

ANTHROPOLOGY 1116 SEM 101

Ghosts and Spirits

Stories of ghosts and spirits are commonplace across many different societies, but the relationship between living and dead individuals varies. While Hollywood (and its global counterparts) provides various interpretations and depictions of ghosts (ranging from the horrific to the psychoanalytic), many others are to be found in folklore, religion, and the everyday lives of people around the world. This class will examine the idea of ghosts and spirits from an anthropological perspective, using examples from around the world as a starting point to explore other belief systems. In addition to reading anthropological studies, viewing films (e.g., *The Haunting*, *Ringu*), and reading folklore dealing with spirits and spirit cults, students will read some theoretical works by anthropologists and other thinkers (e.g., Freud), and will write response papers analyzing and synthesizing the ethnographic examples in light of the theory.

TR 08:40–09:55 a.m. Andrew Johnson 25993 Nerissa Russell

ANTHROPOLOGY 1170 SEM 101

Gifting, Debt, Memory, and Hope: Social Dynamics of Migration and Remittances

This course introduces students to economic anthropology. Although we often think of the economy as comprising trading and financial exchanges, in this course we will broaden that construct to consider the social relations that accompany and are affected by exchange. In our explorations, we will draw on a rich body of anthropological literature and social theory that explores the relations between people and money, including Karl Polanyi, Georg Simmel, Marcel Mauss, and Karl Marx. We will use these theoretical frameworks to consider contemporary socio-economic issues, looking in particular at cases of international migration and corresponding remittance flows back to families and communities in the home country. Students will identify and address additional relevant issues for discussion and reflection with the class through a series of structured and semi-structured writing assignments.

MWF 09:05–09:55 a.m. Ivan Small 25994 Nerissa Russell

ART HISTORY 1129 SEM 101

Blasting the Machine: Questioning Technology through Art

Over the last decades, media artists and activists have adopted consumer technologies to intervene and participate in mainstream media culture. Their works are exhibited and used in virtual and public spaces such as the internet, supermarkets, health clinics, and museums. Artists create these works from the premise that technologies are not neutral: they carry assumptions about communal culture and the individual body. But we become accustomed to such technologies and their assumptions: they become a "natural" part of our social fabric. In our class, we will survey the strategies that artists and technologists use to highlight the cultural implications of "new" technologies, from the work of SubRosa to Wafaa Bilal and others. For discussion, reading, and writing, students will explore issues raised by these works, identifying critical topics for exploration from both an arts context and beyond.

TR 02:55–04:10 p.m. Claudia Pederson 27010 An-Yi Pan

ART HISTORY 1131 SEM 101

Avant-garde or Kitsch? Modern Painting and the Idea of Progress, 1850-1950

Great artists are ahead of their time, or so it is often claimed. This course investigates the notion of progress through an introduction to modern Western painting. We will examine pairs of artists active at the same time, one of whom has subsequently been labeled progressive (avant-garde), and the other retrogressive (kitsch), including: J. M. W. Turner and the Pre-Raphaelite Brotherhood; Claude Monet and Jean-Leon Gerome; Pablo Picasso and John Singer Sargent; and Jackson Pollock and Norman Rockwell. Writing assignments will emphasize argumentation, asking students to develop their own ideas about the standards by which we evaluate visual culture. For the final project, students will choose a recent work in the collection of the Johnson Museum and decide what criteria should be used to judge it.

TR 02:55–04:10 p.m. Catherine Roach 25997 An-Yi Pan

ART HISTORY 1133 SEM 101

A Sea of Islands: Identity and Art in the Pacific

An exciting adventure into Pacific visual culture awaits you in this journey through "A Sea of Islands." In this course, we explore the art of Polynesia, Micronesia, and Melanesia to understand how identity is represented in art from pre-contact through globalization. The geographical scope of the course covers Samoa to Guam to Papua New Guinea. We examine a wide variety of art forms including film, performance, body adornment, and Pacific Hip Hop. Key themes include: gender and the body; diaspora and indigeneity; tradition and innovation, etc. To see art on campus, we will visit the Costume and Textile Collection, the McGraw Hall Museum, and the Herbert F. Johnson Museum of Art. Assignments will develop critical skills in reading, thinking, and writing about art and identity.

MW 02:55–04:10 p.m. Bernida Webb-Binder 25998 An-Yi Pan

ASIAN STUDIES 1109 SEM 101

Asian Religions in American Literature, Art, and Politics

What do Thoreau, Kerouac, Bruce Lee, cartoon character Lisa Simpson, and basketball coach Phil Jackson have in common? All have drawn in substantial ways from Asian religions such as Buddhism, Hinduism, and Taoism. In this course, we will explore the ways in which Asian religions have shaped and inspired the literary productions of notable American artists, how Asian religions have been central to many Americans' spiritual quests, and how Asian traditions have been presented in the American media and popular culture. We will employ various academic methods to address each of these points. Our writing assignments will focus on learning how to produce clear, academic prose. However, students will also have the opportunity to write ethnographies, opinion articles, creative writing pieces, and more.

TR 10:10–11:25 a.m. Jonathan Young 25999 Anne Blackburn

AFRICANA STUDIES AND RESEARCH CENTER 1811 SEM 101

Women Writing in Southern Africa

In this course, students will explore the works of Southern African women. We will read and respond in discussion and writing to testimonies, films, stories, songs, and many other texts that represent the voices of women in Southern Africa. In our studies, we will discover what the voices of Southern African women are and how their discourse expresses experiences in the countries of South Africa, Botswana, Namibia, Zimbabwe, Lesotho, Swaziland, and Mozambique.

MWF 10:10–11:00 a.m. Sarah Mkhonza 26000

AFRICANA STUDIES AND RESEARCH CENTER 1813 SEM 101

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.

TR 01:25–02:40 p.m. Locksley Edmondson 26001

AFRICANA STUDIES AND RESEARCH CENTER 1817 SEM 101

Cultures and Literary Traditions of the East African Coastal Region

We will explore the cultural and literary traditions of the East Africa coastal region dating back from the fourth century of the Christian Era (AD) to the present. Using history as a framework, it will examine the development of the small fishing and farming communities on the coastal areas which evolved to large city states as a result of economic and cultural interaction with the communities along the Indian Ocean coastal regions of Middle East and Asia. Writing assignments will focus on the cultural and literary traditions of the coastal areas such as southern Somalia, Kenya, Tanzania, Northern Mozambique, and the Islands of Seychelles, Comoro, and Malagasy.

TR 02:55–04:10 p.m. Abdul Nanji 26002

AFRICANA STUDIES AND RESEARCH CENTER 1818 SEM 101

History and Popular Culture in Africa

Although African societies are often presented as suspended in “traditional” culture, visitors to the continent are acutely aware of the dynamic popular culture that exists. This course uses a multidisciplinary approach to explore the complex relationship between history and forms of popular culture. We will explore the ways in which artists, writers, film makers, and musicians use moments of great historical significance or key historical actors as a point of departure to critique and reflect on the present. Examples will be taken from east, west, and southern Africa. The study of writing will be integrated into the subject matter through a consideration of different genres of writing such as epic poems, novels, songs, cultural criticism, historical narratives, and social analysis.

TR 01:25–02:40 p.m. Judith Byfield 26003

ECOLOGY AND EVOLUTIONARY BIOLOGY 1640 SEM 101

Writing the Ocean Waves: Marine Sciences at Cornell University

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.

TR 02:55–04:10 p.m. James Morin 26004

CLASSICS 1531 SEM 101

Greek Myth

The course will focus on the stories about the gods and heroes of the Greeks as they appear in the works of ancient Greek literature. We will read a selection from Greek authors, inquiring into the relationship between myths and cultural, religious, and political realities of the society in which they were shaped and perpetuated. Alongside the primary texts, we will read a number of recent scholarly works on the subject. We will start by discussing myths in general terms (theories, basic concepts) and will proceed toward the analysis of individual stories and cycles. This fascinating material will serve as a vehicle for improving students' written communication skills. Assignments will include preparatory writing and six essays focusing on our readings and discussions in class.

MWF 09:05–09:55 a.m. Aaron Peltari 25991 Hunter Rawlings

CLASSICS 1583 SEM 101

Colonial Classicism and the Founding Fathers

This course will investigate the ways in which America's founding fathers, including Jefferson, Madison, Adams, and Hamilton, studied and used the works of Greek and Roman authors in considering how best to form their young country's new government. We will undertake to understand the effects on these men of an education based in the Greek and Roman Classics, as we read their writings together with the works of Classical authors including Thucydides, Polybius, Plato, Aristotle, and Cicero. The aim of the course is to allow students to develop the ability to read closely a variety of texts varying in period and style, and to write cogently about the relevancy of ancient texts to our modern life.

TR 10:10–11:25 a.m. Hunter Rawlings 25992

COMPARATIVE LITERATURE 1108 SEM 101

Language and Politics: Crises and Confessions

Some of the greatest works of Western literature are written in the form of confessions. From reality shows to personal blogs, the seemingly voluntary admission of unflattering acts and attributes continues to form a vital part of our culture. Why, what, when and for whom do we confess? What is the relation of confessing to witnessing and truth? In order to explore these questions, we will read selections from Plato's *Apology*, the famous *Confessions* of Saint Augustine and Jean-Jacques Rousseau, as well as works by Gérard de Nerval, Samuel Beckett, and Thomas Bernhard. Theories of Michel Foucault, Sigmund Freud, and/or Paul de Man may be considered. Our focus will be on close reading and the articulation of arguments in critical writing.

MWF 12:20–01:10 p.m. Klas Molde 26005 Petrus Liu

COMPARATIVE LITERATURE 1108 SEM 102

Language and Politics: Politics and Truth in Social Realism

As a genre, Social Realism seeks to lay bare the truths of everyday life, peeling back the layers that gild our image of reality in order to expose the darker ties between people and their environments. But if realism allegedly mirrors life, what happens when its "objectivity" comes with a political imperative? Can a political view also be objective? In this class, we will look to literature, film, and other visual arts from around the world in an attempt to answer those questions. Possible texts range from short pieces by Bertolt Brecht and Maxim Gorky to a novel by Upton Sinclair and films by Ken Loach. Assignments will be devoted to every step of the writing process, including brainstorming, informal journal entries, and formal essays.

TR 11:40–12:55 p.m. Sarah Pickle 26006 Petrus Liu

COMPARATIVE LITERATURE 1108 SEM 103

Language and Politics: Literature on the Brink

How do certain works of literature explode tradition, shatter old expectations, and construct new norms? What is the relationship of literature to genius and to avant-garde movements? How does literature respond to political and moral catastrophe? This course will examine some of the most radical and most important artistic experiments of the nineteenth and twentieth centuries, focusing on stories, poems, essays, manifestos, and films from Europe and the U.S., and reading them in their political and philosophical contexts. Movements to be considered include Romanticism, Symbolism, Surrealism, and the Theater of the Absurd; authors and artists may include Goethe, Baudelaire, Dali, Woolf, Kafka, and Beckett. We will focus on strategies of close reading and development of arguments in class discussion and a variety writing assignments.

MWF 09:05–09:55 a.m. Audrey Wasser 26007 Petrus Liu

COMPARATIVE LITERATURE 1108 SEM 104

Language and Politics: The Thought of Extinction

In *The Bird* (1861), historian Jules Michelet laments the decline of songbirds in rural France. His solution? Protect songbirds by wiping out the birds of prey. Today, Michelet's idea seems ecologically misguided, but his was a sincere answer to an emerging reality: species extinction. Today, "extinction" is the very air we breathe; a diversity of species, languages, and cultures stands to be wiped out, or "saved." What are the current and historical cultural responses to this reality? In this seminar, we'll trace an intellectual and literary history of extinction, through Baron Cuvier, Jules Michelet, Virginia Woolf, Vladimir Nabokov, Jacques Derrida, and Donna Haraway, with a special focus on the plume wars and the ivory-billed woodpecker. Through a guided series of writing assignments, students will explore the dimensions of species extinction.

