AMERICAN INDIAN STUDIES 112.1
Science Meets Spirit: Indigenous Knowledge Systems and Natural Resource Management

Native peoples across the Western hemisphere use knowledge systems that differ fundamentally from those of Western science. Using traditional oral as well as written texts and contemporary writings by Native and non-Native scholars, we will examine the tensions and complementarities of these two knowledge systems. Using Iroquois knowledge systems in the northeast as a focal point, we will examine how they conceptualized their ecosystem and used it for agriculture, comparing it to resource management based on Western science. We will also explore how contemporary indigenous communities negotiate with non-Indian scientists, policy-makers, and legislators across boundaries that reflect very different ways of knowing. Through reading and writing activities, students will critically examine these issues and define their own views on what constitutes knowledge.

TR 08:40–09:55 a.m.  Jane Mt.Pleasant  082650

AMERICAN STUDIES 140.1
Common Ground: Cornell and Ithaca in Collaboration

Would you like to experience Cornell as something more than campus? This course offers students a meaningful community interaction as part of their writing experience. Specifically, students in this seminar will meet at regular intervals (during the normal class time) with a class of Ithaca High School juniors and/or seniors to engage in critical discussions about our community and American cultural values as they relate to local issues. We will draw on experiences of the class in connection to various types of diversity, which may include class, gender, and ethnicity. Ideally, students will broaden their perspectives while developing a greater comprehension of textual material, as well as verbal and written skill in considering that material rhetorically. Request this seminar on your ballot by choosing English 140

TR 11:40–12:55 p.m.  Davydd Greenwood  290323

The commute to Ithaca High School will require that students make available an additional twenty-five minutes before the scheduled class time.

AMERICAN STUDIES 141.1
On the Bus or Off the Bus: An American Question

The close of World War II marks the beginning of America’s ascendency to unrivaled prosperity and political power. But it also marks the beginning of an American self-examination whose fiercest discontent found expression in the ‘60s, in part through the youth movement. We’ll look at novels by Kerouac, Kesey, and Coover as well as films like *Easy Rider* and *Fight Club* to see how a certain kind of revolution continues to rewrite American ideas and ideals. We’ll also look at the writing itself to learn how and why it’s effective so that we can become better at it.

TR 08:40–09:55 a.m.  Jennifer Shannon  082770

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TR 08:40–09:55 a.m.  Jennifer Shannon  082770

ANTHROPOLOGY 125.1
Whips, Snakes, and Tombs: Archaeology in Pop Culture(s)

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

MWF 12:20–01:10 p.m.  Daniel Costura  124614

ANTHROPOLOGY 130.1
Anthropology and the Research University: Ethnography, Critique, and Reform

Research universities are global sites of knowledge creation, preservation, and transmission. Promoting social mobility, conserving the past, and creating some of the future, universities have become complex service organizations that harbor a bewildering array of levels, units, missions, and constituencies. The challenges of handling this increasing complexity while creating active learning environments, serving society, and balancing budgets challenges everyone involved. Universities are rarely studied as organizations and cultural systems by the “inhabitants” who know the institution best. In this seminar, we will collaborate in learning how to study complex organizations like Cornell by developing critical ethnographic and analytical skills needed to describe, understand, and write about the university and to participate more effectively in shaping its future.

TR 02:55–04:10 p.m.  Davydd Greenwood  290323

ANTHROPOLOGY 142.1
Thinking Outside the (Glass) Box: Representations of Native American in the Museum and Beyond

What can we learn from public representations, such as museum exhibits, about the underlying ideology or dominant society’s ideas about the subjects on display? How do those representations position those subjects within contemporary history and society? In this course we look at representations of Native American and then investigate the media and cultural institutions that produce them. We explore how Native American identities have been circumscribed and presented through science, law, and museums over time, as well as how Native Americans have “talked back” in these arenas. Drawing on George Orwell’s *1984*, Michael Ames’s *Cannibal Tours* and *Glass Boxes*, films and ethnographic essays, we consider the relationships between language, politics and practice to think critically about connections between ideology and the nation, activism and change.

TR 08:40–09:55 a.m.  Jennifer Shannon  082770
ANTHROPOLOGY 143.1
Coming to America: Immigration and Language Ideologies

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

MW 08:40–09:55 a.m.  Elizabeth Phelps  082830

ANTHROPOLOGY 147.1
Borderlands

While the news bombards us with warnings of border security and checkpoints, often, we are left to wonder what it is really like to be living in a marginal community, torn between two (or more) nations. How can we study issues such as trafficking, smuggling, and undocumented migration across borders? Using first an historical approach, students will analyze the ways in which colonial map-making projects have spatially created borders, and what kinds of tensions this process has engendered. Next, students will use case-study materials about several contemporary contexts to critique the various ways in which borders are looked at, from political, economic, and ethnographic perspectives. Using an interdisciplinary, multi-sited approach, in this course, students will write political and documentary-style essays on topics related to Borderlands.

MW 08:40–09:55 a.m.  Jane Ferguson  082860

ANTHROPOLOGY 149.1
Brands and Advertising in Cross-Cultural Perspective

What is a brand? What can the study of branding reveal about our cultural values and beliefs as Americans, and those of other countries? In this course, we will study branding as a source of meaning in society, and how it shapes our perceptions of place and time. We will study how advertisers and agencies make meaning through the use of symbols, and how symbols relate to the cultural systems we inhabit. We will read and study the history of branding campaigns, Naomi Klein’s No Logo, and through ethnographic writing assignments, write essays reflecting on the use of ideas about race, gender, and ethnicity in framing social values. We will also cover the relationship between brands and the media in framing cultural experience.

MWF 12:20–01:10 p.m.  Kimberly Couvson  082890

ANTHROPOLOGY 150.1
So You Want to Be a Caveman? Experimental Archaeology

Have you ever wondered what it would be like to live in the past? To hunt your own food or make your own tools? Experimental archaeologists try to learn about the cultures of the past through rediscovering lost crafts and arts. In this course, you will learn to use atlatls (small spears) and shoot arrows, to throw your own pots and make flint tools. In addition to hands-on experimental archaeology experience, this course will teach anthropological writing styles such as participant-observer note-taking and synthesis of multiple sources and viewpoints. Text used will include a wide variety of classical anthropology and archaeology sources, including the work of Marshall Sahlins and Frank Cushing.

MWF 01:25–02:15 p.m.  Maureen Costura  017250

ART HISTORY 109.1
Cathedrals, Mosques, and Palaces: Medieval Art of the Mediterranean

Understanding differing religious and cultural perspectives has become increasingly important in recent years. This course will examine the interaction among Christian, Muslim, and Jewish populations in the medieval Mediterranean world. We will focus on art and architecture from Jerusalem, Italy, Spain, France, and North Africa. Some of the structures considered will include the Dome of the Rock, the Cathedral of Notre Dame in Paris, the Alhambra, and the Arena Chapel. Students will learn to use visual observation, description, and analytical approaches to make arguments while also learning to examine objects within their cultural context. Writing exercises will be centered on the visual material and weekly readings.

TR 02:55–04:10 p.m.  Emily Kelley  300165

ART HISTORY 118.1
From Parchment to Paper: Medieval Manuscripts and Early Printed Books

In this course, students will gain an intimate knowledge of selected secular and religious manuscripts and early printed books from the medieval period, including Books of Hours, folios from a Quran, and a Hebrew medical book. The course will focus on various aspects of medieval book production as well as on such themes as text/image relationships, patronage, and audience. Students will have the opportunity to work with manuscripts and early printed books from the Kroch Rare and Manuscript Collection as well as the Herbert F. Johnson Museum of Art. Writing assignments for this course are intended to improve students’ analytical skills, to encourage them to conduct original research, and to help them learn to clearly communicate their ideas in both written and oral presentations.

TR 10:10–11:25 a.m.  Taryn Chubb  082950

AFRICANA STUDIES AND RESEARCH CENTER 100.1
Stories, Poems, and Essays by Black Male Writers

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

MW 02:55–04:10 p.m.  Beverly Blacksher  304091
AFRICANA STUDIES AND RESEARCH CENTER 100.2
African Cinema
In this seminar, we will discuss the different styles, techniques, and aesthetics of African Cinema. In the process students will have a unique opportunity to increase their knowledge of African cultures and societies, as well as examine issues of social change, gender, class, tradition, and modernization. Students will encounter familiar genres and themes in African film: political struggle, sexual satire, social tension, and familial comedy. But unlike Hollywood blockbusters such as Blood Diamond and The Last King of Scotland, films directed and produced by Africans frame the issues with African perspectives. Writing assignments will help students develop the analytic skills necessary to critique cinematic techniques, to think critically about their media viewing habits, and to write about important cultural issues.
MW 07:30–08:45 p.m.  Diane Butler  082980

AFRICANA STUDIES AND RESEARCH CENTER 100.3
Exploring Self-Knowledge with Stories by African American Women Writers
This seminar will provide us with a unique opportunity to explore the visions, values, themes, characters, and settings presented by African American women writers. Probing the rich worlds of Harriet Jacobs, Zora Neale Hurston, Alice Walker, and Toni Morrison, we will engage in dialogue—both written and oral—for a stimulating exchange of ideas. Literary themes of self-knowledge will be studied in conjunction with essays and other works by authors of diverse backgrounds. Through written and oral communication, we will face the challenge and the privilege of understanding the significance of literary themes as they relate to broader issues of society, and to our personal lives as well.
TR 01:25–02:40 p.m.  Beverly Blacksher  304226

AFRICANA STUDIES AND RESEARCH CENTER 100.4
Black Identity in Cinema
This course presents an introduction to contemporary Black American cinema focusing on the controversial 1970s "blaxploitation" era to the present-day burgeoning juncture between hip-hop culture and cinema. Our study includes a series of lectures, critical readings, and screenings that explore the social, political, and cultural movements that affect Black cinematic form, style, and content. Special emphasis is on films that deal with issues of Black identity and films that depict the struggle against the societal injustices of racism, sexism, classism, and homophobia. We include as part of our examination those non-Hollywood films produced by filmmakers such as Spike Lee, Julie Dash, and Thomas Allen Harris. This course also emphasizes mastery of the analytical and argumentative writing and critical reading essential for university level work.
TR 02:55–04:10 p.m.  Jean Young  304258

AFRICANA STUDIES AND RESEARCH CENTER 100.6
Dialogs: Art Outside Africa
In this course, viewing art works created by Black artists scattered around the globe, we examine many art forms including contemporary practices of photography, installation, film, video and performance. Through the Internet, students are encouraged to explore and exchange ideas about art-making with artists currently in the USA, UK and the Caribbean. A weekly "editorial" is posted to which students respond using a web log. Ideas and conversations are refined into essays that become the tool for understanding successful writing. The course offers a unique opportunity to look at Black culture and issues of social change, gender, class, tradition and modernization while developing valuable writing skills through planning, organizing, and revising essays and learning how to read and write critically.
TR 08:40–09:55 a.m.  Petrine Archer-Straw  152736

AFRICANA STUDIES AND RESEARCH CENTER 100.7
Black Humor in Popular Culture
This course takes an interdisciplinary approach to examine the social phenomena of African American humor in popular culture from the early Apollo Theatre performances to today's televised stand-up. Included is an examination of the complexities of representation recently brought into relief by (Dave) Chapelle's Show produced by Comedy Central, as well as strategies employed by such comedians as Richard Pryor and Keenen Ivory Wayans as they use humor to outwit critics and engage their audiences in critical issues of racism, multiculturalism, and diversity. Our analysis incorporates the themes, conventions, techniques, and performance styles that characterize Black humor as we grapple with the social implications of this art. This course also emphasizes mastery of the analytical and argumentative writing and critical reading essential for university-level work.
TR 11:40–12:55 p.m.  Jean Young  083010

ASIAN STUDIES 102.1
Stories of Deception: Lies, Cons, Hoaxes, and Fakes
Everyone lies some time. What makes a good lie or a good liar? How do you catch one? And when is a fiction not a lie? This class will address questions like these by analyzing examples from history, literature, and philosophy. We will read and write about swindlers who cheated Chinese merchants in the seventeenth century and scientists who faked data in the twenty-first. Other readings may include theories of fiction, On Bullshit by Harry Frankfurt, Wonder Woman, and selected files of the FBI.
TR 02:55–04:10 p.m.  Bruce Rusk  099648

ASIAN STUDIES 106.1
The Great Epic of India
The great Sanskrit epic, Mahabharata, is one of the principal monuments of world literature. This vast, enthralling, and powerful tale of intra-familial war and world-historical decline (of which the famous Bhagavad Gita forms but a small part) transformed the religious and literary consciousness of India, and exercised a broad impact throughout South and Southeast Asia. This course will introduce students to this remarkable text and the literary tradition it inaugurated, through selected readings from the epic itself, along with samples of later renditions of its story (including contemporary theatrical, TV, and comic book versions).
MWF 11:15–12:05 p.m.  Lawrence McCrea  099684
Classical 131.1
Greek Myth: Form and Interpretation

In this course, we will survey canonical Greek mythology and consider ways in which myth was used for literary and philosophical purposes in the ancient world. Beginning with Greek mythology's connections to Near Eastern myth, we will read and write about classic figures, including: Cronos, Zeus, Athena, Apollo, Dionysus, Aphrodite, and Poseidon. We will also trace the genealogies of the gods by way of Hesiod's Theogony and will consider their use in Homer, Pindar, and Greek tragedy. Further attention will be paid to myths connected to particular cities and families: Thebes and Oedipus, Athens and Theseus, Troy and the Trojan War. Additional focus will be given to the role of mythology in performative contexts of oral transmission, and to questions of violence, gender, and narrative structure.

MWF 01:25–02:15 p.m. Aaron Tate 349756

Comparative Literature 103.1
Inner Worlds, Outer Worlds, Other Worlds: Writing as Deception

"Tell all the Truth but tell it slant—/ Success in Circuit lies." So wrote Emily Dickinson. Is this even possible? Can writing the truth deceive? What does it mean to write through deception? What is the role of fiction in telling the truth? We will follow aspects of these questions in works of literature and philosophy, fiction and non-fiction, from autobiographies of late antiquity to contemporary hyper-surrealism. Possible authors to be read include Augustine, Geoffrey Chaucer, John Gower, Søren Kierkegaard, Lewis Carroll, Friedrich Nietzsche, and Haruki Murakami.

This seminar will develop techniques of close reading and writing and does not comprise a survey of literature or philosophy.

MWF 10:10–11:00 a.m. Juan Sierra 345721

Comparative Literature 108.1
Language and Politics: Socialism and Everyday Life

In extensively planned and controlled societies, the private, everyday distinctions and actions of individuals—what to eat, how to love—can be powerful in their quiet refusal to cooperate with a greater state program. These choices can be all that people have to make their lives their own and the spaces they live in habitable.

