AMERICAN STUDIES 141.1
On the Bus or Off the Bus: An American Question
The close of World War II marks the beginning of America's ascendancy to unrivaled prosperity and political power. But it also marks the beginning of an American self-examination whose fiercest discontent found expression in the '60s, in part through the youth movement. We'll look at novels by Kerouac, Kesey, and Coover as well as films such as *Easy Rider and Fight Club* to see how a certain kind of revolution continues to rewrite American ideas and ideals. We'll also look at the writing itself to learn how and why it's effective so that we can become effective writers too.

TR 11:40–12:55 p.m.  Jonathan Pickett  135220

ANTHROPOLOGY 132.1
Legal Tender: Language and Power in American Courts
How do different communities talk about The Law? This course will examine legal consciousness in the United States through the lens of language, exploring the ways in which talking about The Law both articulates with the sociocultural realm and creates sociocultural realities. In analyzing a variety of linguistic exchanges in American courtrooms, we will explore the power dynamics involved in legal decision-making. We will address a range of speech communities, including judges, immigrant groups, law students, racialized communities and working-class litigants through a variety of anthropological and legal texts and documentary films. The course will culminate with the student's own ethnographic projects, in which she will explore a legal document, trial, film, etc. using the analytical frameworks that we have developed in the course.

TR 02:55–04:10 p.m.  Catherine Koehler  126295

ANTHROPOLOGY 136.1
Culture and AIDS
In this seminar, students will read about the politics of HIV/AIDS over time and space as explored in public discourses (e.g., discourses of fear, historically-based metaphors, social activism, and media coverage), medical literature and clinical studies, studies of stigma and political violence in areas of high disease rates, and prevention campaigns. Focus will be on the evolution of global perceptions about HIV transmission, risk factors, and experiences of living with HIV/AIDS. Students will read and write about the 25-year history of the virus with particular attention to the works of social scientists and epidemiologists (Paul Farmer, Merrill Singer, Brooke G. Schoepf, Mary Douglas, Richard Parker, and Zena Stein), public health reviews (Centers for Disease Control *MMWR*), and popular magazine/media coverage (*Time* magazine and *The New York Times*, podcasts of NPR reports).

TR 10:10–11:25 a.m.  Suzanne Morrissey  131055

ANTHROPOLOGY 143.1
Coming to America: Immigration and Language Ideologies
In this course, we will explore the connections between immigration to the United States and emerging language ideologies. Who are the Minute Men and why are they patrolling the US-Mexico border? Why do people object to highway signs in English and Spanish? We will take a close look at current public discourse on immigration policy and debates on bilingual education, while considering a historical perspective on these controversies. We will view documentary films and read a range of authors, from the Founding Fathers to contemporary activists. Students will write short essays and a longer position paper in order to explore ideas, develop arguments, and communicate viewpoints effectively.

MWF 01:25–02:15 p.m.  Elizabeth Phelps  108746

ANTHROPOLOGY 151.1
Commercial Passenger Aviation: An Anthropological Approach
Many of us have traversed through the networks of commercial aviation, as passengers, workers, or bystanders to this gigantic global industry. Seldom have we had the opportunity, in the context of an academic course, to explore critically the crucial implications this industry has for the contemporary human condition, political economies, notions of modernity, and sentiments of fear and fantasy that flight induces. Reading assignments will range from anthropological essays about global economies, cosmopolitanism, and service work, to travel fiction and webboards/blogs about passenger aviation. Students will be assigned critical writing assignments, as well as developing their literary style through their own aviation travelogue essays.

TR 08:40–09:55 a.m.  Jane Ferguson  108844

ANTHROPOLOGY 152.1
A Gift of Go(ld): Generosity, Alms, and Charitable Acts in Asian Religions
In India, a Hindu woman offers a gold bangle to a priest in exchange for relieving her burden of her “sin.” In a mountain monastery in Tibet, Buddhist pilgrims offer butter lamps and kathak scarves in exchange for blessings. Most religions encourage generosity, and to some extent depend on it. In this course, we will explore the spiritual and socioeconomic motivations behind ritual offerings through ethnographies, films, and personal narratives. Our investigation will be framed by the work of social theorists such as Mauss, Bourdieu, and Derrida, and enriched with readings from religious leaders such as Gandhi, and the Dalai Lama. Writing assignments will range from response papers to critical essays, and include a final paper on the religious community of your choice.

MWF 12:20–01:10 p.m.  Jessica Falcone  108900

ART HISTORY 114.1
Classicism: From Temples to Teapots
Why does Goldwin Smith have big columns in front? Why did Hitler choose to build in the classical style? Why has classical architecture endured through time? The aim of this course is to investigate these and other questions related to classical architecture as part of the built environment. Buildings are a form of cultural expression and as such provide a framework for our actions and our personal fulfillment. Every one of us will at some point have to take a stand on matters related to the built environment affecting the quality of our lives and the lives of others. This course will develop the writing skills necessary to describe and analyze our findings. Frequent writing/reading assignments will provide an opportunity to develop these skills.

TR 11:40–12:55 p.m.  Pauline Morin  108949
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 to examine objects within their cultural contexts. Writing exercises center on the visual material and weekly readings.  
TR 01:25–02:40 p.m.  Emily Kelley  315739

ART HISTORY 128.1  
Art Between Rome and the Middle Ages  
This course will explore the transition from the Late Roman period to the early medieval period from an art historical perspective. This transition period has traditionally been called “Early Christian,” but we will interrogate that label as we consider both sacred and secular works of art. We will examine such monuments as Santa Costanza and Hagia Sophia, such works of art as the Rossano Gospels, the Rabula Gospels, and figures such as Justinian, Constantine, and Helena. Writing assignments for this course are intended to improve students’ analytical skills, to encourage them to conduct original research, and to help them learn to clearly communicate their ideas in both written and oral presentations.  
TR 10:10–11:25 a.m.  Taryn Chubb  109047

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 Blacksheer  319747

AFRICANA STUDIES AND RESEARCH CENTER 100.2  
Africa Through European Eyes  
This seminar explores how Europeans understood and depicted Africans from the late Middle Ages to the beginning of the 20th century. Students will examine the association between perception and image, as well as understand how European notions of race, ethnicity, and civility changed over time. The tragedy of slavery looms large during this period, but an examination of European architecture, fine arts, posters, and exhibitions demonstrate a more complicated, though not necessarily benign European image of the southern continent and its peoples. Students will encounter monsters, wealthy kings, romanticized pharaohs, Uncle Toms, and oversexed bodies. Writing assignments will help students develop the skills necessary to analyze historical and contemporary writings, to think critically about their viewing habits, and to write about important cultural issues.  
MW 08:40–09:55 a.m.  Diane Butler  109110

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 Blacksheer  319826

AFRICANA STUDIES AND RESEARCH CENTER 100.4  
Black Identity in Cinema  
This course presents an introduction to contemporary Black American cinema focusing on the controversial 1970s’ “blaxploitation” era to the present-day burgeoning juncture between hip-hop culture and cinema. Our study includes a series of lectures, critical readings, and screenings that explore the social, political, and cultural movements that affect Black cinematic form, style, and content. Special emphasis is on films that deal with issues of Black identity and films that depict the struggle against the societal injustices of racism, sexism, classism, and homophobia. We include as part of our examination those non-Hollywood films produced by filmmakers such as Spike Lee, Julie Dash, and Thomas Allen Harris. This course emphasizes mastery of the analytical and argumentative writing and critical reading essential for university level work.  
TR 11:40–12:55 p.m.  Jean Young  319839
There will be class screenings of films on Wednesday evenings from 7:30-9:30 but students may also view films on reserve.

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 Black America, Africa, and the Caribbean. Through written and oral communication, students will explore the ideas, values, activities, and impact of individuals such as W. E. B. DuBois, Marcus Garvey, Amy Jacques Garvey, Martin Luther King Jr., Malcolm X, African American Women in the Civil Rights Movement (including Ella Baker, Septima Clark, Fannie Lou Hamer, Rosa Parks, Angela Davis), Nelson Mandela, African Women in the South African Anti-Apartheid Struggle (including Winnie Mandela, Ruth Mompati, Mavivi Manzini, Albertina Sisulu), and Bob Marley. Video and film presentations will augment reading, discussion, and writing assignments.
AFRICANA STUDIES AND RESEARCH CENTER 100.7
Black Humor in Popular Culture
This course takes an interdisciplinary approach to examine the social phenomena of African American humor in popular culture from the early Apollo Theatre performances to today's televised stand-up. Included is an examination of the complexities of representation recently brought into relief by (Dave) Chappelle's Show produced by Comedy Central, as well as strategies employed by such comedians as Richard Pryor and Keenen Ivory Wayans as they use humor to outwit critics and engage their audiences in critical issues of racism, multiculturalism, and diversity. Our analysis incorporates the themes, conventions, techniques, and performance styles that characterize Black humor as we grapple with the social implications of this art. This course emphasizes mastery of the analytical and argumentative writing and critical reading essential for university-level work.
TR 10:10–11:25 a.m. Jean Young 109159

ASIAN STUDIES 104.1
Problems in the Origins of Civilization in China
This class will examine archaeological research and scholarly writing concerning the origins of civilization in China, including the emergence of the state; the origins of writing; ritual, religious, and mortuary practices; comparative studies of early civilizations; and the existence of competing centers of civilization in what is now China. Our focus will be on archaeological theories and archaeologically discovered materials, but we will examine such related disciplines as art history, history, and paleography. Students will pay attention to how arguments are constructed within these fields, and what styles of writing are most commonly employed, but our goal for writing, more generally, will be to focus attention on how to write solid undergraduate academic papers.
TR 08:40–09:55 a.m. Robin McNeal 109208

ASIAN STUDIES 105.1
Outsiders In, Insiders Out: What Does It Mean to be Japanese?
Over the last 150 years, Japan has created itself in the image of the modern nation-state, expanded its borders to create an empire across much of northeast and southeast Asia, and shrunk again to its present dimensions. National borders ebb and flow, and states can change dramatically in size through historical time. When they do, vast numbers of people within and beyond their borders are caught in a whirlwind of changing loyalties, rights, and identities. Using Japan as our example, we will explore various meanings of the nation, state, and nation-state through discussion and writing assignments. Our texts will include fiction, historical narratives, and court cases about belonging from both majority and minority perspectives in Japan, with special emphasis on voices that reflect the legacies of Japanese empire.
TR 02:55–04:10 p.m. Christopher Ahn 109257

ASTRONOMY 109.1
Birth of the Universe
Our knowledge of the universe has been revolutionized by discoveries in the past century, yet remains a work in progress. The study of the origin, evolution, and ultimate fate of the universe (known as cosmology) is full of instances where a widely accepted belief was shown to be false. Our current cosmological theories are riddled with issues that are not yet fully understood. We will read popular texts by authors such as Carl Sagan and Alan Lightman to try to answer some recent burning cosmological questions: What happened after the Big Bang? What exactly are dark matter and dark energy? What does the future hold for our universe? Students will participate in currently heated debates in cosmology through writing and in-class discussions. BUTTRICK-CRIPPEN AWARD WINNER 2007-08
MW 02:55–04:10 p.m. Sabrina Stierwalt 064296

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 they are 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.
TR 02:55–04:10 p.m. Jason Andras 095515
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 2007 at the Shoals Marine Lab.

