Reimagining Evidence—Race, Forensics, and the Body  

In a moment of proliferating procedural dramas and forensic based television programs this course examines the connections between forensic science and criminal justice practices, and the historical relationship of forensics to anthropology, ethnography, documentary film, and colonialism. Our readings of detective and crime fictions will include Doyle, Poe, Twain, Hammett, Cain, Faulkner, and Wright. Placing contemporary film alongside histories of racial science, colonialism, and lynching, this course tracks how “crime stories” construct race, gender, class, and national identity. As our work moves us across continents and medias, we will consider our own relationships to “law and order,” to the biological materiality of the body, and to our public demand for a certifiable and certain “truth.” Our readings will also include related critical theory and selected episodes of procedural television dramas.  
MWF 10:10–11:00 a.m.  Nicole Waligora-Davis  181777  

ENGLISH 111.2  
Thinking Across Cultures: Fortune Cookies and Fu Manchu—Asian American Myths and Literature  

In *The Mystery of Dr. Fu Manchu*, Sax Rohmer wrote that the villainous doctor possessed "the cruel cunning of an entire Eastern race," and had "a face like Satan." Oh, those old-time racists! How does contemporary Asian American literature differ from Fu Manchu? Or does it? Drawing on texts from various cultures, both international and within the U.S., we will focus on cross cultural misunderstandings, confronting such myths as The Exotic Orient, The Model Minority, The Identity Crisis, The Sojourner Myth, and the alleged American melting pot of culture. Our critical essays will question how literature affirms, challenges, or constructs these myths. We'll read the work of such writers as Jhumpa Lahiri, Don Lee, Amy Tan, Maxine Hong Kingston, and Chang Rae Lee. Blogs and podcasts may be used to facilitate class discussion.  
MWF 12:20–01:10 p.m.  Steven Chang  181826  

ENGLISH 111.3  
Thinking Across Cultures: The Myth of the Paradise Island  

In this class, we will examine the myth of the Island Paradise and the construction of popular images of exile, fantasy, sex, adventure and travel through literature, film, television, and travel brochures. As we look at the different ways in which island nations, including Hawaii, have been represented, marketed, and sold throughout history, we will examine issues of colonialism, tourism, and globalization. Literary texts, films, and television may include Defoe’s *Robinson Crusoe*, Garland’s *The Beach*, Kincaid’s *A Small Place*, Survivor, *Lost, Life and Debt*, and *Living on Islands*. We will also examine popular forms of tourism advertising including travel magazines, brochures, and guidebooks. A course pack will include critical articles on history, tourism, and globalization. Students will regularly be required to submit analytical essays.  
MWF 11:15–12:05 p.m.  Kathleen Hames  181875
ENGLISH 111.4  
Music, Race, and Class: Music as Sites of Resistance and Assimilation in Black American Literary Culture

At one time, music provided a space for Black Americans to express their frustrations and to exercise some resistance to racism. But by the twentieth century, there arose in the Black community a culture of assimilation that was often indifferent or hostile to the culture of resistance that dominated themes in Black music. Although this seminar is not about music per se, we will read music in literature as a “social register” or indicator of changing perspectives on race, class and gender. In this course, we will read and write about novels (F. Scott Fitzgerald, Gayl Jones), films (*A Color Purple*), and autobiographies (James Weldon Johnson) that explore these issues. Formal requirements are six essays varying in length from two to ten pages.

MW 07:30–08:45 p.m.  James Worley  181931

ENGLISH 127.2  
Shakespeare

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

MW 07:30–08:45 p.m.  Corey Wronski  182078

ENGLISH 127.3  
Shakespeare

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

MWF 01:25–02:15 p.m.  Joshua Corey  182127

ENGLISH 127.4  
Shakespeare

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

TR 08:40–09:55 a.m.  Judy Park  182176
Common Ground: Cornell and Ithaca in Collaboration

Would you like to experience Cornell as something more than campus? This course offers students a meaningful community interaction as part of their writing experience. Specifically, students in this seminar will meet at regular intervals (during the normal class time) with a class of Ithaca High School juniors and/or seniors to engage in critical discussions about our community and American cultural values as they relate to shared readings (e.g., Franklin, Baldwin, Anzaldúa, Trask, Leguin, Ehrenreich, Madison, Reich). Writing assignments and projects relating to local issues will draw on experiences of the class in connection to various types of diversity, which may include class, gender, and ethnicity. Ideally, students will broaden their perspectives while developing a greater comprehension of textual material, as well as verbal and written skill in considering that material rhetorically.

TR 11:40–12:55 p.m. Darlene Evans 182225
The commute to Ithaca High School will require that students make available an additional twenty-five minutes before the scheduled class time.

The Mystery in the Story

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

MWF 09:05–09:55 a.m. Adam Grener 182428

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.

MW 08:40–09:55 a.m. Melissa Gniadek 182477
ENGLISH 147.3
The Mystery in the Story
What makes a story, and what makes it a mystery story? In this course, we'll study and write about the nature of narratives, taking the classic mystery tale written by such writers as Arthur Conan Doyle, Agatha Christie, and Dashiell Hammett as typical of intricately plotted stories of suspense and disclosure that have been written and filmed in many genres: Greek tragedy, horror tales by Poe and Shirley Jackson, psychological thrillers by Ruth Rendell and Patricia Highsmith, neo-noir films such as The Usual Suspects and Memento and postmodern mystery parodies such as those of Paul Auster and Jorge Luis Borges. We'll look at the way they hang together, the desire and fear that drive them, and the secrets they tell—or try to keep hidden.
MWF 12:20–01:10 p.m.  Tien Tran  182526

ENGLISH 147.4
The Mystery in the Story
What makes a story, and what makes it a mystery story? In this course, we'll study and write about the nature of narratives, taking the classic mystery tale written by such writers as Arthur Conan Doyle, Agatha Christie, and Dashiell Hammett as typical of intricately plotted stories of suspense and disclosure that have been written and filmed in many genres: Greek tragedy, horror tales by Poe and Shirley Jackson, psychological thrillers by Ruth Rendell and Patricia Highsmith, neo-noir films such as The Usual Suspects and Memento and postmodern mystery parodies such as those of Paul Auster and Jorge Luis Borges. We'll look at the way they hang together, the desire and fear that drive them, and the secrets they tell—or try to keep hidden.
TR 08:40–09:55 a.m.  Stephanie Gehring  586034

ENGLISH 147.5
The Mystery in the Story
What makes a story, and what makes it a mystery story? In this course, we'll study and write about the nature of narratives, taking the classic mystery tale written by such writers as Arthur Conan Doyle, Agatha Christie, and Dashiell Hammett as typical of intricately plotted stories of suspense and disclosure that have been written and filmed in many genres: Greek tragedy, horror tales by Poe and Shirley Jackson, psychological thrillers by Ruth Rendell and Patricia Highsmith, neo-noir films such as The Usual Suspects and Memento and postmodern mystery parodies such as those of Paul Auster and Jorge Luis Borges. We'll look at the way they hang together, the desire and fear that drive them, and the secrets they tell—or try to keep hidden.
TR 11:40–12:55 p.m.  Wyatt Bonikowski  586083

ENGLISH 158.1
American Literature and Culture: Americans Abroad
Tourists, expatriates, soldiers, students, and business professionals—Americans travel, work, and live all over the world. In this course, we'll focus on fiction and non-fiction describing the experiences of Americans abroad, including works by Harriet Jacobs, Edith Wharton, Ernest Hemingway, Tim O’Brien, and Jamaica Kincaid. What can these narratives tell us about the construction of cultural and national identities? What can they tell us about the position of the U.S. in a global context? What sorts of global and local issues, as well as political and personal issues, are highlighted when one spends time abroad? In response to the texts and the issues they raise, students will write a variety of formal and informal essays.
MWF 11:15–12:05 p.m.  Susan Hall  182575
ENGLISH 158.2
American Literature and Culture: *Somehow Form a Family*—Reading, Writing, and Imagining

**Genealogy**

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

MWF 01:25–02:15 p.m.  George McCormick  182624

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ENGLISH 158.3
American Literature and Culture: The Politics and Poetics of American Marriage

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

MWF 02:30–03:20 p.m.  Sarah Cote  586139

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ENGLISH 158.4
American Literature and Culture: The Family in Fragments

When the talking heads on the nightly news refer to "family values," the phrase is meant to be transparent, self-evident, but what exactly does it mean? As a changing and increasingly complex concept, "the family" is becoming difficult to adequately define. This course will examine "family" from a postmodern perspective, as a fluid and evolving scaffold rather than a fixed structure. We will explore families in states of crisis, periods of transition, and other more subtle distortions. From questions of race and metaphysics (Toni Morrison's *Beloved*) to the post-industrial, technologized family (Don Delillo's *White Noise*) and cinematic/TV dysfunction (*American Beauty, Trading Spouses*), we will examine several exceptions to the model of the nuclear family. Writing assignments will question how these essentially ethnographic texts become linked to larger narratives of sexuality, war, gender roles, culture, history, and love.