In this class, we will look both to literature and film from socialist countries of the recent past (East Germany, Czechoslovakia) and present (China, Cuba) to help us investigate the political power of the everyday choices of individuals. Possible texts range from Milan Kundera's The Book of Laughter and Forgetting to the critically acclaimed film Good Bye Lenin! Writing assignments will include both informal response papers and formal essays.

MWF 12:20–01:10 p.m. Sarah Pickle 346151

Comparative Literature 108.2
Language and Politics: Literature and Revolution

"The fictional representation of an action, or an experience, generally rids us of the need to accomplish them in reality and in ourselves," writes Jean Genet in The Balcony. By focusing on literary representations of revolution from the eighteenth to the twentieth century, we will explore the relationship between thinking and acting, literature and history, violence and representation. What can literature teach us about the interpretation of history? Does the literary representation of revolution enact its own revolution on artistic form? Texts will be drawn from such diverse genres as theater, philosophy, short stories, and film. Authors may include Plato, Nietzsche, Sartre, Diderot, Marx, Cortázar, Godard, Genet, and Lispector. Essays and writing exercises will allow students to develop a command of prose, structure, and style.

MWF 01:25–02:15 p.m. Paloma Yannakakis 346252

Comparative Literature 108.3
Language and Politics: Eastern Novels, Western Prizes

What does Rudyard Kipling mean when he laments, "Oh, East is East, and West is West, and never the twain shall meet..."? Is there something about the cultures and literatures of the East and the West that render them impossible to bridge? How do novelists authorize their own versions of the "East" and the "West," and what qualities of "Eastern" novels lead to the award of Western prizes? This course will critique the categories, "East" and "West," by focusing on award-winning novels by East Asian writers as well as by Western writers who wrote about the East. Authors include Oe Kenzaburo, Gao Xingjian, Yi Munyol, Rudyard Kipling, and Pearl Buck. We will pursue these questions through frequent drafting and revision of essays.

TR 01:25–02:40 p.m. Jina Kim 346276

Comparative Literature 109.1
Writing Across Cultures: Revealing the End

In this class, we will reflect on the structure and function of apocalyptic narratives, defined as texts that declare the end of a specific state of things (of the world, of life, of history). However, to define the apocalypse as exclusively concerned with the End would be inaccurate; in these texts, as important as the end, is the establishment of a new order after the collapse of the status quo. Do all apocalyptic narratives share a common structure? What is the role that such texts play culturally, socially, politically? These are the central questions that will guide our readings of The Book of Revelation by John, Heart of Darkness by Joseph Conrad, and Whatever happened to Dulce Vega? by Caio Fernando Abreu.

TR 10:10–11:25 a.m. Marcela Romero Rivera 346301
COMPARATIVE LITERATURE 111.1
Biblical Law
An introduction to the study of ancient law and legal history by way of the study of biblical law. Our focus will be on the analysis of laws in the various biblical codes and legal ideas in narratives, proverbs, and fables. Writing assignments will emphasize critical analysis and focus on techniques of close reading and argumentation.
TR 08:40–09:55 a.m.  Calum Carmichael  099792

COMPARATIVE LITERATURE 112.1
Cultural Fiction: Never Trust a Dame! Vamps, Vixens, and Femmes Fatales
I’m not bad, I’m just drawn that way, purrs Jessica Rabbit. As a locus of male desire and fear, the figure of the seductress is a cultural production with a long history. How is she produced, and by whom? What purpose does it serve to cast woman as a temptress? Why is she considered so dangerous? In this course, we will consider the history of the dangerous woman, focusing on nineteenth-century literary and twentieth-century filmic incarnations of this figure. Possible texts include Kate Chopin’s The Awakening, and Orson Welles’s The Lady from Shanghai. With an emphasis on writing as a process and a craft, we will develop papers through a series of preparatory assignments and drafts, producing papers of comparative analysis.
TR 02:55–04:10 p.m.  Ana Rojas  099828

COMPARATIVE LITERATURE 114.1
Multiple Voices: Self-Discovery Through Literature—Writing the Self
“Who am I?” This little question and the responses it has provoked have shaped life as we know it in the West. The modern paradigm of the self, inaugurated by Descartes, not only is the foundation for modern philosophy, but also has influenced the exact sciences, and conditioned the existence of the social sciences. However, feminism, psychoanalysis, Marxism, and postcolonial theory have strongly criticized this modern self. During the first weeks of this course, we will explore the modern response to the question of identity through selections from Descartes and Rousseau. In the second part of the course, Marx, Freud, Jorge Luis Borges, among others, will be read as alternatives to the modern concept of the self.
MW 08:40–09:55 a.m.  Marcela Romero Rivera  346978

COMPARATIVE LITERATURE 114.2
Multiple Voices: Remember Me—Literature and Mourning
“The past is never dead,” wrote William Faulkner in Requiem for a Nun; “It's not even past.” In a wide variety of written and filmic texts, we will encounter a host of characters for whom the past is not past. We will investigate, through written responses and in-class discussion, how literary texts portray processes of mourning, register the alterity of death and loss, and examine the nature of unconscious fixation. Readings and films will include Shakespeare’s Hamlet, Toni Morrison’s Beloved, Marguerite Duras’s Hiroshima mon amour, and Christopher Nolan’s Memento. We will also consider theoretical works by Sigmund Freud and Jacques Derrida. (Requirements: six essays, daily reading responses, two evening film screenings.)
MW 07:30–08:45 p.m.  Sarah Senk  347170

COMPARATIVE LITERATURE 116.1
Great Short Masterpieces: Anarchy Unleashed—European Short Fiction of the Early Twentieth Century.
Revolution, relativism, and the modern metropolis, electricity, the automobile, and the death of millions—the twentieth century opens with a staggering socio-cultural explosion. Propelled by social upheaval and technological transformation, traditions dissolve; stable social hierarchies crumble; jealously guarded truths break loose from their timeworn anchors. How did European authors react to major social, cultural, and political shifts and revolutionary ways of understanding their world? How did these changes manifest themselves in their fiction? Through works by E. M. Forster, Thomas Mann, James Joyce, Miguel de Unamuno, and others, this course will explore how short fiction renders the chaotic experience of early-twentieth-century Europe. Along with journal entries and short critical pieces, assignments will include brief presentations, extensive revision, and peer collaboration.
MW 02:55–04:10 p.m.  Toby Loeffler  152688

COMPARATIVE LITERATURE 123.1
Mapping Literary Spaces: Utopia and Catastrophe—Thinking the End
This course will examine literary, philosophical, and aesthetic interpretations of the end of all things. What are the distinctions, and connections, between figurations of “the end” as a paradise and as a disaster? Is this end something that must inevitably arrive, or will it only come by chance or surprise? Are the problems of representing “the end” indicative of the more general problem of representing "history" as such? Our central readings may include biblical narratives, More's Utopia, Marx's Communist Manifesto, Eliot's The Waste Land, and DeLillo's White Noise. We will also have the chance to examine philosophical texts from Plato to Kant, poetry from Wallace Stevens to Paul Celan, and contemporary critical investigations into the categories of utopia, apocalypse, and death.
TR 11:40–12:55 p.m.  Aaron Hodges  347479

COMPARATIVE LITERATURE 123.2
Mapping Literary Spaces: Fiction and Film of the Twentieth-Century City.
Italo Calvino writes, “With cities, it is as with dreams: everything imaginable can be dreamed.” This seminar will examine the dystopian nightmares and utopian fantasies that undergirded the modern metropolis and all its phenomena: the loneliness of a crowd, the threat of violence, the promise and peril of sex, and how art reflects these changes. How can the urban space be understood as a text or image to be deciphered? Using literature by Calvino, Baudelaire, West, and Pynchon as well as the films M and Blade Runner we will examine these questions with an emphasis on the historical and philosophical stakes of exploring these dreams of the city. Writing assignments will emphasize designing and building city-texts that critically and imaginatively engage each cinematic or literary metropolis.
MWF 11:15–12:05 p.m.  Paul Flaig  099990
EXPERIENCES AND LEGACIES. THIS WRITING-INTENSIVE COURSE WILL INCLUDE WORK ON THE WEB.

STUDENTS IN THIS COURSE WILL SURVEY THE HISTORY OF AMERICAN WOMEN AND SOCIAL MOVEMENTS DURING THE NINETEENTH AND TWENTIETH CENTURIES. THROUGH THE WAYS IN WHICH WOMEN DID NOT MERELY PARTICIPATE IN THE PUBLIC SPHERE BUT ACTUALLY INFLUENCED IT.

SOME TIME LAST YEAR THE WORLD'S POPULATION, FOR THE FIRST TIME, BECAME MORE URBAN THAN RURAL. BUT DO ALL URBAN RESIDENTS HAVE AN EQUAL RIGHT TO, HOW WE WORK, AND HOW WE GOVERN OURSELVES. THIS CLASS WILL EXPLORE THE OBVIOUS (MEDIA, INTERNET, MUSIC, FOOD) AS WELL AS THE HIDDEN (TRADE, COPYRIGHTS, LABOR STANDARDS, INVESTMENT) WAYS IN WHICH TODAY'S GLOBAL COMPANIES SHAPE OUR WORLD. WE WILL EXPLORE THE WORLDWIDE JOURNEY A SINGLE T-SHIRT MAKES FROM COTTON FIELD TO RETAIL STORE, AND THE RELATIONSHIPS BEHIND THE BANANA IN OUR BREAKFAST CEREAL. WRITING ASSIGNMENTS WILL INCLUDE A RESEARCH PROJECT EXPLORING THE GLOBAL ORIGINS OF ORDINARY CONSUMER PRODUCTS.

CITY AND REGIONAL PLANNING 109.1
WAITING FOR WATER: RHETORICS, REPORTS, AND REALITIES OF DRINKING WATER IN THE GLOBAL SOUTH
ONE-FIFTH OF THE PEOPLE LIVING TODAY DO NOT HAVE ACCESS TO SAFE DRINKING WATER. WHAT ARE INTERNATIONAL ORGANIZATIONS, GOVERNMENTS, AND LOCAL COMMUNITIES DOING ABOUT IT? ARE THEIR EFFORTS MAKING ANY DIFFERENCE? IN THIS SEMINAR, WE WILL INVESTIGATE THE APPROACHES AND ACTIONS OF THE SIGNIFICANT ACTORS ENGAGING WITH THIS PROBLEM AND EXAMINE HOW THESE AFFECT PEOPLE’S ACCESS TO WATER IN THE GLOBAL SOUTH. CLOSE READING OF A VARIETY OF MATERIALS INCLUDING OFFICIAL DOCUMENTS, ESSAYS, PRESS REPORTS, AND NEWSLETTERS WILL HELP US ANALYZE AND INTERROGATE HOW ISSUES ARE FRAMED, POLICIES DEVELOPED, AND ACTIONS TAKEN. ASSIGNMENTS WILL INCLUDE SUMMARIES, REVIEWS, AND ESSAYS DESIGNED TO DEVELOP CRITICAL THINKING AND WRITING SKILLS.

CITY AND REGIONAL PLANNING 109.2
SOCIAL MOVEMENTS AND COLLECTIVE ACTION IN THE AGE OF GLOBALIZATION
GLOBALIZATION PROCESSES HAVE HAD PROFOUND ECONOMIC, SOCIAL, AND CULTURAL CONSEQUENCES ON THE PEOPLES OF BOTH DEVELOPED AND DEVELOPING COUNTRIES. THE LAST DECADE HAS BEEN MARKED BY WHAT THE MEDIA HAS REFERRED TO AS A RISING TIDE OF “ANTI-GLOBALIZATION PROTESTS”. WHO ARE THESE PROTESTORS AND WHAT ARE THEY PROTESTING AGAINST? IN THIS COURSE, WE WILL EXAMINE RESPONSES BY SOCIAL MOVEMENTS TO GLOBALIZATION PROCESSES AND EXPLORE HOW MOVEMENTS CHANNEL GRIEVANCES INTO COLLECTIVE ACTION BY EXAMINING THE PROTESTS OF NEIGHBORHOOD, WOMEN’S, INDIGENOUS, AND ENVIRONMENTAL MOVEMENTS, AMONG OTHERS. WE WILL ALSO INVESTIGATE HOW SOCIAL MOVEMENTS HAVE SCALLED UP MobilIZATION TO THE GLOBAL LEVEL, AND ASSESS WHETHER MOVEMENTS HAVE TAKEN ADVANTAGE OF THE OPPORTUNITIES CREATED BY GLOBALIZATION. STUDENTS WILL REFLECT ON THESE ISSUES IN SHORT RESPONSE PAPERS AND CRITICAL ESSAYS.

DEVELOPMENT SOCIOLOGY 111.1
WORLD INC: HOW GLOBAL CORPORATIONS MARKET OUR LIVES
COCA-COLA, WAL-MART, YAHOO. THESE ARE SOME OF THE MOST WIDELY RECOGNIZED CORPORATIONS IN THE WORLD. BUT HOW MANY PEOPLE HAVE HEARD OF BUNGE, UNILEVER, OR TESCO? WHETHER WE REALIZE IT OR NOT, MULTINATIONAL CORPORATIONS HAVE TREMENDOUS INFLUENCE OVER WHAT WE EAT, WHAT WE LISTEN TO, HOW WE WORK, AND HOW WE GOVERN OURSELVES. THIS CLASS WILL EXPLORE THE OBVIOUS (MEDIA, INTERNET, MUSIC, FOOD) AS WELL AS THE HIDDEN (TRADE, COPYRIGHTS, LABOR STANDARDS, INVESTMENT) WAYS IN WHICH TODAY'S GLOBAL COMPANIES SHAPE OUR WORLD. WE WILL EXPLORE THE WORLDWIDE JOURNEY OF A SINGLE T-SHIRT MADE FROM COTTON FIELD TO RETAIL STORE, AND THE RELATIONSHIPS BEHIND THE BANANA IN OUR BREAKFAST CEREAL. WRITING ASSIGNMENTS WILL INCLUDE A RESEARCH PROJECT EXPLORING THE GLOBAL ORIGINS OF ORDINARY CONSUMER PRODUCTS.