NEUROBIOLOGY & BEHAVIOR 122.1
Life Inside Insect Societies
Warfare, communication, agriculture, and caring for family are phenomena attributed most readily to human societies, but look no further than your own backyard to find insects that are doing the same things. In this class, we will dive into the weird and wonderful world of social insects to discover their diverse strategies for success. We will read excerpts from classic texts such as Insect Societies and The Dance Language and Orientation of Bees, as well as popular and technical literature to learn how scientists are uncovering the secrets of ant, bee, wasp, and termite societies. Assignments will include writing essays for general and scientific audiences, narrating video of insects in action, critiquing published studies, and creating a poster about your favorite social insect.
TR 10:10–11:25 a.m. Heather Mattila 109306
PLANT BIOLOGY 150.1
The Art of Science Writing

Articles about science are some of the most widely read in daily newspapers. Yet as science becomes increasingly specialized, many scientists struggle to communicate the significance of their research to audiences outside of their fields of research. This course introduces students from all disciplines to the craft of writing about the complexities of science and technology for broad audiences through mass media. Reading assignments will be excerpts primarily from the popular press and books geared towards the lay reader. We will examine how authors of popular books about science engage the reader through the use of characters, scene setting, and engaging story development. Writing assignments will include book reviews, essays, newspaper-style articles, and a final feature story assignment. BUTTRICK-CRIPPEN AWARD WINNER 2007-08

MW 07:30–08:45 p.m.  Sarah Nell Davidson  109355

CLASSICS 132.1
Subversive Mythology and Politics in Imperial Rome

In this seminar, we will begin by observing the death of free speech in the last years of the Roman republic, culminating with the brutal execution of Cicero in 43 BCE. We will then examine how poets such as Virgil and Ovid turned to subversive uses of myth and legend in an attempt to critique the new totalitarian regime without getting into too much trouble. The necessarily subtle nature of such criticisms has left them open to sometimes diametrically opposed interpretations. Class discussions will introduce students to these interpretations and perhaps generate new ones. Students will then write essays defending or attacking the various positive or negative nuances of mythological references in a given work.

MWF 12:20–01:10 p.m.  Todd Clary  109404

CLASSICS 133.1
Murder, Corruption, and Political Ineptive in Ancient Rome: Cicero the Lawyer and Politician

Murder. Electoral bribery. Political corruption. These are but a few of the themes that Cicero, the great Roman orator, treats in his speeches, through which we are plunged into some of the most exciting courtroom dramas of all time. By reading a varied selection of these, ranging from the prosecution of a corrupt and cruel governor of Sicily to the defense of a man falsely accused of murdering his father, we will be able to observe the emotion, humor, and oratorical brilliance of Cicero’s writing. Written assignments include response papers, drafts, analytical essays, and the opportunity to mount a counter case against Cicero himself. In the process, students will improve their writing and comprehension skills and develop their own effective rhetorical strategies.

TR 01:25–02:40 p.m.  Anthony Hunter  109453

CLASSICS 134.1
Decadence: Theories and Narratives of Decline

The theme of imminent decline—political, military, environmental, moral—is a long-lived one. In this seminar, we'll take a critical look at some theories of the decadence of states and cultures. Readings will include selections on Greece (Hesiod, Plato, Aristotle), the Roman empire (e.g., Livy, Augustine, Montesquieu, Gibbon), Modern Europe (Nietzsche, the literary “decadents,” Spengler, Toynbee), some recent theory (e.g., Diamond’s Collapse, Jacob’s Dark Age Ahead), and novels (Vonnegut’s Galapagos, LaHaye’s and Jenkins’s Left Behind). Our focus will not be on detailed knowledge of historical eras: this is a seminar not on history, but on theories of historical change. Requirements include regular participation, presentations on assigned topics, and six essays.

MWF 01:25–02:15 p.m.  Jeffrey Rusten  109502

COMPARATIVE LITERATURE 103.1
Inner World, Outer Worlds, Other Worlds: Literature and the Unconscious

How does literature represent “the unconscious” with words if the unconscious is, by definition, the part of the human psyche that we do not know? In this course, we will read literature from five different cultures and historical periods to answer this question: William Faulkner, Franz Kafka, Lu Xun, Plautus, and Harui Murakami. Through discussion and a series of guided writing exercises, we will compare the techniques used by each author to give written representation to the unconscious. We will focus on the representations of dreams, desires, taboos, mourning, guilt, speech, and social conflicts. Writing assignments will include critical essays, short response papers, and creative projects.

MW 02:55–04:10 p.m.  Petrus Liu  360601

COMPARATIVE LITERATURE 103.2
Inner Worlds, Outer Worlds, Other Worlds: The Antichrist—Reason, Writing, Revolution

Writers in the Western tradition have described the “antichrist” as the embodiment of evil on earth who denies the ultimate embodiment of good, which is Christ. But making an absolute distinction between good and evil is not so simple. As Nietzsche writes, in encountering evil we also "give a name to good." In a sense, the very possibility of evil relies on the definition of good, and so the coexistence between the concepts of good and evil produces the antichrist. To understand how this seeming contradiction operates in the Western imaginary, we will trace its occurrence in selections from the Bible, three canonical English works (Milton’s Paradise Lost, Shelley's Frankenstein, Langland's Piers Plowman) and Nietzsche's The Antichrist. This course aims to develop critical reading and writing skills alongside thoughtful argumentation.

MW 10:10–11:00 a.m.  Juan Sierra  109551

COMPARATIVE LITERATURE 108.1
Language and Politics: Behind the Iron Curtain—Socialism and Everyday Life

In extensively planned and controlled societies, the private, everyday decisions and actions of individuals—what to eat, how to love—can be powerful in their quiet refusal to cooperate with a greater state program. These choices can be all that people have to make their lives their own and the spaces they live in habitable. In this class, we will look both to literature and film from socialist countries of the recent past (East Germany, Czechoslovakia) and present (China, Cuba) to help us investigate the political power of the everyday choices of individuals. Possible texts range from Milan Kundera’s The Book of Laughter and Forgetting to the critically acclaimed film Good Bye Lenin! Writing assignments will include both informal response papers and formal essays.

MW 12:20–01:10 p.m.  Sarah Pickle  361088
COMPARATIVE LITERATURE 108.2
Language and Politics: Literature and Revolution
“The fictional representation of an action, or an experience, generally rids us of the need to accomplish them in reality and in ourselves,” writes Jean Genet in The Balcony. By focusing on literary representations of revolution from the eighteenth to the twentieth century, we will explore the relationship between thinking and acting, literature and history, violence and representation. What can literature teach us about the interpretation of history? Does the literary representation of revolution enact its own revolution on artistic form? Texts will be drawn from such diverse genres as theatre, philosophy, short stories, and film; authors may include Plato, Nietzsche, Sartre, Diderot, Marx, Cortázar, Godard, Genet, and Lispextor. Essays and writing exercises will allow students to develop a command of prose, structure, and style.
MWF 11:15–12:05 p.m. Paloma Yannakakis 361118

COMPARATIVE LITERATURE 108.3
Language and Politics: Eastern Novels, Western Prizes
What does Rudyard Kipling mean when he laments, “Oh, East is East, and West is West, and never the twain shall meet. . .”? Is there something about the cultures and literatures of the East and the West that render them impossible to bridge? How do novelists authorize their own versions of the “East” and the “West,” and what qualities of “Eastern” novels lead to the award of Western prizes? This course will critique the categories, “East” and “West,” by focusing on award-winning novels by East Asian writers as well as by Western writers who wrote about the East. Authors include Oe Kenzaburo, Gao Xingjian, Yi Munyol, Rudyard Kipling, and Pearl Buck. We will pursue these questions through frequent drafting and revision of essays.
MWF 02:55–04:10 p.m. Jina Kim 109600

COMPARATIVE LITERATURE 114.1
Multiple Voices: The Fatal Allure of Narcissism
Narcissism, or the obsession with one’s own image, is a key factor operating on the way individuals participate in their social and cultural worlds. In particular, it has an important impact on our own inner visualization of language and literature. Via readings such as Freud’s On Narcissism, Flaubert’s Madame Bovary and Wilde’s The Picture of Dorian Gray as well as encounters with contemporary art and film, we will examine the role narcissism played in the formation of identity, and subsequently, its impact on our approaches to literary and artistic criticism. Students will develop critical faculties and writing skills through writing essays analyzing their own personal responses to a variety of texts.
MWF 09:05–09:55 a.m. Yoon Jeong Oh 361944

COMPARATIVE LITERATURE 114.2
Multiple Voices: Remember Me—Literature and Mourning
“The past is never dead,” wrote William Faulkner in Requiem for a Nun; “It’s not even past.” In a wide variety of written and filmic texts, we will encounter a host of characters for whom the past is not past. We will investigate, through written responses and in-class discussion, how literary texts portray processes of mourning, register the alterity of death and loss, and examine the nature of unconscious fixation. Readings and films will include Shakespeare’s Hamlet, Toni Morrison’s Beloved, Marguerite Duras’s Hiroshima mon amour, and Christopher Nolan’s Memento. We will also consider theoretical works by Sigmund Freud and Jacques Derrida. (Requirements: six essays, daily reading responses, two evening film screenings.)
TR 02:55–04:10 p.m. Sarah Senk 109803