MW 02:55–04:10 p.m.  Patrick Foran  182673
ENGLISH 158.5
American Literature and Culture: The Surfin’ Dead—Zombies in the Western Tradition

Half B-movie joke, half terrifying possibility, the zombie occupies an ambiguous place in our cultural consciousness. Though traditionally relegated to the scrap-heap of the horror genre, the zombie in fact has a rich and largely unrecognized history in myth and folklore—and in “serious” literature as well as pulp fiction. This course will track the motif of the embodied dead from its ancient and biblical origins right through to the zombie revival of the early twenty-first century. We will explore the work of American authors such as Poe, Zora Neale Hurston, and Stephen King, selections from world literature and zombie film, and more. Students will moreover be expected to produce a substantial corpus of original writing, including weekly reading responses, in-class paragraphs, and analytical essays.

TR 10:10–11:25 a.m.  Jennifer Dunnaway  182722

ENGLISH 158.6
American Literature and Culture: Bearing Witness—Self-Making in African American Literature

We will examine the African American literary tradition through the vantage point of authors and texts which foreground the idea of bearing witness. Instead of relying exclusively on a single genre (autobiography), we will draw from a range of conventions which use personal testimony as conduit to imagine personal and communal selves. Authors may include: Frederick Douglass, W. E. B. DuBois, Zora Neal Hurston, Richard Wright, James Baldwin, Malcolm X, and Toni Morrison.

MW 02:55–04:10 p.m.  Dagmawi Woubshet  182771

ENGLISH 158.7
American Literature and Culture: The Garden State—Poets of New Jersey from Whitman to Springsteen

What makes a writer or a literary work distinctively of, from, or about a given place? Is New Jersey a state of mind? This course will explore deeply the idea of a “sense of place” and how it is used, conveyed, or inhabited by literary works. From gritty urban spaces to the (faux-) pastoral landscapes of the suburbs, New Jersey provides a variety of backdrops for both imaginative and critical writing. Readings may include poems by Walt Whitman, William Carlos Williams, Allen Ginsberg, Amiri Baraka, and Robert Pinsky; music by Bruce Springsteen and Yo La Tengo; and Phillip Roth’s novel American Pastoral. Requirements include six essays, several revisions, and active participation.

TR 01:25–02:40 p.m.  John Hicks  182820

ENGLISH 158.8
American Literature and Culture: The Musical Novel

American music remains an intersection for conflicting racial and social issues in twentieth-century American culture. The authors of these novels—Ralph Ellison's Invisible Man, James Baldwin's Another Country, and Sherman Alexie's Reservation Blues—all come from musical backgrounds, yet their relationships with their respective musical influences differ in fundamental ways, which makes each author's voice unique. In this course, we will examine how these writers approach and conceptualize music in order to define the worlds of their characters, as well as the rhythms of their narrative voices. We will listen to music selections in class and read selected historical texts (Guralinick's Feel Like Goin Home).

TR 02:55–04:10 p.m.  Jon Hickey  590556
ENGLISH 168.1  
Cultural Studies  
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies.  
MW 07:30–08:45 p.m.  Julie Brown  182876

ENGLISH 168.2  
Cultural Studies  
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows and essays on the theory of cultural studies.  
MWF 10:10–11:00 a.m.  Bradley Depew  182925

ENGLISH 168.3  
Cultural Studies  
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows and essays on the theory of cultural studies.  
MWF 11:15–12:05 p.m.  Kristie Wang  182974

ENGLISH 168.4  
Cultural Studies  
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows and essays on the theory of cultural studies.  
TR 01:25–02:40 p.m.  Hilary Emmett  183023
ENGLISH 170.1
Linked Stories
We will investigate a number of short fiction collections that concern a defining incident or trace the
development of a character (or characters) over a period of time and/or geographical space. When these
stories are read together as a collection, they can define a world. This course, then, explores some of the
finest achievements of modern short fiction that share a common setting, characters, or an overarching plot.
Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O'Brien, and Flannery O'Connor.
MWF 09:05–09:55 a.m. Jennifer Cragun 183170

ENGLISH 170.2
Linked Stories
We will investigate a number of short fiction collections that concern a defining incident or trace the
development of a character (or characters) over a period of time and/or geographical space. When these
stories are read together as a collection, they can define a world. This course, then, explores some of the
finest achievements of modern short fiction that share a common setting, characters, or an overarching plot.
Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O'Brien, and Flannery O'Connor.
MWF 10:10–11:00 a.m. Jacqueline Reitzes 183219

ENGLISH 170.3
Linked Stories
We will investigate a number of short fiction collections that concern a defining incident or trace the
development of a character (or characters) over a period of time and/or geographical space. When these
stories are read together as a collection, they can define a world. This course, then, explores some of the
finest achievements of modern short fiction that share a common setting, characters, or an overarching plot.
Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O'Brien, and Flannery O'Connor.
MW 07:30–08:45 p.m. Douglas Mitchell 183268

ENGLISH 170.4
Linked Stories
We will investigate a number of short fiction collections that concern a defining incident or trace the
development of a character (or characters) over a period of time and/or geographical space. When these
stories are read together as a collection, they can define a world. This course, then, explores some of the
finest achievements of modern short fiction that share a common setting, characters, or an overarching plot.
Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O'Brien, and Flannery O'Connor.
TR 02:55–04:10 p.m. Autumn Watts 586244
ENGLISH 170.5
Linked Stories
We will investigate a number of short fiction collections that concern a defining incident or trace the
development of a character (or characters) over a period of time and/or geographical space. When these
stories are read together as a collection, they can define a world. This course, then, explores some of the
finest achievements of modern short fiction that share a common setting, characters, or an overarching plot.
Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge
Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim
O'Brien, and Flannery O'Connor.
MW 02:55–04:10 p.m. Katherine Gottschalk 586293

ENGLISH 185.1
Writing About Literature: Sea Stories—Exploring Maritime and Oceanic Texts
From antiquity, seafaring has been the workhorse of transportation, exploration, and colonization. At the
same time, the sea itself continues to fascinate the imagination and provoke expressions of wonder, beauty
and terror. However, to those on shore, sailors’ identities are largely a product of the imaginary—their
world unseen to outsiders. This course will explore the seafarers’ need, then and now, to speak their
identities, to narrate their experience through sea stories. Some of the works we will consider: Malcolm
Lowry’s Ultramarine, Joshua Slocum’s Sailing Alone Around the World, short theoretical essays, archival
material and one or two films. Other texts may include poetry and fiction by Walcott, Coleridge, Melville
and Conrad. Students will write regular response papers and critical essays.
MW 08:40–09:55 a.m. Colin Dewey 183429

ENGLISH 185.2
Writing About Literature: Fairy Tales Re-examined
Have you ever wondered why the witch wanted to eat Hansel when she had a whole house made out of
gingerbread? Or why stepmothers in folk tales are always out to kill their stepkids? Consider: Snow White
and Sleeping Beauty were beautiful when their princes fell in love with them, but they were also catatonic.
In this class, we discuss the traditional tales we grew up with and took for granted, and explore the
fascinating and often dark subtext of what we consider simple children’s stories. We will read and write
about traditional folk tales and the modern narratives they inspire, as well as discuss how different versions
of these age-old tales shape and assert their own world-views.
MW 02:55–04:10 p.m. Susan Winders 609190