DEVELOPMENT SOCIOLOGY 112.1
URBAN SUBJECTS: THE POLITICS OF CITIZENSHIP IN THE GLOBAL CITY
SOME TIME LAST YEAR THE WORLD’S POPULATION, FOR THE FIRST TIME, BECAME MORE URBAN THAN RURAL. BUT DO ALL URBAN RESIDENTS HAVE AN EQUAL RIGHT TO THE CITY OR ARE SOME MORE EQUAL THAN OTHERS? IN THIS SEMINAR WE WILL ANALYZE ACCOUNTS OF THE EVERYDAY EXPERIENCES OF URBAN RESIDENTS FROM ACROSS THE WORLD TO SECURE A HOME AND BE AT HOME IN THE CITY. EXAMINING STRUGGLES OVER URBAN SPACE IN NEW YORK, BOMBAY AND ELSEWHERE, WE WILL EXPLORE THE CHANGING MEANINGS AND EXPERIENCES OF HOME, BELONGING AND GLOBALIZATION THAT ARE REVEALED IN THESE STRUGGLES. WRITING ASSIGNMENTS INCLUDE BOTH ANALYTICAL ESSAYS BASED ON THE READINGS AS WELL AS SHORT RESEARCH PAPERS.

ENGLISH 105.1
GENDER AND WRITING: WIT, WISDOM, AND COURAGE—WOMEN’S SOCIAL ACTIVISM IN AMERICA
COMMEDIT NOT JUST TO THEIR OWN RIGHTS BUT RATHER TO THE GREATER SOCIAL GOOD, WOMEN HAVE PLAYED A SIGNIFICANT ROLE IN SHAPING A DEMOCRATIC UNITED STATES. FROM THE ABOLITIONIST MOVEMENT TO TEMPERANCE; FROM VOTING RIGHTS TO LABOR REFORM; FROM ADVANCES IN BIRTH CONTROL TO FREEDOM OF RELIGIOUS EXPRESSION—THSE ARE SOME OF THE WAYS IN WHICH WOMEN DID NOT MERELY PARTICIPATE IN THE PUBLIC SPHERE BUT ACTUALLY INFLUENCED IT. STUDENTS IN THIS COURSE WILL SURVEY THE HISTORY OF AMERICAN WOMEN AND SOCIAL MOVEMENTS DURING THE NINETEENTH AND TWENTIETH CENTURIES. THROUGH READINGS AND COURSE DISCUSSION WE WILL DEFINE "SOCIAL MOVEMENTS" AND USE GENDER AS A MEANS FOR UNDERSTANDING THEIR ORGANIZATION, MEMBERS' EXPERIENCES, AND LEGACIES. THIS WRITING-INTENSIVE COURSE WILL INCLUDE WORK ON THE WEB.
ENGLISH 105.2

Gender and Writing: The Women of Southern Fiction
Wayward spirits in white, bastions of Southern civility, smart alecks who see too much, and sheltered figures of fertility: how do representations like these help us understand the relationship between the role(s) of Southern women and the values of the South? William Faulkner, the celebrated author of Absalom, Absalom! and The Sound and the Fury, offers a vivid, if controversial, portrait of the South and Southern women in particular. But how does it stack up against depictions by women of the South? In this course, we will examine representations of women in short stories and novels written by both men and women of the South. Readings include works by Faulkner, Eudora Welty, Flannery O’Connor, Carson McCullers, and Katherine Porter.
MWF 12:20–01:10 p.m. Erin Penner 371618

ENGLISH 105.3

Gender and Writing: Virgin or Whore—Women in the Middle Ages
Options for women in the Middle Ages were limited: virgin or whore. Heloise managed to be both, producing some of the most sophisticated yet romantic prose ever penned. Beginning with Heloise’s letters to Abelard, we will chart a course through all kinds of different representations of women in the Middle Ages. Other readings include male-authored representations of women (Chaucer’s Wife of Bath), works authored by women (the autobiography of that irrepressible mystic, Margery Kempe), and anonymous accounts of some truly fierce female martyrs. The weak of stomach should be warned: this is not the Middle Ages of shy maidens in castles. Here be monsters.
MWF 01:25–02:15 p.m. Masha Raskolnikov 371805

ENGLISH 105.4

Gender and Writing: Women and the Novel Form
This course considers narrative fiction by and about women from the eighteenth to the twentieth century. We will discuss representations of female autonomy, gender equality, liberty, hierarchy, and slavery. In approaching each text, we will also read and evaluate a critical essay, formulating our own interpretation of the work in relation to larger questions about the “female imagination,” the social status of women, the nature of “female friendship,” and the relation between gender and race. Writing will be primarily literary critical essays on topics arising from class discussion. Reading will include works by Charlotte Brontë, Virginia Woolf, and Toni Morrison.
TR 10:10–11:25 a.m. Laura Brown 371833

ENGLISH 105.5

Gender and Writing: Feminity and Curiosity
When the newest Mrs. Bluebeard opens her husband’s secret chamber to find the headless corpses of her predecessors, she seems to have yielded to the same specifically feminine weakness that got Eve and Pandora in so much trouble. This course will consider the perils and rewards of feminine curiosity: what is so dangerous and transgressive about a woman’s desire to know? Why do female characters in particular have so much trouble resisting the temptations of forbidden knowledge? In class discussions and essay assignments, we will consider the ways in which authors code curiosity as a feminine trait. Texts will include multiple versions of the “Bluebeard” folktale, Victorian detective stories, Carroll’s Alice in Wonderland, and Pynchon’s The Crying of Lot 49.
TR 11:40–12:55 p.m. Kathleen Croghan 371892

ENGLISH 105.6

Gender and Writing: The Woman Warrior—Feminism, Fighting, and Girl Power in Pop Culture
From Buffy to Tomb Raider, Kill Bill to Alias, contemporary media is heavily populated with strong female protagonists who "kick ass." But are these women truly representations of female empowerment or simply pop culture’s way of reducing feminism to "Girl Power”? This course will examine the ways that the woman warrior archetype in television and film can both subvert and reconfirm traditional definitions of femininity. Our analysis will be developed through the frequent writing of essays and the reading of critical texts by authors such as Laura Mulvey, John Berger, and bell hooks.
TR 02:55–04:10 p.m. Kristie Wang 371938

ENGLISH 105.7

Gender and Writing: The Domestic Novel and “Chick Literature”—Eighteenth Century - Today
What do Elizabeth Bennett and Bridget Jones have in common? They belong to the chicklit genre. This course will investigate the origins and development of literature written for, by, and about women, aka the domestic novel, aka chick literature. Starting with one of the genre’s original writers, Frances Burney, this course will analyze narrative, plot, and character development specific to this novel form and determine if generational modifications have occurred. Over the course of the semester, we will construct a definition for the domestic novel, understand its continuing import, and identify if its heroine’s concerns spring from her era or gender. We will read Burney’s Evelina, Jane Austen’s Pride and Prejudice, and Helen Fielding’s Bridget Jones’ Diary and compare them with their film adaptations.
MWF 01:25–02:15 p.m. Anita Nicholson 135264

ENGLISH 108.1

Writing about Film: Analyzing Film and Film Adaptations
Even when films are adapted from books, film shows its story with its own grammar and syntax: camera movement, camera position, framing, lighting, sound, and editing are some of the main vocabulary for creating film narrative and representing a world. We will study how films create their meanings, as well as what inevitable changes occur in the transmission of a written text into a film. What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of six films and several pairings of novel and film will allow us to answer such questions. We’ll work with such films as Rear Window, Vertigo, Fight Club, Bad Education, Videodrome, and Hedwig and the Angry Inch.
MWF 09:05–09:55 a.m. Jonathon Sencheyne 372245

Students are required to attend two out-of-class screenings of each film, on Mondays at 6:30 PM and Thursdays at 4:45 PM; Students must not request this seminar if they have conflicts with these screening times.
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ENGLISH 108.3
Writing about Film: Analyzing Film and Film Adaptations

Even when films are adapted from books, film shows its story with its own grammar and syntax: camera movement, camera position, framing, lighting, sound, and editing are some of the main vocabulary for creating film narrative and representing a world. We will study how films create their meanings, as well as what inevitable changes occur in the transmission of a written text into a film. What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of six films and several pairings of novel and film will allow us to answer such questions. We'll work with such films as *Rear Window*, *Vertigo*, *Fight Club*, *Bad Education*, * Videodrome*, and *Hedwig and the Angry Inch*.

MWF 01:25–02:15 p.m. Douglas Mitchell 372387

Students are required to attend two out-of-class screenings of each film, on Mondays at 6:30 PM and Thursdays at 4:45 PM; Students must not request this seminar if they have conflicts with these screening times.

ENGLISH 108.4
Writing about Film: Analyzing Film and Film Adaptations

Even when films are adapted from books, film shows its story with its own grammar and syntax: camera movement, camera position, framing, lighting, sound, and editing are some of the main vocabulary for creating film narrative and representing a world. We will study how films create their meanings, as well as what inevitable changes occur in the transmission of a written text into a film. What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of six films and several pairings of novel and film will allow us to answer such questions. We’ll work with such films as *Rear Window*, *Vertigo*, *Fight Club*, *Bad Education*, * Videodrome*, and *Hedwig and the Angry Inch*.

TR 10:10–11:25 a.m. Lynda Bogel 372852

Students are required to attend two out-of-class screenings of each film, on Mondays at 6:30 PM and Thursdays at 4:45 PM; Students must not request this seminar if they have conflicts with these screening times.

ENGLISH 108.5
Writing about Film: Analyzing Film and Film Adaptations

Even when films are adapted from books, film shows its story with its own grammar and syntax: camera movement, camera position, framing, lighting, sound, and editing are some of the main vocabulary for creating film narrative and representing a world. We will study how films create their meanings, as well as what inevitable changes occur in the transmission of a written text into a film. What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of six films and several pairings of novel and film will allow us to answer such questions. We’ll work with such films as *Rear Window*, *Vertigo*, *Fight Club*, *Bad Education*, * Videodrome*, and *Hedwig and the Angry Inch*.

TR 11:40–12:55 p.m. Lynda Bogel 372901

Students are required to attend two out-of-class screenings of each film, on Mondays at 6:30 PM and Thursdays at 4:45 PM; Students must not request this seminar if they have conflicts with these screening times.

ENGLISH 108.6
Writing about Film: Analyzing Film and Film Adaptations

Even when films are adapted from books, film shows its story with its own grammar and syntax: camera movement, camera position, framing, lighting, sound, and editing are some of the main vocabulary for creating film narrative and representing a world. We will study how films create their meanings, as well as what inevitable changes occur in the transmission of a written text into a film. What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of six films and several pairings of novel and film will allow us to answer such questions. We’ll work with such films as *Rear Window*, *Vertigo*, *Fight Club*, *Bad Education*, * Videodrome*, and *Hedwig and the Angry Inch*.

TR 02:30–03:20 p.m. Michael Garrett 372920

Students are required to attend two out-of-class screenings of each film, on Mondays at 6:30 PM and Thursdays at 4:45 PM; Students must not request this seminar if they have conflicts with these screening times.

ENGLISH 108.7
Writing about Film: Analyzing Film and Film Adaptations

Even when films are adapted from books, film shows its story with its own grammar and syntax: camera movement, camera position, framing, lighting, sound, and editing are some of the main vocabulary for creating film narrative and representing a world. We will study how films create their meanings, as well as what inevitable changes occur in the transmission of a written text into a film. What are the conventions, and resources available to each medium? What is "gained" and what is "lost" in translation? Close analysis of six films and several pairings of novel and film will allow us to answer such questions. We’ll work with such films as *Rear Window*, *Vertigo*, *Fight Club*, *Bad Education*, * Videodrome*, and *Hedwig and the Angry Inch*.

TR 02:55–04:10 p.m. Jessica Metzler 373082

Students are required to attend two out-of-class screenings of each film, on Mondays at 6:30 PM and Thursdays at 4:45 PM; Students must not
**ENGLISH 111.1**
**Thinking Across Cultures: Building a Better Britain—Literature from Australia and New Zealand**
We might be tempted to think of New Zealand as a place of towering mountains and of Australia as the land of Crocodile Dundee, but what do we know about the complex past of each country? This course will examine the literature of Australasia, exploring colonialism and its legacies, the struggles of European settlers to construct personal and national identities in regions very different from the “mother country,” encounters with indigenous peoples, and the resistance of those peoples to the colonial project. Through critical essays, informal writing, and discussion we will ask how authors have probed the tensions of the colonial situation. Texts will include short stories by Henry Lawson and Katherine Mansfield, and Patricia Grace’s *Potiki*. Films may include *The Piano* and *Rabbit-Proof Fence*.

MW 08:40–09:55 a.m.  Melissa Gniadek  135504

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**ENGLISH 111.2**
**Thinking Across Cultures: Latina Sights**
This course will explore the images of Latinos and Latinas in U.S. popular culture including romance novels, music, advertising, and film. Beginning with the deployment of the Black Legend during the 1848 War against Mexico through to the debates about immigration and the current war against drugs, a series of common images of Latinos have been utilized and critiqued by politicians, advertisers, film directors, and writers. We will explore how these images developed, examine the work these images do, as well as how various artists and writers have responded to them. Students will learn some of the basic tools of cultural studies and gain an introduction to Latina literature.

MWF 09:05–09:55 a.m.  Mary Pat Brady  373527

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**ENGLISH 111.3**
**Thinking Across Cultures: Fortune Cookies and Fu Manchu—Asian American Myths in Literature**
In the 1913 story collection, *The Mystery of Dr. Fu Manchu*, the villainous Chinese doctor possessed “the cruel cunning of an entire Eastern race,” and had “a face like Satan.” It’s been nearly one hundred years since the publication of *Fu Manchu*. So why does contemporary Asian American literature still rely on such misrepresentations? Through our readings, we will confront the myths of The Exotic Orient, Sojourners and Settlers, The Model Minority, The Identity Crisis, the American Melting Pot, and, of course, The Yellow Peril. How does Asian American literature affirm or challenge or construct these myths? Our critical essays will consider these questions as we read the work of such writers as Jhumpa Lahiri, Frank Chin, Amy Tan, Don Lee, and Maxine Hong Kingston.

MWF 12:20–01:10 p.m.  Steven Chang  373540

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**ENGLISH 111.4**
**Thinking Across Cultures: Life, Death, and Desire in Nineteenth-Century Literature**
In this course, we will consider figures of life, death, and desire in major works of European literature from the nineteenth century to see how artistic and cultural practices develop across and against national and linguistic borders. We will study the migration of ideas and attitudes in selected novels, poetry, and philosophy—alongside music and art—from Germany, England, France, and Russia. Discussion and writing will respond to influential works by authors such as Goethe (*The Sorrows of Young Werther*), Shelley (*Frankenstein*), Flaubert (*Madame Bovary*), Dostoevsky (*Notes from Underground*), Keats, Emily Bronte, Baudelaire, Swinburne, Meredith, Hopkins, and Nietzsche (*Thus Spoke Zarathustra*).