COMPARATIVE LITERATURE 120.1
Cultural Crossings: Reading Across Differences
What are the myths that hold nations or communities together? What stories, beliefs, or collective memories do we draw on to create a sense of identification in the face of cultural or political change? This course focuses on moments of cultural conflict and (im)possible resolutions in the face of unequal power relations and intensified transnational exchange. We will read a variety of genres such as film, postcolonial texts, political satire, folklore, and immigrant narratives. Students will learn to write critically but may also work on a creative writing project upon approval of the instructor. Authors include but are not limited to Lu Xun, George Orwell, Gloria Naylor, Shirley Lim, and Sandra Cisneros.
TR 10:10–11:25 a.m. Sze Wei Ang 109852

COMPARATIVE LITERATURE 123.1
Mapping Literary Spaces: Utopia and Catastrophe—Thinking the End
This course will examine literary, philosophical, and aesthetic interpretations of the end of all things. What are the distinctions, and connections, between figurations of “the end” as a paradise and as a disaster? Is this end something that must inevitably arrive, or will it only come by chance or surprise? Are the problems of representing “the end” indicative of the more general problem of representing “history” as such? Our central readings may include biblical narratives, More’s Utopia, Marx’s Communist Manifesto, Eliot’s The Waste Land, and DeLillo’s White Noise. We will have the chance to examine and write about philosophical texts from Plato to Kant, poetry from Wallace Stevens to Paul Celan, and contemporary critical investigations into the categories of utopia, apocalypse, and death.
TR 11:40–12:55 p.m. Aaron Hodges 361968

COMPARATIVE LITERATURE 123.2
Mapping Literary Spaces: Fiction and Film of the Twentieth-Century City
Italo Calvino writes, “With cities, it is as with dreams: everything imaginable can be dreamed.” This seminar will examine the dystopian nightmares and utopian fantasies that undergird the modern metropolis: the loneliness of a crowd, the threat of violence, the promise and peril of sex, and how art reflects these changes. How can the urban space be understood as a text or image to be deciphered? Using literature by Calvino, Baudelaire, West, and Pynchon as well as the films M and Blade Runner we will examine these with an emphasis on the historical and philosophical stakes of exploring modern dreams of the city. Writing assignments will emphasize designing and building city-texts that critically and imaginatively engage each cinematic or literary metropolis.
MWF 11:15–12:05 p.m. Paul Flagg 109957

CITY AND REGIONAL PLANNING 101
CITY AND REGIONAL PLANNING 109.1
Social Movements and Collective Action in the Age of Globalization

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

TR 10:10–11:25 a.m. Abdurazack Karriem 114437

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

Coca-Cola. Wal-Mart. Yahoo. These are some of the most widely recognized corporations in the world. But how many people have heard of Bunge, Unilever, or Tesco? Whether we realize it or not, multinational corporations have tremendous influence over what we eat, what we listen to, how we work, and how we govern ourselves. This class will explore the obvious (media, Internet, music, food) as well as the hidden (trade, copyrights, labor standards, investment) ways in which today's global companies shape our world, and the power of governments to make these companies accountable to the public. Students will have the opportunity to explore the global origins of ordinary consumer products, such as the journey a single T-shirt makes from cotton field to retail store. Writing assignments will include a letter to the editor of a major newspaper or magazine, a class debate on the merits of Wal-Mart, and a research project.

TR 10:10–11:25 a.m. Emelie Peine 141851

EARTH AND ATMOSPHERIC SCIENCES 140.1
Writing in the Sciences: Environmental Perspectives

From global warming to the availability of drinking water and beyond, the twenty-first century promises to be one of environmental challenges. This course examines interactions between humans and the natural environment from individual, societal, and scientific perspectives. Required readings represent a wide variety of sources, including excerpts from James Lovelock, Rachel Carson, and others. A portion of the course will be devoted to an individual research project in which each student reads and writes about a current environmental issue of his or her choice, such as global climate change, the ozone hole, or pollution. The ultimate goal of the course is that students will improve their writing ability by communicating about topics of interest to them.

MW 02:55–04:10 p.m. Stephen Jessup 110006

ENGLISH 105.1
Gender and Writing: The Women of Southern Fiction

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

MW 11:15–12:05 p.m. Erin Penner 381698

ENGLISH 105.2
Gender and Writing: The Woman Warrior—Feminism, Fighting, and Girl Power in Pop Culture

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

MW 12:20–01:10 p.m. Kristie Wang 381702

ENGLISH 105.3
Gender and Writing: The Domestic Novel and “Chick Literature”—Eighteenth Century - Today

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

TR 01:25–02:40 p.m. Anita Nicholson 381784

ENGLISH 108.1
Writing about Film: Analyzing Film and Film Adaptations

Even when films are adapted from books, 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. We will study how films create their meanings, as well as what inevitable changes occur in the transmission of a written text into a film. What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of six films and several pairings of novel and film will allow us to answer such questions. We’ll work with such films as Rear Window, Vertigo, Fight Club, Bad Education, Videodrome, and Hedwig and the Angry Inch.

MWF 11:15–12:05 p.m. Jonathon Senchyne 382005
Students are required to attend two out-of-class screenings of each film, on Mondays at 6:30 P.M., and Thursdays at 4:45 P.M.; STUDENTS MUST NOT REQUEST THIS SEMINAR IF THEY HAVE CONFLICTS WITH THESE SCREENING TIMES.

ENGLISH 108.2
Writing about Film: Analyzing Film and Film Adaptations
Even when films are adapted from books, 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. We will study how films create their meanings, as well as what inevitable changes occur in the transmission of a written text into a film. What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of six films and several pairings of novel and film will allow us to answer such questions. We'll work with such films as Rear Window, Vertigo, Fight Club, Bad Education, Videodrome, and Hedwig and the Angry Inch.
TR 10:10--11:25 a.m. Lynda Bogle 382034

ENGLISH 108.3
Writing about Film: Analyzing Film and Film Adaptations
Even when films are adapted from books, 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. We will study how films create their meanings, as well as what inevitable changes occur in the transmission of a written text into a film. What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of six films and several pairings of novel and film will allow us to answer such questions. We’ll work with such films as Rear Window, Vertigo, Fight Club, Bad Education, Videodrome, and Hedwig and the Angry Inch.
MWF 09:05--09:55 a.m. Justin Souza 382092

ENGLISH 108.4
Writing about Film: Analyzing Film and Film Adaptations
Even when films are adapted from books, 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. We will study how films create their meanings, as well as what inevitable changes occur in the transmission of a written text into a film. What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of six films and several pairings of novel and film will allow us to answer such questions. We’ll work with such films as Rear Window, Vertigo, Fight Club, Bad Education, Videodrome, and Hedwig and the Angry Inch.
MWF 01:25--02:15 p.m. Douglas Mitchell 114787

ENGLISH 108.5
Writing about Film: Analyzing Film and Film Adaptations
Even when films are adapted from books, 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. We will study how films create their meanings, as well as what inevitable changes occur in the transmission of a written text into a film. What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of six films and several pairings of novel and film will allow us to answer such questions. We’ll work with such films as Rear Window, Vertigo, Fight Club, Bad Education, Videodrome, and Hedwig and the Angry Inch.
TR 01:25--02:40 p.m. Michael Garrett 114836

ENGLISH 108.6
Writing about Film: Analyzing Film and Film Adaptations
Even when films are adapted from books, 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. We will study how films create their meanings, as well as what inevitable changes occur in the transmission of a written text into a film. What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of six films and several pairings of novel and film will allow us to answer such questions. We’ll work with such films as Rear Window, Vertigo, Fight Club, Bad Education, Videodrome, and Hedwig and the Angry Inch.
TR 02:55--04:10 p.m. Jonah Corne 114885

Students are required to attend two out-of-class screenings of each film, on Mondays at 6:30 P.M., and Thursdays at 4:45 P.M.; STUDENTS MUST NOT REQUEST THIS SEMINAR IF THEY HAVE CONFLICTS WITH THESE SCREENING TIMES.
ENGLISH 111.2
Thinking Across Cultures: Irish Literature and National Identity
Ireland has produced some of the greatest writers in the English language. But during the decades surrounding Ireland’s independence from Great Britain in 1922, many Irish writers chose to use the English language to explore a national identity that was distinctly Irish. This course seeks to understand how the study of literature can help elucidate the cultural identity of a country and to investigate how literature functions in the construction of that identity. Through discussion and critical essays, we will explore topics such as mythology and folklore, the relationship of language to identity, literature as a political intervention, and the tension between the metropolis and the countryside. Texts will include Joyce's *Dubliners*, poetry by W. B. Yeats, and Sean O'Casey's *The Plough and the Stars.*

MW 08:40–09:55 a.m.  Adam Grener  382364

ENGLISH 127.1
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.  Bryan Alkemeyer  114934

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.

MWF 10:10–11:00 a.m.  William Cordeiro  382840

ENGLISH 147.1
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 01:25–02:40 p.m.  Katherine Biers  384143

ENGLISH 147.2
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 10:10–11:00 a.m.  Tea Bajraktarevic  384226

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 09:05–09:55 a.m.  Jacob Brogan  384235

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 11:40–12:55 p.m.  Michaela Essl  384328
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 Dashiel 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 11:15–12:05 p.m. Jared Harel 384409

ENGLISH 147.6
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 Dashiel 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. Susan Winders 115032

ENGLISH 147.7
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 Dashiel 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 10:10–11:25 a.m. Stephanie Gehring 115081

ENGLISH 147.8
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 Dashiel 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 10:10–11:00 a.m. Melissa Gniadek 134373

ENGLISH 158.1
American Literature and Culture: Capes and Capers—The Anti-Hero in American Literature and Film
What makes a hero? What makes a villain? How do we define the characters that inhabit the space in-between? From the scoundrels and vigilantes to the cowards and madmen, this course will explore the emerging role of the anti-hero in American literature and film. Through class discussion and essay composition, we will develop our own way of defining and understanding the anti-hero and the role (s)he plays. Texts will include John Gardner's Grendel, William Goldman's The Princess Bride, Dashiell Hammett's The Maltese Falcon, and a selection of critical essays on topics such as feminism, heroism, and justice. We will screen five films, including Batman Begins and The Good, The Bad, and The Ugly. Students may watch at home or come to class screenings.
TR 11:40–12:55 p.m. Dana Koster 384434