ENGLISH 185.3
Writing About Literature: Love and Other Diseases—Illness, Impurity, and Public Health
From epidemiology to safe sex to anti-bacterial soap, our ideas about what constitutes health and purity
and what constitutes disease and impurity affect how our societies are organized and how we experience
our own bodies. In class discussions and writing assignments, we will examine how various Victorian and
contemporary writers and film makers used, championed, criticized, and shaped ideas about health, disease,
and contagion. Possible texts include Hard Times, Dr. Jekyll and Mr. Hyde, The Picture of Dorian Gray,
Angels in America, The Constant Gardener, and The Fog of War.
MWF 11:15–12:05 p.m. David Coombs 183527
ENGLISH 185.4  
Writing About Literature: Exceptional Bodies in Literary, Visual, and Popular Culture

“By its very presence,” writes critic Rosemarie Garland Thomson, “the exceptional body seems to compel explanation, inspire representation, and incite regulation.” Focusing on categories of disability, race, and gender, this seminar will examine the representations, narratives, and policing strategies provoked by embodied differences. What defines a normal body? Who decides the exception? Might exceptional bodies prove the normal body’s rule? For exceptional objects of inquiry, we will study freak and talk shows, horror stories and circus attractions, muscle magazines and medical documentaries. Possible texts and films will include Murderball, Freaks, Geek Love, and Sula, as well as stories by Poe and Crane. The works studied in this course are intended to initiate an analytical process of critical thinking, writing, and revision.

TR 08:40–09:55 a.m.  Nicholas Soodik  183576

ENGLISH 185.5  
Writing About Literature: Surveying the NOT ME—Reading and Writing Nature

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

MW 08:40–09:55 a.m.  Sarah Weiger  183625

ENGLISH 185.7  
Writing About Literature: Writing, Creation, and Rebirth

What happens when literature and other arts flourish at a certain point in history? Such a moment can be identified as a renaissance, a revival, or a golden age. This course will examine highpoints in literary production. It will consider how renaissances occur, what they produce, and how they are subsequently understood. Our main focus will be upon the Renaissance in Italy and England. Reference will also be made to later renaissances, such as the Harlem Renaissance. This course will ask who can have a renaissance and under what conditions, and will consider the value and uses of this category. Readings will include Machiavelli, More, Montaigne, and Shakespeare. This course will provide an opportunity to develop writing and critical skills within the discipline of literary studies.

TR 11:40–12:55 p.m.  Douglas McQueen-Thomson  586342

ENGLISH 185.8  
Writing About Literature: "I Would Prefer Not To"

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

TR 02:55–04:10 p.m.  Daniel Wilson  183723
ENGLISH 185.9  
Writing About Literature: “Base, Common, and Popular”: Shakespeare in Film and Fiction

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

TR 01:25–02:40 p.m.  Jenny Mann  183772
There will be 4 class viewings of films on Monday evenings, but students may also view the films on reserve.

ENGLISH 185.10  
Writing about Literature: Modified Bodies—Genetics in Literature and Film

Designer babies, cloning, stem cells, the "gay gene": public debates about these subjects illustrate the promises and risks of genetic research. This class considers how such debates have been interpreted in literature and film, explores the parameters of the human in practices and disciplines ranging from eugenics to cyborg writing, and seeks to understand the connections between forms of literary, cinematic, and genetic change. No scientific or literary expertise is required for this introduction to poems, fiction, and films that address our cultural investments in changing "natural" human limits. The idea of challenging such limits will also frame our approach to our own writing as we develop strategies for stronger argumentation and more effective revisions.

MWF 02:30–03:20 p.m.  Karen Anderson  183821

ENGLISH 185.11  
Writing About Literature: Outsiders and Others—Fictions of Cultural Difference

We derive our sense of who we are through imaginative negotiation with otherness. In this course, we will read and write about English novels published between 1750 and 1825, drawn from Gothic, historical, and science fiction, examining how these novels challenge or confirm our beliefs about social organization, gender roles, and racial and cultural difference. How are our individual and collective identities mediated by awareness of otherness? What is the effect of encountering strangeness on the perceiver? Are some of these novels self-critical, or do they reinforce the status quo? Is otherness always external? Readings: The Castle of Otranto (Walpole), The Italian (Radcliffe), Castle Rackrent (Edgeworth), Caleb Williams (Godwin), Frankenstein (Mary Shelley), and Ivanhoe (Scott). Writing assignments will include critical and reflective essays.

MWF 01:25–02:15 p.m.  Ramesh Mallipeddi  590605
ENGLISH 185.12
Writing About Literature: Fairy Tales Re-examined
Have you ever wondered why the witch wanted to eat Hansel when she had a whole house made out of gingerbread? Or why stepmothers in folk tales are always out to kill their stepkids? Consider: Snow White and Sleeping Beauty were beautiful when their princes fell in love with them, but they were also catatonic. In this class, we discuss the traditional tales we grew up with and took for granted, and explore the fascinating and often dark subtext of what we consider simple children’s stories. We will read and write about traditional folk tales and the modern narratives they inspire, as well as discuss how different versions of these age-old tales shape and assert their own world-views.
MW 02:55–04:10 p.m.   Catherine Chung    183919

ENGLISH 185.13
Writing About Literature: Shakespeare's History Plays
Let us sit upon the ground and tell sad stories of the deaths of kings, and then get up and act them out, and write about the experience afterwards! We’ll consider how we understand Shakespeare's plays about England's medieval kings as independent literary creations and as a sequence with linked themes; how our understanding of language, character, and action is informed by performing the text and studying performances on film; what it meant to put the crises of a kingdom on stage in Shakespeare's time and what it has meant in more recent times. Our written work will be devoted in equal measure to analysis of the texts of the plays and to reflections on the experience of engaging the plays as actors and audience.
TR 10:10–11:25 a.m.   Carin Ruff    586734

ENGLISH 187.1
Portraits of the Self
Personal writing gives shape to lived experience. While published accounts of oneself tell the truth—or so we’re led to believe—nevertheless, they are artfully constructed, and they utilize literary qualities such as narrative structure, imagery, metaphor, and irony. Conversely, fictional literary self-portraits often draw on life experiences. It is often difficult to tell where life ends and fiction begins. In this course, we will write about how people employ a variety of types of literature to write about themselves. Readings may include full-length memoirs, autobiographies, fictional memoirs, and autobiographical novels, as well as shorter personal essays, familiar essays, and stories.
MWF 09:05–09:55 a.m.   Nandini Ramesh Sankar    184115

ENGLISH 187.2
Portraits of the Self
Personal writing gives shape to lived experience. While published accounts of oneself tell the truth—or so we're led to believe—nevertheless, they are artfully constructed, and they utilize literary qualities such as narrative structure, imagery, metaphor, and irony. Conversely, fictional literary self-portraits often draw on life experiences. It is often difficult to tell where life ends and fiction begins. In this course, we will write about how people employ a variety of types of literature to write about themselves. Readings may include full-length memoirs, autobiographies, fictional memoirs, and autobiographical novels, as well as shorter personal essays, familiar essays, and stories.
MWF 01:25–02:15 p.m.   Benjamin Warner    184164
Portraits of the Self

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

MW 02:55–04:10 p.m. Pelin Thornhill 184213

ENGLISH 187.4

Portraits of the Self

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

TR 10:10–11:25 a.m. Cori Winrock 184262

ENGLISH 187.6

Portraits of the Self

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

TR 01:25–02:40 p.m. Pilar Gomez-Ibanez 184360

ENGLISH 187.7

Portraits of the Self

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

MWF 12:20–01:10 p.m. Catherine Chung 184409
ENGLISH 190.2
Imaginative Argument in English Literature
What do good expository essays by college students have to do with imaginative writing by poets, playwrights, and storytellers? By reading a range of the most daring and durable works in the English literary tradition, we will learn what great imaginative writing can teach us about the arts of argument, the force of style, and the challenge of creativity. Readings may include Old English riddles and heroic poems; medieval romance; one of Chaucer's Canterbury Tales; a play by Shakespeare; a novel by Jane Austen; and selections from Milton, Pope, Johnson, Blake, Keats, Browning, Tennyson, and Hardy. A series of short exercises that introduce skills in close reading and interpretation will prepare students to write (and revise) critical essays in literary analysis.
MWF 10:10–11:00 a.m. Benjamin Glaser 586440