MW 02:55–04:10 p.m.  Alan Young-Bryant  373758

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**ENGLISH 111.5**
**Thinking Across Cultures: Irish Literature and National Identity**
Ireland has produced some of the greatest writers in the English language. But during the decades surrounding Ireland’s independence from Great Britain in 1922, many Irish writers chose to use the English language to explore a national identity that was distinctly Irish. This course seeks to understand how the study of literature can help elucidate the cultural identity of a country and to investigate how literature functions in the construction of that identity. Through discussion and critical essays, we will explore topics such as mythology and folklore, the relationship of language to identity, literature as a political intervention, and the tension between the metropolis and the countryside. Texts will include Joyce’s *Dubliners*, poetry by W. B. Yeats, and Sean O’Casey’s *The Plough and the Stars*.

TR 10:10–11:25 a.m.  Adam Grener  373799

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**ENGLISH 111.6**
**Thinking Across Cultures: Music, Race, and Class—The Opposed Cultures of Resistance and Assimilation in Black America**
At one time, music provided a space for Black Americans to express their frustrations and to exercise some resistance to racism. But by the twentieth century, there arose in the Black community a culture of assimilation that was often indifferent or hostile to the culture of resistance that dominated themes in Black music. Although this seminar is not about music per se, we will read music in literature as a “social register” or indicator of changing perspectives on race, class, and gender. In this course, we will read and write about novels (F. Scott Fitzgerald, Gayl Jones), films (*A Color Purple*), and autobiographies (James Weldon Johnson) that explore these issues. Formal requirements are six essays varying in length from two to ten pages.

MW 07:30–08:45 p.m.  James Worley  373808

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**ENGLISH 127.1**
**Shakespeare**
This seminar provides a unique opportunity for students to work very closely with just a few of Shakespeare’s plays: a total of four or five over the course of the semester. We will use these texts as a source and motivation for our own reading, writing, and critical analysis, but we will be attentive also to the plays as performances. Film screenings, performances, and historical materials related to the plays in production will be included in each seminar, though the particulars will vary according to the instructor. Course work will involve extensive writing—both formal and informal—and drafting.

MWF 09:05–09:55 a.m.  William Cordeiro  373957
ENGLISH 127.2
Shakespeare
This seminar provides a unique opportunity for students to work very closely with just a few of Shakespeare's plays: a total of four or five over the course of the semester. We will use these texts as a source and motivation for our own reading, writing, and critical analysis, but we will be attentive also to the plays as performances. Film screenings, performances, and historical materials related to the plays in production will be included in each seminar, though the particulars will vary according to the instructor. Course work will involve extensive writing—both formal and informal—and drafting.
MWF 10:10–11:00 a.m. Shilo McGiff 374080

ENGLISH 127.3
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MWF 11:15–12:05 p.m. Bryan Alkemeyer 374177

ENGLISH 140.1
Common Ground: Cornell and Ithaca in Collaboration
Would you like to experience Cornell as something more than campus? This course offers students a meaningful community interaction as part of their writing experience. Specifically, students in this seminar will meet at regular intervals (during the normal class time) with a class of Ithaca High School juniors and/or seniors to engage in critical discussions about our community and American cultural values as they relate to shared readings (e.g., Franklin, Baldwin, Anzaldúa, Trask, Leguín, Ehrenreich, Madison, Reich). Writing assignments and projects relating to local issues will draw on experiences of the class in connection to various types of diversity, which may include class, gender, and ethnicity. Ideally, students will broaden their perspectives while developing a greater comprehension of textual material, as well as verbal and written skill in considering that material rhetorically.
TR 11:40–12:55 p.m. Darlene Evans 374250
The commute to Ithaca High School will require that students make available an additional twenty-five minutes before the scheduled class time.

ENGLISH 147.2
The Mystery in the Story
What makes a story, and what makes it a mystery story? In this course, we'll study and write about the nature of narratives, taking the classic mystery tale written by such writers as Arthur Conan Doyle, Agatha Christie, and Dashiell Hammett as typical of intricately plotted stories of suspense and disclosure that have been written and filmed in many genres: Greek tragedy, horror tales by Poe and Shirley Jackson, psychological thrillers by Ruth Rendell and Patricia Highsmith, neo-noir films such as The Usual Suspects and Memento, and postmodern mystery parodies such as those of Paul Auster and Jorge Luis Borges. We'll look at the way they hang together, the desire and fear that drive them, and the secrets they tell—or try to keep hidden.
MWF 09:05–09:55 a.m. Jacob Brogan 374351

ENGLISH 147.3
The Mystery in the Story
What makes a story, and what makes it a mystery story? In this course, we'll study and write about the nature of narratives, taking the classic mystery tale written by such writers as Arthur Conan Doyle, Agatha Christie, and Dashiell Hammett as typical of intricately plotted stories of suspense and disclosure that have been written and filmed in many genres: Greek tragedy, horror tales by Poe and Shirley Jackson, psychological thrillers by Ruth Rendell and Patricia Highsmith, neo-noir films such as The Usual Suspects and Memento, and postmodern mystery parodies such as those of Paul Auster and Jorge Luis Borges. We'll look at the way they hang together, the desire and fear that drive them, and the secrets they tell—or try to keep hidden.
MWF 10:10–11:00 a.m. Susan Winders 374429

ENGLISH 147.4
The Mystery in the Story
What makes a story, and what makes it a mystery story? In this course, we'll study and write about the nature of narratives, taking the classic mystery tale written by such writers as Arthur Conan Doyle, Agatha Christie, and Dashiell Hammett as typical of intricately plotted stories of suspense and disclosure that have been written and filmed in many genres: Greek tragedy, horror tales by Poe and Shirley Jackson, psychological thrillers by Ruth Rendell and Patricia Highsmith, neo-noir films such as The Usual Suspects and Memento, and postmodern mystery parodies such as those of Paul Auster and Jorge Luis Borges. We'll look at the way they hang together, the desire and fear that drive them, and the secrets they tell—or try to keep hidden.
MWF 11:15–12:05 p.m. Tea Bajraktarevic 374443

ENGLISH 147.5
The Mystery in the Story
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ENGLISH 147.6
The Mystery in the Story
What makes a story, and what makes it a mystery story? In this course, we'll study and write about the nature of narratives, taking the classic mystery tale written by such writers as Arthur Conan Doyle, Agatha Christie, and Dashiel Hammett as typical of intricately plotted stories of suspense and disclosure that have been written and filmed in many genres: Greek tragedy, horror tales by Poe and Shirley Jackson, psychological thrillers by Ruth Rendell and Patricia Highsmith, neo-noir films such as The Usual Suspects and Memento, and postmodern mystery parodies such as those of Paul Auster and Jorge Luis Borges. We'll look at the way they hang together, the desire and fear that drive them, and the secrets they tell—or try to keep hidden.
TR 08:40–09:55 a.m.  Jared Harel  374616

ENGLISH 147.7
The Mystery in the Story
What makes a story, and what makes it a mystery story? In this course, we'll study and write about the nature of narratives, taking the classic mystery tale written by such writers as Arthur Conan Doyle, Agatha Christie, and Dashiel Hammett as typical of intricately plotted stories of suspense and disclosure that have been written and filmed in many genres: Greek tragedy, horror tales by Poe and Shirley Jackson, psychological thrillers by Ruth Rendell and Patricia Highsmith, neo-noir films such as The Usual Suspects and Memento, and postmodern mystery parodies such as those of Paul Auster and Jorge Luis Borges. We'll look at the way they hang together, the desire and fear that drive them, and the secrets they tell—or try to keep hidden.
TR 10:10–11:25 a.m.  Stephanie Gehring  374782

ENGLISH 158.1
American Literature and Culture: Individualism in American Literature
In this course, we'll explore the visionary strain of American literature by tracing the concept of individualism from its origins in the Northeast, in the writings of Emerson and Thoreau, to the frontier states of the American West. What is the relationship between the individual and the community in nineteenth- and twentieth-century America? How does this relationship change over time, and why? Responding to these and other questions, we'll examine the individualism of the pioneer, the cowboy, and the solitary writer by considering some of their alternatives (the city-dweller, the “indian,” and the conformist). In addition to writing essays based on close reading, students will be asked to keep a journal. Readings may include poems by Whitman, Dickinson, and Frost; novels by Twain, Cather, and Steinbeck; and paintings by Edward Hopper.
MW 08:40–09:55 a.m.  Alexander Papanicopoulous  374838

ENGLISH 158.2
American Literature and Culture: Unfortunate Travelers in American Literature
If individual, national, and even human progress involves some kind of journey, what if, instead of taking the high road to paradise, we’re on the highway to hell? This course offers a dark look at the path we travel—or think we travel—through the lens of some of America’s most pessimistic, antagonistic, yet inventive and socially engaged works of art. Readings will include Herman Melville’s The Confidence Man, William Faulkner’s As I Lay Dying, Hunter S. Thompson’s Fear and Loathing in Las Vegas, poetry, and short stories. The goal of the course is to develop writing skills through the critical analysis of literature, and so all writing and revision will focus on building nuanced, provocative, and well organized arguments grounded in careful readings.
MW 09:05–09:55 a.m.  Benjamin Glaser  374881

ENGLISH 158.3
In this course, we'll explore the visionary strain of American literature by tracing the concept of individualism from its origins in the Northeast, in the writings of Emerson and Thoreau, to the frontier states of the American West. What is the relationship between the individual and the community in nineteenth- and twentieth-century America? How does this relationship change over time, and why? Responding to these and other questions, we'll examine the individualism of the pioneer, the cowboy, and the solitary writer by considering some of their alternatives (the city-dweller, the “indian,” and the conformist). In addition to writing essays based on close reading, students will be asked to keep a journal. Readings may include poems by Whitman, Dickinson, and Frost; novels by Twain, Cather, and Steinbeck; and paintings by Edward Hopper.
MW 10:10–11:00 a.m.  George McCormick  375127

ENGLISH 158.4
American Literature and Culture: Capes and Capers—The Anti-Hero in American Literature and Film
What makes a hero? What makes a villain? How do we define the characters that inhabit the space in-between? From the scoundrels and vigilantes to the cowards and madmen, this course will explore the emerging role of the anti-hero in American literature and film. Through class discussion and the writing of critical essays, we will develop our own way of defining and understanding the anti-hero and the role (s)he plays. Texts will include John Gardner's Grendel, William Goldman's The Princess Bride, Dashiel Hammett's The Maltese Falcon and a selection of graphic novels such as Sin City. We will screen five movies, including Batman Begins, Star Wars and Shaun of the Dead. Students may watch at home or come to class screenings Tuesdays at 4:45.
MWF 12:20–01:10 p.m.  Dana Koster  375336

ENGLISH 158.5
American Literature and Culture: Technologies of Literary Imagination
Do innovations in technology give rise to new ways of writing? Now that we are in the midst of the digital age, why and how do we write? As image-editing technology develops, new hybrid forms of literature emerge, posing challenges to conventional modes of meaning-making. As we think about this intersection of technology, image, and text, students will learn basic principles of graphic design and typography and gain practical experience using programs like Adobe Illustrator, Photoshop, and InDesign. Assignments will range from sketching and drawing to expository writing to graphic design to poetry and beyond. Texts of interest include Un Coup de Des, The Midnight, and cloud-net, and theoretical texts by Rosmarie Waldrop and Charles Bernstein.
ENGLISH 158.6
American Literature and Culture: Adventures in Nature—The Atlantic

The “New World” existed in the European imagination long before it took concrete form in the Americas. Adventure and quest narratives saw America as "El Dorado," "Utopia," or "New Jerusalem," and represented the settlement and exploitation of the continent as a cultural mission. This course will read key American texts as products of an “Atlantic-Rim” culture that arises from European literary traditions. Using literary, historical, theoretical, and visual materials, we will examine how those texts construct a particular natural world, and then partly determine how we move through it. Readings from Poe, Melville, Cooper, and Shakespeare are all possible. Students will develop and revise several formal essays and write frequent homework exercises.

TR 11:40–12:55 p.m.  Colin Dewey  375510

ENGLISH 158.7
American Literature and Culture: Mississippi as Microcosm

Mississippi: An impoverished rural backwater? Or the secret heart of American culture? In this course, we will examine the particular intensity with which Mississippi experienced what W. E. B. DuBois identified as the problem of the twentieth century: the problem of the color line. We’ll trace the relationship between Mississippi's history of racial violence and larger discourses of national identity; we’ll situate Mississippi's astonishing contributions to American culture—from blues and rock’n'roll to stream-of-consciousness novels—in relation to Jim Crow, population migrations, the Civil Rights Movement, and America's capitalist project; we'll grapple with Mississippians' responses to late-twentieth-century American crises such as AIDS and the prison population explosion. Sources will include William Faulkner, Eudora Welty, Richard Wright, Etheridge Knight, Robert Johnson, Elvis Presley, Walter Anderson, and others.

MWF 09:05–09:55 a.m.  Theo Hummer  375648

ENGLISH 158.8
American Literature and Culture: When Caring is Just and Justice is Caring—Disability and Other Differences

In an article addressing the rights of persons with disabilities, the philosopher Eva Feder Kittay argues that an ethical society would treat caring and justice as inseparable. This course will examine how the ideas of caring and justice have been used to define proper and improper relationships between the state, its citizens, and others. Examining disability and other differences, such as religious, racial, and national identities, will help us to understand how ideas about citizenship and state power have shifted over time, and will give us a rich historical perspective on contemporary issues such as euthanasia and the separation of church and state. Course materials will include fiction, film, religious tracts, government documents, ethnography, and theoretical works. Assignments will include critical essays and informal response papers.

MWF 10:10–11:00 a.m.  Toni Jaudon  375749

ENGLISH 158.9
American Literature and Culture: Accidents Waiting to Happen—Technology, Culture, and Accident

From John Henry's race against the steam engine to the race against the future featured in The Terminator and Matrix films, American imagination and identity are bound with technology. Figured prominently in narratives of machine uprising, and debates over government surveillance and stem-cell research, technology is at the very heart of contemporary life. Through writing critical essays, we will explore technology's threat and promises, and the ethical questions it raises. We will focus our attention on works by such people as Don Delillo, Donna Haraway, Paul Verhoeven, and Ralph Ellison. Requirements include attendance at all class meetings, revised essays varying in length from three to eight pages, and weekly Blackboard posts.