TR 10:10–11:25 a.m. Adeline Rother 26008 Petrus Liu

COMPARATIVE LITERATURE 1109 SEM 101

Writing Across Cultures: Music in Black and White—Cuba, Brazil, and the US

From jazz, to son, to bossa nova, the racial identity of music in the Americas is often a complex issue. This class will expose students to different musical genres of Cuba, Brazil, and the US and will examine the ways in which music has become racially and, in some cases, nationally identified. In addition to listening to musical repertoires, we will refer to a range of texts, including excerpts from magazines and periodicals, travelogues, poetic reflections on music, writings in ethnomusicology and music history, scholarly articles, and music biographies, in order to probe questions concerning the themes of racial and national authenticity of music. Through writing assignments, students will cultivate critical thinking skills while confronting the notion of music as racial and national property.

MWF 01:25–02:15 p.m. Ryan Dreher 26033 Petrus Liu

COMPARATIVE LITERATURE 1109 SEM 102

Writing Across Cultures: Transnational East Asia Cinemas

Film has become a ubiquitous object of mobile culture as a result of International Film Festivals, DVDs, and, of course, the Internet. In this course, we will explore the movements and encounters of East Asian films inside and outside their national and regional boundaries. The course will be organized around various cinematic genres such as the martial arts films of Bruce Lee, historical dramas from China, Japanese horror, and South Korean melodramas. Film screenings and supplemental readings will help us to tackle questions such as: How have films from China, Japan, Korea, Taiwan, and Hong Kong come to participate in the global network of media culture? Is national cinema still a viable category? How has globalization broadened or limited film production and reception? We will pursue these questions and many more through lively discussions and learning to write with clarity, strong arguments, and critical analysis.

MW 02:55–04:10 p.m. Jina Kim 26449 Petrus Liu

COMPARATIVE LITERATURE 1114 SEM 101

Multiple Voices: The Fatal Allure of Narcissism

Narcissism, or the obsession with one's own image, can importantly shape the way people participate in their social and cultural worlds. This course will examine the role played by narcissism in the formation of identity and in the ways we approach literature and art. Readings will include Freud's essay "On Narcissism," Flaubert's *Madame Bovary*, and Wilde's *The Picture of Dorian Gray*, as well as encounters with contemporary art and film. Students will develop critical faculties and writing skills through writing essays analyzing their own personal responses to a variety of texts.

TR 02:55–04:10 p.m. Yoon Oh 26034 Petrus Liu

COMPARATIVE LITERATURE 1118 SEM 101

Literature and Morality: Being No One—Literary and Philosophical Explorations of Selfhood

What is the relation between the mind and the world? This surprisingly difficult question has been explored for centuries by philosophers, scientists, and mathematicians as much as by poets, novelists, and artists. While comparing literary, philosophical, and scientific examinations of consciousness, we will pose questions about the nature of truth and knowledge, about the sources of meaning and value, and about the possibility of freedom. We will even ask if meaning, value, and freedom actually exist. These explorations will illuminate basic concepts in the study of mind; they will raise fundamental questions about being human, and dangerous possibilities about being nothing at all. Since serious argument is a major aspect of literary studies and philosophy, this course will accordingly be geared towards rigorous work on writing, at the level both of specific techniques and of general strategies.

TR 01:25–02:40 p.m. Aaron Hodges 26036 Petrus Liu

COMPARATIVE LITERATURE 1126 SEM 101

Comparative Arts: Dance as Writing, Writing as Dance

This is a combined studio and reading-based course that utilizes principles from modern and contemporary dance as elements for writing development. We will explore concepts such as structure, composition, style, and logic in dance through exercises and improvisations, as a way of guiding and understanding the process of writing. Readings, weekly video screenings, and watching performances allow students to learn how other artists negotiate between the physical and the textual, and provide the basis for writing assignments. No dance experience required.

MW 08:40–09:55 a.m. Meredith Talusan 26037 Petrus Liu

CITY AND REGIONAL PLANNING 1109 SEM 101

Property and Expropriation

What is property and what happens when the state takes it away? This seminar explores basic theories of property, examines situations of property seizure, and looks at what people have done when threatened with displacement. We begin the seminar by reading theories of property (e.g., Locke). We then investigate historical and contemporary examples of property seizure and political mobilization against expropriation. This examination will include the seizure of the commons in seventeenth-century England and contemporary neoliberal privatization. At the end of the course students will gain a greater appreciation of property theory and an understanding of situations where property has been and continues to be a key axis of struggle. Students will also learn to refine and craft written arguments concerning this subject matter.

TR 02:55–04:10 p.m. Clement Lai 26628

DEVELOPMENT SOCIOLOGY 1200 SEM 101

Having a Lot on Our Plates: An Introduction to the Sociology of Food

In this course, we will explore the role of food in society, the consequences of our diets on producers, consumers, and the environment, and some recent emerging alternatives. Emphasis will be on the social, political, economic, and philosophical influences on and repercussions of the way we eat. The course will include an introduction to the “sociological imagination” and basic sociological concepts, such as social structure, agency, class, and inequality. We will read essays written by food writers who have been recognized for their work. Through guest speakers, field trips, and experiential learning opportunities, students will have first-hand exposure to the issues we read about and discuss in class. This seminar will require that you write about topics explored in class, review the work of your peers, and utilize campus resources in place to help students improve their writing skills.

TR 10:10–11:25 a.m. Andrea Woodward 26038 Chuck Geisler

DEVELOPMENT SOCIOLOGY 1201 SEM 101

Spies Like Us: Social Science, Research, and Knowledge

This course uses the metaphor of spying to examine research. Researchers, like spies, produce knowledge about their subjects. This knowledge, which is often taken as “fact,” is based on conditional and often-unstable relationships with the people and things they work with. Their subjects regularly see, and treat, researchers as spies, revealing some things while concealing others. Research data, like “intelligence,” is selectively interpreted and presented to tell particular stories about the world. Reading authors such as le Carré and Capote, critically exploring existing studies, and developing our own research projects, we will ask how thinking of researchers as spies changes our perception of social science. We will explore the “back-stories” of research and ask how taking these stories seriously can transform how we understand scientific facts.

MW 02:55–04:10 p.m. Jason Cons 26039 Chuck Geisler

ENGLISH 1105 SEM 101

Gender and Writing: Haunted Houses

In the United States, we often epitomize home ownership as “the American Dream.” What happens when that dream turns into a nightmare? This course combines the study of literature with social analysis to investigate what literary representations of haunted houses can teach us about why the current housing crisis hit women and people of color hardest. What is the relationship between national identity, home ownership, gender and race? How do haunted houses in United States literature link differences of gender and race to particular places? What ruptures between private desires and social expectations are revealed in haunted houses? Through discussion, written responses, and close reading, students will investigate the different ways that haunted houses disrupt and preserve dynamics of social inclusion and exclusion.

TR 02:55–04:10 p.m. Heidi Hoechst 26200

ENGLISH 1108 SEM 101

Writing About Film

A writing course that focuses on film, particularly on Hollywood classics, past and current. How is a film put together so that it will manipulate and move its audience? What are the roles of editing, camera movement, soundtrack, and image? What does a film tell us about its culture and our cultures? About the relations between women and men, between filmer and filmed? We explore such questions as we analyze six films. We read about film history, techniques, and analysis. Students write both short exercises designed to sharpen attention to details of each film and regularly scheduled essays on a wide range of topics, such as relations between men and women as represented in these films, the appeal of movie stars, ways of identifying a director's characteristic style, and the tension between the soundtrack and the visual composition in a

particular scene.

MWF 09:05–09:55 a.m. Matthew Bucemi 26203 Lynda Bogel

Students must be free to attend screenings on Mondays at 6:30 and Thursdays at 4:45. Choose another writing seminar if your schedule conflicts with these screenings.

ENGLISH 1108 SEM 102

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MWF 10:10–11:00 a.m. Nicholas Roth 26204 Lynda Bogel

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ENGLISH 1108 SEM 103

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MWF 11:15–12:05 p.m. Avery Slater 26205 Lynda Bogel

Students must be free to attend screenings on Mondays at 6:30 and Thursdays at 4:45. Choose another writing seminar if your schedule conflicts with these screenings.

ENGLISH 1108 SEM 104

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TR 01:25–02:40 p.m. James Cecil 26206 Roger Gilbert

Students must be free to attend screenings on Mondays at 6:30 and Thursdays at 4:45. Choose another writing seminar if your schedule conflicts with these screenings.

ENGLISH 1108 SEM 105

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TR 11:40–12:55 p.m. Lynda Bogel 26207

Students must be free to attend screenings on Mondays at 6:30 and Thursdays at 4:45. Choose another writing seminar if your schedule conflicts with these screenings.

ENGLISH 1108 SEM 106

Writing About Film

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TR 10:10–11:25 a.m. Lynda Bogel 26208

Students must be free to attend screenings on Mondays at 6:30 and Thursdays at 4:45. Choose another writing seminar if your schedule conflicts with these screenings.

ENGLISH 1111 SEM 101

Thinking Across Cultures: Working Classics—The Literature of American Work

What role does the American working class play in literature that attempts to speak of, by, and for the American worker? This course will explore not only various representations of working class life, but also the problems that arise when attempting to fit this life into literature. We will also examine, in light of contemporary economic changes, whether there still exists such a thing as an American “working class,” or whether such a term has become synonymous with the “middle class.” Topics for writing assignments will be drawn from the poetry of Rita Dove and James Wright, as well as the lyrics of Bruce Springsteen. Additionally, we will read, among others, James Agee, Karl Marx, John Steinbeck, and Arthur Miller’s *Death of a Salesman*.

MW 08:40–09:55 a.m. Christopher Kempf 26209 Roger Gilbert

ENGLISH 1111 SEM 102

Thinking Across Cultures: Home and “Back Home”

Every September, New York City’s West Indian community gathers for the Labor Day Parade, a reproduction of the carnivals that occur annually “back home” in the Caribbean. Why are “old world” customs, such as the Labor Day Parade, essential to immigrants and immigrant communities? How do immigrants and the descendants of immigrants negotiate the relationship between where they live and where they or their families are from? Primarily through in-class writings, short writing assignments, and critical essays, students will explore questions of immigration, focusing on how transplantation affects individual and community notions of home. The syllabus will concentrate on literary texts written by West Indians and West Indian Americans, but may include work from Black American and Spanish- and French-speaking Caribbean writers, as well as the films *House of Sand and Fog* and *The Kite Runner*.

TR 02:55–04:10 p.m. Jon Katz 26210 Roger Gilbert

ENGLISH 1111 SEM 103

Writing Across Cultures: Critical Surfing—Art and Culture in the Digital Age

Critical Surfing investigates the interface of digital culture and the arts. The course discusses important and exciting web sites of art, culture, and cultural politics, including the professor’s electronic art archive, Rose Goldsen Archive of New Media Art, and the multimedia journal, *Ctheory multimedia*. Students will develop creative and critical writing projects on digital art, new sites of popular culture, blogging, social networking (Facebook), and video sharing. We will review “hot” controversies generated by the World Wide Web, from the status of unsolicited racist and sexist communications over e-mail to debates over sexual and controversial content on the Web. Does the Web simply electrify traditional notions of art and culture or does it offer new vistas of politics, identity, and artistic expression?

TR 01:25–02:40 p.m. Timothy Murray 26211

ENGLISH 1111 SEM 104

Thinking Across Cultures: “You Can’t Go Home Again”—Narratives of Return

Is it possible to come home again once you’ve left? Does home tell us who we are, or is it somewhere we must leave to shape our identities? This course will explore these and other questions in a range of narratives about returning home, an experience shared by travelers, soldiers, and college freshmen. Through reading, discussion, and writing, we’ll think about how these homecomings challenge ideas about what “home” means and its relationship to personal identity. Texts will include plays, short stories, and novels by Thomas Hardy (*The Return of the Native*) and Toni Morrison (*Sula*). We will also examine the contemporary relevance of this topic by watching documentaries about soldiers returning from Iraq and descendants of slaves returning to their genetic homelands in Africa.