ENGLISH 190.3
Imaginative Argument in English Literature
What do good expository essays by college students have to do with imaginative writing by poets, playwrights, and storytellers? By reading a range of the most daring and durable works in the English literary tradition, we will learn what great imaginative writing can teach us about the arts of argument, the force of style, and the challenge of creativity. Readings may include Old English riddles and heroic poems; medieval romance; one of Chaucer's Canterbury Tales; a play by Shakespeare; a novel by Jane Austen; and selections from Milton, Pope, Johnson, Blake, Keats, Browning, Tennyson, and Hardy. A series of short exercises that introduce skills in close reading and interpretation will prepare students to write (and revise) critical essays in literary analysis.
MWF 11:15–12:05 p.m. Erin Penner 586489

ENGLISH 270.1
The Reading of Fiction
This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who flourished between 1870 and the present, such as James, Joyce, Woolf, Hurston, Lawrence, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all.
MWF 08:00–08:50 a.m. Sandra Siegel 185053
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH 270.2
The Reading of Fiction
This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who flourished between 1870 and the present, such as James, Joyce, Woolf, Hurston, Lawrence, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all.
MW 02:55–04:10 p.m. Andrea Rehn 185102
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.
ENGLISH 270.3
The Reading of Fiction
This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who flourished between 1870 and the present, such as James, Joyce, Woolf, Hurston, Lawrence, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all.
MWF 01:25–02:15 p.m. Wendy Jones 185151
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH 270.4
The Reading of Fiction
This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who flourished between 1870 and the present, such as James, Joyce, Woolf, Hurston, Lawrence, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all.
TR 11:40–12:55 p.m. Michael Klotz 586538
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH 271.1
The Reading of Poetry
How can we become more appreciative, alert readers of poetry, and at the same time better writers of prose? This course attends to the rich variety of poems written in English, drawing on the works of poets from William Shakespeare to Sylvia Plath, John Keats to Li-Young Lee, Emily Dickinson to A. R. Ammons. We may read songs, sonnets, odes, villanelles, even limericks. By engaging in thorough discussions and varied writing assignments, we will explore some of the major periods, modes, and genres of English poetry, and in the process expand the possibilities of our own writing.
TR 02:55–04:10 p.m. Barbara Correll 185200
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH 272.2
The Reading of Drama
In this course, we will study and write critically about plays, older and newer, in a variety of dramatic idioms and cultural traditions. We will practice close, interpretive reading of texts and pay attention to their possibilities for live and filmed performance. Readings will include works by such playwrights as Sophocles and Shakespeare, Arthur Miller and Caryl Churchill, Ntosake Shange and Tony Kushner, and some drama criticism and performance theory. Attendance at screenings and at live productions by the Theatre Department may be required.
TR 01:25–02:40 p.m. Rayna Kalas 586587
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.
ENGLISH FOR LATER BILINGUALS 116.1

English for Academic Purposes

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

MWF 11:15–12:05 p.m. Deborah Campbell 189792

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

FEMINIST, GENDER & SEXUALITY STUDIES 106.1

Gender and Writing: Twilight Lovers and Reform School Girls—The 20th Century Wayward Woman

This course examines various constructions of femininity and female sexuality in the twentieth-century imagination. We will investigate myriad representations of “wicked” or “deviant” female and feminized bodies in film, literature, and popular culture and ruminate upon the cultural work these depictions do. Are these incarnations subversive or stereotypical? Progressive or reactionary? From Josephine Baker’s performance in *Princess Tam Tam*, to Nabokov’s *Lolita* to television’s *Buffy the Vampire Slayer*, we will explore both iconic figures and fictional women behaving badly. Areas of study may include conceptions of race and exoticism, the femme fatale archetype, transgendered bodies, lesbian pulp fiction, the female juvenile delinquent, and representations of the monstrous female body. Students will reflect upon these issues in numerous short responses and critical essays.

MWF 12:20–1:10 p.m. x-listed w/ Engl 105.01 190443

FEMINIST, GENDER & SEXUALITY STUDIES 106.2

Gender and Writing: Unstoppable Nightmares—Gender and Identification in Horror Films

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

TR 11:40–12:55 p.m. x-listed w/ Engl 105.02 190492

FEMINIST, GENDER & SEXUALITY STUDIES 106.3

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

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

MWF 10:10–11:00 a.m. x-listed w/ Engl 105.03 190541
FEMINIST, GENDER & SEXUALITY STUDIES 106.4
Gender and Writing: Melville, Hemingway, Wright, and other “Manly” Male Authors
This course will explore the work of American male authors writing in a masculine mode about “manly”
characters. We will explore such themes as sexuality, male bonding, and father-son relationships as a way
of understanding how these authors perform or define the masculine in relation to the ideals of a particular
culture. Along the way, we may have something to say about the feminine as well. Readings may include
Melville’s *Billy Budd*, Twain’s *Puddn’head Wilson*, Hemingway’s *The Sun Also Rises*, Richard Wright’s
*Black Boy*, Richard Rodriguez’s *Days of Obligation*, and Annie Proulx’s *Brokeback Mountain*. The course
requires vigorous participation in class discussions and the major revision of earlier essays.
TR 02:55–04:10 p.m.  x-listed w/ Engl 105.04  585985

FRENCH LITERATURE 109.1
Techniques of Interpretation: An Introduction to Semiotics
In its broadest meaning semiotics is the study of signs that carry information: roadside signs, fashions,
advertisements, publicity posters, literary modes. This course, which does not presuppose prior technical
knowledge, will introduce the students to a critical reading of signs: the signifier (the concrete expression of
the sign) and the signified (the message) and their various interactions. Exercises will be essays on how to
analyze various signs taken from practical experience, such as advertisements from magazines or TV or
from cultural phenomena (fashion codes, artistic modes).
TR 11:40–12:55 p.m.  Rhoda Possen  193159

FRENCH LITERATURE 123.1
“The Republic of Letters”: Then Paper, Envelope, Stamp and Now Email, “Blog”
The expression “the Republic of Letters” described the increased correspondence in the form of letters
exchanged between influential thinkers during the Age of Enlightenment. We shall read some of France’s
best-known authors of epistles of the eighteenth century: Montesquieu’s *Persian Letters* (1721), and
Voltaire’s *English Letters* (1733), and wonder why the format of the letter was used so predominantly, what
a letter can do and how it achieves it. Nowadays, “the Republic of Letters” stands for the notion of an
imaginary space where freethinking people can exchange ideas. This conjures up visions of more
contemporary phenomena, notably the internet (emails, blogs, etc.) and debates about republican values in a
world of globalization. Class assignments will consist of essays in epistolary form, one analytical essay, and
weekly email exchanges.
MW 02:55–04:10 p.m.  Philippe Bonin  560078

GERMAN STUDIES 109.1
From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
This seminar explores various themes (doubles, madness, incest, alchemy, etc.) expressing a fascination
with the paranormal, the supernatural, and the uncanny in the German fairy tale and its transformations in
Romantic fiction and beyond. We will look at how literary texts not only reflect values and ideologies of
the culture that produces them, but also serve to reinforce and perpetuate these values, helping to construct
a certain way of looking at, judging and responding to the world. Reading 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 tales of Edgar Allan Poe and modern cinematic works. The emphasis of
the course is on improving writing skills.
MW 08:40–09:55 a.m.  Cassandra Henry  196687
GERMAN STUDIES 109.2
From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
This seminar explores various themes (doubles, madness, incest, alchemy, etc.) expressing a fascination with the paranormal, the supernatural, and the uncanny in the German fairy tale and its transformations in Romantic fiction and beyond. We will look at how literary texts not only reflect values and ideologies of the culture that produces them, but also serve to reinforce and perpetuate these values, helping to construct a certain way of looking at, judging and responding to the world. Reading 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 tales of Edgar Allan Poe and modern cinematic works. The emphasis of the course is on improving writing skills.
TR 10:10–11:25 a.m. Yuliya Komska 560225