TR 08:40–09:55 a.m.  Anthony Reed  068688

ENGLISH 168.1
Cultural Studies

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

MWF 08:00–08:50 a.m.  Marcus Braham  376205

ENGLISH 168.2
Cultural Studies

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

MWF 10:10–11:00 a.m.  Megan Graham  376239
ENGLISH 168.3
Cultural Studies
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies.
MWF 11:15–12:05 p.m.  Alexi Zentner  376847

ENGLISH 168.4
Cultural Studies
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies.
MWF 01:25–02:15 p.m.  Karen Anderson  376321

ENGLISH 168.5
Cultural Studies
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies.
TR 08:40–09:55 a.m.  Danielle Aberle  376442

ENGLISH 168.6
Cultural Studies
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies.
MWF 02:30–03:20 p.m.  Steven Chang  376344

ENGLISH 168.7
Cultural Studies
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies.
MWF 12:20–01:10 p.m.  Natalie Leger  153306

ENGLISH 168.8
Cultural Studies
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today's media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies.
MWF 11:15–12:05 p.m.  Alexi Zentner  376847
ENGLISH 170.3
Linked Stories
We will investigate a number of short fiction collections that concern a defining incident or trace the development of a character (or characters) over a period of time and/or geographical space. When these stories are read together as a collection, they can define a world. This course, then, explores some of the finest achievements of modern short fiction that share a common setting, character, or an overarching plot. Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O'Brien, and Flannery O'Connor.

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

ENGLISH 170.5
Linked Stories
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TR 01:25–02:40 p.m. Jacqueline Reitzes 377088

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

MWF 12:20–01:10 p.m. George McCormick 376930

ENGLISH 185.1
Jefferson's America: Re-visioning the Nation
This course will examine the dynamics of early US nation building during the Revolutionary War. It will particularly stress the perspectives of those ordinarily excluded from historical accounts: women, Native Americans, slaves and free black citizens, the poor and working classes, and those professing faiths other than Christianity. Possible readings include Thomas Jefferson, James Madison, and Thomas Paine; Gary Nash's The Unknown American Revolution; the letters of Abigail Adams; Colin Calloway's The Revolution in Indian Country; and Phillis Wheatley, Jupiter Hammon, as well as other eighteenth-century intellectuals of color. Student writing will consist of short essays that respond to "thought questions" posed by the instructor. Students will then revise and expand at least one of these responses into a longer essay.

MWF 12:20–01:10 p.m. Jami Carlacio 138936

ENGLISH 185.2
Writing About Literature: No Future—The Decline of the British Empire
This class will chart the long decline of the British Empire in the twentieth century as it is imagined in novels, plays, films, and music. We will examine the valence of empire in these texts—how it is celebrated, condemned, or just reluctantly accepted, and what it means for the relationship between Britons and colonized peoples. Over the course of the semester, we will see how national identities and the meaning of empire change as Britain's imperial subjects demand independence, and then as many former subjects return to Britain as immigrants. Course texts might include novels by E. M. Forster, Graham Greene, and Pankaj Mishra, the play A Taste of Honey, the film My Beautiful Laundrette, and music by the Sex Pistols and the Kinks.

MWF 12:20–01:10 p.m. David Combs 377304

ENGLISH 185.3
Writing About Literature: Strange Trip—Dream Journeys to Different Realities
From Wonderland to Oz, the call of distant/magic lands has always been near the hearts of not only children but also lovers of literature. This course will explore the connections between literary trips made to different realities, worlds, and states of mind. Who undertakes these journeys and why? The nature of the journeys, the points of departure, and the destinations reveal a great deal about the connection between the seer and the sight, the self and the world. Some authors we will read: Lewis Carroll, Ursula K. LeGuin, Italo Calvino, Fariduddin Attar, Aldous Huxley, and Coleridge, Breton. We will write critical essays studying the dream journey as mystical quest, subconscious flight, and anthropological ruminations.

MW 02:55–04:10 p.m. Pelin Thornhill 377513
ENGLISH 187.2
Writing About Literature: How People Employ Literature to Write About Themselves
Readings may include full-length memoirs, autobiographies, literary self-portraits often drawn on life experiences. It is often difficult to tell where life ends and fiction begins. In this course, we will write as if we were reading, ethics, and politics by writing critical essays on these texts.

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

MWF 08:00–08:50 a.m.  Giffen Maupin  379111

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ENGLISH 187.4
Writing About Literature: Language and Chaos—From Genesis to Tom Stoppard
Texts as different as the Bible and contemporary drama link world-making with sentence-making. Why are the metaphors of writer-as-Creator and Creator-as-writer so appealing? What can we learn about our own writing and thinking by delving into this pair of metaphors? The readings and writing in this course will help you to identify effective structures for making ordered arguments out of the apparent chaos of difficult texts and your own unstructured first readings. We will study selections of Genesis in several translations, Shakespeare’s The Tempest, and Tom Stoppard’s After Magritte and The Real Inspector Hound, as well as selections of fiction and poetry, and a critical/creative essay by Cynthia Ozick, “What is Poetry About?”.

TR 02:55–04:10 p.m.  Ezra Feldman  377614
Personal writing gives shape to lived experience. While published accounts of oneself tell the truth—or so we're led to believe—nevertheless, they are artfully constructed, and they utilize literary qualities such as narrative structure, imagery, metaphor, and irony. Conversely, fictional literary self-portraits often draw on life experiences. It is often difficult to tell where life ends and fiction begins. In this course, we will write about how people employ a variety of types of literature to write about themselves. Readings may include full-length memoirs, autobiographies, fictional memoirs, and autobiographical novels, as well as shorter personal essays, familiar essays, and stories.

MW 08:40–09:55 a.m.  Cecily Swanson  379223

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

MWF 10:10–11:00 a.m.  Sarah Ensor  379484

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

MW 02:55–04:10 p.m.  Jon Hickey  379628

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

TR 08:40–09:55 a.m.  Meredith Talusan  379663

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

TR 11:40–12:55 p.m.  Nandini Ramesh Sankar  152820
ENGLISH 187.10
Portraits of the Self

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

TR 02:55–04:10 p.m.  Jennifer Cragun  152874

ENGLISH 187.11
Portraits of the Self

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

MWF 12:20–01:10 p.m.  Alison Shonkwiler  142704

ENGLISH 187.12
Portraits of the Self

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

MWF 01:25–02:15 p.m.  Alison Shonkwiler  142752

ENGLISH 190.1
English Literary Traditions: The Art of Reading and Writing

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

MW 08:40–09:55 a.m.  Matthew Spears  379707

ENGLISH 190.2
English Literary Traditions: The Art of Reading and Writing

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

MW 10:10–11:00 a.m.  Jess Keiser  379943

ENGLISH 190.3
English Literary Traditions: The Art of Reading and Writing

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

MW 11:15–12:05 p.m.  Sarah Eron  380099

ENGLISH 270.1
The Reading of Fiction

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

MW 11:15–12:05 p.m.  Reeve Parker  381077

First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.
ENGLISH 270.2

The Reading of Fiction

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

TR 10:10–11:25 a.m.  Wendy Jones  381128
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH 270.3

The Reading of Fiction

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TR 10:10–11:25 a.m.  Anne-Lise Francois  068568
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH 270.4

The Reading of Fiction

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

MWF 09:05–09:55 a.m.  David Faulkner  152592
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH 270.5

The Reading of Fiction

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

MWF 01:25–02:15 p.m.  Rob Lehman  153414
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH 271.1

The Reading of Poetry

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

TR 10:10–11:25 a.m.  Anne-Lise Francois  068568
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH 271.2

The Reading of Poetry

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

MWF 12:20–01:10 p.m.  Theo Hummer  153522
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH 272.1

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, Ntozake 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 10:10–11:25 a.m.  Philip Lorenz  382167
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
ENGLISH 272.2
The Reading of Drama
In this course, we will study and write critically about plays, older and newer, in a variety of dramatic idioms and cultural traditions. We will practice close, interpretive reading of texts and pay attention to their possibilities for live and filmed performance. Readings will include works by such playwrights as Sophocles and Shakespeare, Arthur Miller and Caryl Churchill, Ntosake Shange and Tony Kushner, and some drama criticism and performance theory. Attendance at screenings and at live productions by the Theatre Department may be required.
TR 11:40–12:55 p.m.  Stuart Davis  382220
First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a "4" or "5" on the Princeton AP examination, or received a "700" or better on the English Composition or CEEB tests.

ENGLISH FOR LATER BILINGUALS 115.1
English for Academic Purposes
This course is designed to strengthen the writing skills of students from non-English speaking countries who have studied for at least one year in American high schools and whose language in the home is not English. Intensive work in written English is offered with emphasis on sentence and paragraph structure, organization, vocabulary expansion, grammatical structure, and maturity of style. Individual conferences on papers supplement class work.
MWF 09:05–09:55 a.m.  Deborah Campbell  390387
Placement by test. This seminar is not suitable for students whose schooling has been entirely in English-medium schools. Do not request this course on a ballot: register with the instructor, Deborah Campbell, in 301 White Hall.

FEMINIST, GENDER & SEXUALITY STUDIES 106.1
Gender and Writing: Wit, Wisdom, and Courage—Women's Social Activism in America
Committed not just to their own rights but rather to the greater social good, women have played a significant role in shaping a democratic United States. From the abolitionist movement to temperance; from voting rights to labor reform; from advances in birth control to freedom of religious expression—these are some of the ways in which women did not merely participate in the public sphere but actually influenced it.
Students in this course will survey the history of American women and social movements during the nineteenth and twentieth centuries. Through readings and course discussion we will define "social movements" and use gender as a means for understanding their organization, members' experiences, and legacies. This writing-intensive course will include work on the Web. Request this seminar on your ballot by choosing English 105.01
MWF 09:05–09:55 a.m.  x-listed w/Engl 105.01  391049

FEMINIST, GENDER & SEXUALITY STUDIES 106.2
Gender and Writing: The Women of Southern Fiction
Wayward spirits in white, bastions of Southern civility, smart alecks who see too much, and sheltered figures of fertility: how do representations like these help us understand the relationship between the role(s) of Southern women and the values of the South? William Faulkner, the celebrated author of Absalom, Absalom! and The Sound and the Fury, offers a vivid, if controversial, portrait of the South and Southern women in particular. But how does it stack up against depictions by women of the South? In this course, we will examine representations of women in short stories and novels written by both men and women of the South. Readings include works by William Faulkner, Eudora Welty, Flannery O'Connor, Carson McCullers, and Katherine Porter. Request this seminar on your ballot by choosing English 105.02
MWF 12:20–01:10 p.m.  x-listed w/Engl 105.02  391140

FEMINIST, GENDER & SEXUALITY STUDIES 106.3
Gender and Writing: Virgin or Whore—Women in the Middle Ages
Options for women in the Middle Ages were limited: virgin or whore. Heloise managed to be both, producing some of the most sophisticated yet romantic prose ever penned. Beginning with Heloise's letters to Abelard, we will chart a course through all kinds of different representations of women in the Middle Ages. Other readings include male-authored representations of women (Chaucer's Wife of Bath), works authored by women (the autobiography of that irrepressible mystic, Margery Kempe), and anonymous accounts of some truly fierce female martyrs. The weak of stomach should be warned: this is not the Middle Ages of shy maidens in castles. Here be monsters. Request this seminar on your ballot by choosing English 105.03
MWF 01:25–02:15 p.m.  x-listed w/Engl 105.03  391408

FEMINIST, GENDER & SEXUALITY STUDIES 106.4
Gender and Writing: Women and the Novel Form
This course considers narrative fiction by and about women from the eighteenth to the twentieth century. We will discuss representations of female autonomy, gender equality, liberty, hierarchy, and slavery. In approaching each text, we will also read and evaluate a critical essay, formulating our own interpretation of the work in relation to larger questions about the "female imagination," the social status of women, the nature of "female friendship," and the relation between gender and race. Writing will be primarily literary critical essays on topics arising from class discussion. Reading will include works by Charlotte Bronte, Virginia Woolf, and Toni Morrison. Request this seminar on your ballot by choosing English 105.04
TR 10:10–11:25 a.m.  x-listed w/Engl 105.04  391416
FEMINIST, GENDER & SEXUALITY STUDIES 106.5
Gender and Writing: Femininity and Curiosity
When the newest Mrs. Bluebeard opens her husband’s secret chamber to find the headless corpses of her predecessors, she seems to have yielded to the same specifically feminine weakness that got Eve and Pandora in so much trouble. This course will consider the perils and rewards of feminine curiosity: what is so dangerous and transgressive about a woman’s desire to know? Why do female characters in particular have so much trouble resisting the temptations of forbidden knowledge? In class discussions and essay assignments, we will consider the ways in which authors code curiosity as a feminine trait. Texts will include multiple versions of the “Bluebeard” folktale, Victorian detective stories, Carroll’s *Alice in Wonderland*, and Pynchon’s *The Crying of Lot 49*. Request this seminar on your ballot by choosing English 105.05
TR 11:40–12:55 p.m. x-listed w/Engl 105.05 391584

FEMINIST, GENDER & SEXUALITY STUDIES 106.6
Gender and Writing: The Woman Warrior—Feminism, Fighting, and Girl Power in Pop Culture
From *Buffy to Tomb Raider, Kill Bill to Alias*, contemporary media is heavily populated with strong female protagonists who “kick ass.” But are these women truly representations of female empowerment or simply pop culture’s way of reducing feminism to “Girl Power”? This course will examine the ways that the woman warrior archetype in television and film can both subvert and reconfirm traditional definitions of femininity. Our analysis will be developed through the frequent writing of essays and the reading of critical texts by authors such as Laura Mulvey, John Berger, and bell hooks. Request this seminar on your ballot by choosing English 105.06
TR 02:55–04:10 p.m. x-listed w/Engl 105.06 391603

FEMINIST, GENDER & SEXUALITY STUDIES 106.7
Gender and Writing: The Domestic Novel and “Chick Literature”—Eighteenth Century - Today
What do Elizabeth Bennett and Bridget Jones have in common? They belong to the chicklit genre. This course will investigate the origins and development of literature written for, by, and about women, aka the domestic novel, aka chick literature. Starting with one of the genre’s original writers, Frances Burney, this course will analyze narrative, plot, and character development specific to this novel form and determine if generational modifications have occurred. Over the course of the semester, we will construct a definition for the domestic novel, understand its continuing import, and identify if its heroine’s concerns spring from her era or gender. We will read Burney’s *Evelina*, Jane Austen’s *Pride and Prejudice*, and Helen Fielding’s *Bridget Jones’ Diary* and compare them with their film adaptations. Request this seminar on your ballot by choosing English 105.07
MWF 01:25–02:15 p.m. x-listed w/Engl 105.07 135312