TR 01:25–02:40 p.m. Adam Grener 26212 Laura Brown

ENGLISH 1111 SEM 105

Thinking Across Cultures: Novel Science—From Astrophysics to Zoology

What happens when science and literature meet? Traditionally, scientists and writers stay on separate sides of the quad, but they specialize in the same things: observing and recording. When the two disciplines combine forces, they create a book that both uses science to illuminate the human condition and the human condition to illuminate science. In this course, we will read books that represent this union. Some are written by professional scientists (Primo Levi, Alan Lightman), others by professional writers (Andrea Barrett, Jonathan Lethem). While reading, we will constantly ask questions and write answers. How does science relate fundamentally to our humanity? Why have literature and science been separated by an intellectual gap, and what can we gain by building a bridge?

TR 01:25–02:40 p.m. Sarah Scoles 26214 Roger Gilbert

ENGLISH 1123 SEM 101

From Dickens to *Zombie Haiku*: The Serial Novel Goes Graphic

Charles Dickens was only in his twenties when his illustrated first novel, *The Pickwick Papers*, was published in monthly parts in 1836-37. The Victorian middle class soon became obsessed with this serial, anxiously awaiting each installment much as TV fans count the days until the next episode of *Grey’s Anatomy* or *24*. Today’s graphic novels and television serials emerged from the mass-culture phenomenon of the *Pickwick Papers* and from the development of early newspaper strips and comic-book superheroes. In this course, we will study and write about serial publication/broadcast as an economic, technological, and literary phenomenon, reading a Dickens novel and selections from early comic strips and books, as well as recent works such as Spiegelman’s *Maus*, manga novels, or Ryan Mecum’s *Zombie Haiku*.

MWF 09:05–09:55 a.m. Kaelin Alexander 26215 David Faulkner

ENGLISH 1123 SEM 102

From Dickens to *Zombie Haiku*: The Serial Novel Goes Graphic

Charles Dickens was only in his twenties when his illustrated first novel, *The Pickwick Papers*, was published in monthly parts in 1836-37. The Victorian middle class soon became obsessed with this serial, anxiously awaiting each installment much as TV fans count the days until the next episode of *Grey’s Anatomy* or *24*. Today’s graphic novels and television serials emerged from the mass-culture phenomenon of the *Pickwick Papers* and from the development of early newspaper strips and comic-book superheroes. In this course, we will study and write about serial publication/broadcast as an economic, technological, and literary phenomenon, reading a Dickens novel and selections from early comic strips and books, as well as recent works such as Spiegelman’s *Maus*, manga novels, or Ryan Mecum’s *Zombie Haiku*.

MWF 11:15–12:05 p.m. Zachary Harris 26216 David Faulkner

ENGLISH 1127 SEM 101**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. John Robbins 26217 Philip Lorenz

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MWF 11:15–12:05 p.m. Brant Torres 26218 Philip Lorenz

ENGLISH 1134 SEM 101**Memoir and Memory**

In this course, we will examine how authors construct their public, written selves. Since the self is, at best, a difficult and multi-faceted concept, we will consider a variety of texts in our endeavor to understand an author's choices of literary techniques in his or her narration of the remembered, created self. While book-length memoirs such as Kincaid's *My Brother* or Tobias Wolff's *This Boy's Life* will figure in our investigation of methods of self-exploration and presentation, other readings will be drawn from non-fiction profiles, reflective essays, plays (e.g., *The Laramie Project*), poems, and visual renderings (e.g., *Maus*). Through reading and the frequent writing of essays we will explore how and why people write about themselves, while always asking, "How does writing shape lived experience?"

MWF 09:05–09:55 a.m. Elizabeth Tshele 26219 Joe Martin

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MWF 10:10–11:00 a.m. Orlando Lara 26220 Joe Martin

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MWF 11:15–12:05 p.m. Venessa Strachan 26221 Joe Martin

ENGLISH 1134 SEM 104**Memoir and Memory**

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MWF 01:25–02:15 p.m. Jennifer Ray 26222 Roger Gilbert

ENGLISH 1134 SEM 105**Memoir and Memory**

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TR 08:40–09:55 a.m. Anne Marie Rooney 26223 Joe Martin

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MW 08:40–09:55 a.m. Katy Gottschalk 26224

ENGLISH 1147 SEM 101**The Mystery in the Story**

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

MW 07:30–08:45 p.m. Will Smiley 26247 Stuart Davis

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MWF 09:05–09:55 a.m. Mariam Wassif 26252 Stuart Davis

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MWF 10:10–11:00 a.m. Christopher Lirette 26254 Stuart Davis

ENGLISH 1147 SEM 104**The Mystery in the Story**

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TR 08:40–09:55 a.m. Noor Hashem 26257 Stuart Davis

ENGLISH 1158 SEM 101**American Literature and Culture: Strange Visions**

Seeing is believing. We all know the cliché. But how can we think about texts that use various kinds of vision to disrupt beliefs about the world? This course will explore the ways in which literature—as well as film and comics—forces us to rethink the way we see our environment (from nature to the suburbs), cultural objects (from pop songs to icons), and even the ways in which we think and feel (from personal memories to desires). We will focus on developing critical reading skills, and sharpen the techniques necessary to make new arguments through extensive and varied writing practice. Texts will include stories by Denis Johnson and George Saunders, films by Alfred Hitchcock and David Lynch, and comics by Chris Ware and Laura Park.

MW 08:40–09:55 a.m. Ryan Dirks 26267 Roger Gilbert

ENGLISH 1158 SEM 102**American Literature and Culture: Horrific Journeys**

Haunted houses, locked trunks, live burials: Gothic literature is often associated with these interior spaces, but the Gothic also turns up in writing about the wider space of America from the earliest days of exploration. What is terrifying about travel? How are the horrors of places and landscapes represented? What makes those places so disturbing? From yawning chasms to ghostly ships, this course will examine intersections between the Gothic and experiences of travel and exploration in America's past and literature. Writing assignments will include short responses and multi-draft essays on writings by Christopher Columbus, Edgar Allan Poe, Herman Melville, Cormac McCarthy, and others. Through these texts we will explore what is unsettling about individual journeys and probe the anxieties that lie beneath them.

MW 08:40–09:55 a.m. Melissa Gniadek 26268 Shirley Samuels

ENGLISH 1158 SEM 103

American Literature and Culture: Patriotic Gore

A battlefield in Pennsylvania. A hospital in Washington. Family homes in New York, Massachusetts, and South Carolina. The Civil War was fought, and felt, throughout the United States. This seminar will focus on the experiences—recorded in prose and verse, as fiction and nonfiction—of those who lived through it. We will pay particular attention to how new technologies like the telegraph and the photograph affected the war's reception. We will also try to gauge to what extent our current ideas of race, citizenship, war, and death can be traced to the conflict and its aftermath. We will read, discuss, and write about authors such as Abraham Lincoln, Frederick Douglass, Herman Melville, Louisa May Alcott, and Walt Whitman, and watch films such as *Glory*.

MWF 11:15–12:05 p.m. Alex Gonzales 26269 Roger Gilbert

ENGLISH 1158 SEM 104

American Literature and Culture: The Culture of the 1930s

This class examines the culture of the United States during the time of its last major economic crisis—the 1930s. We will study poetry, fiction, and film that tried to represent the real social effects of the Depression, but we will also spend time looking at art that appeared to suggest an escape or a diversion from the devastating crisis. These texts will take us from the deep South and the Dust Bowl to inner city Chicago and New York to Hollywood. Our aim will be to understand the relationships among these very different ways of representing the world; we'll discuss and write about their very real differences while keeping an eye open for their hidden affinities.

MWF 11:15–12:05 p.m. Jeremy Braddock 26272

ENGLISH 1158 SEM 105

American Literature and Culture: American Writers Revising the Dream

Often popularized as a blandly suburban ideal, the American Dream is a complicated and powerful concept in American literature. In 1963, Martin Luther King, Jr. famously linked his dream of racial equality to this national ideal. In this course, we will consider the ways in which contemporary writers re-imagine the Dream. Bringing together a range of social issues, including immigration, rural poverty, homophobia, and workers' rights, and a diverse cast of characters that includes Junot Díaz's "Dominican nerd" (*The Brief Wondrous Life of Oscar Wao*), Annie Proulx's star-crossed ranch hands (*Brokeback Mountain*), Susan-Lori Parks's Lincoln impersonator (*The America Play*), and employees of Wal-Mart (Barbara Ehrenreich's *Nickle and Dimed*), through discussions and writing assignments, we will analyze these visions of America and consider how they impact our own definitions of American culture.

MWF 12:20–01:10 p.m. Virginia Heatter 26273 Roger Gilbert

ENGLISH 1158 SEM 106

American Literature and Culture: The Nature of Nature—Environment, Land, and Place

"Nature," "environment," "land," and "place" are conceptualized differently by different cultures. These differing cultural perspectives determine diverse philosophies and precipitate specific responses towards the most pressing environmental crises of our time. In this course, we will examine Western environmentalism and possible alternatives to it through narratives that define what differing peoples in the United States mean by "environment," "nature," "land," and "place." We will read indigenous creation narratives and such writers as Henry David Thoreau, Walt Whitman, Rachel Carson, Edward Abbey, Terry Tempest Williams, Alice Walker, Jamaica Kincaid, Bill McKibbin, David Mas Masumoto, Barry Lopez, Leslie Silko, and Simon Ortiz. We will articulate our own perspectives in critical essays and experiential narratives—exploring, too, the essay form and its possibilities for critique and discovery.

TR 11:40–12:55 p.m. Virginia Kennedy 26274 Eric Cheyfitz

ENGLISH 1158 SEM 107

American Literature and Culture: What Makes a Family?

One of the purposes of literature, arguably, is to make the familiar unfamiliar and the unfamiliar familiar: showing the reader what we have in common with others seemingly so different from ourselves, and also showing us what is strange and unusual about every human life. This course will look at "familiarity" in the sense of the literal family, exploring literature that upends or complicates the question of what makes a family unit, addressing topics such as marriage, divorce, adultery, parenthood, homosexuality, and love. We'll study and write about short stories and books by authors such as John Cheever, Alison Bechdel, Ann Beattie, and Junot Díaz, and explore the ways they shed light on the question, Just what is an American family?

MW 07:30–08:45 p.m. Matthew Grice 26275 Roger Gilbert

ENGLISH 1158 SEM 108

American Literature and Culture: (Racial) Performance Anxieties

What makes Barack Obama the first African-American president? Why isn't he the 44th White American president? A clearer understanding of racial performance can help us think and write critically about questions like these. Racial performance appears in American literature and culture as the "passing" of light-skinned mixed-race people for white; the tradition of blackface in the minstrel show and other representations of African-Americans; the phenomenon of "playing Indian"; the historically-fraught sexual relationship of black masculinity and white femininity; and the intersections of race and class that complicate class mobility and racial identity. This course will introduce students to the complexity of racial performance in texts like *Uncle Tom's Cabin* and *Black Like Me* and others by writers including Barack Obama, Mark Twain, and Spike Lee.

TR 08:40–09:55 a.m. Brigitte Fielder 26276 Shirley Samuels

ENGLISH 1158 SEM 109

American Literature and Culture: The Obama Moment

This course will engage some of the most compelling and provocative political analysis, cultural criticism, and art of “the Obama moment.” We will analyze the President’s self-representation by reading his first memoir and select speeches. However, we will focus on journalistic and artistic representations of Obama and his significance. Specifically, we will ask how his ascendancy has highlighted issues that have long been central to US society: race relations, race loyalty, the limits of white liberalism, the relationship between white and black feminisms, the notion of the US as a “post-racial” nation. Through frequent writing exercises and essays, we will hone our own skills as cultural critics. Supporters of McCain, Clinton, et al. are more than welcome.