GERMAN STUDIES 109.3
From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
This seminar explores various themes (doubles, madness, incest, alchemy, etc.) expressing a fascination with the paranormal, the supernatural, and the uncanny in the German fairy tale and its transformations in Romantic fiction and beyond. We will look at how literary texts not only reflect values and ideologies of the culture that produces them, but also serve to reinforce and perpetuate these values, helping to construct a certain way of looking at, judging and responding to the world. Reading 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 tales of Edgar Allan Poe and modern cinematic works. The emphasis of the course is on improving writing skills.
MWF 10:10–11:00 a.m. Martins Masulis 560323

GERMAN STUDIES 110.1
Clowns and Castaways: Comic Individualism in German Literature
Who are these freaks and why are they the main characters of the “great” books? In this course, we will explore works of fiction from the modern German tradition where the protagonists are clowns and otherwise “funny” outcasts who purposely alienate themselves from their family, society, and nation, and we will discuss why the authors focus their stories on such individuals. This will encourage us to ask questions about language, humor, individual identity, and modern European history. Beginning with post-World War II, German and Austrian writers (Heinrich Böll, Günter Grass, Ilse Aichinger), we will move backwards in time to famous works by Franz Kafka, Hermann Hesse, and others. Along the way, students will be challenged to improve their writing skills and learn new rhetorical strategies.
MWF 11:15–12:05 p.m. Paul Buchholz 560421

GERMAN STUDIES 130.1
Metropolis, Modernity, and Mass Culture: The Roaring Twenties, German-Style
Germany’s Weimar Republic—a tumultuous period that began with a Communist revolution and ended in the Nazi dictatorship—spawned forms of writing and modes of thought that are still influential today. Students will use Weimar texts as departure points for their own writing. They will analyze, and even employ, styles characteristic of the period’s most important literary movements: DADA, Expressionism, and the New Objectivity. Students will also use texts by the period’s great philosophers and social critics—Theodor W. Adorno, Walter Benjamin, and Siegfried Kracauer—as models for their own critical analyses of contemporary mass culture and society. The course will conclude with a consideration of Weimar’s impact on contemporary political life, examining the influence of Weimar intellectuals on the New Left and on neoconservatism.
TR 01:25–02:40 p.m. Casey Servais 197317
GERMAN STUDIES 151.1
Kafka, Hesse, Brecht, and Mann

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

TR 11:40–12:55 p.m. Samuel Frederick 197366

GOVERNMENT 100.1
Power and Politics: Political Theory and the American Founding

This course will introduce students to some of the central theoretical and political debates of the American Revolution and Constitutional Founding. Drawing on a wide variety of source materials—pamphlets, treaties, autobiography, correspondence, public documents, and literary work—the course will examine both the political culture of late eighteenth-century America and the complicated inheritance of that culture for contemporary American politics. We will explore, and write about, this topic through an engagement with original sources. Topics covered will include 1) the relationship between "liberalism" and "civic republicanism"; 2) the justifications of revolution; 3) competing theories of political representation and popular sovereignty; 4) American identity and the politics of exclusion; 5) democracy and the U.S. Constitution; and 6) politics and the public sphere.

TR 10:10–11:25 a.m. Jason Frank 198696

GOVERNMENT 100.2
Power and Politics: Political Participation

Why do people vote or volunteer or protest? What impact do such actions have on their community? Do some votes count more than others? Does civic engagement train democratic citizens or is it a reservoir for resistance to state actions or does it serve to aggregate interests and provide counsel to governments? Students in the class will be asked to discuss and write about the impact of political participation on social welfare, economic development, political stability, and good governance. Readings for the class include classic and contemporary studies of voting and civil society from around the world but also range from formal political science analysis to more popular writing. The aim is to improve all aspects of writing while rethinking the importance of political participation.

TR 02:55–04:10 p.m. Tsveta Petrova 198752

GOVERNMENT 100.3
Power and Politics: Power, Tragedy, and Honor—Three Faces of War

Why do states go to war? If war is tragic, why is it often glorified by both the state and the individual? This course examines war from three perspectives. First is the politics behind war. Second is the glorification of war. Third is the tragic human face of war. Particular emphasis will be placed on the centrality of power and politics behind wars. Academic articles and texts, short novels, and film clips will be used to engage the main themes of the course. Open discussion and written assignments will help synthesize complex issues of war. Students should be prepared to write essays and papers throughout the course with the purpose of developing and improving critical writing skills.

TR 01:25–02:40 p.m. Andrew Yeo 198801
In recent decades, Americans have been increasingly divided over such issues as abortion and the appropriateness of religion in the public square. In this seminar, we will explore the sources and origins of such divisions by exploring the writings of activists themselves. We will also investigate how deeply our nation is divided. Is it the case, for instance, that only a handful of radicals wage these wars while most Americans are actually quite moderate? In addition, we will ask whether the culture wars have been good or bad for American democracy. For example, have the culture wars prevented a descent into mass apathy or coarsened public life? In addressing these questions, we will read and write about some prominent public intellectuals, such as Alan Wolfe and James Hunter.

MW 08:40–09:55 a.m. Jon Shields 198850

This course will examine the causes and consequences of the American Revolution by addressing questions such as: What drove ordinary colonists to rise up in rebellion? What was so “revolutionary” about the American Revolution? What were the effects of the Revolution on women, Indians, and Blacks? Does the Constitution represent the culmination of the Revolution or its rejection? To answer these questions we will look at the writings of such prominent Americans as Benjamin Franklin, Thomas Paine, and Thomas Jefferson, as well as the writings of lesser-known patriots. We will also examine how various historians have approached the Revolution. This course will emphasize the development of writing skills through a sequence of writing assignments focusing on both primary and secondary sources.

TR 08:40–09:55 a.m. John MacDonald 561408

The practice of elaborating conspiracy theories constitutes a genre of its own, always revolving around the manipulation of evidence, forged or real. By focusing on the use of evidence in a wide range of constructed conspiracies (ritual accusations against Jews in the Middle Ages, The Da Vinci Code, the amateur 9/11 conspiracy theory Loose Change), we will engage in an attempt at “reverse engineering” in order to increase our awareness of some of the major issues, practical and moral, involved in the writing of history. Students will confront these issues in a practical and provocative manner by researching and manipulating evidence in order to write conspiracy theories of their own.

TR 02:55–04:10 p.m. Guillaume Ratel 561457

What comes to mind when you think about magic and witches? While these may evoke images from the world of Harry Potter, we often imagine a haggard old woman, swathed in black and stirring a bubbling cauldron. Ever wonder why? This course will explore the various forms of magic in the Middle Ages and investigate the meanings of “magic.” Through discussion and analysis of various medieval sources such as Icelandic sagas, the Malleus Maleficarum, and excerpts from the Koran, we will evaluate the different conceptions of magic, the practices associated with it, and the role it played in the medieval worldview of Christians and Muslims. Students will be expected to write response papers and a longer research paper.

MWF 11:15–12:05 p.m. Christopher Bailey 566385
HISTORY 100.48  
**When What We Think We Know Is Wrong: Solving History’s Puzzles**

What started the American Revolution? What was it about the election of Abraham Lincoln that caused the breakup of the Union in 1860? How did one man manipulate the historical record so that much of what we think we know about the Civil War is simply not true? What was it like to live in Japan from 1940 to 1945? You may think you know the answers, but what you think you know may be wrong. We will examine these questions, and others, to see how primary source research can tell us the truth about history. This course emphasizes the development of clear, fluid writing skills. Students will also learn how to develop a research plan, and how to make use of primary source materials.