ENGLISH 158.2
American Literature and Culture: Introduction to African American Literature
This course will introduce students to the African American literary tradition. Through aesthetic and contextual approaches, we will consider how African American life and culture has defined, indeed constituted, the United States of America. From slave narratives to hip-hop music, we will trace the range of artistic conventions and cultural movements while paying close attention to broader historical shifts in American life over the past three centuries. In class discussion and written responses, we will ask: How do authors create and define a tradition? What are some of the recurring themes and motifs within this tradition? Authors will include: Phillis Wheatley, David Walker, Frederick Douglass, Ida B. Wells-Barnett, W. E. B. DuBois, Zora Neale Hurston, Lorraine Hansberry, Amiri Baraka, James Baldwin, Audre Lorde, Toni Morrison, and Grandmaster Flash and the Furious Five.
TR 11:40–12:55 p.m. Dagmawi Woubshet 384447

ENGLISH 158.3
American Literature and Culture: Rethinking Crime, Reimagining Evidence—Race, Forensics, and the Body
This course examines the connections between forensic science and criminal justice practices. Our readings of detective and crime fictions will include Doyle, Poe, Twain, Hammett, Lee, 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.
TR 11:40–12:55 p.m. Nicole Waligora-Davis 384478
ENGLISH 158.4
American Literature and Culture: Technologies of Poetic Imagination
Do innovations in technology give rise to new ways of writing? As image-editing technology develops, hybrid forms of writing emerge, posing challenges to conventional modes of meaning-making. This course focuses on the intersection of technology, image, and text, through readings of visually experimental poetry and poetics, instruction in basic principles of graphic design and typography, and practical experience using programs like Adobe Illustrator and Photoshop. Assignments range from sketching and drawing to expository writing to graphic design to poetry and beyond. Poets of interest include Susan Howe, Jacques Roubaud, Cecelia Vicuna, and others.
TR 02:55–04:10 p.m. Julie Brown 384504

ENGLISH 158.5
American Literature and Culture: Unfortunate Travelers in American Literature
If life and progress can be understood as some kind of journey, what if, instead of taking the road to paradise, we’re on the highway to hell? This course offers a dark look at the path we travel—or think we travel—through the lens of some of America’s most pessimistic, antagonistic, and challenging works of art. Readings will include poetry, short stories, and novels by Herman Melville, William Faulkner, and Hunter S. Thompson. The goal of the course is to develop writing skills through the critical analysis of literature, and so all writing and revision will focus on building nuanced, provocative, and well-organized arguments grounded in careful readings. Major emphasis will be placed on how texts create arguments through literary techniques.
MWF 10:10–11:00 a.m. Benjamin Glaser 384642

ENGLISH 158.6
American Literature and Culture: Re-imagining the American West—Deadwood, the First Season
In this class, we’ll be studying the first season of the HBO series Deadwood in connection with what the German political theorist Hannah Arendt has called “the lost treasure” of the American revolutionary tradition. Our discussions will be combined with short readings from writers who have had an influence on the course of American political thought, and we’ll contrast Deadwood with some Hollywood westerns from the ‘40s and ‘50s. The semester will include several writing projects building to a final paper that will be published in a larger class portfolio.
TR 10:10–11:25 a.m. Joseph Murtagh 384811

ENGLISH 158.7
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 three 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).
MWF 12:20–01:10 p.m. Jon Hickey 384919

ENGLISH 158.8
American Literature and Culture: Individualism in American Literature
In this course, we'll explore the visionary strain of American literature by tracing the concept of individualism from its origins in the Northeast, in the writings of Emerson and Thoreau, to the frontier states of the American West. What is the relationship between the individual and the community in nineteenth- and twentieth-century America? How does this relationship change over time, and why? Responding to these and other questions, we'll examine the individualism of the pioneer, the cowboy, and the solitary writer by considering some of their alternatives (the city-dweller, the “indian,” and the conformist). In addition to writing essays based on close reading, students will be asked to keep a journal. Readings may include poems by Whitman, Dickinson, and Frost; novels by Twain, Cather, and Steinbeck; and paintings by Edward Hopper.
MWF 01:25–02:15 p.m. Alexander Papanicolaou 384933

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 us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is based 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 08:40–09:55 a.m. Danielle Haque 385030

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 us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is based 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. Marcus Braham 385187
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 us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies.
MWF 10:10–11:00 a.m. Mukti Lakhia 385246

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 us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies.
TR 01:25–02:40 p.m. Karen Anderson 385354

ENGLISH 168.5
Cultural Studies: The Green Mirror—Locating the Human in Nature
In addition to its role as the foundation of all human activity, the natural world has served as an enduring source of human identity. A long tradition of artists and philosophers has looked to the non-human world for answers to questions such as who we are and how we ought to live. In our age of acute environmental problems, these questions of identity and purpose have become more urgent than ever. In this course, we will evaluate the pleasures, perils, and possibilities of using nature as a green mirror. Students will explore works of literature, film, and visual art that attempt to locate a human profile in the contours of the natural environment, and will have the opportunity to produce such works of their own.
MW 07:30–08:45 p.m. Trevor Kearns 125196

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, character, or an overarching plot. Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O'Brien, and Flannery O’Connor.
MWF 11:15–12:05 p.m. Estella Gonzalez 385695

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, character, or an overarching plot. Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O'Brien, and Flannery O’Connor.
TR 08:40–09:55 a.m. Virginia Kennedy 385759

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, character, or an overarching plot. Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O’Brien, and Flannery O’Connor.
TR 11:40–12:55 p.m. Alexi Zentner 386054

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, character, or an overarching plot. Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O’Brien, and Flannery O’Connor.
MWF 01:25–02:15 p.m. Jacqueline Reitzes 386069
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, character, or an overarching plot. Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O'Brien, and Flannery O'Connor.
MW 08:40–09:55 a.m.  Paul Lisicky  386277

ENGLISH 170.6
Linked Stories
We will investigate a number of short fiction collections that concern a defining incident or trace the development of a character (or characters) over a period of time and/or geographical space. When these stories are read together as a collection, they can define a world. This course, then, explores some of the finest achievements of modern short fiction that share a common setting, character, or an overarching plot. Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O'Brien, and Flannery O'Connor.
MW 11:15–12:05 p.m.  Jamil Carlacio  134324

ENGLISH 185.1
Writing About Literature: Is Fiction a Lie? Literature, Ethics, and Politics
What is the difference between telling (or writing) a fiction and telling a lie? One traditional defense of literature is that it uses fictions to teach its readers true moral lessons. But at least since Plato, literature has also been denounced as fundamentally false and deceptive. Ultimately, the question remains whether literature is morally edifying or harmful. In addition to works of literature, we will read texts in the history of philosophy in an exploration of literature's relation to morality and politics. Readings may include Kafka's *The Great Wall of China* and Borges's *Pierre Menard*, as well as philosophical works by Plato, Rousseau, Nietzsche, and others. We will explore the relations between fiction, lying, ethics, and politics by writing critical essays on these texts.
MWF 11:15–12:05 p.m.  Bradley Depew  386285

ENGLISH 185.2
Writing About Literature: Dream Worlds Medieval and Modern
What can we make of the frequency of dreams in literature? What is our fascination with the process of dreaming, and what opportunities can a dream frame offer for the expression of essential human experience? These questions will guide our exploration of dream vision literature of two periods in which it enjoyed particular prominence: the medieval era and our own. In writing and discussion, we will consider the commonalities and differences of literary depictions of dreaming and their perceived purposes in these two periods, as well as question what it is about dreaming and dream analysis that continues to intrigue us. Authors whose work we will read may include Macrobeus, Chaucer, Christine de Pizan, Freud, C. S. Lewis, and Danticat.
MWF 12:20–01:10 p.m.  Corey Wronski  386518

ENGLISH 185.4
Writing About Literature: Literature Between the Wars—Representing the Unrepresentable
In this course, we will read and discuss English literature written between 1914 and 1945, a time of (often literally) violent change. Our focus will be on the problem of representation; in other words, we will pose the question of how it is possible to communicate, through art, the trauma of war, for example, or the experience of rapid modernization. Authors to be studied will likely include Rebecca West (*The Return of the Soldier*), Virginia Woolf (*Between the Acts*), and Sigmund Freud (*Thoughts for the Time on War and Death*). Assignments will include critical essays as well as shorter response papers.
MW 07:30–08:45 p.m.  Robert Lehman  386604

ENGLISH 185.5
Writing About Literature: Monstrous Readers and Poisonous Books—Reading in Nineteenth-Century Britain
Seduced, addicted, deluded, distracted: as such cautionary images of readers accompanied the rising literacy and growing accessibility of books in nineteenth-century Britain, reading also accrued a different cluster of connotations, of education, discipline, upward mobility, and even certain conceptions of civilization and humanity. We will explore diverse figures of the book reader—the ravished reader, the genteel reader, the compassionate reader, the lazy reader—that circulated throughout written and visual texts of the period, including articles, paintings, illustrations, and books themselves by prominent novelists such as Jane Austen, Mary Shelley, Emily Brontë, and Oscar Wilde. Through critical writing of varied length and formality we will analyze the historical ambivalence surrounding readers, while also considering how past cultural constructions illuminate current attitudes about book reading in American culture.
TR 11:40–12:55 p.m.  Ashly Bennett  386696

ENGLISH 185.6
Writing About Literature: Strange Trip—Dream Journeys to Different Realities
From Wonderland to Oz, the call of distant—magic lands has always been near the hearts of not only children but also lovers of literature. This course will explore the connections between literary trips made to different realities, worlds, and states of mind. Who undertakes these journeys and why? The nature of the journeys, the points of departure, and the destinations reveal a great deal about the connection between the seer and the sight, the self and the world. Some authors we will read: Lewis Carroll, Ursula K. LeGuin, Italo Calvino, Fariduddin Attar, Aldous Huxley, Coleridge, and Breton. We will write critical essays studying the dream journey as mystical quest, subconscious flight, and anthropological ruminations.
MW 02:55–04:10 p.m.  Pelin Ariner  115130
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. On Mondays, the class meets in G28 Ursi Hall. On Wednesdays, the class meets in G26 Ursi Hall.

MW 02:55–04:10 p.m. Katherine Gottschalk 388082

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.

TR 08:40–09:55 a.m. Cecily Swanson 388131

ENGLISH 187.3
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. Giffen Maupin 388175

ENGLISH 187.4
Portraits of the Self

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MW 10:10–11:00 a.m. Sarah Ensor 388224

ENGLISH 187.5
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 08:40–09:55 a.m. Meredith Ramirez 115228

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 10:10–11:25 a.m. Jennifer Cragun 388451

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.