TR 10:10–11:25 a.m. Emily Lordi 26277

ENGLISH 1168 SEM 101

Cultural Studies: Contrived Reality—Fiction as Fact from Medieval to Modern

Are the creators of *The Real World* beholden to Boccaccio? Has *Road Rules* re-vamped John Mandeville's social project? Are Whitney and L. C. simply modern day versions of Sir Tristram Shandy? In this class, we will examine the link between the modern day infatuation with reality television and the long-standing literary tradition of fictional documentary. Texts may include: *The Travels of Sir John Mandeville*, *Road Rules*, *Krippendorfs Tribe*, *Froissart's History*, *The Hills*, and *The Decameron*. The writing assignments will focus on extending and broadening analytical thought, engaging in active discourse with texts, and refining thoughts through the revision process.

MWF 09:05–09:55 a.m. Katie Compton 26278 Jane Juffer

ENGLISH 1168 SEM 102

Cultural Studies: Digital Media and Virtual Experience

From YouTube and blogs to iPhones and video games, digital technology has transformed daily life. This course will explore the virtual worlds that computers open up—and the actual world they sometimes help us forget. If digital media make our fantasies into reality, how do they impact our identities, bodies, and communities? Student essays will examine the portrayal of digital media in texts by William Gibson, Ursula Le Guin, Philip K. Dick, and others, as well as films such as *Ghost in the Shell*, *The Matrix*, and *Terminator 2*. In response to hands-on experience with digital media, from mobile phones to experimental digital art, we will explore how technology impacts the act of writing, what we write about, and how we read.

TR 11:40–12:55 p.m. Seth Perlow 26280 Jane Juffer

ENGLISH 1168 SEM 103

Cultural Studies: Exposure! Stories of Epidemics and Outbreaks

Stories of virulent outbreaks infect our cultural imagination, from the Bubonic plague to small pox, and more recently, AIDS, SARS, avian flu, and even Cornell's own swine flu outbreak. How we react to and talk about epidemics reflects our core values, prejudices, and fears of contagion. We will consider our universal anxieties about infection and our assumptions about the meaning of health and community. We will reflect on what it means to be both a national and global citizen. We will read works by virologists, law professors, historians, journalists, sociologists, filmmakers, philosophers, and artists. We will focus not only on the kinds of stories we tell about disease, but also who tells them, where and how we tell them, and how to write our own. Works may include Priscilla Wald's *Contagious Cultures*, Laurie Garrett's *The Coming Plague*, Tony Kushner's play *Angels in America*, Danny Boyle's zombie film *28 Days Later*, and the graphic novel *Y: The Last Man*.

TR 01:25–02:40 p.m. Danielle Haque 26281 Mary McCullough

ENGLISH 1168 SEM 104

Cultural Studies: Music, Literature, and the Fate of Society

What would anarchy or total social control sound like? Literary works such as T. S. Eliot's *The Wasteland* or Anthony Burgess's *A Clockwork Orange* have long tried to envision what human society will become (or already is). They often look to music, in particular, to help create this vision. In this course, we will read literary works in which society's organization or direction is rethought through music; we will at the same time listen carefully to a range of our own music, from Dylan to Public Enemy, classical to punk, and explore their visions of our present society. Students will write short responses, reviews, critical analyses, and a final research paper. No knowledge of musical composition is necessary.

TR 02:55–04:10 p.m. Benjamin Glaser 26282 Jonathan Culler

ENGLISH 1170 SEM 101

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, in discussion and frequent writing, explores some of the finest achievements of modern short fiction that share a common setting, characters, or an overarching plot. Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O'Brien, and Flannery O'Connor.

MW 07:30–08:45 p.m. Jennifer Adams 26365 Sarah Jefferis

ENGLISH 1170 SEM 102

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MWF 09:05–09:55 a.m. Ingrid Diran 26366 Sarah Jefferis

ENGLISH 1170 SEM 103

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MWF 11:15–12:05 p.m. Michael Canavan 26367 Sarah Jefferis

ENGLISH 1170 SEM 104

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TR 08:40–09:55 a.m. Elinathan Ohiomoba 26368 Sarah Jefferis

ENGLISH 1185 SEM 101

Writing About Literature: Obsessed and Compelled—Havisham to Hitch

Obsession and compulsion dwell at the hearts of some of literature's greatest characters and stories. In this course, we will ask how authors re-shape the English language to create and confront disproportionate passions and demonic drives. We will read two great novels of obsession, Charles Dickens's *Great Expectations* and Vladimir Nabokov's *Lolita*, and we will view a film by Alfred Hitchcock; these works will be springboards for writing assignments and discussions about writing.

MWF 09:05–09:55 a.m. Owen Boynton 26371 Barbara Correll

ENGLISH 1185 SEM 102

Writing About Literature: Classic Short Stories

This course is an introduction to short fiction. We will read stories by Herman Melville, William Faulkner, Edith Wharton, James Baldwin, James Joyce, Virginia Woolf, Eudora Welty, Jorge Luis Borges, Nadine Gordimer, Jamaica Kincaid, and others and write brief critical essays. The emphasis will be on understanding the devices of fiction.

TR 02:55–04:10 p.m. Cynthia Chase 26372

ENGLISH 1185 SEM 103

Writing About Literature: Hotel Narratives in Twentieth-Century Literature

Sex, lies, and illicit activity. Hotels are everywhere in twentieth-century novels and short stories. They provide the backdrop for romance, intrigue, and con games of all sorts. What is it about these spaces that makes people feel that they can leave their real lives behind, adopting new identities, and living life as they never would outside the confines of the hotel walls? In this course, we will read and write about various hotel narratives (and watch one or two key films), examining both the stories themselves and the representation of the hotel in literary, historical, and architectural contexts. Potential authors include Henry James, Virginia Woolf, Graham Greene, E. M. Forster, Steven Millhauser, and Anita Brookner.

TR 11:40–12:55 p.m. Randi Saloman 26373

ENGLISH 1185 SEM 104

Writing About Literature: No Future—Apocalyptic Writing in Our Times

From what perspective does the progress of civilization look like a pile of wreckage? What do our fantasies about the end of the world tell us about the society we live in? Can these destructive fantasies help us to imagine a new society? With these and other questions in mind, we will investigate the relevance of apocalyptic writing to historical understanding. We will read, discuss, and write about such twentieth-century and contemporary authors as Samuel Beckett, Cormac McCarthy, Thomas Pynchon, Margaret Atwood, and W. B. Yeats. Our writing projects will include short responses and polished critical essays.

MWF 12:20–01:10 p.m. Benjamin McCormick 26374 Barbara Correll

ENGLISH 1185 SEM 105

Writing About Literature: Playing the Fool

Do you know the difference between a bitter fool and a sweet one? No? How about between a hawk and a handsaw? Between method and madness? Wisdom and folly? In this course, we will study literary fools, both sweet and bitter. On the one hand, there's Tristram Shandy, who tries to write his autobiography but can't get himself born. On the other hand, there's Heath Ledger's Joker, who just wants to know why everyone he's terrorizing is so serious. On the third hand, there's Shakespeare's motley crew, jesters who romp between comedy and tragedy, cracking dirty jokes. As we puzzle out foolish utterances through careful reading (and watching), you'll work on your control of language, crafting essays to express your thoughts in clear writing.

MWF 12:20–01:10 p.m. Matthew Fellion 26375 Barbara Correll

ENGLISH 1185 SEM 106

Writing About Literature: Stolen Childhoods

Most of us think of childhood as sacred. But is childhood actually a fiction? If children are inherently more innocent, imaginative and open-minded than adults, what happens to these qualities when children undergo trauma such as abuse, poverty, or neglect? We'll ponder these questions and more as we read and discuss literature in which children grapple with tragedy and navigate strange, sometimes magical, worlds. In addition to writing and revising analytical essays, we'll do some informal creative writing about our own childhood memories. Texts may include Sandra Cisneros's *The House on Mango Street*, Arundhati Roy's *The God of Small Things*, Lois-Ann Yamanaka's *Blu's Hanging* and Karen Russell's *St. Lucy's Home for Girls Raised by Wolves* as well as poems by Bishop, Lowell, Doty, and others.

MW 02:55–04:10 p.m. Allison Barrett 26376 Roger Gilbert

ENGLISH 1185 SEM 107

Writing About Literature: Never Forget—Monuments and Memory

From tombstones to war memorials, monuments surround us. What can these monuments tell us about who and what we are? Taking our point of departure in epitaph as both a literary genre and a cultural practice, in this course we will reflect on why monuments are such an important part of our lives. In the course of our reflection, we will raise questions about topics such as: memory and forgetting, permanence and transience, writing and speech. We will read literary and philosophical texts exploring the relation between writing, memory, and time. Students will write critical essays on authors such as Aristotle, John Milton, John Donne, Andrew Marvell, William Wordsworth, Charles Baudelaire, and Sigmund Freud.

MW 07:30–08:45 p.m. Bradley Depew 26378 Cynthia Chase

ENGLISH 1185 SEM 108

Writing About Literature: Visionaries, Madmen, and Prophets

Can we break the bonds of reason, cleanse the doors of perception, and access the infinite? We will be looking at major writers who explored the limits of reason and came back to (more or less) tell us about it. Our readings will include the mad poetry of Christopher Smart, visionary poetry (William Blake), science fiction (Philip K. Dick's *A Scanner Darkly*), Shakespeare's epic portrayal of madness (*King Lear*), apocalyptic visions of Hollywood (Nathaniel West's *Day of the Locust*), and forays into the strange logical worlds of Lewis Carroll, Georges Cantor, and Kurt Godel. By analyzing works that sometimes defy analysis, we will be forced to develop creative approaches to argument, analogy, and writing style that will translate across academic disciplines.

TR 10:10–11:25 a.m. Brad Zukovic 26379 Barbara Correll

ENGLISH 1185 SEM 109

Writing About Literature: Games and Laughter in Medieval Literature

What do you do when a giant green knight challenges you to a beheading game? What are all those dirty stories doing in the *Canterbury Tales*? We'll ponder these and other questions as we examine the uses of humor, play, games, and laughter in medieval literature. We'll think about how humor functions in medieval literature, why games are often portrayed as being so dangerous, the stakes so high, and what literature tells us about the role of games and humor in medieval societies. Students will pursue these questions while developing writing skills in a series of short responses, drafts, and essays. Texts include *Sir Gawain and the Green Knight*, Chaucer's *Miller's Tale* and even a fifteenth-century fortune-telling game.

TR 11:40–12:55 p.m. Susan Winders 26381 Andrew Galloway

ENGLISH 1185 SEM 110

Writing About Literature: Country Virtue, City Vice—English Wit and Worry

Country and City are often the source of contrasts, whether it be the distrust of an “educated elite” or the disdain for the “country bumpkin.” This course examines one period in England in which rapid urbanization both promised a glittering modernity and threatened traditional social values. Literary responses to the opposition of city and country ranged from the cutting satire of Jonathan Swift and Henry Fielding to the sentimental nostalgia of Oliver Goldsmith. Readings will sample both ironic portraits of urban criminal and upper class life and the idyllic rural scenes that were offered as an antidote. Students will write regular responses and several essays developed through multiple stages of revision.

TR 11:40–12:55 p.m. Colin Dewey 26382 Reeve Parker

ENGLISH 1185 SEM 111

Writing About Literature: Hotel Narratives in Twentieth-Century Literature

Sex, lies, and illicit activity. Hotels are everywhere in twentieth-century novels and short stories. They provide the backdrop for romance, intrigue, and con games of all sorts. What is it about these spaces that makes people feel that they can leave their real lives behind, adopting new identities, and living life as they never would outside the confines of the hotel walls? In this course, we will read and write about various hotel narratives (and watch one or two key films), examining both the stories themselves and the representation of the hotel in literary, historical, and architectural contexts. Potential authors include Henry James, Virginia Woolf, Graham Greene, E. M. Forster, Steven Millhauser, and Anita Brookner.