FEMINIST, GENDER & SEXUALITY STUDIES 116.1
Writing Modern Women
From the literary salon of Rachel Varnhagen and the poems of Caroline von Günderrode to the stories of Lou Andreas-Salomé and the radio plays of Ingeborg Bachman, women writing and reading in the German language have offered a different spin on modernity. Starting in the Enlightenment and moving through to the postwar writings of Christa Wolf, we will read selected works of verbal art that have unsettled the dominant centers of modern conceptions of self. Reading and discussing poems, letters, stories, political speeches, plays, memoirs, and intellectual commentaries, we will cultivate the practice of writing by engaging with verbal works that have unraveled and rewoven the text of the modern. Request this seminar on your ballot by choosing German Studies 116
TR 02:55–04:10 p.m. x-listed w/ Gerst 116 153630

FRENCH 109.1
Techniques of Interpretation: An Introduction to Semiotics
In its broadest meaning semiotics is the study of signs that carry information: roadside signs, fashions, advertisements, publicity posters, literary modes. This course, which does not presuppose prior technical knowledge, will introduce the students to a critical reading of signs: the signifier (the concrete expression of the sign) and the signified (the message) and their various interactions. Exercises will be essays on how to analyze various signs taken from practical experience, such as advertisements from magazines or TV or from cultural phenomena (fashion codes, artistic modes).
TR 10:10–11:25 a.m. Rhoda Possen 397320

FRENCH 109.2
Techniques of Interpretation: An Introduction to Semiotics
In its broadest meaning semiotics is the study of signs that carry information: roadside signs, fashions, advertisements, publicity posters, literary modes. This course, which does not presuppose prior technical knowledge, will introduce the students to a critical reading of signs: the signifier (the concrete expression of the sign) and the signified (the message) and their various interactions. Exercises will be essays on how to analyze various signs taken from practical experience, such as advertisements from magazines or TV or from cultural phenomena (fashion codes, artistic modes).
TR 11:40–12:55 p.m. Rhoda Possen 397344

FRENCH 117.1
Soul Searching in the Western World
Do we have a soul? What does this word even mean, given that the soul is not visible, measurable, or tangible? This course will examine primarily philosophical discussions of the existence and nature of the soul, from Plato, through Descartes, to Hanna Arendt. We will consider the role of these discussions in our understanding of the relationship between soul and body. We will also discuss the status of the emotions as opposed to reason, the evolution of notions of the mind and of consciousness, and the construction of personal identity in relation to concepts of the soul. Assignments will include weekly responses to the readings, persuasive and didactic forms of writing, and longer analytical assignments.
TR 08:40–09:55 a.m. Maria Negrete 099972
FRENCH 118.1
Surreal Cinema: Avant-Garde Film and the Experimental
The "avant-garde" represents a flouting of boundaries and societal norms. In 1920's France, a proliferation of artistic movements grew on such a basis of "rebellion" and revolt against the Bourgeoisie's hold over artistic creation, seeking instead new ways of expression, while shattering traditional notions of representation. Within such considerations, we will focus on early avant-garde French cinema (Man Ray, Bunuel, Dulac, etc.) to examine the early cinematic departures taken. We will also look at varying modern films that found their influence in the avant-garde (Cocteau, Assayas, Marker), including more recent advancements in the digital domain (Marker's cd-rom Immemory). We will be reading accompanying texts on Dadaism, Surrealism, and French Cinema. Towards the end of the course we will look at the effects of the "digital" on film.
TR 08:40–09:55 a.m. Lauren Beeley 124446

GERMAN STUDIES 109.1
From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
This seminar explores various themes (doubles, madness, incest, alchemy, etc.) expressing a fascination with the paranormal, the supernatural, and the uncanny in the German fairy tale and its transformations in Romantic fiction and beyond. We will look at how literary texts not only reflect values and ideologies of the culture that produces them, but also serve to reinforce and perpetuate these values, helping to construct a certain way of looking at, judging, and responding to the world. Reading assignments range from fairy tales of the Brothers Grimm and short narratives by Romantic writers (e.g., E. T. A. Hoffmann, Tieck, Kleist) to other traditions, such as tales of Edgar Allan Poe and modern cinematic works. The emphasis of the course is on improving writing skills.
MWF 11:15–12:05 p.m. Grace Gemmell 404539

GERMAN STUDIES 109.2
From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
This seminar explores various themes (doubles, madness, incest, alchemy, etc.) expressing a fascination with the paranormal, the supernatural, and the uncanny in the German fairy tale and its transformations in Romantic fiction and beyond. We will look at how literary texts not only reflect values and ideologies of the culture that produces them, but also serve to reinforce and perpetuate these values, helping to construct a certain way of looking at, judging, and responding to the world. Reading assignments range from fairy tales of the Brothers Grimm and short narratives by Romantic writers (e.g., E. T. A. Hoffmann, Tieck, Kleist) to other traditions, such as tales of Edgar Allan Poe and modern cinematic works. The emphasis of the course is on improving writing skills.
MWF 12:20–1:10 p.m. Karl Otto 404690

GERMAN STUDIES 116.1
Writing Modern Women
From the literary salon of Rachel Varnhagen and the poems of Caroline von Günderrode to the stories of Lou Andreas-Salomé and the radio plays of Ingeborg Bachman, women writing and reading in the German language have offered a different spin on modernity. Starting in the Enlightenment and moving through to the postwar writings of Christa Wolf, we will read selected works of verbal art that have unsettled the dominant centers of modern conceptions of self. Reading and discussing poems, letters, stories, political speeches, plays, memoirs, and intellectual commentaries, we will cultivate the practice of writing by engaging with verbal works that have unraveled and rewoven the text of the modern.
TR 02:55–04:10 p.m. Diana Reese 100008

GERMAN STUDIES 130.1
Metropolis, Modernity, and Mass Culture: The Roaring Twenties, German-Style
Germany's Weimar Republic—a tumultuous period that began with a Communist revolution and ended in the Nazi dictatorship—spawned forms of writing and modes of thought that are still influential today. Students will use Weimar texts as departure points for their own writing. They will analyze, and even employ, styles characteristic of the period's most important literary movements: DADA, Expressionism, and the New Objectivity. Students will also use texts by the period's great philosophers and social critics—Theodor W. Adorno, Walter Benjamin, and Siegfried Kracauer—as models for their own critical analyses of contemporary mass culture and society. The course will conclude with a consideration of Weimar's impact on contemporary political life, examining the influence of Weimar intellectuals on the New Left and on neocorporatism.
TR 11:40–12:55 p.m. Arina Rotaru 406703

GERMAN STUDIES 170.1
Marx, Nietzsche, Freud
To understand—and criticize—contemporary discourses in the core disciplines of the social sciences, the humanities, and even the natural sciences, it is necessary to have a basic grasp of Marx, Nietzsche, and Freud. This seminar introduces: (1) these three revolutionaries who have exerted a massive influence globally on modern and postmodern thought and practice; and (2) key terms and analytic models of political economy, philosophy, and psychoanalysis, including the differences and intersection points among them. The focus of discussion and writing assignments is on short texts or short passages from longer texts, essential to understand their work and to produce a critical analysis of contemporary world society, politics, and culture. The core problem: Do alternative ways of thinking and acting exist in opposition to how we always already think and act?
MWF 10:10–11:00 a.m. Ari Linden 100044
GOVERNMENT 100.1
Power and Politics: From Communism to Democracy—Stories from Eastern Europe
The fall of the Berlin Wall, the Velvet Revolution, democratization, and market reforms, but also ethnic violence, failing transitions, and resurgence of authoritarian regimes all represent stories that could be told by Eastern Europeans after 1989. This course will explore the diversity of post-communist transition paths through a close study of societies in Eastern Europe. Looking at the political, economic, and social change that engulfed the region after the fall of communism, we will explore the decisions by elites, as well as the mass publics’ responses to these, to uncover the debates that defined the transition process. In terms of writing, emphasis will be placed on developing well-structured arguments, strong counterarguments, and case comparisons.
TR 10:10–11:25 a.m.  Lucia Antalova  409777

GOVERNMENT 100.2
Power and Politics: Nonviolent Citizen Activism—How Private Citizens Change World Politics
How do the actions of private citizens matter in world politics? What lessons does citizen activism hold for the future? In this course, students will read, discuss, and write about citizen action that has changed the world we live in. Readings will focus on many icons of nonviolent action from Thoreau to Gandhi, Mandela, Martin Luther King, and Havel. We will look at how the Gandhian movement won over the British Empire, how mothers of disappeared people resisted the authoritarian government in Argentina, and how Apartheid ended in South Africa. Students will also learn and write about activists across borders who contributed to the end of Cold War and to local activists who made possible the post-1989 democratization in Eastern Europe.
TR 02:55–04:10 p.m.  Elton Skendaj  409850

GOVERNMENT 100.3
Power and Politics: Evil in International Politics
What does “evil” mean in the context of international politics? Does the word’s association with absolute depravity undermine our objectivity? Or, does it allow us to grasp the profound horror that acts like genocide and terrorism elicit from us? In considering these questions, we will read a variety of philosophical treatments of the problem of evil, including works by Kant, Walzer, and Arendt. We will examine cases ranging from war crimes to President George W. Bush’s references to an “axis of evil.” The course will conclude with an analysis of responses to evil in international politics. Students will build a writing portfolio consisting of assignments of varying length, most of which will be subject to multiple revisions.
TR 10:10–11:25 a.m.  Alison McQueen  409883

GOVERNMENT 100.4
Power and Politics: Identity in Iraq
Why has sectarian affiliation become increasingly important for Iraqi politics, rather than class or other identities? Is Iraq a colonial construct with artificial borders? Would partition or federalism place Iraqis in more “natural” and stable polities? To what extent does Iraqi politics reflect trends in the wider Middle Eastern region? This writing seminar introduces students to explanations for changes in Iraqi identity and nationalism over time. We will ask if primordial or historical cleavages, US policies, Baathist authoritarianism, culture, and religious doctrine adequately explain Iraqi politics and identity from 1914 until the present. In addressing and writing about these questions, we will also examine the lessons of Iraq for the wider Middle East. In addition to scholarly readings, students will follow news and watch films from Iraq.
MW 02:55–04:10 p.m.  David Patel  410150

GOVERNMENT 100.5
Power and Politics: Southern Politics
This is an introduction to the politics of a distinct region that has profoundly influenced American institutional development from the Civil War to the present. We cover movements, populism, progressivism, New Deal liberalism, Civil Rights, and the birth of a new conservatism that captured the Republican Party in the Reagan era. Our writing focus will be on analytical, logically-structured, evidence-based social science writing. Assignments will build to a final research paper on a topic of your own choosing. Authors to be read include C. Vann Woodward, V. O. Key, Lawrence Goodwyn, Dewey Grantham, James Agee, Robert Dallek, T. Harry Williams, Doug McAdam, Early and Merle Black, Nicole Rae, James Caesar, Byron Shafer, and Frederick Wirt.
MWF 11:15–1205 p.m.  Elizabeth Sanders  410290

HISTORY 100.23
The African American Experience Through History and Literature
What has been the African American experience in the United States? We will explore the complexities of this subject by studying texts from a range of periods—Slavery, the Harlem Renaissance, the Civil Rights Movement, the Post Cold War Era—and written by various African American historical figures, authors, and scholars. Among texts we may discuss are David Walker's Appeal to the Colored Citizens of the World, selections from Langston Hughes's The Ways of White Folks, and writings from Malcolm X and Martin Luther King, Jr. Students will strengthen their writing skills through a series of writing assignments based on the assigned readings and classroom discussions.
TR 10:10–11:25 a.m.  William Harris  100116

HISTORY 100.25
Cold War Terror: The United States and Latin America Since 1945
From Ernesto “Che” Guevara’s efforts to fuel armed revolution to Gustavo Gutierrez’s theory of Liberation Theology, the Cold War was a fascinating period of political strife, economic transformation, and social upheaval in Latin America. For the United States, the perceived threat of communist insurgency in Latin America led to the creation of programs ranging from the Peace Corps to military counterinsurgency doctrine. Did the United States promote freedom and democratic values in Latin America? Or did US policymakers support new styles of state terror throughout the continent? Focusing on key Cold War flash points, students in discussion and regular essays, will investigate the relationship between the United States and Latin America since 1945, and examine how US policy toward Latin America is linked to the current conflict in Iraq.
MWF 01:25–02:15 p.m.  Mike Schmidli  100188
HISTORY 100.26
The American Revolution
This course will examine the causes and consequences of the American Revolution by addressing questions such as: What drove ordinary colonists to rise up in rebellion? What was so “revolutionary” about the American Revolution? What were the effects of the Revolution on women, Indians, and Blacks? Does the Constitution represent the culmination of the Revolution or its rejection? To answer these questions we will look at the writings of such prominent Americans as Benjamin Franklin, Thomas Paine, and Thomas Jefferson, as well as the writings of lesser-known patriots. We will also examine how various historians have approached the Revolution. This course will emphasize the development of writing skills through a sequence of writing assignments focusing on both primary and secondary sources.
MW 07:30–08:45 p.m.  John MacDonald  039192

HISTORY 100.27
Inventing Race: Racial Ideas in European and American Culture 1750–2000
This course explores the many ways people in Europe and North America have thought about race, past and present. How many “races” were there, and how did people tell which was which? Was skin color more important than behavior? Why did it matter what race a person belonged to? Looking at the work of writers, scientists, government officials, and cultural figures, we’ll ask why and how they sorted people into various racial groups, and what they thought these racial differences meant. We will also examine how these questions continue to cause controversy today. Readings include shorter historical pieces from different countries and time periods, as well as current debates. Response papers to some readings and several longer papers required, covering readings chosen by students.
MWF 11:15–12:05 p.m.  Peter Staudenmaier  068592

HISTORY 100.61
Warfare in Africa: Myths and Realities
In this course, we will develop skills for recognizing how historians, journalists, and other observers write about warfare in Africa. We will learn to analyze texts for bias and source usage, becoming familiar with how authors use evidence to make arguments or to create powerful images that affect public perceptions of Africa. Drawing on examples in African history, such as the Nigerian Civil War, the Battle of Mogadishu (Black Hawk Down), and Darfur, we will explore how standard depictions of Africans as “savages” or “victims” contribute to popular notions that African warfare is somehow fundamentally different from warfare elsewhere. We will use assigned materials to practice skills in writing effective, persuasive, and critical essays, while also honing research abilities.
TR 11:40–12:55 p.m.  Michelle Moyd  424017

HISTORY 101.1
Blues and American Culture
Bessie Smith, Gertrude "Ma" Rainey, Blind Lemon" Jefferson, Robert Johnson, and "Muddy" Waters—their names became increasingly familiar in recent years as popular interest in the blues has grown. But what do their lives and their music—and that of other blues musicians—reveal about American culture in the first half of the twentieth century? Topics include the origins of the blues; the social structure of the Mississippi Delta; religion and racial protest; gender and sexuality; law, crime, and justice; white country blues; migration and urbanization; the 1960’s revival. We will read and write about works by Elijah Wald, Angela Y. Davis, and Paul Garon. Classic blues recordings will be made available, and videos of historical performances will be shown.
TR 01:25–02:40 p.m.  Richard Polenberg  117138