TR 02:55–04:10 p.m. Cori Winrock 388668
ENGLISH 190.1
English Literary Traditions: The Art of Reading and Writing
What do good expository essays by college students have to do with imaginative writing by poets, playwrights, and storytellers? By reading a range of the most daring and durable works in the English literary tradition, we will learn what great imaginative writing can teach us about the arts of argument, the force of style, and the challenge of creativity. Readings may include Old English riddles and heroic poems; medieval romance; one of Chaucer’s Canterbury Tales; a play by Shakespeare; a novel by Jane Austen; and selections from Milton, Pope, Johnson, Blake, Keats, Browning, Tennyson, and Hardy. A series of short exercises that introduce skills in close reading and interpretation will prepare students to write (and revise) critical essays in literary analysis.
MWF 10:10–11:00 a.m. Sarah Eron 115277

ENGLISH 190.2
English Literary Traditions: The Art of Reading and Writing
What do good expository essays by college students have to do with imaginative writing by poets, playwrights, and storytellers? By reading a range of the most daring and durable works in the English literary tradition, we will learn what great imaginative writing can teach us about the arts of argument, the force of style, and the challenge of creativity. Readings may include Old English riddles and heroic poems; medieval romance; one of Chaucer’s Canterbury Tales; a play by Shakespeare; a novel by Jane Austen; and selections from Milton, Pope, Johnson, Blake, Keats, Browning, Tennyson, and Hardy. A series of short exercises that introduce skills in close reading and interpretation will prepare students to write (and revise) critical essays in literary analysis.
MWF 09:05–09:55 a.m.  Jess Keiser 388769

ENGLISH 190.3
English Literary Traditions: The Art of Reading and Writing
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MW 08:40–09:55 a.m. Matthew Spears 388797

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 10:10–11:00 a.m. Kevin Attell 389029
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
What can reading poetry teach us about writing critical essays? How can we become more perceptive and critical readers of poetry, and also better prose writers? This course deals with a rich variety of poems, including sonnets, odes, sestinas, villanelles, and songs. By engaging in discussions and working with varied writing assignments, we will explore major modes and genres of English poetry, learn about versification techniques, rhetorical strategies, and thematic and topical concerns. In the process, we will expand the possibilities of our own writing.
TR 10:10–11:25 a.m. Barbara Correll 389375
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 271.2
The Reading of Poetry
What can reading poetry teach us about writing critical essays? How can we become more perceptive and critical readers of poetry, and also better prose writers? This course deals with a rich variety of poems, including sonnets, odes, sestinas, villanelles, and songs. By engaging in discussions and working with varied writing assignments, we will explore major modes and genres of English poetry, learn about versification techniques, rhetorical strategies, and thematic and topical concerns. In the process, we will expand the possibilities of our own writing.
TR 11:40–12:55 p.m. Lynda Bogel 115326
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 399553
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: The Women of Southern Fiction
Wayward spirits in white, bastions of Southern civility, smart alecks who see too much, and sheltered figures of fertility: how do representations like these help us understand the relationship between the role(s) of Southern women and the values of the South? William Faulkner, the celebrated author of Absalom, Absalom! and The Sound and the Fury, offers a vivid, if controversial, portrait of the South and Southern women in particular. But how does it stack up against depictions by women of the South? In this course, we will examine representations of women in short stories and novels written by both men and women of the South. Readings include works by Faulkner, Eudora Welty, Flannery O’Connor, Carson McCullers, and Katherine Porter.
MWF 11:15–12:05 p.m.  x-listed w/ Engl 105.1  400895
Cross-listed with English 105.1. To place this seminar on your ballot, pick English 105.1

FEMINIST, GENDER & SEXUALITY STUDIES 106.2
Gender and Writing: The Woman Warrior—Feminism, Fighting, and Girl Power in Pop Culture
From Buffy to Tomb Raider, Kill Bill to Alias, contemporary media is heavily populated with strong female protagonists who "kick ass." But are these women truly representations of female empowerment or simply pop culture's way of reducing feminism to "Girl Power"? This course will examine the ways that the woman warrior archetype in television and film can both subvert and reconfirm traditional definitions of femininity. Our analysis will be developed through the frequent writing of essays and the reading of critical texts by authors such as Laura Mulvey, John Berger, and bell hooks.
MWF 12:20–01:10 p.m.  x-listed w/Engl 105.2  400970
Cross-listed with English 105.2. To place this seminar on your ballot, pick English 105.2

FEMINIST, GENDER & SEXUALITY STUDIES 106.3
Gender and Writing: The Domestic Novel and “Chick Literature”—Eighteenth Century - Today
What do Elizabeth Bennett and Bridget Jones have in common? They belong to the chicklit genre. This course will investigate the origins and development of literature written for, by, and about women, aka the domestic novel, aka chick literature. Starting with one of the genre’s original writers, Frances Burney, this course will analyze narrative, plot, and character development specific to this novel form and determine if generational modifications have occurred. Over the course of the semester, we will construct a definition for the domestic novel, understand its continuing import, and determine if its heroine’s concerns spring from her era or gender. We will read Burney’s Evelina, Jane Austen’s Pride and Prejudice, and Helen Fielding’s Bridget Jones’ Diary and compare them with their film adaptations.
TR 01:25–02:40 p.m.  x-listed w/Engl 105.3  401121
Cross-listed with English 105.3. To place this seminar on your ballot, pick English 105.3

FRENCH 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 Posen  407625

FRENCH 117.1
Soul Searching in the Western World
Do we have a soul? What does this word even mean, given that the soul is not visible, measurable, or tangible? This course will examine primarily philosophical discussions of the existence and nature of the soul, from Plato, through Descartes, to Hanna Arendt. We will consider the role of these discussions in our understanding of the relationship between soul and body. We will also discuss the status of the emotions as opposed to reason, the evolution of notions of the mind and of consciousness, and the construction of personal identity in relation to concepts of the soul. Assignments will include weekly responses to the readings, persuasive and didactic forms of writing, and longer analytical assignments.
MW 08:40–09:55 a.m.  Marie Negrete  110055

FRENCH 118.1
Surreal Cinema: Avant-Garde Film and the Experimental
The "avante-garde" represents a flouting of boundaries and societal norms. In 1920s’ France, a proliferation of artistic movements grew on such a basis of "rebellion" and revolt against the Bourgeoisie's hold over artistic creation, seeking instead new modes of expression, while shattering traditional notions of representation. Within such considerations, discussions and writing assignments will focus on early avant-garde French cinema (Man Ray, Bunuel, Dulac, etc.) to examine the early cinematic departures. We will also look at varying modern films influenced by the avant-garde (Cocteau, Assayas, Marker), including more recent advancements in the digital domain (Marker's cd-rom Inmemmory), while reading accompanying texts on Dadaism, Surrealism, and French Cinema. Towards the end of the course we will look at the effects of the "digital" on film.
TR 08:40–09:55 a.m.  Lauren Beeley  110202
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.

MWF 11:15–12:05 p.m. Gizem Arslan 413625

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.

MWF 12:20–01:10 p.m. Karl Otto 413640

GERMAN STUDIES 112.1
Terrorism in Germany: 1967–1977

While 1967 is often synonymous with the Summer of Love in both America and Europe, it also marked the beginning of the increasingly violent protests against the American war in Vietnam, the European legacies of colonialism and imperialism, as well as the protests against racial and sexual discrimination and outright oppression. The situation in Germany was especially explosive because the generational conflicts behind the students’ protests provoked painful questions about their parents’ compliance with or involvement in the Holocaust. Recent and contemporary films, literature, and essays will provide the class with the means for examining the terror and social unrest initially unleashed by the Baader-Meinhof gang up until the Autumn of 1977. While focused on a very specific historical experience, this seminar provides a prescient, scholarly context for understanding the question of terrorism that dominates the news today.

TR 01:25–02:40 p.m. Franz Peter Hugdahl 125042
Students who enroll in this course must be free to attend film screenings on Thursdays from 7:30-9:30 P.M.

GERMAN STUDIES 112.2
Terrorism in Germany: 1967–1977

While 1967 is often synonymous with the Summer of Love in both America and Europe, it also marked the beginning of the increasingly violent protests against the American war in Vietnam, the European legacies of colonialism and imperialism, as well as the protests against racial and sexual discrimination and outright oppression. The situation in Germany was especially explosive because the generational conflicts behind the students’ protests provoked painful questions about their parents’ compliance with or involvement in the Holocaust. Recent and contemporary films, literature, and essays will provide the class with the means for examining the terror and social unrest initially unleashed by the Baader-Meinhof gang up until the Autumn of 1977. While focused on a very specific historical experience, this seminar provides a prescient, scholarly context for understanding the question of terrorism that dominates the news today.

TR 02:55–04:10 p.m. Franz Peter Hugdahl 125147
Students who enroll in this course must be free to attend film screenings on Thursdays from 7:30-9:30 P.M.

GERMAN STUDIES 114.1
Charlatans, Rogues, Upstarts, and Swindlers: The Picaresque in German Literature

A German Quixote? The picaresque colors many texts in German(ic) literature from Grimmelshausen to Böll and Grass. This course will explore rogues, outlaws, and swindlers in German literature from the Middle Ages to the Baroque and into more modern texts. In discussion and essay assignments, students will explore a wide range of themes and elements of the picaresque such as alienation, social/personal notions of identity, burlesque humor, (mis)education, and the outcast. In what ways might the picaresque novel be an “anti-Bildungsroman”? What constitutes a picaresque novel/character? What function does the picaresque element serve in literature, in society?