TR 01:25–02:40 p.m. Randi Saloman 26383

ENGLISH 1185 SEM 112

Writing About Literature: Parallel Worlds—The Medieval Supernatural

What supernatural “other worlds” did medieval people imagine as parallel to their world of ordinary experience? In this class, we will examine a range of medieval literary texts that depict and complicate the boundary between humans and their supernatural counterparts. As we analyze the worlds these texts construct (spiritual realms, dream worlds, and magical kingdoms), our writing and discussion will address whether and how they conflict, as well as what they reveal about human identity, the tension between individuals and communities, and the desire to connect with something beyond what is seen. Readings may include Arthurian legends, Breton lais, dream visions, saints' lives, the Norse epic of Sigurd the Dragon Slayer, and mystical texts of the great medieval spiritual writers.

TR 02:55–04:10 p.m. Corey Wronski 26834 Andrew Galloway

ENGLISH 1185 SEM 113

Writing About Literature: Wild Justice—The Literature of Revenge

Why is there so much literary obsession with revenge? The dream of getting even is one of the oldest ideas in literature and has inspired some of the most compelling stories. Revenge tragedies raise challenging questions about justice, ethics, and authority. Who has the right to retaliate? Does private revenge put the law out of office? Does pursuing retribution defend an old order or establish a new one? Where does revenge lead? This class will pursue these vindictive questions, and even ask if literary works themselves can be acts of revenge. We will explore the long tradition of revenge stories, from Renaissance drama such as *Hamlet* to recent films such as *V for Vendetta*. Writing assignments will include critical and analytical essays.

TR 02:55–04:10 p.m. Douglas McQueen-Thomson 26385 Roger Gilbert

ENGLISH 1185 SEM 114

Writing About Literature: Modern Fiction

This course examines modern fiction, with an emphasis on short stories—and a few longer ones—published in the past one hundred years. Authors may include Charlotte Perkins Gilman, Franz Kafka, Ernest Hemingway, Vladimir Nabokov, Flannery O'Connor, Toni Cade Bambara, Gabriel García Márquez, Grace Paley, and Beth Nugent. The last unit of the seminar will explore different critical approaches to Joseph Conrad's novella *The Secret Sharer*. The seminar combines detailed, imaginative analysis of fiction with intensive writing and revision of critical essays.

MW 02:55–04:10 p.m. Fredric Bogel 26507

ENGLISH 1185 SEM 115

Writing About Literature: Modern Fiction

This course examines modern fiction, with an emphasis on short stories—and a few longer ones—published in the past one hundred years. Authors may include Charlotte Perkins Gilman, Franz Kafka, Ernest Hemingway, Vladimir Nabokov, Flannery O'Connor, Toni Cade Bambara, Gabriel García Márquez, Grace Paley, and Beth Nugent. The last unit of the seminar will explore different critical approaches to Joseph Conrad's novella *The Secret Sharer*. The seminar combines detailed, imaginative analysis of fiction with intensive writing and revision of critical essays.

MW 08:40–09:55 a.m. Fredric Bogel 26509

ENGLISH 1190 SEM 101

Great Books? Exploring the Literary Tradition

What do Beowulf and Virginia Woolf have in common? In this course, we will examine and question some of the major works of English literature across various genres and periods. Authors may include Chaucer, Shakespeare, Swift, Austen, Woolf, and Joyce. Touching upon such themes as sex and satire, romance and reason, and travel and colonialism, we will ask what makes these works "great" literature, why we continue to read them, and how they have generated traditions of readership over the ages. Writing assignments will focus on introducing and developing skills in close reading and literary interpretation.

MWF 09:05–09:55 a.m. Wendy Jones 26387

ENGLISH 1190 SEM 102

Great Books? Exploring the Literary Tradition

What do Beowulf and Virginia Woolf have in common? In this course, we will examine and question some of the major works of English literature across various genres and periods. Authors may include Chaucer, Shakespeare, Swift, Austen, Woolf, and Joyce. Touching upon such themes as sex and satire, romance and reason, and travel and colonialism, we will ask what makes these works "great" literature, why we continue to read them, and how they have generated traditions of readership over the ages. Writing assignments will focus on introducing and developing skills in close reading and literary interpretation.

MWF 10:10–11:00 a.m. William Rogers 26338 Wendy Jones

ENGLISH 1190 SEM 103

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MWF 11:15–12:05 p.m. Jane Kim 26389 Wendy Jones

ENGLISH 1190 SEM 104

Great Books? Exploring the Literary Tradition

What do Beowulf and Virginia Woolf have in common? In this course, we will examine and question some of the major works of English literature across various genres and periods. Authors may include Chaucer, Shakespeare, Swift, Austen, Woolf, and Joyce. Touching upon such themes as sex and satire, romance and reason, and travel and colonialism, we will ask what makes these works "great" literature, why we continue to read them, and how they have generated traditions of readership over the ages. Writing assignments will focus on introducing and developing skills in close reading and literary interpretation.

MWF 12:20–01:10 p.m. Kamila Janiszewska 26390 Wendy Jones

ENGLISH 2700 SEM 101

The Reading of Fiction

This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who flourished between 1870 and the present, such as James, Joyce, Woolf, Hurston, Lawrence, Fitzgerald, Hemingway, Faulkner, Rhys, Welty, Salinger, and Morrison. Reading lists vary from section to section, and some may include a novel, but close, attentive, imaginative reading and writing are central to all.

TR 10:10–11:25 a.m. Mary Pat Brady 26395

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 2700 SEM 102

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TR 11:40–12:55 p.m. Maureen McCoy 26396

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 2710 SEM 101

The Reading of Poetry

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

TR 01:25–02:40 p.m. Barbara Correll 26399

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 2720 SEM 101

The Reading of Drama

In this course, we will study and write critically about plays, older and newer, in a variety of dramatic idioms and cultural traditions. We will practice close, interpretive reading of texts and pay attention to their possibilities for live and filmed performance. Readings will include works by such playwrights as Sophocles and Shakespeare, Arthur Miller and Caryl Churchill, Ntosake Shange and Tony Kushner, and some drama criticism and performance theory. Attendance at screenings and at live productions by the Theatre Department may be required.

TR 02:55–04:10 p.m. Philip Lorenz 26401

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.

FRENCH 1103 SEM 101

Introduction to French Short Fiction

As French culture has moved through centuries, across oceans, and into ethnically diverse populations, how have its form, purpose, and content changed? This class will cover some highlights of French short fiction from the Middle Ages to the twentieth century, in translation. We will track themes from ancient and medieval culture through different authors' tales, examining how they are transformed. We will investigate the movement of themes as a way of thinking about modular textual knowledge (small pieces of information meant to be moved around). For example, human-to-animal transformations appear in many works we will read, from the wolf-man of the medieval Bisclavret to the mule-women of the *Tales of Amadou Koumba*. Authors will include Marie de France, Perrault (Mother Goose), Balzac, Maupassant, Gide, and Sartre. No knowledge of French required.

TR 08:40–09:55 a.m. Antonio De Ridder 26040 Kathleen Long

FRENCH 1108 SEM 101

Monstrous Forms: Wild Men and Wicked Women

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

MWF 09:05–09:55 a.m. Kathleen Long 26041

FRENCH 1109 SEM 101

Gangsters, Guns, and Gauloises: The French Crime Film

The crime film is one of the most consistent and characteristic genres in the history of French cinema, but it is also one of the most versatile. Ranging from a mode of political and cultural inquiry to a reflection on film history and experimentation with film form, the themes of crime and criminality are often backdrops on which these other concerns are played out. Through close analyses of works by directors such as Feuillade, Duvivier, Clouzot, Godard, and Melville and exposure to film criticism, students will develop the reading and writing skills necessary to address these specific issues as well as general questions concerning how we watch movies and define our relationship to the cinematic image.

GERMAN STUDIES 1106 SEM 101

Mapping Space: Pilgrims, Explorers, Itinerants, and Armchair Travelers

When we travel, do we experience what the guide book tells us to? How do maps shape our experience of a place? To what extent are our experiences of space determined by literary and visual sources? In what respects do our encounters with the foreign shape our perception of familiar space? Does our knowledge of maps spill out into other areas of representation? Shifting perspectives on the representation of space pose consequences for the promotion of commercial and national interests as well as for rhetorical and textual devices. In this course, we will look at a variety of Germanic encounters with space—pilgrimages; mercenary activity; travel guides; urban atlases; cabinets of curiosity; maps; globes; costume books. We will address medieval transmission and adaptation of classical space and examine Early Modern geographical texts that respond to the exploration of the New World. Emphasis is on improvement of analytical writing skills.

TR 11:40–12:55 p.m. Grace-Yvette Gemmell 26043 Brent McBride

GERMAN STUDIES 1109 SEM 101

From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness

As didactic texts that present explicit—and implicit—moral lessons, fairy tales shape cultural identity by questioning as well as affirming dominant cultural values. This seminar uses selections from the Brothers Grimm to analyze characteristic features of the genre and examine its evolution to the present day. Our investigation will focus on how the transformation of oral folk tales into literary texts in the eighteenth and nineteenth centuries sparked an interest in androids, the paranormal, and the pathological and spurred German Romantics to experiment with new forms of fiction that established the matrix for popular genres like horror, mystery, fantasy, and sci-fi. The emphasis of the course is on improving writing skills.

TR 08:40–09:55 a.m. Katrina Nousek 26044 Brent McBride

GERMAN STUDIES 1109 SEM 102

From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness

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MWF 11:15–12:05 p.m. Jens Schellhammer 26045 Brent McBride

GERMAN STUDIES 1109 SEM 103

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MWF 12:20–01:10 p.m. Brent McBride 26046

GERMAN STUDIES 1140 SEM 101

Strangers, Exiles, and Migrants

This course will focus on the interplay between strangeness, exile, and migration as existential but also social conditions. German literature provides a vast field of insight into strangeness, otherness, the motif of the decadent intellectual abroad and the intellectual in exile, homelessness, and estrangement within language. The German cinema and works by migrant authors, on the other hand, reflect in a peculiar fashion the problematics of living in a multicultural world. Students will be provided with the opportunity of delving into three dimensions of identity, while reading and writing about a variety of texts and authors—from mystics (Angelus Silesius) to twentieth-century literary icons (Rilke, Mann, Christa Wolf), from poems to prose, and cinema. The emphasis of the course will be on the improvement of analytical writing skills.

TR 10:10–11:25 a.m. Arina Rotaru 26047 Brent McBride

GERMAN STUDIES 1170 SEM 101

Marx, Nietzsche, Freud

A grasp of Marx, Nietzsche, and Freud is essential to understanding critical discourse in the humanities and social sciences. This seminar introduces (1) the three revolutionaries who shaped modern and postmodern thought and practice; and (2) the key terms of the analytic models they pioneered: political economy, post-metaphysical philosophy, and psychoanalysis (including differences and points of intersection). Discussions and assignments will focus on short texts and excerpts from longer texts that are essential to understanding their work and lay a foundation for critically analyzing global society, politics, and culture. The core problem: Do alternative ways of thinking and acting exist in opposition to how we already think and act? The emphasis of the course is on improving writing skills.

MWF 01:25–02:15 p.m. Paul Buchholz 26048 Brent McBride

GOVERNMENT 1101 SEM 101

It's Not Easy Being Green: The Global Environment in World Politics

Why is it so difficult to develop solutions to global environmental problems? There are a number of potential impediments. Environmental problems often require extensive scientific knowledge, and involve risk and uncertainty. The existing incentives for different kinds of behavior can channel individuals and states away from environmental protection. The structure of political decision-making may disadvantage environmental activists. In this course, we explore three processes of environmental policy development—identifying problems, negotiating solutions, and implementing agreements—through a range of case studies. These include whaling, ozone depletion, deforestation, toxic waste, and especially climate change. We will practice writing about science, persuasive writing, and policy analysis. We will ask: under what circumstances do countries negotiate treaties to resolve important environmental problems? How can future agreements be improved?