TR 10:10–11:25 a.m.  Frank Varney  566077

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HISTORY 100.62  
**Conspiracy and Tyranny in the Italian Renaissance**

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

TR 01:25–02:40 p.m.  Robert Fredona  561506

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HISTORY 103.1  
**Immigrant Experiences**

In this seminar, we will examine U.S. history through the experiences of immigrants. We will survey, and write about, the migration of people from Europe, Africa, Asia, and Latin America to the United States. Major topics will include the relationship between immigration and American national identity; debates over assimilation and pluralism; ethnic resilience; collective struggles for equality, and movements toward immigration exclusion.

TR 11:40–12:55 p.m.  Derek Chang  561555

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HISTORY 126.1  
**Local History: Cornell University**

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

TR 08:40–09:55 a.m.  Carol Kammen  206865
LANDSCAPE ARCHITECTURE 102.1
Upon the Hill: Cornell Campus Planning and Design

This course introduces analytical approaches to the built environment by focusing on the Cornell University campus. We will consider campus buildings and landscapes as laboratories for observing how individuals, ideologies, and attitudes shape our surroundings. Most importantly, we explore the implicit meanings embedded in the physical environment. Critical assignments oriented to popular audiences focus on specific campus sites like the Arts Quad, Uris Hall, or the proposed Bailey Plaza. A final research project combines primary and secondary texts, the university archives, and direct field observations to explore broad development themes or prominent professional designers in Cornell’s history. Ultimately, the course develops diverse research methods and communicative strategies that help us understand the built environment as an essential primary resource in any number of academic disciplines.

MW 02:55–04:10 p.m. Jeremy Kane 590661

LINGUISTICS 100.1
Language, Thought, and Reality: English Outside the Box

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

MWF 11:15–12:05 p.m. Wayles Browne 561709

LINGUISTICS 100.2
Language, Thought, and Reality: From Cuneiform to Cryptography

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

MW 02:55–04:10 p.m. Adam Cooper 220263

LINGUISTICS 100.4
Language, Thought, and Reality: Language Processing and Disorders

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

MWF 12:20–01:10 p.m. Cliff Crawford 220361
MEDIEVAL STUDIES 101.1
Aspects of Medieval Culture: Writing Women in the Middle Ages

How are women represented in medieval literature? When they write, how do women represent themselves? This course will examine a sampling of images, attitudes, and activities attributed to women by male and female writers in the Middle Ages. We will read texts written by women, focusing on such authors as Marie de France, Margery Kempe, and Christine de Pizan. We will also read texts written about women, including selections from the Canterbury Tales, the Romance of the Rose, and other medieval romances and satires. Through discussions, short writings, class presentations, and formal papers we will discover how medieval women were “written” from others’ perspectives and how they chose to “write” themselves.

MW 08:40–09:55 a.m. Jamie Friedman 232254

MEDIEVAL STUDIES 101.2
Aspects of Medieval Culture: Raiders and Traders—Vikings in Britain and Ireland

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

TR 02:55–04:10 p.m. Alissa McFarlin 232310

MEDIEVAL STUDIES 101.3
Aspects of Medieval Culture: Barbarian Kings and Kingdoms—The Franks in the Early Middle Ages

Who were the Franks? When they migrated through the Roman Empire in the fourth century, they were perceived as pagan savages who plundered for their sustenance. By the ninth century, they had established a vast Christian empire which controlled most of Western Europe. How did the Franks transform themselves from ravaging barbarians to rulers of a civilized and prosperous society? This course will explore the early history of the Frankish kingdoms, from the first kings of the Merovingian dynasty through the reigns of Charlemagne and his heirs. Our in-class discussion will revolve around close readings of medieval texts, including contemporary histories, laws, biographies, religious texts, and poetry. Students will write short papers and a research paper on a topic of their own choosing.

MWF 11:15–12:05 p.m. Nicole Marafioti 561807

MEDIEVAL STUDIES 101.4
Aspects of Medieval Culture: The Historical Anthropology of Medieval Europe

This seminar approaches the culture of the Middle Ages and the Renaissance from an interdisciplinary perspective, bringing together the two “sister disciplines,” history and anthropology. We will focus on a series of key topics, including—but not limited to—witchcraft, gift-exchange, and the body. The primary aim of the seminar is to capture the experience of living in pre-modern Europe. To be sure, we will also reach an appreciation of one of the most innovative sub-fields of twentieth-century historiography, the historical anthropology of the Middle Ages and the Renaissance. Readings will consist of primary sources (in translation) and modern scholarship. Writing assignments will include analyses of primary sources and a review article.

MW 02:55–04:10 p.m. Ionut Epurescu-Pascovici 562003
MEDIEVAL STUDIES 101.5
Aspects of Medieval Culture: Sacred Desire, Profane Piety—Sex and Medieval Spirituality

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

MWF 10:10–11:00 a.m. Curtis Jirsa 562248

MEDIEVAL STUDIES 101.6
Aspects of Medieval Culture: Passionate Pursuits of Perfection

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

TR 10:10–11:25 a.m. Cynthia Camp 562297

MEDIEVAL STUDIES 103.1
Legends, Fantasy, and Vision: Viking Sagas—The Old Norse Epic

More mysterious than you could imagine; as immediate as a modern novel—this is the paradox of the Icelandic saga. These sagas, some of the world’s greatest literature, are also some of the most unknown and enigmatic. They challenge all the stereotyped ideas of “Viking” culture and seem closer in genre to modern realistic novels than ancient myth. But yet, they are the products of a medieval culture far different from our own. In this course, we will read and write about all of the major Icelandic sagas. You will learn about Thor, Odin, Freyja, and the other gods of the Norse pantheon, as well as the great heroes and heroines of Norse legend—Egil, Njall, Siegfried, Brunhild, Gudrun, and others. A final unit will examine the sagas’ influence on modern culture, taking into account post-reformation Scandinavian folklore, Teutonic nationalism, film portrayals of Viking culture, and the work of J. R. R. Tolkein and other twentieth-century authors.

MWF 12:20–01:10 p.m. Sarah Harlan-Haughey 232408
MEDIEVAL STUDIES 103.2
Legends, Fantasy, and Vision: In-Laws, Outlaws, and Other Monsters—Icelandic Family Sagas in Translation

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

TR 02:55–04:10 p.m.  Samantha Zacher  586636

MUSIC 111.1
Sound, Sense, and Ideas: Listening to Other People’s Music

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

MW 02:55–04:10 p.m.  Neal Zaslaw  233157

MUSIC 111.2
Sound, Sense, and Ideas: Futurist Music and Technology

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

TR 01:25–02:40 p.m.  Emily Green  562346

NEAR EASTERN STUDIES 163.1
Things the Prophets Never Told You: Archaeology and the Religion of Ancient Israel

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

TR 08:40–09:55 a.m.  Jeffrey Zorn  238792
PHILOSOPHY 100.1
Basic Topics in the Philosophy of Mind
In this course, we will examine and write about three primary theories of the relationship between mind and body: dualism, the identity theory, and functionalism. Along the way we will also discuss some related issues, such as consciousness and the causal role of mental states. Writings will focus on class reading and analysis of short selections of the required texts. These texts include some primary material, as well as an introductory textbook on the philosophy of mind.
MWF 11:15–12:05 p.m.  Tim Bloser  241536

PHILOSOPHY 100.2
Applied Ethics
We will survey important moral questions that arise in two central fields of applied ethics: namely bioethics and business ethics. Our goal will be to develop useful frameworks and strategies for deciding how to answer questions like the following: Is abortion moral? Should we pursue technologies that would allow us to genetically engineer our children to have desirable traits? What is the difference between persuasion and manipulation in advertising? Do corporate managers have moral obligations beyond maximizing shareholder profits? Writing assignments will ask students to frame ethical questions, evaluate arguments, and develop moral positions.
MW 07:30–08:45 p.m.  Yurii Cohen  241585

PHILOSOPHY 110.1
Philosophy in Practice: The Moral Sources of Democracy
In this course, we will be looking at how issues in Moral Theory relate to issues in political theory. We will examine the major moral theories and see if and how they justify democratic commitments. We will also look at how the assumption or rejection of moral realism impacts issues of tolerance and rights. We will be reading major historical figures, such as Plato, Aristotle, Thomas Hobbes, and John Locke, as well as more contemporary work.
MW 02:55–04:10 p.m.  Patrick Mayer  584774