HISTORY 101.4
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 Corpus  117054

HISTORY 140.1
Kipling’s India: Literature, Culture, and History
This seminar uses the novels, stories, and poems of Rudyard Kipling to explore the history of the British Empire in India in the nineteenth century. In our discussion and writing assignments we will ask what Kipling’s fictional works can tell us about the British project of governing India, and also consider the broader question of the uses of fiction as a historical source.
TR 02:55–04:10 p.m.  T. Robert Travers  117180

LINGUISTICS 100.1
Language, Thought, and Reality: We Are What We Speak
Do you think you have an accent? Do you and your friends have ways of speaking—slang and special terminology—that set you apart from other groups? Do you sometimes find yourself adapting your speech in certain settings or with certain other people? This course explores how ways of speaking link to age group, social status, ethnic background, and other features of social identity. We will write about the concept of a “standard” language and its relation to “dialects,” as well as recent debates over the place of Ebonics in school, the English Only Movement, and issues of language, gender, and class.
TR 02:55–04:10 p.m.  Gabriel Arana  453791
LINGUISTICS 100.3
Language, Thought, and Reality: Metaphors We Live By
Metaphor stretches the limits of categories, using one sort of category to speak about another. Many of our resources for describing the world and discussing our perceptions and emotions come from other domains. This course questions whether the language we use to talk about our ideas, feelings, and other abstractions is a result of how we conceptualize them. In particular, we investigate whether these conceptualizations are metaphorical in nature. Students will be exposed to various conceptualization theories and then use these theories to analyze examples of metaphors from various genres.
MWF 09:05–09:55 a.m. Joanne Johnson 453970

LINGUISTICS 100.5
Language, Thought, and Reality: Words and Pictures
This class will explore the roles and relationship of language and visual imagery. Words and pictures are symbols for ideas, and we use both every day to communicate with one another. But how do they work? Imagine seeing a painting and a no-smoking sign hung next to each other on a wall: how do you know that one is art and the other is just an efficient way of delivering instructions? What happens when we translate images into words, and vice versa? Is a picture really worth a thousand words? Writing assignments will vary from formal descriptions of images and art objects at Cornell's Johnson Museum to analytical essays about the work of linguists, philosophers, culture critics, and art historians such as Ferdinand de Saussure, Roland Barthes, Jacques Derrida, Meyer Schapiro, and Susan Sontag.
TR 10:10–11:25 a.m. Tova Friedman 117306

LINGUISTICS 100.6
Language, Thought, and Reality: Structure in Poetry
Poems are among the most highly structured texts humans produce. While some poetic devices are completely arbitrary, most are natural extensions of structural properties inherent in language itself. The aim of this seminar will be to reveal the ways in which poetry is structured at every level, from rhyme to metaphor, and to show how poetic structure relates to linguistic structure. The emphasis will be on reading and analyzing specific poems, with some reading assignments in linguistics and literary theory. In writing assignments, students will use what has been learned in class to enhance their understanding of the structure and meaning of poems of their own choosing, as well as to assist them in their own prose writing. Poets read may include Shakespeare, Herbert, Blake, Dickinson, Hardy, Frost, Yeats, Williams, Stevens, and Ashbery.
TR 11:40–12:55 p.m. John Bowers 117348

LATINO STUDIES PROGRAM 112.2
Thinking Across Cultures: Latina Sights
This writing seminar will focus on Latino and Latina engagement with film and the internet. We will examine early stereotypes of Latinos from the print press and film, recent Latino/a films, and new engagements with the net (blogs, websites, etc.). In addition to viewing several films we will read Latino film criticism, history, and cultural studies. Request this seminar on your ballot by choosing English 111.02.
MWF 09:05–09:55 a.m. x-listed w/ Engl 111.02 153684

MATHEMATICS 189.1
Experiencing Mathematics through Writing
What is mathematics and what do mathematicians do? What does writing have to do with mathematics? A common misperception is that a mathematician works alone doing tedious computations all day. In reality, mathematics is a creative endeavor in a cooperative environment; thus, communication is vital. In this seminar, we will study a sampling of interesting problems in mathematics. Students will explore their own thoughts about each problem, working through these ideas with others. They will use writing to develop and communicate their mathematical thoughts. Topics will include geometry on the sphere, ideas about infinity, and properties of the rational and real numbers. This course will be appropriate for anyone who is interested and who is willing to think logically—including those who usually avoid math courses!
TR 08:40–09:55 a.m. Matthew Noonan 019542

MEDIEVAL STUDIES 101.1
Aspects of Medieval Culture: The Tales of Sigurd the Dragon Slayer—The Germanic Hero
This course will center around the various stories concerning Sigurd the dragon slayer found throughout early Germanic literature. Sigurd, or Sigfried in the German tradition, is a Migration Period warrior whose deeds and tragic fate were recorded centuries later by Germanic peoples living in Iceland, England, and Germany. After a brief overview of the history of the Sigurd tales and the development of different Germanic traditions, we will launch right into these fun and compelling texts. Readings in English translation will be drawn from Eddie poetry and Saga literature from Old Norse, Beowulf from Old English, and the Nibelungenlied from Middle High German. This course is intended to introduce students to the Germanic heroic tradition through a number of famous epic texts.
TR 08:40–09:55 a.m. Aaron Rally 485248

MEDIEVAL STUDIES 101.2
Aspects of Medieval Culture: Nature and the Bible in the Middle Ages
What value can the study of the physical world have to a Christian, when the facts of nature seem to contradict the Biblical account of creation? This question, which has resurfaced in recent years, was passionately debated by medieval scholars, heretics, monks, and mystics. We will delve into the history of religious thought to examine the ways that medieval people responded to this query, as they endeavored to understand the relationship between Creator and creation. Works of twelfth-century mystics, Roger Bacon’s alchemical treatises, and the writings of Nicholas Cusanus, a fifteenth-century monk who believed that God could be understood through math, are among the texts that will aid our inquiry. Writing assignments will include close analysis of texts, and responses to larger themes.
MWF 01:25–02:15 p.m. Eliza Buhrer 485393
MEDIEVAL STUDIES 101.3
Aspects of Medieval Culture: Saints and Sinners in the Middle Ages

Demonic possession, foul-smelling dragons, heretics with pointy weapons, stubborn pagans, and nuns gone wild: medieval saints regularly coped with problems like these, and their biographers never spared the details of their glorious fights against the devil. But who were these men and women who have been immortalized as saints? Were they the superheroes of the Middle Ages? Did they truly enjoy divine protection and inspiration? Or was their extraordinary piety elaborated and exaggerated by admiring authors? In this course, we will explore saints’ biographies and discover what they can tell us about medieval life and culture. Primary texts will be supplemented by occasional secondary sources, and writing assignments will include short essays and a final research paper.

MWF 11:15–12:05 p.m. Nicole Marafioti 485566

MEDIEVAL STUDIES 101.4
Aspects of Medieval Culture: The Individual in Medieval Society

What was the individual’s experience of medieval society? We will explore the emergence of the individual in medieval culture, following a modern study of “the origins of European individualism.” The autobiography of a twelfth-century French abbot and two diaries from fourteenth- and fifteenth-century Florence provide the case studies by means of which we will compare medieval and Renaissance society. The course will end with a discussion of early-modern women’s lives. Using anthropological and social scientific theories of action, we will give special attention to the ways in which individuals emerged as social agents. Written assignments will include analyses of both historical texts and of modern scholarship.

TR 10:10–11:25 a.m. Ionut Epurescu-Pascovici 485589

MEDIEVAL STUDIES 102.1
Literature of Chivalry: Arthur through the Ages

Few readers of literature have not met King Arthur and the Knights of the Round Table in one form or another. Since they first came on the scene they have appeared countless times, in many different languages, for many different audiences. In this course, we will examine the medieval Arthurian tradition, in Malory’s classic version as well as some earlier texts. Towards the end of the course, we will move forward in time to discover how our own view of the Round Table stands in relation to that tradition. To encourage a firmer understanding of the literature, the course will include weekly response papers, as well as opportunities to explore particular passages and themes in longer assignments, including a research paper.

TR 02:55–04:10 p.m. Benjamin Weber 117432

MEDIEVAL STUDIES 103.1
Legends, Fantasy, and Vision: Heroes vs. Villains—An Anglo-Saxon Perspective

The clash between heroes and villains is as modern as the twenty-first century and as ancient as the earliest written records. Just as modern heroes and villains come in a variety of forms from the powerful to the ordinary or familiar, likewise, medieval counterparts range from the personal to the global and include struggles between family members, political figures, and supernatural characters. Our consideration of this topic revolves around Anglo-Saxon texts such as Beowulf, The Battle of Maldon, Christ and Satan. The concept of conflict is explored through a close reading of texts in translation, in-class discussion, and critical analysis of the texts and is reinforced through critical writing exercises to include short writing assignments, response papers, and formal essays.

TR 11:40–12:55 p.m. Deborah Marcum 485851

MEDIEVAL STUDIES 103.2
Legends, Fantasy, and Vision: Under the Greenwood Tree—The Robin Hood Legend from Medieval to Modern

Love the swashbuckling stories of Robin Hood and his band of merry men? Well, you’re not alone; this story, considered the only world myth original to England, has entertained and fascinated people for seven centuries. This class offers an in-depth study of the evolution of a popular culture icon. We will read the earliest Robin Hood ballads, then move on to the early-modern ballads, as well as Shakespeare’s As You Like It, a pastoral comedy modeled on the idea of Robin Hood and his merry men. We will then turn to nineteenth-century nostalgia for the past with Scott’s Ivanhoe and Pyle’s Merry Adventures of Robin Hood. Throughout the course, we will trace the modern evolution of Robin Hood in twentieth-century film adaptations.

TR 01:25–02:40 p.m. Sarah Harlan-Haughey 485897

MEDIEVAL STUDIES 103.3
Legends, Fantasy, and Vision: In-Laws, Outlaws, and Other Monsters—Icelandic Family Sagas in Translation

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

MW 02:55–04:10 p.m. Samantha Zacher 485947

MEDIEVAL STUDIES 103.4
Legends, Fantasy and Vision: Introduction to Oral Tradition and Literature

Literature as usually defined and studied consists of a canon of “authorized” texts—texts written by specific authors and then made public (“published”) in a fixed form. An alternative tradition of literature, however, is “oral”/“traditional” literature, texts such as ballads and folktales which were disseminated orally and which change from performance to performance. This course will serve as an introduction to “oral”/“traditional” literary forms, concentrating on English and Scots ballads and folktales, but giving some attention to literary authors such as Malory and Tolkien who either write in a traditional mode or who imitate “traditional”/“oral” literature in their fictions.

MWF 10:10–11:00 a.m. Thomas D. Hill 117474
Western music is replete with evocations of exotic locales and peoples. These evocations are a form of what Edward Said calls Orientalism—Western discourse about the East. This course will explore the ways in which Orientalist music represents racial and geographical difference. We will also engage with secondary literature, evaluating interpretive strategies and developing our own readings of Orientalist musical works. We will examine Orientalist music and literature, including Bizet’s Carmen, Hugo’s Les Orientales, Verdi’s Aida, Flaubert’s Salammbo, and Stravinsky’s Firebird. Secondary literature will include Edward Said’s Orientalism, and selections from musicologists such as Susan McClary, Richard Taruskin, and Ralph Locke.

MUSIC 111.2
Sound, Sense, and Ideas: Futurist Music and Technology
The Italian Futurists of the early twentieth century did not wear silver unitards or dream of taking spaceships to the moon. Rather, they envisioned a world in which man emulates machine, music imitates noises, and life, in general, is happily industrial. This seminar asks: Do we live in such a world? We will examine many facets of the Futurist project, including manifestos, films, and music, and will test its ideology against more recent cultural trends such as electronic music, minimalist painting and music, as well as aleatoric, or “chance,” music. We will deal with the ugly underbelly of this movement—its embrace of violence, war, and misogyny—and its espousal of fascism, ultimately considering the relationship between art, technology, and social progress.

TR 11:40–12:55 p.m. Emily Green 077520

PHILOSOPHY 100.1
Founders, Framers, and Philosophers
The authors of the Declaration and the Constitution were politicians, soldiers, and scientists. They were also philosophers and students of philosophy, whose writings were shaped and influenced by philosophical theories. This course will study the philosophical origins of our nation’s foundational documents. In addition to the writings of Jefferson, Hamilton, and Madison, we will read excerpts from Locke, Hume, and Montesquieu, and trace the debates about constitutional structure back to their sources in Ancient Greece. The Framers were not only great thinkers, they were also great writers. The different genres at work, whether the detached observation of philosophical treatises, the passionate polemic of political pamphleteering, or the dry precision of the Constitution’s own drafting, all provide models for study and emulation.

MWF 09:05–09:55 a.m. Tad Brennan 503708

PHILOSOPHY 100.2
The Ethics of Belief
What should we believe? What sort of believers should we be? Are some beliefs immoral, even if they don’t lead to action? Is it ever permissible to hold a belief without having sufficient evidence for it? Is it ever required to do so? Do we have voluntary control over what we believe, and, if not, how can we be responsible for our beliefs? These are the sorts of questions that characterize the area of philosophy called “the ethics of belief.” In this class, we’ll examine the views of some historical and contemporary authors (including Locke, Kant, James, Newman, Wittgenstein, Chisholm, and Adler) and try to come to our own conclusions through group discussion and individual writing projects.

MW 02:55–04:10 p.m. Andrew Chignell 503716

PHILOSOPHY 100.3
Science and Objectivity
By examining the writings of feminists, philosophers, scientists, and sociologists, we will address and develop answers through discussion and writing assignments to some of the following questions: Is objectivity a characteristic of individual researchers, methods of inquiry, or knowledge? Does science consist of objective truths about the world or is it the product of cultural traditions? What separates good science from bad science? What are the effects of gender on science? Is objectivity necessarily opposed to subjectivity? Is there a unique standpoint which can provide objective knowledge?

TR 01:25–02:40 p.m. Neelam Sethi 503741

PHILOSOPHY 100.4
Does God Exist?
In this course, we will be concerned with philosophical arguments for and against the existence of God. We will examine a number of such arguments, both traditional and contemporary. Among the authors we will read are Augustine, Anselm, Aquinas, and Darwin. We will also discuss rational choice theory, and in particular, the rationality of religious belief in the face of the aforementioned arguments. Writing assignments will focus on developing students’ ability to clearly and cogently analyze arguments found in the readings.