TR 10:10–11:25 a.m. Jennifer Hadden 26050 Michael Evangelista

GOVERNMENT 1101 SEM 102

Capitalism and Democracy: A Critical Inquiry

Are free markets and democracy necessarily bound together? Is it possible to have one without the other? This course aims at helping students to develop comprehensive and critical understanding of the relationship between democracy and capitalism by tracing the distinct histories of these terms as well as of the social-institutional forms in which they have been embodied. The readings will incorporate influential political thinkers both classical (e.g., John Locke and Karl Marx) and contemporary (e.g., Milton Friedman and Naomi Klein). We will analyze theoretical writings by placing them in the context of momentous historical processes—processes that range from the European slave trade and the industrial revolution to the New Deal and the neoliberal revolution. In their essays, students will grapple with this contentious subject matter to develop informed political opinions.

TR 10:10–11:25 a.m. Onur Ince 26051 Susan Buck-Morss

GOVERNMENT 1101 SEM 103

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 American's electoral deficiencies on political participation.

MW 07:30–08:45 p.m. Michael Miller 26052 Richard Bensel

HISTORY 1117 SEM 101

Hiroshima Past and Present: Nuclear Anxiety and Collective Memory

Situated at the crossroads between history and cultural studies, this interdisciplinary course on Hiroshima in history and memory takes up a few of the following issues: How do images shape collective identity? What are the limits of textual and visual representation as groups seek to come to terms with traumatic pasts? Primarily through an engagement with films, but also through such media as photography and manga, students will have the opportunity to gain insight into critical reading practices of both texts and images. Films include Resnais's *Hiroshima mon amour*, Kurosawa's *I Live in Fear*, and Takahata's *Grave of the Fireflies*. Writing assignments encourage students to be cognizant of the emotional impact of images as they craft critical responses to various modes of cultural production.

TR 11:40–12:55 p.m. Franz Hofer 26060 Dominick LaCapra

HISTORY 1119 SEM 101

Environment and Society in Twentieth-Century China

From the end of the last imperial dynasty to the recent era of reforms, Chinese society and the natural world in the twentieth century have undergone massive transformation. This course introduces students to modern Chinese environmental history and covers topics including pre-revolutionary agriculture, social revolution and environmental degradation, the environment of China's frontier regions, and reform-era environmental politics. We will use these episodes and selected non-Chinese cases to theorize the connections between social change, agriculture, and the environment. Students will read a wide range of sources including historical analyses, field reports, and fiction, and turn their assessments into convincing written arguments about environmental and social change in modern China.

TR 10:10–11:25 a.m. Peter Lavelle 26062 Sherman Cochran

HISTORY 1121 SEM 101

Eunuchs, Castrati, and Involuntarily Castrated Men In History

Keepers of the bedroom, everlasting sopranos, religious men and mystics, power holders of the court. Throughout history, a small number of men have modified their bodies in order to perform specific functions in society. This course will introduce students to these men from different times and places such as ancient Greece, Medieval France, Early Modern China, Vietnam, and India. We will discuss, where the sources allow, society's perceptions of them, their own views of themselves, and what happens to them when structural changes such as the collapse of dynasties rob them of the functions they have modified their physical bodies for. Writing assignments will provide opportunities for students to learn the requirements and demands of college-level writing. This is not a lab-based course; all may apply.

TR 01:25–02:40 p.m. Claudine Ang 26402 Keith Taylor

HISTORY 1122 SEM 101

Memories of Conflict in Today's China and Japan

This course focuses on the memories of WWII (1937-45) in today's China and Japan. Through historically examining various major events and how they have been publicly remembered, we will come to appreciate how internal and external pressures have led China and Japan (and the USA) to try to establish national historical memories for various purposes, and how these memories stand in a reciprocally productive relationship with national identities and international relations. Topics include the Nanking Massacre, the rise of the Communists 1937-45, Hiroshima, China's "New Remembering" of WWII after Mao, and the Yasukuni shrine controversy. Starting with extracts from Iris Chang's *The Rape of Nanking* and criticisms of her work we will progress through the course topics listed above, writing one essay on each.

MW 02:55–04:10 p.m. Christopher Kai-Jones 26403 Naoki Sakai

HISTORY 1141 SEM 101

Witchcraft in the Early Modern Atlantic World

This seminar examines how European beliefs about witchcraft and magic were exported to Africa and the Americas in the period 1500–1800. We will explore how non-European concepts of the supernatural and magical intersected with European ideas during the initial stages of European colonial expansion. We will read a range of documents, including transcripts from witch trials, treatises about witchcraft, and books written by historians that interpret the historical meaning of witchcraft. Students will write a range of papers that aim to answer the following types of questions: Were witches figments of the European imagination? Why were the people accused of witchcraft more often women than men? Why did Europeans believe that Native Americans or Africans were likely to be involved in witchcraft?

MW 08:40–09:55 a.m. Duane Corpis 26063

HORTICULTURAL SCIENCES 1150 SEM 101

Wine Culture

Following release of the Oscar-winning movie *Sideways* in 2004, global sales of Pinot Noir wine increased twenty percent. How did Hollywood and Agriculture become linked? In this seminar, students will learn how wine is portrayed in literature, film, art, history, science, and technology. We will explore the various styles of wine writing—including the differentiation of audiences for industry, connoisseurship and criticism—and we will study the importance of grapes in shaping the last two centuries of horticultural science research. Students will read and discuss wine books and articles, and will conduct a critical screening of the film *Mondovino*. Our goal is not to memorize scientific facts about grapes, but to use writing exercises to explore the place of wine and grapes in human culture.

MW 08:40–09:55 a.m. Trent Preszler 26134

HORTICULTURAL SCIENCES 1160 SEM 101

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 the 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 26066

ITALIAN 1101 SEM 101

Midday Darkness: Southern Italy in Literature and Film

Images of Italy's South, the Mezzogiorno [midday], are ubiquitous and easily recognizable: the barren landscape, black-clad women, and silent, violent men are common tropes in Western popular culture. In this course, we will examine the origins of these images through a discussion of Italian writers (Verga, Pirandello, Sciascia, Levi, Vittorini, and Saviano) and filmmakers (Germi, Crialesse, Garrone) and will reach an understanding of the way that the South has been framed in texts from the nineteenth century to today. Close reading will be fundamental to our work, and we will develop a strategy for recognizing and analyzing the rhetorical strategies used to create specific notions of the South and of Southern subjects. Students in this course will become critical readers, but more importantly, they will become critical writers. Writing exercises will focus on the construction of clean, clear sentences; convincing textual support; and strong, lucid arguments that engage specific authors as well as larger questions about Italian culture and history.

TR 11:40–12:55 p.m. Elisabeth Fay 26067 Marilyn Migiel

LINGUISTICS 1100 SEM 101

Language, Thought, and Reality: Language Processing and Disorders

What is language? How does the human brain produce and understand it? What happens to the language capacity when the brain is damaged? In this class, students will read, talk, and write about research that seeks to answer these questions. Topics under discussion include animal communication, mechanisms that drive language acquisition, brain imaging techniques, brain function as it pertains to language, and case studies of various language disorders such as dyslexia, aphasia, and specific language impairment.

MW 02:55–04:10 p.m. Julie Balazs 26068 Wayne Harbert

LINGUISTICS 1100 SEM 102

Language, Thought, and Reality: Creating the Science of Language

What makes a science science? Is it the methodology used or the subject of study? We will consider these questions by exploring the development of linguistics as a science. We will have many questions to write about and discuss concerning science and linguistics as a science: Can the mind be a domain of scientific study? Is our conception of science biased by history or culture? In addition to readings from linguists such as Steven Pinker and Noam Chomsky, we will draw from historical and contemporary sources. We will look at the writings of Galileo and his contemporaries to learn what controversies beset the establishment of physics as a science; to examine current conceptions of science and language, we will turn to sources such as newspaper articles, magazines, and blogs.

TR 10:10–11:25 a.m. Christina Bjorndahl 26069 Wayne Harbert

LINGUISTICS 1100 SEM 103

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 11:40–12:55 p.m. Tova Friedman 26070 Wayne Harbert

LINGUISTICS 1100 SEM 104

Language, Thought, and Reality: Language and Religion

This course will concentrate on the linguistic forms of the world's great religious writings. Though we will study the scriptures of Buddhism, Christianity, Islam, and Judaism (and possibly other religions), the content of those scriptures will not concern us for the most part. Neither religious background nor spiritual experience will be required. We will examine and write about the origins of sacred language, its importance in religion, and its transmission across generations and cultures. We will concentrate on modern views of ancient texts, especially as they reveal current attitudes about language in general. Topics to be covered include: understanding cross-cultural differences in world-views, principles of translation, gender-inclusive language, the semantics of religious language, and principles of interpretation.

MWF 03:35–04:25 p.m. Eugene De Lazero 26071 Wayne Harbert

LINGUISTICS 1100 SEM 105

Language, Thought, and Reality: English Outside the Box

Do grammar books know all the answers about English? Some do acknowledge regional dialects and others identity-based varieties, but most ignore the many context-specific "grammars" we all recognize. What features mark sports announcer talk, flight attendant style, in-group talk, and news headlines? What happens when we choose words for their age, shape, or origin? Can and should a sentence have multiple meanings? Students will read extracts from famous figures in history and from linguists and others who think about language, and will make their own linguistic observations. Writing assignments will include language data you have collected, explanations of your findings about your own data, persuasive opinion pieces, and pieces using language under extra constraints.

MWF 11:15–12:05 p.m. Wayles Browne 26072

LATINO STUDIES PROGRAM 1104 SEM 101

Spectacular Violence

How has violence become a defining marker of the history of the Americas? From the Pre-colonial period to the present, acts of violence have created flash points around which the history of this hemisphere has been written by intellectuals and writers alike. This course attempts to construct a cultural history of violence written by these artists in the Americas, in order to understand how violence has been understood, witnessed, lived, and/or imagined by its legacy survivors. We read fiction by Toni Morrison (*Beloved*), Roberto Bolaño (*2666*), and Edwidge Danticat, plays by Ariel Dorfman (*Death and the Maiden*), Cherrie Moraga, and Griselda Gambaro, as well non-fiction work by Rigoberto González (*Butterfly Boy*) and Mark Danner (*The Massacre at El Mozote*). Emphasis will be given on developing students' ability to engage texts through their writing of journal entries, short response papers, as well as critical essays based on our discussion of these genres of writing and performance. Cross-listed; please choose SPAN 1104 on your ballot.

TR 11:40–12:55 p.m. x-listed with Span 1104 26500

MEDIEVAL STUDIES 1101 SEM 101

Aspects of Medieval Culture: Encountering Nature in Medieval England

Medieval England was filled with bustling villages, cities, and manors. But vast stretches of forest and fen—not to mention a roaring sea—surrounded these civilized spots. Terrible monsters terrorized the sloping highlands, sea creatures slid through the waters, and elves, outlaws, and devils lurked beneath the greenwood leaves. This class questions what the wilderness meant to medieval people. In a series of formal and informal writing exercises, we will probe the boundaries between human and beast, civilization and wilderness, natural and supernatural, coming to a closer understanding of how it felt to live surrounded by a natural world much less tame than ours. Texts include

Beowulf, parts of the *Canterbury Tales*, romances like *Sir Gawain and the Green Knight*, Robin Hood ballads, and more.