PHILOSOPHY 110.2
Philosophy in Practice: Philosophy and Contemporary Moral Controversies
In this course, we will examine philosophical approaches to several contentious moral issues (e.g., abortion, euthanasia, the death penalty, and animal rights). Our work in this course will focus on answering questions such as the following: What are the best arguments for the most prominent positions on these issues? What are the most compelling objections to those arguments? And how can philosophical thinking help us to locate and weigh the reasons supporting the various sides in debates about these issues? Readings for the course will be drawn from contemporary philosophical work, and writing assignments will focus on developing students' abilities to cogently defend their own positions and to clearly and accurately analyze positions they encounter in the readings.
TR 02:55–04:10 p.m.  Jacob Miller  584970
PHILOSOPHY 110.3
Philosophy in Practice: Global Poverty and Duties of Aid
This course will focus on what duties of aid, if any, citizens of wealthy countries have to citizens of poor countries. What moral or political principles might establish, limit, or exclude such duties? In asking this broad question, we will examine and write about, a wide array of more specific questions about justice, charity, obligation, and entitlement; for instance: is charity an outdated concept that’s inherently patronizing, or a virtue we should aim to cultivate? Does membership in a group like a family, culture, or nation give persons special claims over each other? Does everyone have a basic human right to subsistence, and if so, who is responsible for ensuring that this right is protected? And does the global economy connect us all in a morally relevant way?
TR 11:40–12:55 p.m.  Sara Streett  585068

PHILOSOPHY 110.4
Philosophical Practice: Applying Ethics
In this course, we will examine several different ethical theories and discuss how they can be applied in various real-world scenarios. We will look at the writings of Aristotle, Kant, and Mill and apply them to situations in professional life, medicine, and sports. This will put us in a position to understand "hot button" issues like Enron, athletic doping, and end-of-life care. But more importantly, it will enable us to make ethical decisions in our own lives. Writing assignments will focus on developing the students' ability to analyze and defend ethical positions.
TR 01:25–02:40 p.m.  Peter Sutton  585677

PHILOSOPHY 111.1
Philosophical Conversations: Descartes’s Meditations on First Philosophy—How does Philosophy Begin?
In this course, we will focus on a short but profound philosophical text: Descartes's Meditations on First Philosophy. We may supplement this text with selections from Descartes's Principles of Philosophy and Passions of the Soul, and with commentaries and responses by contemporary philosophers. Descartes (1596–1650) is often called the founder of modern philosophy, and his Meditations are considered by many to be his definitive work. Our emphasis will be on a close reading of the text, encouraging students to develop their abilities to comprehend, articulate, and criticize philosophical arguments. Classroom discussion and student essays are integral to this process; students will write an essay on each of the six meditations.
TR 10:10–11:25 a.m.  Lawrence Bruce-Robertson  585726

PHILOSOPHY 111.2
Philosophical Conversations: Augustine and Descartes—Philosophy in the First-Person
How can I know that I exist? How do I know that I am not now dreaming? Can I know that other minds exist? Such distinctively first-person questions are generally associated with Descartes (1596-1650) and the beginnings of modern philosophy. Yet it may come as a surprise to learn that quite similar questions were raised centuries earlier by another key figure in the Western intellectual tradition, namely, Augustine (354-430 CE). This seminar explores some of the questions and methods shared in common by these two great thinkers, focusing in particular on how each uses the first-person perspective to advance his philosophical project. The course is structured around the close reading and analysis of Descartes’s Meditations on First Philosophy and Augustine’s On Free Choice of the Will, and various related texts. Required work will include short exegetical essays which include the critical analysis of significant philosophical issues.
TR 08:40–09:55 a.m.  Kate Waidler  585775
PLANT PATHOLOGY 110.1
Liaisons with Friends and Foes: Symbiotic Associations in Nature
Observations of one group of organisms living on or in another organism were once considered nothing more than a biological oddity. However, we now recognize these symbioses to be an essential part of all life on Earth and a driving force in evolution. In this class, we will explore the types, coevolution, and mechanisms underlying a broad range of symbiotic relationships in Nature. Classes will consist of lectures, conceptual discussions, writing discussions and critique, and in-class demonstrations of interesting symbiotic interactions. We will utilize a broad range of reading materials reflecting the many writing styles in scientific communication. Students will learn to write using some of the different writing styles common in science, and will enhance each other's writing through cooperative peer review.
MW 08:40–09:55 a.m. Eric Nelson 100864

PLANT PATHOLOGY 120.1
Evolution: Evaluating the Public Debate
Though we live in a world infused with science and technology, most of the general public and a significant number of Cornell students do not believe in evolution. Evolution, the theory that organisms are connected by genealogy and change over time, is well supported and accepted as true by the scientific community. Nevertheless, there is an emotional debate outside scientific circles about the legitimacy of evolution as an explanation for the diversity of life on earth, and the existence of humans in particular. Readings will include books and articles that address the evidence for evolution. We will also analyze the writings of proponents of "Intelligent Design" and study descriptions of the controversy in the popular press, both current and historical.
TR 02:55–04:10 p.m. Rosemary Loria 557628

ROMANCE STUDIES 105.1
The Comedies of Cervantes and Shakespeare
So, how funny was Shakespeare? And what about the creator of Don Quijote? Cervantes’s and Shakespeare’s comedies were popular from the moment they were presented. Four centuries later, they are among our most enduring works of art. Examining them will allow us to see the underlining irony behind the laughter, and will give us a deeper understanding of these authors’ worldviews. Works to be studied include Shakespeare’s *A Midsummer Night’s Dream* and Cervantes’s *Exemplary Stories*. We will be reading and writing about the comedies of Shakespeare and Cervantes, their place in Renaissance culture, and how both writers treat women in their works.
TR 10:10–11:25 a.m. Tamra Paz-Soldan 562948

SOCIETY FOR THE HUMANITIES 110.1
Reporting from Hell
When you’re being bombed, hunted down, or otherwise persecuted, can you objectively report on what’s happening? Does your report have special value compared with that of a bystander? Is your on-the-spot report more reliable than testimony you give months or years later? We will address these and related questions through discussion and analytic writing about the legendary Edward R. Murrow’s radio broadcasts during the bombing of London in World War II; diaries kept by Jewish children hiding from the Nazis; and a report smuggled out of a Soviet labor camp for women political prisoners. We will also examine documentary film footage; oral testimony of Holocaust and Soviet camp survivors; and recent reports from Human Rights Watch, newspapers, and the Internet.
TR 10:10–11:25 a.m. Sidney Orlov 265756
SOCIETY FOR THE HUMANITIES 113.1

Propaganda

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

TR 01:25–02:40 p.m. Sidney Orlov 265805

SCIENCE & TECHNOLOGY STUDIES 123.2

Technology and Society: The Magic Bullet, Drugs in Modern America

Pharmaceuticals are a powerful presence in our daily lives. Turn on the TV for 15 minutes and you are likely to encounter numerous drug ads; scan the news headlines and you are sure to see reports on drug cost debates, latest miracle cures, or jarring tales of terrifying side effects. We look to drugs for everything from curing minor headaches to enhancing our personality. In this seminar, we will look at the roles drugs play in our society, and how the business practice centered on their production and manufacturing, affects this relationship. Are we hooked on the “quick fix”? What comes first—the drug or the condition which it is intended to treat? The exploration of these issues will primarily be done through writing—everything from short essays to reading response papers to longer papers. The goal is to provide the students with an opportunity to practice many styles of academic writing.

TR 10:10–11:25 a.m. Anna Geltzer 266505

SCIENCE & TECHNOLOGY STUDIES 126.2

Science and Society: Studying the Scientific Self

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

TR 01:25–02:40 p.m. Katherine Proctor 266554

SPANISH LITERATURE 125.1

The Cinematic City: Havana, Caracas, Mexico City

Through a collage of texts that include films, novels, and various essays this class will explore and map out three Latin American cities in their myriad identities. Similar to a guided walking tour of New York, Mexico City, or Havana the class will guide us through a visually scripted exploration of these three cities so as to provoke a meditation on urban space. How does one focus on the human experience of the city—both individual and collective—as contained by the city? The words and images here interact, sometimes collide, to serve as witness to the city as vessel of this human experience, perhaps to bring them closer to you the viewer/listener. Texts studied will include the films: Suite Habana, El camino de las hormigas, and Amores perros, as well as novels such as The Lost Steps and Invisible Cities.