TR 11:40–12:55 p.m. Grace-Yvette Gemmell 110300

GERMAN STUDIES 170.1
Marc, Nietzsche, Freud

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

MWF 10:10–11:00 a.m. Ari Linden 110349
GOVERNMENT 100.1
Power and Politics: Fixing Elections—Reform Issues in American Democracy
There is a healthy movement in the United States seeking to “fix” American elections. Their arguments are familiar. Campaigns are too expensive, incumbents win nearly all of the time, and the act of voting is unnecessarily complicated. Meanwhile, the integrity of elections themselves is called into question as the security of voting machines is unclear. Such conditions may contribute to the phenomenon of a voting public that grows more apathetic with every passing election. In this course, we will explore and write about the origin and development of electoral reform initiatives in United States government. The significance of the problems will be a subject of debate, as will the potential efficacy of proposed solutions. Particular attention will be paid to campaign finance reform, election fraud, and the implications of America’s electoral deficiencies on political participation.
MW 07:30–08:45 p.m.  Michael Miller  417157

GOVERNMENT 100.2
Power and Politics: The Global Arms Trade—Politics, Markets, and Security
The arms trade is a long-time instrument of foreign policy. States have used arms to influence the policies of other governments, sway the course of foreign wars, and boost their own military and economic security. However, arms sales have also been linked to conflict escalation, human rights abuses, and underdevelopment. As a result, states and non-governmental organizations are now debating whether, and how, to regulate this sensitive area of international trade. Using academic texts, policy reports, news articles, and film, this seminar will investigate the causes, consequences, and international responses to this contemporary global debate. In addition to regular reading and class discussion, students will write a number of papers focusing on political analysis and argumentation and take part in a final policy making simulation.
MW 02:55–04:10 p.m.  Jennifer Erickson  417162

GOVERNMENT 100.3
Power and Politics: Better Together? Exploring the Meaning and Importance of Civil Society
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 on 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.  Tsjeta Petrova  417171

GOVERNMENT 100.4
Power and Politics: Media, Public Opinion, and the War in Iraq
This course will use the current conflict in Iraq to analyze whether (and how) media, public opinion, and government influence each other. We will also discuss whether understanding these relationships (or lack thereof) helps to explain U.S. actions in Iraq. Readings will focus on the current situation in Iraq, previous U.S. foreign policy conflicts, and relevant public opinion research. We will also analyze recent public opinion polls and journalistic accounts that relate to Iraq. Students will write critical reaction papers, which respond to the readings and class discussions, as well as argumentative papers, which articulate and support hypotheses about media, public opinion, and the conflict in Iraq.
MW 08:40–09:55 a.m.  Peter Enns  417184

HISTORY 100.22
Narratives of War in the Western Tradition
If war is as old as humankind, men and women have been writing about it almost as long. In this course, we will examine some of the narratives they have produced, beginning with the Greco-Roman world and ending with Vietnam, to analyze what war means to those who construct their accounts. What is war? Can its definition change? Why and under what circumstances? Does it matter who the author or the audience of the narrative is? Do issues of style and genre matter? To contemplate these and other related questions, we will explore a wide variety of sources from letters, poems, songs, movies, diaries, formal histories, as well as secondary sources. Students will write a number of shorter papers and one research paper.
TR 11:40–12:55 p.m.  Colleen Slater  110398

HISTORY 100.24
Optimism and Pessimism: A Brief History
This course explores the development of optimism and pessimism during the eighteenth and early nineteenth centuries, with an emphasis on historical context. The course will begin with a reading of Leibniz’s writings on theocidy, in which the author asserts that ours is “the best of all possible worlds,” and will conclude with a study of the pessimistic philosophy of Schopenhauer, who suggested that ours is “the worst of all possible worlds.” In tracing, through discussion and frequent writing assignments, the development of optimism and pessimism in the Age of Enlightenment, we will devote special attention to the different forms that optimistic and pessimistic ideas assumed, as manifested in the philosophical treatise, the dialogue, poetry, and satire. Readings include works by Leibniz, Pope, Voltaire, Hume, and Schopenhauer.
TR 01:25–02:40 p.m.  Taran Kang  110447

HISTORY 100.27
Inventing Race: Racial Ideas in European and American Culture 1750–2000
This course explores the many ways people in Europe and North America have thought about race, past and present. How many “races” were there, and how did people tell which was which? Was skin color more important than behavior? Why did it matter what race a person belonged to? Looking at the work of writers, scientists, government officials, and cultural figures, we’ll ask why and how they sorted people into various racial groups, and what they thought these racial differences meant. We will also examine how these questions continue to cause controversy today. Readings include shorter historical pieces from different countries and time periods, as well as current debates. Response papers to some readings and several longer papers are required, covering readings chosen by students.
TR 10:10–11:25 a.m.  Peter Staudenmaier  110503
HISTORY 100.31
Latin America’s Native Peoples
This course explores the "Indian experience" in Latin American history. The temporal scope ranges from conquest and colonization to the indigenous-liberationist movements of the late twentieth and early twenty-first centuries. Our discussions and writing assignments will examine such themes and issues as the making and reading of native historical sources; processes of ethnic formation; collective memory; resistance and repression; political and cultural assimilation; and genocide. Course materials will include secondary texts from a variety of disciplines as well as poetry, testimonial literature, music, and film.
MWF 01:25–02:15 p.m. Michael De Give 110552

HISTORY 100.33
Journey to Justice: African Americans and the Modern Civil Rights Movement
This course will examine the African American push for civil rights from 1940–80. Students will gain insight into the movement as it evolved from moments of non-violent mass organizing and protests into the realm of Black Power and electoral politics. Using Steve Lawson and Charles Payne’s Debating the Civil Rights Movement as a core text, students will assess the strengths and weaknesses of top down (national) and bottom up (local) approaches to historically interpreting the Civil Rights Movement. Through writing assignments, students will critically engage the following issues: tactics such as nonviolence and self-defense; the tensions between charismatic and group-centered leadership styles; the roles of white moderates and liberals in the movement; and the impact of gender and class on racial goals.
TR 02:55–04:10 p.m. Jessica Harris 110601

HORTICULTURAL SCIENCES 115.1
American Elm: A Multidisciplinary Exploration of a Cultural Icon
From the Central Park Mall to Nightmare on Elm Street, Ulmus americana, the American Elm, is a cultural environmental icon. In tracing its rise to predominance as the All-American street tree to its decimation after the 1930s by Dutch Elm Disease to the introduction of disease resistant cultivars, this course will explore the aesthetic, ecological, and cultural roles played not just by the American Elm, but by vegetation in urban landscapes. Texts and assignments reflecting a multidisciplinary approach will include essays by Frederick Law Olmsted and Michael Pollan as we seek to understand different writing styles and good techniques common to all.
TR 08:40–09:55 a.m. Frederick Cowett 110650

HORTICULTURAL SCIENCES 116.1
Nature Writing
Today more than ever we need individuals who not only enjoy or study nature, but also can write effectively about it so that others will know what they know, and feel what they feel. We will begin by "reading like a writer" as we examine the work of others, from Thoreau and Whitman, to Edward Abbey and Wendell Berry, to emerging new voices in this genre. Initial writing assignments will focus on contrasting author techniques (e.g., essay structure, style, voice) in relation to thesis and audience. Nature writing is more than a desk job, and in the spirit of getting "out there," we will have at least two field trips and associated writing assignments. By end of semester students will research, write, and revise two in-depth essays on topics of personal interest, one in the "celebrating (or confronting) nature" tradition, the other in the "natural history," "popular science," or "environmental" category.
MW 08:40–09:55 a.m. David Wolfe 110699

LINGUISTICS 100.1
Language, Thought, and Reality: We Are What We Speak
Do you think you have an accent? Do you and your friends have ways of speaking—slang and special terminology—that set you apart from other groups? Do you sometimes find yourself adapting your speech in certain settings or with certain other people? This course explores how ways of speaking link to age group, social status, ethnic background, and other features of social identity. We will write about the concept of a "standard" language and its relation to "dialects," as well as recent debates over the place of Ebonics in school, the English Only Movement, and issues of language, gender, and class.
TR 01:25–02:40 p.m. Gabriel Arana 461195

LINGUISTICS 100.2
Language, Thought, and Reality: Metaphors We Live By
We typically think of metaphor as a purely literary phenomenon, a rarefied figurative device. This course aims to uncover the pervasive "hidden metaphors" we use in everyday speech and what they reveal about the way we conceptualize ideas, perceptions, emotions, and other abstract categories. Assignments for this course will include linguistic analyses of texts on politics and society, evaluation of the role metaphor plays in historical language change and exploration of non-linguistic metaphor in art and advertising. We will read and write about selections from the work of linguists, philosophers, psychologists, and art historians.
MWF 09:05–09:55 a.m. Joanne Johnson 461226

LINGUISTICS 100.3
Language, Thought, and Reality: Words and Pictures
This class will explore the roles and relationship of language and visual imagery. Words and pictures are symbols for ideas, and we use both every day to communicate with one another. But how do they work? Imagine seeing a painting and a no-smoking sign hung next to each other on a wall: how do you know that one is art and the other is just an efficient way of delivering instructions? What happens when we translate images into words, and vice versa? Is a picture really worth a thousand words? Writing assignments will vary from formal descriptions of images and art objects at Cornell's Johnson Museum to analytical essays about the work of linguists, philosophers, culture critics, and art historians such as Ferdinand de Saussure, Roland Barthes, Jacques Derrida, Meyer Schapiro, and Susan Sontag.
TR 10:10–11:25 a.m. Tova Friedman 110748
LINGUISTICS 100.4
Language, Thought, and Reality: Sounds in the World Around Us
Sounds, of human language and from other sources, occur all around us. We process sounds and language seamlessly, unconsciously. What are sounds and how do they serve as the building blocks of language? In this course, we consider the elements of spoken and written language and develop tools to investigate the role sound plays in communication. We consider human speech sounds, other systems of communication, other aspects of sound conveyed beyond linguistic meaning (social information, emotion), and effects of new technologies on modes of communication. Readings provide background for these topics as well as primary sources of different styles. Class assignments are structured so that students practice writing in a variety of different formats and styles.
MWF 10:10–11:00 a.m. Abby Cohn 461244

LINGUISTICS 100.5
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 then be asked to draw implications from these studies as to the nature of language deficits, as well as how language is processed in the brain.
MWF 02:30–03:20 p.m. Cliff Crawford 110797

LATINO STUDIES PROGRAM 143.1
Coming to America: Immigration and Language Ideologies
In this course, we will explore the connections between immigration to the United States and emerging language ideologies. Who are the Minute Men and why are they patrolling the US-Mexico border? Why do people object to highway signs in English and Spanish? We will take a close look at current public discourse on immigration policy and debates on bilingual education, while considering a historical perspective on these controversies. We will view documentary films and read a range of authors, from the Founding Fathers to contemporary activists. Students will write short essays and a longer position paper in order to explore ideas, develop arguments, and communicate viewpoints effectively. Cross-listed with Anthropology 143. To place this seminar on your ballot, pick Anthropology 143
MWF 01:25–02:15 p.m. x-listed w/ Anthr 143 131104