TR 11:40–12:55 p.m. Peter Sutton 503755

PHILOSOPHY 100.5
Ethical Issues in Assisted Reproductive Technologies
Should we be able to design our offspring? Modern advances in assisted reproductive technologies, such as pre-implantation genetic diagnosis, have outpaced our ability to regulate them. Currently, these technologies have been used not only to select embryos free of debilitating genetic diseases, but also to create children who can be tissue donors for existing family members. This course explores the possible moral ramifications of such technologies, as well as some of the possible justifications for their regulation. Readings will be drawn from contemporary work on these issues, and students’ assignments will focus on developing the ability to identify and explain ethical problems, as well as the ability to advance, defend, and critique philosophical positions.

TR 10:10–11:25 a.m. Erin Taylor 117642
PHILOSOPHY 111.1
Philosophical Conversations: Descartes’s Meditations on First Philosophy—How does Philosophy Begin?

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

TR 11:40–12:55 p.m.  Kathryn Vignone  552744

PHILOSOPHY 111.2
Philosophical Conversations: Augustine and the Nature of Religious Commitment

St. Augustine’s Confessions is arguably one of the greatest written works of all time. It defies obvious categorization: it is at once biography, theology, philosophy, psychology, and history. This course will focus particularly on the philosophical and theological dimensions of the Confessions. In particular, we will consider Augustine’s approach to conversion and his epistemology of things divine. For instance, when a person assents to certain theological propositions, what role in influencing assent do the following play: authority, the Scriptures, personal testimony, divine inspiration/grace? Reflection on these questions should lead us to think about the nature of religious commitment: is it rational? how far can authority be trusted in religion? Questions such as these will form the basis for students’ development of written essay assignments.

TR 01:25–02:40 p.m.  Joseph Yarbrough  504573

PHILOSOPHY 112.1
Philosophical Problems: The Value of Friendship

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

TR 08:40–09:55 a.m.  Nathaniel Jezzi  117726

PHILOSOPHY 112.2
Philosophical Problems: Free Will

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

TR 02:55–04:10 p.m.  Sean Stapleton  117810

PLANT PATHOLOGY 110.1
Liaisons with Friends and Foes: Symbiotic Associations in Nature

Observations of one group of organisms living on or in another organism were once considered nothing more than a biological oddity. However, we now recognize these symbioses to be an essential part of all life on Earth and a driving force in evolution. In this class, we will explore the types, coevolution, and mechanisms underlying a broad range of symbiotic relationships in Nature. 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  203528

SCIENCE & TECHNOLOGY STUDIES 123.1
Technology and Society: Art, Science, and Between—Exploring the Intersections of Two Cultures

What is science? What is art? Are they two separate worlds? Or two cultures in the same world? Do they divide up this world? Is there anything outside of these two comprehensive realms? To get a grasp on these big issues, we will read art and science theory. Then we will take on specific case studies, including NASA images, Harvard's glass flowers, design noir, and tactical media. By focusing on liminal objects, things that appear to occupy spaces in both art and science or which seem to move between these two worlds over time, we will look for answers to our larger questions. We will explore these issues through a series of papers which will culminate in a portfolio at the end of the term.

MW 02:55–04:10 p.m.  Hannah Rogers  552736

SCIENCE & TECHNOLOGY STUDIES 126.1
Science and Society: Images of Nanotechnology

Government bureaucracies like the National Nanotechnology Initiative have funneled billions of dollars into what is termed nanotechnology research. The science that falls under this heading, however, is diverse. Nevertheless, what most all the research has in common is the presence of and dependence on images to validate and produce results. What and who give an image in “nano” validity? How does the use of images as data change scientific practices and expectations? The students will examine and write about the uses and roles of images in science generally and in nano specifically. The goal will be to gain a better understanding of the societal and ethical implications of images in nano as they move from the domains of the laboratory to domains of the public.

TR 10:10–11:25 a.m.  Kathryn Vignone  552744
SOCIETY FOR THE HUMANITIES 113.1
Propaganda
How does propaganda work? Does it necessarily involve lies? Why is so much of it kitsch? What is its curious relationship to religion? We will explore these questions in the context of propaganda in Soviet Russia, the United States, and Nazi Germany, especially World War II propaganda for domestic consumption. Our wide-ranging materials will include scholarly writing on propaganda; propaganda posters; speeches by Stalin; Life magazine advertisements; films from Frank Capra's famous series Why We Fight; propaganda advice from Hitler and his Minister for Propaganda; and Leni Riefenstahl's Triumph of the Will—sometimes called the greatest propaganda film ever made. If time permits, we will look at some American propaganda and anti-propaganda legislation submitted to Congress. Our essays will be analytic.
TR 11:40–12:55 p.m. Sidney Cummings 551546

SOCIETY FOR THE HUMANITIES 119.1
News and Nukes
Strange creatures (sometimes two-footed) play a key role in many works of fiction, film, and art that criticize or worry about totalitarianism and capitalism, war, and science. We will explore this phenomenon through discussing and writing essays about some memorable examples, including Karel Capek’s War with the Newts and Mary Shelley’s Frankenstein; the Japanese and American versions of Godzilla; and etchings by Goya and Picasso. Our work will entail rigorous analysis and close reading and/or viewing of materials. It will begin and end with the fundamental questions: What is a monster? What does it mean to be a human being? Is Homo sapiens really superior to other animals?
TR 02:55–04:10 p.m. Sidney Orlov 106416

SPANISH 111.1
Writings of the Blind
From Homer to Borges, from Sophocles’ Oedipus Rex to José Saramago’s Blindness artists and their works have both experienced and pondered upon the theme of blindness. This course will consider and question some of the various ways in which this theme has been appropriated by Western culture, principally among them: the relationship between blindness and error, love, justice, moral or spiritual corruption, and prophecy; blindness in the presence of the divine; day and night; “the imperialism of light;” in addition to the abusive authors, readings will include selections from John Milton, Saint John of the Cross, Dennis Diderot, Maurice Blanchot, Samuel Beckett, Forest, and Sábat, among others. Readings will be explored through frequent writing assignments and class discussion.
MWF 10:10–11:00 a.m. Osvaldo De La Torre 117852

SPANISH 113.1
Globalization and Literature
What do we mean when we talk about globalization? Is it new? Is it economic? Political? Cultural? Something else entirely? This multidisciplinary seminar proposes to investigate the process of globalization through literature and art. Units may include: Internet, Transportation, Migration, Food, Global Marketplace, and Privatization. Each unit will be based around a central creative artwork (novel, short story, film, etc.) and seminar participants will use these diverse and engaging works as entrance points for in-depth critical study, personal reflection, and written analysis. Primary texts may include works by Jorges Luis Borges, Richard Linklater, Gloria Anzaldúa, Ricardo Piglia, Julio Cortázar, and Cornell’s own Edmundo Paz-Soldán, among others. A significant portion of the course will be dedicated to peer review.
TR 10:10–11:25 a.m. Zachary Zimmer 134736

THEATRE, FILM & DANCE 118.1
Body Beautiful/Body Dangerous: Women on the Musical Stage and Screen
What is the relationship between the performer, performed idea, and audience? This course examines women in musical theatre, opera, cabaret, and film in light of this question. The body of the singer is a living and permeable border between an audience and an artistic idea. To encounter a border embodied can be to make contact with the divine; access political power; or exercise specters of death. We will examine the religious body, the political/politically oppressed body, the diseased body, and the abject body. Works considered will include Violet, La bohème, Susannah, anti-Nazi and exile cabaret, Cabaret, The Blue Angel, and Moulin Rouge. Writing assignments will focus on close, critical readings of literary and dramatic elements of the creative works.
MW 08:40–09:55 a.m. Jennifer Williams 134784

THEATRE, FILM & DANCE 119.1
From Aztecs to Zoot Suits: U.S.-Latino Drama and Performance
This seminar examines the experience of Latinos in the United States and its relationship to drama and performance. By focusing on works that bridge the gap between a Latin American past and a U.S. future, we will examine the present by investigating the roles of struggle and resistance in the ways playwrights and filmmakers give voice to communities previously silenced and forced into invisibility. By dismantling borders and opening up the public space of performance, we will explore how these works challenge dominant ideology and culture. Topics of emphasis include: immigration, assimilation, family, language, machismo, poverty, sexuality, disease, and indigenous ancestry. Through comparative and analytical writing, students will explore critical questions. Authors may include: Luis Valdez, Cherrie Moraga, Luis Alfaro, Miguel Piñero, and Nilo Cruz.
TR 11:40–12:55 p.m. Jimmy Noriega 134832

THEATRE, FILM & DANCE 121.1
The Politics of Documentary Theatre
Playwrights have used documentary theatre to explore everything from the Holocaust to the Iraq war. Documentary theatre draws on trial transcripts, historical documents, newspaper articles, interviews, and other sources to create plays about real events told through the words of real people. Some playwrights describe their plays as “verbatim” reports. Others freely mix fact and fiction. Through plays such as Talking to Terrorists, I Am My Own Wife, and My Name is Rachel Corrie, we will explore questions like: What draws us to the “real”? Is the line between fact and fiction always clear? What does it mean to “write” a play using other people’s words? Writing assignments will focus on close reading and analysis of the plays.
TR 10:10–11:25 a.m. Lindsay Cummings 134880
THEATRE, FILM & DANCE 131.1
Master of Mayhem: The Classic Trickster Figure in Comedy
A great (and ancient) comic tradition is built around the character of the trickster: a cheeky, clever prankster who outwits his antagonist and often masterminds the entire comic plot. We will study several classic tricksters from a range of periods and forms, including ancient Roman comedy, Italian Renaissance comedy, and American cartoon shorts of the 1930s and 40s. We will consider how contemporary comic characters like Bugs Bunny derive from earlier figures and also examine several variations on the character to develop a clearer understanding of what makes this one of the most enduring comic techniques. Writing assignments will involve critical analysis of the texts, and comparisons across different periods will particularly be encouraged.
TR 08:40–09:55 a.m.  Sarah Powers  134928

THEATRE, FILM & DANCE 152.1
Muslims Behaving Badly: A Survey of Performance in Islam
Muslims have been terrified of performing because the majority Sunni interpretation of Islamic law forbids theatre. This course contrasts the dearth of performance in the Sunni core with the rich performance trends (including taziyeh, Iranian movies, shadow plays, medde storytelling, Pakistani Shi’ite music, and Turkish television shows) in the Sufi-Shi’ite Turko-Iranian periphery of Islam. Students will read the Qur’an, Muslim legal commentaries, and taziyeh plays; watch movies and television shows from Muslim countries; and write essays engaging the following kinds of questions: Does the Qur’an forbid performance? Can acting be blasphemous? Why does Osama Bin Laden write poetry? Is the Muslim prayer itself an act of performance? Why are Shi’ites much more likely than Sunnis to perform? Are ayatollahs performance artists?
MW 07:30–08:45 p.m.  Demir Barlas  134976

WRITING 137.1
An Introduction to Writing in the University
This writing seminar is designed for students who need more focused attention in order to master the expectations of academic writing. The course emphasizes the analytic and argumentative writing and critical reading essential for university-level work. With small classes and with weekly student/teacher conferences, each section is shaped to respond to the needs of students in that particular class.
Do not request this course on a ballot. Students who believe they need this kind of intensive work should either call 255-6349 or come to 174 Rockefeller Hall to make an appointment with a member of the Workshop staff. “S/U” grades only. Hours to be arranged.

WRITING 137.2
An Introduction to Writing in the University
This writing seminar is designed for students who need more focused attention in order to master the expectations of academic writing. The course emphasizes the analytic and argumentative writing and critical reading essential for university-level work. With small classes and with weekly student/teacher conferences, each section is shaped to respond to the needs of students in that particular class.
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WRITING 137.3
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WRITING 137.4
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Do not request this course on a ballot. Students who believe they need this kind of intensive work should either call 255-6349 or come to 174 Rockefeller Hall to make an appointment with a member of the Workshop staff. “S/U” grades only. Hours to be arranged.

WRITING 137.5
An Introduction to Writing in the University
This writing seminar is designed for students who need more focused attention in order to master the expectations of academic writing. The course emphasizes the analytic and argumentative writing and critical reading essential for university-level work. With small classes and with weekly student/teacher conferences, each section is shaped to respond to the needs of students in that particular class.
Do not request this course on a ballot. Students who believe they need this kind of intensive work should either call 255-6349 or come to 174 Rockefeller Hall to make an appointment with a member of the Workshop staff. “S/U” grades only. Hours to be arranged.
WRITING 137.6  
An Introduction to Writing in the University  
This writing seminar is designed for students who need more focused attention in order to master the expectations of academic writing. The course emphasizes the analytic and argumentative writing and critical reading essential for university-level work. With small classes and with weekly student/teacher conferences, each section is shaped to respond to the needs of students in that particular class.  
TR 12:20–01:10 p.m.  Joseph Martin  587661  
Do not request this course on a ballot. Students who believe they need this kind of intensive work should either call 255-6349 or come to 174 Rockefeller Hall to make an appointment with a member of the Workshop staff. “S/U” grades only. Hours to be arranged.

WRITING 137.7  
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.  Elliot Shapiro  587728  
Do not request this course on a ballot. Students who believe they need this kind of intensive work should either call 255-6349 or come to 174 Rockefeller Hall to make an appointment with a member of the Workshop staff. “S/U” grades only. Hours to be arranged.

WRITING 137.8  
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.  Judith Pierpont  077664  
Do not request this course on a ballot. Students who believe they need this kind of intensive work should either call 255-6349 or come to 174 Rockefeller Hall to make an appointment with a member of the Workshop staff. “S/U” grades only. Hours to be arranged.

WRITING 140.1  
Common Ground: Cornell and Ithaca in Collaboration  
Would you like to experience Cornell as something more than campus? This course offers students a meaningful community interaction as part of their writing experience. Specifically, students in this seminar will meet at regular intervals (during the normal class time) with a class of Ithaca High School juniors and/or seniors to engage in critical discussions about our community and American cultural values as they relate to shared readings (e.g., Franklin, Baldwin, Anzaldúa, Trask, Leguin, Ehrenreich, Madison, Reich). Writing assignments and projects relating to local issues will draw on experiences of the class in connection to various types of diversity, which may include class, gender, and ethnicity. Ideally, students will broaden their perspectives while developing a greater comprehension of textual material, as well as verbal and written skill in considering that material rhetorically. Request this seminar on your ballot by choosing English 140  
TR 11:40–12:55 p.m.  x-listed w/ Engl 140 & Am/St 140  587905  
The commute to Ithaca High School will require that students make available an additional twenty-five minutes before the scheduled class time.