MWF 12:20–01:10 p.m. Cecelia Lawless 563144
SPANISH LITERATURE 142.1
Telling Stories: Violence in Latin American Women’s Writing
Why do violent narratives horrify and yet also seduce? When can language be violent? How does violence interact with gender? This course examines forms and representations of violence in twentieth-century Latin American women’s writing. We will think and write about these narratives in terms of the way they address issues such as: gender, national politics, power, trauma, memory, victims and perpetrators. Readings may include works by Luisa Valenzuela, Griselda Gambaro, Claribel Alegría, and Sabina Berman, among others. In addition to primary sources, we will work with and critique secondary, theoretical texts. Writing assignments will consist of a reading journal and a variety of formal/informal assignments.
TR 10:10–11:25 a.m. Alicia Munoz 563193

THEORETICAL AND APPLIED MECHANICS 175.1
Writing about Engineering Problems
This course will center around the question of how engineering affects the world we live in. Topics covered will include the internet, global climate change, and bioengineering. New technologies and advances in engineering research can solve many problems facing the modern world, but can also create new problems. Global warming may be a side effect of human activity because modern equipment, including cars and air conditioners, release greenhouse gases. Reducing the emission and effect of these gases is an area of current engineering research. Readings will be drawn from Technology Review and other journals, as well as online sources. Students will write responses to readings and critical essays, some involving the interpretation of scientific data (a skill introduced in this course).
TR 08:40–09:55 a.m. Beverly Thurber 563291

THEATRE, FILM & DANCE 129.1
Staging America: Image, Myth, and Society
This course will explore how playwrights from the late twentieth and early twenty-first centuries have depicted and challenged images and ideas of America. We will analyze how plays such as Fences, Angels in America, and True West engage with mythic ideas about U.S. society, such as the American Dream. We will ponder such questions as: how are national identities formed and articulated, what myths and images has America produced about itself, and what are the effects of those myths and images? We will also explore representations of race, class, gender, and sexuality in American society. Writing assignments will ask you to engage critically with the texts, to probe their social and cultural significance, and to consider what it means to “stage” a nation.
TR 10:10–11:25 a.m. Lindsay Cummings 563340

THEATRE, FILM & DANCE 144.1
Performing History
Was there really a “Springtime for Hitler”? Did anyone expect the Spanish Inquisition? In this course, we will investigate and write about different ways in which history is written, and how theatre and film influence the way we think about history. We will look at how “historical” events (revolutions, wars, scientific discoveries) have been reconstructed for performance by playwrights and filmmakers such as Bertolt Brecht, Stephen Sondheim, the Tectonic Theatre Project, and Mel Brooks. We will also read essays about what the practice of history should consist of, starting with Nietzsche, who wrote that writing history is like painting: a practice for “historian-artists.” Can we objectively document human experience? And if history strives to be objective, what happens when you “perform” the evidence?
MW 08:40–09:55 a.m. Anne Beggs 563487
THEATRE, FILM & DANCE 148.1
Literary Bodies, Literal Bodies

“At the still point . . . there the dance is . . .” Despite literary figurations, such as Eliot’s, that posit dance as an ideal that poetically transcends speech, many contemporary choreographers have sought to invert this paradigm, foregrounding linguistic difficulties and the body’s materiality. This course intends to provide students with vocabulary necessary for engaging modern and postmodern dance by studying novelists and choreographers in pairs. Neither will be privileged: the tension produced by disciplinary difference will be employed to elucidate individual artists’ works and to consider feminine subject’s uncertain emancipatory narrative vis-à-vis cultural and technological transformations of the experience of embodiment. Textual focus will be primarily on Colette/Graham, Pynchon/Cunningham, and Jelinek/Bausch, but additional authors may include: Camus, de Beauvoir, Toni Morrison, Mark Morris, and Bill T. Jones.

TR 08:40–09:55 a.m.  Ryan Platt  566490

THEATRE, FILM & DANCE 150.1
Paradise Revisited: The Drama and Theatre of Oceania

In this course, we shall explore dynamic and challenging plays and performances from the Oceanic (Pacific) region, including Hawaii, Fiji and Rotuma, Samoa, Niue, Papua New Guinea, Vanuatu, and Aotearoa New Zealand. We shall address contemporary texts that use predominantly western dramatic forms, as well as non-western performance traditions that inform the plays. Through discussions and writing assignments, we shall seek to move beyond assumptions of Oceania as a timeless, apolitical paradise, investigating how the works engage issues of (de)colonization, history, indigeneity and the land, the experience of migration, tourism, cultural maintenance and change, and the performance of identity. Plays may include Last Virgin in Paradise, The Conversion of Ka‘ahumanu, Purapurawhetu, Fresh off the Boat, Mapaki, To Let You Know, and Which Way, Big Man?

TR 02:55–04:10 p.m.  Diana Looser  566588

THEATRE, FILM & DANCE 176.1
Reservations, Resistance, and Representation: Native American Drama and Performance

This seminar will emphasize the historical development of American Indian Theatre, the role of performance as resistance and survival, and the challenges facing Native Drama (form, content, audience, money, education, and characteristics of performance). By investigating art forms that range from pre-European contact to the present, we will examine the ways performance gives voice to communities frequently and unjustly labeled as “people without history.” Topics of emphasis include the effects and continuing legacy of colonization on indigenous communities, the struggle to preserve Native cultures, the construction of Indian identity, and the different challenges associated with living on reservations and living in the city. Through comparative and analytical writing students will explore critical questions and acquire a greater knowledge of Native performance (theatre, film, dance, song, storytelling, etc.).

TR 02:55–04:10 p.m.  Jimmy Noriega  593937
WRITING 138.1
An Introduction to Writing in the University
This writing seminar is designed for students who need more focused attention in order to master the expectations of academic writing. The course emphasizes the analytic and argumentative writing and critical reading essential for university-level work. With small classes and with weekly student/teacher conferences, each section is shaped to respond to the needs of students in that particular class.
MW 10:10–11:00 a.m.  Barbara LeGendre  281653
*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 138.2
An Introduction to Writing in the University
This writing seminar is designed for students who need more focused attention in order to master the expectations of academic writing. The course emphasizes the analytic and argumentative writing and critical reading essential for university-level work. With small classes and with weekly student/teacher conferences, each section is shaped to respond to the needs of students in that particular class.
MW 11:15–12:05 p.m.  Darlene Evans  281702
*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 138.3
An Introduction to Writing in the University
This writing seminar is designed for students who need more focused attention in order to master the expectations of academic writing. The course emphasizes the analytic and argumentative writing and critical reading essential for university-level work. With small classes and with weekly student/teacher conferences, each section is shaped to respond to the needs of students in that particular class.
MW 01:25–02:15 p.m.  Judy Pierpont  281751
*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 138.4
An Introduction to Writing in the University
This writing seminar is designed for students who need more focused attention in order to master the expectations of academic writing. The course emphasizes the analytic and argumentative writing and critical reading essential for university-level work. With small classes and with weekly student/teacher conferences, each section is shaped to respond to the needs of students in that particular class.
TR 01:25–02:15 p.m.  Judy Pierpont  281800
*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 138.5
An Introduction to Writing in the University

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

TR 09:05–09:55 a.m.  Elliot Shapiro  586685
Do not request this course on a ballot. Students who believe they need this kind of intensive work should either call 255-6349 or come to 174 Rockefeller Hall to make an appointment with a member of the Workshop staff. “S/U” grades only. Hours to be arranged.

WRITING 140.1
Common Ground: Cornell and Ithaca in Collaboration

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

TR 11:40–12:55 p.m.  x-listed w/ Engl 140 & Am St 140  281898
The commute to Ithaca High School will require that students make available an additional twenty-five minutes before the scheduled class time.