MEDIEVAL STUDIES 101.1
Aspects of Medieval Culture: Daily Life and Material Culture
How did “ordinary men and women” live during that formative period of European history: the Middle Ages? Moving beyond the standard views of chronicles and official histories, we will explore the documents of everyday life, including letters, contracts, and last wills. Enriching the picture afforded by the textual evidence, the artifacts uncovered by archaeologists will help us understand what life was like in Europe 1000 years ago. In particular, we will investigate the practices of everyday life and the overall evolution of Europe during the Middle Ages and into the early modern period. Readings will combine primary sources (in translation) and modern scholarship. Writing assignments will include analyses of primary sources and a review article.
TR 01:25–02:40 p.m. Ionut Epurescu-Pascovici 487012

MEDIEVAL STUDIES 101.2
Aspects of Medieval Culture: Medieval Heresy
Heresy, and the often violent attempts to suppress it, played a significant role in the shaping of Western culture and remains a major part of popular views of the Middle Ages. This course will seek to understand and develop skills for writing about the types of people who became attracted to heresy in Europe between 1000 and 1500, and to pursue the social and other factors motivating their involvement in such unorthodox religious movements. We will also explore why the church and secular governments viewed certain forms of religious expression as dangerous, and how they responded to those threats, real or imagined. Writing assignments will include careful analyses of primary sources, a series of short papers responding to readings, and a longer research paper.
MWF 11:15–12:05 p.m. Eliza Buhrer 487023

MEDIEVAL STUDIES 103.1
Legends, Fantasy, and Vision: Heroes vs. Villains—An Anglo-Saxon Perspective
The clash between heroes and villains is as modern as the twenty-first century and as ancient as the earliest written records. Just as modern heroes and villains come in a variety of forms from the powerful or famous to the ordinary or familiar; likewise, medieval counterparts range from the personal to the global and include struggles between family members, political figures, and supernatural characters. Our consideration of this topic revolves around Anglo-Saxon texts such as Beowulf, The Battle of Maldon, Christ and Satan. The concept of conflict is explored through a close reading of texts in translation, in-class discussion, and critical analysis of the texts and is reinforced through critical writing exercises to include short writing assignments, response papers, and formal essays.
TR 11:40–12:55 p.m. Deborah Marcum 487586

MEDIEVAL STUDIES 103.2
Legends, Fantasy, and Vision: A Drink of Ymir’s Well—Myths and Legends of the North
This course will introduce students to the key source texts of Norse myth and legend. Readings in modern English translation will include The Poetic Edda, The Prose Edda, The Saga of the Volsungs, and The Saga of King Hrolf Kraki. These texts and this course should appeal to those with an interest in Scandinavian and Germanic history and culture, as well as to those who simply enjoy ancient tales of bravery and daring. Many of the stories we will read have since served as inspiration for such famous works as Wagner’s Ring, and Tolkien’s The Lord of the Rings. Writing assignments will center around the course texts and their historical context(s).
TR 10:10–11:25 a.m. Aaron Raiby 487746
MUSIC 111.1
Sound, Sense and Ideas: How Musical Tastes are Formed—Class, Nation, Gender, and Music Reception

Why do university courses feature Bach, Beethoven, or Brahms more readily than the Beatles? Why is it that the music in our sound systems is usually not the kind we learn about in college courses? Is this to do with its intrinsic, aesthetic value? or is it to do with other values, too, those pertaining to gender, class, race, and ethnicity? To broach issues such as these we will be looking at music reviews, textbooks, and other documents of the reception of figures such as Chopin, Mendelssohn, Miles Davis, and others. Students will be asked to engage the reading assignments and construct their own theses in essays assigned over the course of the semester.

MW 02:55–04:10 p.m.  Cvejic Zarko  488847

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  500489

NEAR EASTERN STUDIES 176.1
Two Authors, Three Faiths: Don Quixote as the History of Medieval Iberia

When Miguel Cervantes playfully attributes his magnum opus, Don Quixote, to a fictional Arab historian, he both sparks chaos within his own novel and asks this salient question: With the competing interests of Jewish, Christian, and Muslim Spaniards, whose privilege is it to write history? We will read texts by Spanish authors and outside observers writing in a variety of genres from the medieval period through the modern day. By exploring their assumptions, rhetoric, and goals, students will begin to interrogate the process of historical writing. Authors will include Alfonso the Wise, Borges, Cervantes, Hemingway, Irving, Garcia Lorca, and others. Writing assignments will include analyses of texts as well as essays using the primary sources as models.

MW 02:55–04:10 p.m.  Sarah Pearce  110846

PHILOSOPHY 100.1
Puzzles and Paradoxes

Did the universe begin? Do things move? Are there any things at all? Can people make rational decisions? Can anything be infinite? Can a teacher ever give a surprise exam? Can a monkey groom all and only those monkeys who do not groom themselves? These are questions that you may or may not have asked yourself, and if you did, you probably answered them in the affirmative. In this course, we will explore arguments concerning these (and many other) questions, many of which have rather surprising and paradoxical conclusions. In examining these arguments we will learn how to reason about such difficult questions and how to express our thoughts clearly in writing.

TR 11:40–12:55 p.m.  Peter Sutton  504482

PHILOSOPHY 100.2
Puzzles and Paradoxes

Did the universe begin? Do things move? Are there any things at all? Can people make rational decisions? Can anything be infinite? Can a teacher ever give a surprise exam? Can a monkey groom all and only those monkeys who do not groom themselves? These are questions that you may or may not have asked yourself, and if you did, you probably answered them in the affirmative. In this course, we will explore arguments concerning these (and many other) questions, many of which have rather surprising and paradoxical conclusions. In examining these arguments we will learn how to reason about such difficult questions and how to express our thoughts clearly in writing.

TR 01:25–02:40 p.m.  Peter Sutton  125245

PHILOSOPHY 110.2
Philosophy in Practice: Ethics, Poverty, and the Global Economy

This course will survey ethical questions in five broad areas relating to the contemporary global economy: lending and sovereign debt, trade, development, foreign investment, and foreign aid. We will ask, for instance, what ethical principles ought to govern IMF lending to very poor countries: should there be widespread debt forgiveness? Whose values—regarding intellectual property, or animal rights—should the WTO enshrine? What is the goal of economic development, and how do we meet it sustainably? What standards regarding labor, the environment, and local competition should guide multinational firms as they invest in developing countries? And how can wealthy America aid the poor overseas without neglecting the growing ranks of poor Americans? Authors will include Peter Singer, Joseph Stiglitz, Amartya Sen, and Jeffrey Sachs. BUTTRICK-CRIPPEN AWARD WINNER 2007-08

TR 11:40–12:55 p.m.  Sara Streett  506102

PHILOSOPHY 111.1
Philosophical Conversations: How to be Happy—An Introduction to Ancient Ethics

What are the ingredients of a happy human life? Is happiness a persistent condition or a transient feeling, a state or activity? Does it consist simply in the satisfaction of whatever desires we happen to have or is it also important to have the right desires? This course examines the ways in which central thinkers of antiquity endeavored to answer questions like these. We will read and compare a selection of texts by Plato, Aristotle, Epicurus, and Cicero, paying special attention to the Greek conception of eudaimonia (happiness) and considering whether and how ancient accounts of a good and happy life remain relevant today. There will be six written assignments, including a final paper on a topic of your own choice.

MW 02:55–04:10 p.m.  Jacob Klein  506286
PHILOSOPHY 111.2
Philosophical Conversations: Augustine and the Nature of Religious Commitment
St. Augustine’s Confessions is arguably one of the greatest written works of all time. It defies obvious categorization: it is at once biography, theology, philosophy, psychology, and history. This course will focus particularly on the philosophical and theological dimensions of the Confessions. In particular, we will consider Augustine’s approach to conversion and his epistemology of things divine. For instance, when a person assents to certain theological propositions, what role in influencing assent do the following play: authority, the Scriptures, personal testimony, divine inspiration/grace? Reflection on these questions should lead us to think about the nature of religious commitment: is it rational? How far can authority be trusted in religion? Questions such as these will form the basis for students’ development of written essay assignments.
TR 01:25–02:40 p.m.  Joseph Yarbrough  506304

PHILOSOPHY 111.3
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  110895

PHILOSOPHY 112.1
Philosophical Problems: The Value of Friendship
We need friends. In fact, you might think that a life without strong, enduring friendships would lack meaning—that it wouldn’t be a life worth living. But what explains this? How are we to understand the value of friendship and the role it plays in a meaningful life? In this course, we will explore these questions by surveying the views expressed in the works of Plato, Aristotle, and the Stoics, as well as contemporary authors. The topic of friendship will also serve as an introduction to moral theory, generally. Through a series of short analytic essays, students will learn to identify, evaluate, and construct moral arguments and develop a skill set for engaging critically in a discourse about values.
TR 08:40–09:55 a.m.  Nathaniel Jezzi  110944

PHILOSOPHY 112.2
Philosophical Problems: Free Will
Do we have free will? If all of our thoughts and actions are determined by such factors as our genetics, upbringing, and environment, do we ever really act freely, and are we responsible for what we do? In this course, we will examine views, both historical and contemporary, that propose solutions to this problem. Drawing on class discussion and texts on the subject by such writers as Hume, Hobbes, and Frankfurt, essay assignments will aim at helping students develop the ability to critically assess these views, and to construct clear and effective arguments to support their own positions.
TR 01:25–02:40 p.m.  Sean Stapelton  111000

PLANT PATHOLOGY 110.1
Liaisons with Friends and Foes: Symbiotic Associations in Nature
Groups of organisms found living on or in another organism were once considered to be nothing more than biological oddities. We now recognize these symbioses to be an essential part of all life and a driving force in evolution. In this class, we will explore the types, co-evolution, and mechanisms underlying a broad range of symbiotic associations. Classes will consist of conceptual discussions, writing critique, and in-class demonstrations of interesting symbiotic interactions. We will explore readings from a variety of styles in science communication, and will use symbiotic interactions found in agriculture as a focus for discussions on the intersection of science and public policy. Students will write in different styles common to scientific discourse ranging from reviews of technical literature to public outreach.
MW 07:30–08:45 p.m.  Allison Jack  214380