TR 11:40–12:55 p.m. Sarah Haughey 26077 Wayne Harbert

MEDIEVAL STUDIES 1101 SEM 102

Aspects of Medieval Culture: Dante's *Divine Comedy*

Modern American life challenges our will to live ethically and to imagine a world ruled by love and justice. A late medieval version of this crisis haunted the Italian poet Dante, whose obsession with love and justice governed his vision of the afterlife. The poem recounting this vision remains unmatched for its intellectual and imaginative force, spiritual audacity, and political rage. Through selected readings, we will encounter these aspects of the poem as well as Dante's distinctive treatment of topics including courtly love, Christian theology, and intellectual history. The course will also emphasize the ways in which Dante's poetic prowess persuades readers to believe his insistence on the truth of his vision. Writing will improve through close reading, essays, and class discussions.

TR 08:40–09:55 a.m. Ashleigh Imus 26083 Marilyn Migiel

MEDIEVAL STUDIES 1101 SEM 103

Aspects of Medieval Culture: *Beowulf* and the Anglo-Saxon World

Beowulf is a monument of English literature, long admired for its gritty plot, its lyrical poetry, and its sheer awesomeness. This class will focus on situating *Beowulf* in its social context as one great piece of literature among many—we will have the opportunity to explore a wide range of Old English literature, as well as some of the more memorable Icelandic sagas. Expect monsters and mayhem, blood and boasts, and (if you're good) Angelina Jolie in high heels. We will write several papers over the course of the semester, all of them aimed to improve basic analytical skills and teach you to write with passion as well as precision. If you love dead languages, ancient history, or monsters, this is the class for you.

TR 01:25–02:40 p.m. Benjamin Weber 26085 Thomas Hill

MEDIEVAL STUDIES 1101 SEM 104

Aspects of Medieval Culture: Gender and Friendship in Pre-Modern Times

Many of us take for granted friendships between men and women, but did such friendships exist in pre-modern times? If so, what sorts of friendships were they? This course explores evidence in the letters of St. Jerome, a central Christian figure who was remarkable for his correspondence with women. We will also read the controversial 12th-century letters of Abelard and Heloise in order to question what sort of friendship remains after love has gone tragically wrong. Other readings include letters of St. Catherine of Siena to her mentor Raymond of Capua, and excerpts from Boccaccio's *Decameron*, a 14th-century text claiming to offer friendly advice to women in need. Writing and critical analysis will develop through close reading, discussions, six essays, and additional written exercises.

TR 10:10–11:25 a.m. Ashleigh Imus 27050 Marilyn Migiel

MEDIEVAL STUDIES 1101 SEM 105

Aspects of Medieval Culture: The Fair and the Foul in the Middle Ages

Purity and filth are important contrasting terms in a wide range of medieval literary texts. In this course, we will explore this contrast in selections from Leviticus, Chaucer's *Canterbury Tales*, *Piers Plowman*, saints' lives and selected medieval and Celtic romances. We hope to contrast the tradition of medieval bawdry and the medieval aspiration to unearthly purity, a series of contrasts that will illumine the medieval world view. Assignments will include formal essays and in-class writing exercises.

TR 02:55–04:10 p.m. Amanda Mita 26101 Andrew Galloway

MEDIEVAL STUDIES 1102 SEM 101

Literature of Chivalry: Get Lai'd—Barbarian Roots of Courtly Romance

Whence did medieval courtly romance come? (And what the heck does “whence” mean?) This course aims to expose students to the literature of the “barbarian fringe.” We will consider its impact on what is deemed more “courtly” literature. Students will examine the reworking of traditional material in medieval literature with special attention paid to the usage and effect of archaic language in modern translations of these texts. Assigned readings include *Sir Gawain and the Green Knight*, the *Lais of Marie de France*, *Saga of the Volsungs*, and various selections of the Irish Ulster and Finn cycles. The texts feature topics ranging from love and war to shape-shifting and genealogies. Students will be responsible for a weekly reading journal, short response papers, and longer expository essays.

MW 07:30–08:45 p.m. Matthew Hanson 26102 Wayne Harbert

MUSIC 1701 SEM 101

Sound, Sense, and Ideas: The American Musical on Screen

The stage musical has long transferred well to the screen. This course explores movie musicals, and their nearly one hundred-year history. We will ask of important movie musicals from across this period how the cinematic, the musical, and the theatrical aspects of these texts interact. We will examine how movie musicals comment—comically, cynically, innovatively, and conventionally—on the social landscape. How do these films shape personal identity and national ideology both in the past and today? Set texts include *Oklahoma!*, *West Side Story*, *Hedwig and the Angry Inch*, and musical episodes of *Buffy the Vampire Slayer*. Finally, we ask how musical films partake in a globalized, digital environment. Alongside these we will read short stories by Hans Christian Andersen and James Michener—literary precedents to some of the key films.

TR 08:40–09:55 a.m. Samuel Dwinell 26103 Judith Peraino

NEAR EASTERN STUDIES 1991 SEM 101

Chaos and Order: Creation Myths of the Ancient Near East and Antiquity

Why are elements of chaos and order present in so many creation myths from the Ancient Near East? To explore this question, we will read creation myths from a number of Ancient Near Eastern cultures, examining texts from Egypt, Mesopotamia, and Canaan as well as sections of the Old and New Testaments. These texts will include Enki and Ninhursag, Enki and the Birth of Man, The Enuma Elish, The Memphite Theology, the Baal Cycle, Genesis 1 and 2, the Gospel of John 1, the Gnostic Origin of the World, as well as others. While becoming familiar with these accessible and entertaining ancient texts, students will also learn how scholars, past and present, have gone about interpreting them. Writing assignments will be designed to help students learn how to engage with primary sources and to think critically about these fascinating texts.

MW 08:40–09:55 a.m. Dustin Nash 26404 Lauren Monroe

PHILOSOPHY 1110 SEM 101

Philosophy in Practice: Applied Ethics

Is abortion morally permissible? Is it wrong to hunt animals for sport? Is torture ever justified? In this course, we will explore these difficult questions as well as many other important ethical issues. Additional topics may include euthanasia, adultery, prostitution, capital punishment, homosexuality, same-sex marriage, aiding famine relief, racial profiling, and many more. We will be primarily concerned with the moral status of these actions (e.g., whether it's wrong for the state to perform capital punishment). Because these topics are hotly contested in the public sphere, it's important that we gain insight into each issue by thinking critically. And that's exactly what we'll do in this course. Readings will be drawn from contemporary sources, and assignments will aim to develop writing and critical thinking skills.

MW 07:30–08:45 p.m. Brent Kyle 26135 Richard Miller

PHILOSOPHY 1110 SEM 102

Philosophy in Practice: The Ethics of Killing

We justify killing in a variety of ways. For instance, we kill animals for food; we kill criminals in the name of justice; and we endorse killing on a large scale in a "just" war. What are our justifications for these practices, and do they stand up to scrutiny? This course will comprise an exploration of the various moral views and theories that can help us to better understand the ethical dimensions of killing. Readings will be drawn from a variety of historical and contemporary sources such as Immanuel Kant, John Stuart Mill, Judith Jarvis Thomson, and James Rachels. Writing assignments will be aimed at helping students to critically assess the views and arguments of others, and to construct arguments to support their own positions.

TR 01:25–02:40 p.m. Sean Stapleton 27063 Richard Miller

PHILOSOPHY 1111 SEM 101

Philosophical Problems: Philosophy in Literature

Some of the best literature draws heavily on philosophical themes from ethics (What is right and wrong? What does justice require?) and metaphysics (What things exist? e.g., Does God exist? Does morality depend upon God?). We will read authors, such as Plato, Sophocles, Fyodor Dostoevsky, and Voltaire who construct fictional or quasi-historical situations in which to expound philosophical ideas. This course will explore themes from Ancient Greek ethics and discuss their relevance for contemporary questions about morality and religion. Writing exercises will involve reviewing films, extracting and developing philosophical ideas and arguments, and distinguishing literary, expository, and argumentative writing styles.

MW 02:55–04:10 p.m. Andrew Alwood 26136 Richard Miller

PHILOSOPHY 1111 SEM 102

Philosophical Problems: How Ought I To Live?

Should I go into business, or should I become a philosopher? Should I do neither, and instead devote myself to pursuing pleasure? Should I be just? In this course, we will examine varying answers that philosophers have given to the question of how one should live, focusing primarily on the views of J. S. Mill, Immanuel Kant, and Aristotle. These philosophers hold rather different views, and so we'll try to figure out which (if any) of them offer good answers. The payoff of examining such views is not merely intellectual: for by exploring views about the well-lived life, we may be able to better live our own. Reading assignments will include both historical and contemporary works, and writing assignments will center on explaining and evaluating philosophical arguments.

TR 11:40–12:55 p.m. Kristen Inglis 26137 Richard Miller

PHILOSOPHY 1111 SEM 103

Philosophical Problems: Knowledge and Objectivity

This course is both an introduction to the philosophy of science and an introduction to philosophical writing. We will focus on a number of twentieth-century debates about what properties, exactly, define scientific knowledge. The primary writing for the course will consist of a sequence of papers addressing issues related to the "demarcation problem," which is the problem of determining what criteria (if any) separate scientific theories from non-scientific theories. However, we will also briefly examine some related philosophical ideas, including falsification, scientific objectivity, the nature of prediction and explanation, and the role of social ideology and norms in scientific practice. Our readings will be a mixture of classic articles in twentieth-century philosophy of science and science and technology studies, organized around readings from an introductory textbook.

TR 02:55–04:10 p.m. Mark Fedyk 26139 Richard Miller

PHILOSOPHY 1112 SEM 101

Philosophical Conversations: The Trial and Death of Socrates

Who is Socrates and why was he put to death by an Athenian jury? Plato, one of Socrates' students and one of the most important figures in the history of Western philosophy, wrote five dialogues depicting the trial and death of Socrates. These dialogues, written some time after Socrates' death in 399 BCE, include the *Euthyphro*, *Apology*, *Crito*, *Meno*, and *Phaedo*. In these works, Plato does not merely offer an account of Socrates' trial and death, but also presents Socrates' philosophical views as well as his own later developments. We will examine these views through a close reading of Plato's texts. Highlights include the Socratic method of inquiry, Meno's paradox, the theory of recollection, the theory of forms, and the immortality of the soul. Writing philosophy papers will be integral to the process of understanding and responding to philosophical arguments.

TR 01:25–02:40 p.m. Saul Rosenthal 26140 Richard Miller

PHILOSOPHY 1112 SEM 102

Philosophical Conversations: The Good Life

Is the good life a life of happiness or a life of virtue? Does one have to choose between them? The focus of this course will be on happiness and moral virtue and on the relationship between the two. Philosophers' accounts of the relationship have diverged so widely that one might wonder if they are really talking about the same thing. To help us sort through the issues, we will read accounts drawn from throughout the history of philosophy, with an emphasis on Aristotle, Thomas Aquinas, and John Stuart Mill. Writing assignments will focus on clearly explicating the views of our authors and on critically responding to their views. We will pay particular attention to formulating good arguments clearly and persuasively.

TR 02:55–04:10 p.m. Sydney Penner 26141 Richard Miller

PLANT PATHOLOGY 1100 SEM 101

Liaisons with Friends and Foes: Symbiotic Associations in Nature

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

MW 08:40–09:55 a.m. Eric Nelson 26154

PSYCHOLOGY 1130 SEM 101

Mona Lisas and Mad Hatters—Queens Fans Only!!

All ye Jumping Frenchmen of Maine, do you find pavements sexy? Keep a log of all the road-kills you encounter? Swallow the change before your Big Mac? If so, get help! Join us!! We will discuss, learn and write about the psychology, biology, and behavior of some of the more arcane maladies of the mind and their malcontents, even imagining ourselves as patients, writing of our experiences in the first person. Course material will include award-winning texts such as Oliver Sacks's *The Man Who Mistook His Wife for a Hat*.

TR 11:40–12:55 p.m. Bernard Tarr 26155 Timothy DeVoogd

ROMANCE STUDIES 1104 SEM 101

In the Face of Brutality

Writers in Spain and Latin America have always engaged with complex political and social issues. In this course, we will focus on how novels have addressed themes such as personal responsibility, the nature of truth, and the survival of the human condition amidst political instability, and repression. Specifically, we will examine how humans cope in the face of brutality, whether through complicity, resistance, humor, or madness. Works to be studied include: Javier Cercas's *The Soldiers of Salamis*, Junot Díaz's *The Brief Wondrous Life of Oscar Wao*, Laura Restrepo's *Delirium*, and Roberto Bolaño's *By Night in Chile*. We will also do a screening of Guillermo Del Toro's film *Pan's Labyrinth*. Students will write brief essays on a particular aspect of their choosing from the readings culminating in a research paper due at the semester's end.

TR 10:10–11:25 a.m. Tamra Fallman 26497

ROMANCE STUDIES 1105 SEM 101

The Difficult Female: Rebellion and Marriage in Cervantes and Shakespeare

How do you solve a problem like Katerina or Preciosa? Simple: control her through marriage. In this course, we will examine how both Cervantes and Shakespeare give their female characters a great deal of latitude, allowing them to resist their gendered cultural expectations. Rebellion, whether expressed through cross-dressing, mingling with gypsies, or sexual infidelity, lends itself well to comedy, but it can only go so far, and as is the case in much early melodrama, order must be restored. Some of the themes we will explore include the female as the caretaker of man's honor, woman as a harbinger of male destruction, the feminine muse, and the protesting female. Readings will include Cervantes's *Exemplary Tales and Interludes*, as well Shakespeare's *The Taming of the Shrew* and *Othello*. Students will write brief essays on a particular aspect of their choosing from the readings culminating in a research paper at the semester's end.

TR 01:25–02:40 p.m. Tamra Fallman 26157

ROMANCE STUDIES 1107 SEM 101

Nightmare and Fantasy in Borges and Kafka

Labyrinth, other self, eternity, dreams: in this course we will examine the nightmarish realities that Borges and Kafka depict in their fiction. Although the two authors never met, it was Borges who first began to promote Kafka's work in the Spanish-speaking world. We will focus on Borges's metaphysical speculation on the nature of time, the universe, and reality, as well as on Kafka's use of fiction as a vehicle to come to terms with his childhood. Readings (all in English, of course) may include excerpts from *Ficciones*, *The Aleph and Other Stories*, and Kafka's *The Complete Stories*, plus *The Trial* and *The Metamorphosis* in their entirety. Students will write brief essays on aspects of their choosing from the readings, culminating in a research paper at the semester's end.

TR 08:40–09:55 a.m. Tamra Fallman 26159

SOCIETY FOR THE HUMANITIES 1110 SEM 101

Reporting from Hell

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

TR 01:25–02:40 p.m. Sidney Orlov 26161

SOCIETY FOR THE HUMANITIES 1130 SEM 101

Propaganda

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

TR 10:10–11:25 a.m. Sidney Orlov 26162

SOCIOLOGY 1110 SEM 101

Social Power and Social Science

How does the perspective of power help us to analyze human behavior and relationships? What is social power, how do we analyze it, and how can we deal with it? These questions have inspired social thinkers from antiquity to modernity. Machiavelli, Hobbes, Marx, Morgenthau, Zimbardo, Foucault, and Gould—each took a unique approach to analyzing and understanding hierarchical relationships. Studying their ideas will give us an opportunity to discuss various conceptions of power and the frameworks for familiarizing ourselves with contemporary research methodologies. Additionally, we will address ways in which ideology and ethics may constrain and influence social power and research. In their essays, students will apply theories and methods from the course to explain real events and institutions, learning to present logical and convincing arguments and to follow the norms of scientific discourse.

MWF 02:30–03:20 p.m. Jason Perelshteyn 26169 David Strang

SOCIOLOGY 1120 SEM 101

Authenticity: Understanding the Self in Society

What does it mean to be “real”? To be authentic? Is it possible to be true to one’s ideals given the pull and strain of societal forces? This seminar will explore these questions and assess the meaning and importance of authenticity in modern society. We’ll find out what happens to people who “sell out” as well as those who keep their authentic appearance intact, despite the lure of incentives such as money and status. Students will be exposed to a variety of literary genres, including Lionel Trilling’s cultural commentary “Sincerity and Authenticity,” scholarly journal papers, plays, op-ed articles, and even song lyrics. In furthering our understanding of authenticity, writing will be practiced as a social act that situates the written voice in dialog with others.

TR 11:40–12:55 p.m. Matthew Hoffberg 26629 David Strang

SPANISH 1104 SEM 101

Spectacular Violence

How has violence become a defining marker of the history of the Americas? From the Pre-colonial period to the present, acts of violence have created flash points around which the history of this hemisphere has been written by intellectuals and writers alike. This course attempts to construct a cultural history of violence written by these artists in the Americas, in order to understand how violence has been understood, witnessed, lived, and/or imagined by its legacy survivors. We read fiction by Toni Morrison (*Beloved*), Roberto Bolaño (*2666*), and Edwidge Danticat, plays by Ariel Dorfman (*Death and the Maiden*), Cherrie Moraga, and Griselda Gambaro, as well non-fiction work by Rigoberto González (*Butterfly Boy*) and Mark Danner (*The Massacre at El Mozote*). Emphasis will be given on developing students’ ability to engage texts through their writing of journal entries, short response papers, as well as critical essays based on our discussion of these genres of writing and performance.

TR 11:40–12:55 p.m. Armando Garcia 26170 Jonathan Culler

SPANISH 1114 SEM 101

Seething Cities: Incursions into Contemporary Latin American Fiction

Grim and erotic tales of Havana; a Guatemalan novel of genocidal terror; stories of neighborhood brawls in Lima; the city of Medellin and a narrative of inescapable ruthlessness: all reveal characters and societies forced to recede into secluded spaces of resistance from which to exert their frail agency. Current configurations of power and violence have radically altered the way in which the Latin American city has come to be perceived. Representations of the city in contemporary literature bear witness to the waning of the state, migration fluxes, and the appearance of new spaces of intimacy. Primary texts will include novels and short stories written by Daniel Alarcon, Pedro Juan Gutierrez, Mayra Montero, Horacio Castellanos Moya, Rodrigo Rey Rosa, and Fernano Vallejo. Students will develop writing skills through close readings, class discussion, journal entries, and frequent composition and revision of short essays.

TR 08:40–09:55 a.m. Rodrigo Fuentes 26175 Jonathan Culler

SPANISH 1116 SEM 101

Latin American Short Novel of the Twentieth Century

A murder story at the core of magical realism. The quiet desperation, life and death of a young typist in Rio de Janeiro. Illness as a metaphor and the relationship between aesthetics and death. The postmodern, fictional autobiography. A sci-fi love story and an existential quest into the world of the dead. In this seminar, we will read short novels by some of the most prominent Latin American authors of the twentieth century. Primary texts for the seminar include short novels written by Gabriel Garcia Marquez, Juan Rulfo, Clarice Lispector, Adolfo Bioy Casares, Mario Bellatin, and Cesar Aira. Students will develop writing skills through close readings, class discussion, journal entries, and frequent composition and revision of short essays.

MW 08:40–09:55 a.m. Rafael Orozco 26173 Jonathan Culler

SCIENCE & TECHNOLOGY STUDIES 1123 SEM 102

Technology and Society: Artists of Science

Sometimes it is easy to tell art from science. In everyday parlance we usually have no trouble separating the two. There are art classes and science classes, art museums and science museums. Other times these two cultures blur together. Some NASA scientists create and use images in their work every day, and some contemporary artists use tissue culture and biotechnology to create their projects. In this course, we will learn about specific instances of these intersections: Mars Rover images, Cornell’s glass marine model collection, Design Noir, and Bioart. We will explore these issues through a series of papers that will culminate in a portfolio.

MW 02:55–04:10 p.m. Hannah Rogers 26176 Judith Reppy

SCIENCE & TECHNOLOGY STUDIES 1126 SEM 101

Science and Society: Being Sick in Modern America—Defining Illness and Marketing Drugs

Pharmaceutical products are a ubiquitous presence in our daily lives. In the US drug advertisements, marketing treatments for conditions as diverse as hypertension and herpes, dominate commercial breaks on television. But what influence do these ads have on medical care in American society? How do these ads shape what counts as a “medical” condition? How does drug marketing affect our understanding of the roles of the doctor and the patient in treating illness? This course explores such questions by situating drugs in a broader social context, examining how pharmaceutical companies persuade doctors to prescribe their brands, investigating what people expect drugs to do for them, and considering how these expectations have changed over time. Are drugs used only to cure illness, or also to transform personalities and bodies? Are conditions previously seen as personal or moral (for example, obesity or alcoholism), increasingly seen as medical conditions susceptible to pharmaceutical interventions? Students will address these questions in regular writing assignments.

TR 11:40–12:55 p.m. Ilil Naveh-Benjamin 26177 Stephen Hilgartner

THEATRE, FILM & DANCE 1225 SEM 101

Noble Words and Dastardly Deeds: Poetic Expression in Modern Drama

Like many of his contemporaries, Shakespeare was a playwright and poet—a fact often neglected in readings of modern drama. After exploring his sonnets and dramatic verse, this course juxtaposes realist plays (Strindberg, Glaspell) with poetic experiments (Hofmannsthal, Barnes) in order to re-examine the subordination of poetic language to dramatic action. While subsequently testing the limits of dramatic action, authors such as Lorca, Artaud, and Beckett instigated a theatrical crisis in which language forcefully re-asserted itself. We will ultimately consider this crisis in Tom Stoppard and Heiner Müller’s adaptations of *Hamlet*, whose contrasting strategies may elucidate the uncertain future of drama’s poetic legacy. Students should expect frequent writing assignments and classroom exercises emphasizing argumentative structure and compositional craft.

TR 08:40–09:55 a.m. Ryan Platt 26179 Sabine Haenni

THEATRE, FILM & DANCE 1290 SEM 101

Southern Stages: Theatre, Performance, and Regional Identity

What is Southern about the South, and is there such a thing as “Southern drama”? Southern literature is arguably the most recognized “regional” literature in the U.S., characterized by a love of the land, a strong sense of family and tradition, and a deep ambivalence about the region’s troubled racial history. But neither the South nor its literature is homogeneous. This course explores some of the many things it means to be “Southern” through plays like Tennessee Williams’s *Cat on a Hot Tin Roof*, Zora Neale Hurston’s *Polk County*, and Tony Kushner’s *Caroline, or Change*. We will consider, furthermore, how culture is “performed” not just in theatre, but in music, folklore, and everyday life. Students will write argumentative essays based on analyses of the plays.

TR 10:10–11:25 a.m. Lindsay Cummings 26180 Sabine Haenni

WRITING 1380 SEM 101

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. Joe Martin 26622

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.

WRITING 1380 SEM 102

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 12:20–01:10 p.m. Joe Martin 26623

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.

WRITING 1380 SEM 103

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 26624

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.

WRITING 1380 SEM 104

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. Tracy Hamler Carrick 26625

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.

WRITING 1380 SEM 105**An Introduction to Writing in the University**

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

TR 01:25–02:15 p.m. Judy Pierpont 26626

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.

WRITING 1420 SEM 101**Chapters in American Culture: Writing and Research in the University**

Read about American culture and create chapters of your own. Drawing on individual experience, students conduct research and produce a personal collection of social and cultural essays. Topics might include urban and rural environments, education, health, poverty, social opportunity, popular media, immigration and ethnicity. The course introduces college research emphasizing information databases, the library catalog, print and electronic indexes, and the worldwide web. Students learn how to convert information into thesis, synthesize and acknowledge research sources, explore voice and style in academic writing, and share findings with peers, all with a focus on analytic writing. Students engage weekly with a peer mentor in developing and revising their own "chapters." This course is especially appropriate for students who have not had formal or adequate training developing their academic writing and research skills.

TR 01:25–02:15 p.m. Darlene Evans 26627

Student will be required to meet with a peer tutor for an additional 1 hour each week. This course is not appropriate for upperclasspersons.