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  140603

SOCIETY FOR THE HUMANITIES 113.1
Propaganda
How does propaganda work? Does it necessarily involve lies? Why is so much of itkitsch? What is its curious relationship to religion? We will explore these questions in the context of propaganda in Soviet Russia, the United States, and Nazi Germany, especially World War II propaganda for domestic consumption. Our wide-ranging materials will include scholarly writing on propaganda; propaganda posters; speeches by Stalin; Life magazine advertisements; films from Frank Capra’s famous series Why We Fight; propaganda advice from Hitler and his Minister for Propaganda; and Leni Riefenstahl’s Triumph of the Will—sometimes called the greatest propaganda film ever made. If time permits, we will look at some current American propaganda and anti-propaganda legislation submitted to Congress. Our essays will be analytic.
TR 10:10–11:25 a.m.  Sidney Orlov  551989
SOCIETY FOR THE HUMANITIES 119.1

News and Nukes
Strange creatures (sometimes two-footed) play a key role in many works of fiction, film, and art that criticize or worry about totalitarianism and capitalism, war, and science. We will explore this phenomenon through discussing and writing essays about some memorable examples, including Karel Capek’s War with the News and Mary Shelley’s Frankenstein; the Japanese and American versions of Godzilla; and etchings by Goya and Picasso. Our work will entail rigorous analysis and close reading and/or viewing of materials. It will begin and end with the fundamental questions: What is a monster? What does it mean to be a human being? Is Homo sapiens really superior to other animals?
TR 01:25–02:40 p.m. Sidney Orlov 111049

SCIENCE & TECHNOLOGY STUDIES 123.2

Technology and Society: The American Atomic Age
This course will examine the events building up to the Atomic Age and its unheralded consequences. “How and why did this state of affairs come to dominate the American way of life?” will be a continually addressed question, but other important questions from this time will be discussed as well: What does it take to make atomic weapons possible? Why would scientists and engineers build them? Course material will include texts and movies both from the period and by current scholars, and writing assignments will be based on both primary and secondary sources as a way to develop strong writing skills.
TR 08:40–09:55 a.m. Benjamin Wang 552527

SCIENCE & TECHNOLOGY STUDIES 126.1

Science and Society: Experimental Medical and Scientific Cultures
What are the boundaries between medicine and violence, psychotherapy and coercion, self-experimentation and suicide, anatomy and defilement, the living person and the lifeless body? How permeable are they? What kinds of practices and objects force us to reexamine our understandings of them? From social psychology to physiology and mind control to eugenics, medical and scientific experimentation has persistently contested and destabilized these boundaries. This seminar foregrounds the nexus of medicine, science, and politics which curiously for some evokes a tension between the utopian and the terrifying. In discussions and a series of essays, students will learn to critically examine these experimental cultures by engaging with and responding to a collection of provocative representations that includes documentary film, radio, popular medical and scientific literature, art, legal testimony, and cultural essays.
TR 10:10–11:25 a.m. Hans Meyer 552990

SPANISH 115.1

Conquistadors, Corsairs, Captives: Transatlantic Early Modern Spain
In 1492, the nation we now call Spain enacted a violent trilogy of events: the re-conquest of Moorish Granada; the expulsion of the Jews; and Columbus’s first voyage to the Americas. These events generated a range of categories of the human, such as Indian, barbarian, cannibal, infidel, and demi-god. What happens to the identity of those caught up in the crossings, erasures, and inventions inherent to the violent formation of the nation? These frontier beings will be those we learn to write about through careful readings of a variety of texts, including films, maps, and engravings. Written texts include Columbus’s Diaries and Cervantes’s Don Quijote. We will also devote significant attention to Native American and Muslim accounts of the encounter with Spain.
TR 08:40–09:55 a.m. Malia Spofford 114143

SPANISH 117.1

Cuba In and Out of Exile
How have Cubans and Cuban Americans portrayed themselves from the island and/or their places of exile? What is the role of the body in cultural and political discourses? Can identity be mapped onto physical spaces, such as the city of Havana? This course will critically examine these and other aspects of twentieth- and twenty-first-century Cuba and its cultural production, both on the island and abroad. We will explore literature, cinema, art, current events, and critical theory. Primary material studied will include authors such as Virgilio Piñera, Gustavo Pérez-Firman, Achy Obejas, and Pedro Juan Gutiérrez, and film(s) by director Tomas Gutierrez Alea. Writing assignments may include critical analyses of articles and literary texts, creative writing, film analysis, and at least one research essay.
MW 08:40–09:55 a.m. Ashley Puig-Herz 114241

SPANISH 125.1

The Cinematic City: Havana, Caracas, Mexico City, New York
Through a collage of texts that include films, novels, and various essays this class will explore and map out three Latin cities in their myriad identities. Similar to a guided walking tour of New York, Mexico City, Caracas, or Havana, the class will guide us through a visually scripted exploration of these four cities so as to provoke a meditation on urbanspace. How does one focus on the human experience of the city—both individual and collective—as contained by the city? Words and images here interact, sometimes collide, to serve as witness to the city as vessel of this human experience. Perhaps the reading and writing about such texts will 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 written works by authors such as Elena Poniatowska, Italo Calvino, and Paul Auster.
TR 08:40–09:55 a.m. Cecelia Lawless 563120

SPANISH 139.1

Contemporary Latin American Literature in Translation: Then and Now
What is “the contemporary” in Latin American literature? Renowned figures such as García Márquez or Vargas Llosa still publish, but critical reading of their novels seems to be stagnant, their body of works long since established. Meanwhile, emerging authors such as Ricardo Piglia or Fernando Vallejo are not quite yet invited to the banquet of global readership... what is going on in Latin American literature? Which books get to be translated, and why? Our main goal is to think and write about these issues and related topics in translation and postcolonial theories. Comparing the Latin American Boom of the 1960s with recent times will also take us to discuss novels by Roberto Bolaño, poems by Pablo Neruda, and films by Schroeder and Meirelles.
MW 08:40–09:55 a.m. Hector Hoyos 117874
THEATRE, FILM & DANCE 118.1
Body Beautiful/Body Dangerous: Women on the Musical Stage and Screen
What is the relationship between the performer, performed idea, and audience? This course examines women in musical theatre, opera, cabaret, and film in light of this question. The body of the singer is a living and permeable border between an audience and an artistic idea. To encounter a border embodied can be to make contact with the divine; access political power; or exercise specters of death. By examining creative works alongside cultural philosophy, we will examine the prismatic relationship between the performer and culture. Works considered will include Violet, Susannah, anti-Nazi and exile cabaret, Cabaret, The Blue Angel, La Traviata, and Moulin Rouge. Writing assignments will focus on close, critical readings of literary and dramatic elements of the creative works.
TR 11:40–12:55 p.m. Jennifer Williams 114290

THEATRE, FILM & DANCE 121.1
The Politics of Documentary Theatre
Playwrights have used documentary theatre to explore everything from the Holocaust to the Iraq war. Documentary theatre draws on trial transcripts, historical documents, newspaper articles, interviews, and other sources to create plays about real events told through the words of real people. Some playwrights describe their plays as “verbatim” reports. Others explore the challenge of ascertaining “truth.” Through plays such as Talking to Terrorists, I Am My Own Wife, and My Name is Rachel Corrie, we will explore questions like: What does it mean “to write” a play using other people’s words? Writing assignments will focus on close reading and analysis of the plays.
MW 02:55–04:10 p.m. Lindsay Cummings 114339

THEATRE, FILM & DANCE 124.1
Brahma to Bollywood: South Asian Performance
The South Asian contribution to global entertainment is at its peak. This course employs a mixture of plays, critical texts, and movies to trace the history of South Asian performance from the ancient Indian dramatic tradition to today's Bollywood hits in an attempt to discern both continuities and ruptures in the evolution of regional performativity. Texts will include the Bhagavad Gita, Natyasastra, and The Recognition of Sakuntala. Screened films will include Moghal-E-Azam, Sholay, and Veer-Zaara. In writing critical and comparative responses to texts and performances, students will be encouraged to examine the roles of religion, economics, military conquest, colonialism, immigration, and (post) modernization in shaping the ongoing traditions of South Asian performance. No prior knowledge of Hindi or Urdu assumed or required.
MW 07:30–08:45 p.m. Demir Barlas 119015

THEATRE, FILM & DANCE 131.1
Master of Mayhem: The Classic Trickster Figure in Comedy
A great (and ancient) comic tradition is built around the character of the trickster: a cheeky, clever prankster who outwits his antagonist and often masterminds the entire comic plot. We will study several classic tricksters from a range of periods and forms, including ancient Roman comedy, Italian Renaissance comedy, and American cartoon shorts of the 1930s and ’40s. We will consider how contemporary comic characters like Bugs Bunny derive from earlier figures and also examine several variations on the character to develop a clearer understanding of what makes this one of the most enduring comic techniques. Writing assignments will involve critical analysis of the texts, and comparisons across different periods will particularly be encouraged.
TR 10:10–11:25 a.m. Sarah Powers 114388

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, etc.). 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 572795

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. David Faulkner 581762
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 02:30–03:20 p.m. Judy Pierpont 581889
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.
TR 10:10–11:00 a.m. Joe Martin 581928
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 12:20–01:10 p.m. Joe Martin 582163
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 02:30–03:20 p.m. Judy Pierpont 582241
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 142.1
Writing and Research in the University
Taught collaboratively with a research librarian and a team of peer mentors, this pilot seminar is an introduction to college research that emphasizes use of new media and information databases such as the library catalog, print and electronic indexes, and the worldwide web. Students will learn how to convert information into an argument, synthesize and acknowledge research sources, find their own voice in academic writing, and share their findings with their peers. Short written assignments will culminate in a research paper on a topic that draws upon students’ own background and experiences, such as urban and rural environments, education and health, poverty and social opportunity, popular media, immigration, and ethnicity. No previous experience with new research media is required.
MW 01:25–02:15 p.m. Darlene Evans 128689

WRITING 142.2
Writing and Research in the University
Taught collaboratively with a research librarian and a team of peer mentors, this pilot seminar is an introduction to college research that emphasizes use of new media and information databases such as the library catalog, print and electronic indexes, and the worldwide web. Students will learn how to convert information into an argument, synthesize and acknowledge research sources, find their own voice in academic writing, and share their findings with their peers. Short written assignments will culminate in a research paper on a topic that draws upon students’ own background and experiences, such as urban and rural environments, education and health, poverty and social opportunity, popular media, immigration, and ethnicity. No previous experience with new research media is required.
MW 01:25–02:15 p.m. Jami Carliaco 134177