

LIT-101.001 TF 8:55-10:10

Down With the Sickness: Diagnosing Social Perspectives on Disease and Its Treatment
Professor Marnie Twigg

The healthcare system has become the subject of intense debate over the past several years. On the surface, this conversation has been consumed by balance sheets tallying costs and benefits, ignoring the underlying issues about how American culture contextualizes disease and its treatment. This class is designed, therefore, to cultivate a better understanding of these issues. To that end, the texts and films we will write about and discuss have been chosen in an attempt to address our culture's evolving perception of both mental and physical illnesses. In addition to these texts, we will also respond to breaking controversies in current medical and scientific publications. Like any writing-intensive course, this class will require you to hone your critical and analytical skills along with the quality of your prose. Although we will learn a bit about the illnesses we study, a background in science is not necessary for success in this course.

Texts may include:

The Emperor of All Maladies: A Biography of Cancer, Siddhartha Mukherjee

The Fever: How Malaria Has Ruled Humankind for 500 Years, Sonia Shah

Animals in Translation, Temple Grandin

Crazy Like Us: The Globalization of the American Psyche, Ethan Watters

The Most Human Human: What Talking With Computers Teaches Us About What It Means To Be Alive, Brian Christian

And the Band Played On

A Planet of Viruses, Carl Zimmer

Illness as a Metaphor, Susan Sontag

LIT 101.002 MTH 10:20-11:35

Countercultures and Resistance Rhetoric
Professor Mary Switalski

Henry David Thoreau cast off cultural norms when he left Concord "to live deliberately" at Walden Pond. "On Civil Disobedience," published two years after he left Walden, has remained a relevant text about an individual's relationship to government. The Beats, in rejecting mainstream mores, sparked a literary revolution; free-loving hippies helped engender the sexual revolution; punk rockers renounced corporate ownership for DIY recording and distribution.

While some may associate the term "counterculture" with the 1960's, it can be applied to any social upheaval in which the marginalized and conscientious challenge mainstream power structures and resist hegemonic norms. Considering past resistance movements may even help us understand, respond to or participate in our own. In this course, we'll explore social, cultural, political, and individual forms of resistance. We'll examine how these forms are represented in and executed through writing, rhetorically framed in narratives, essays, profiles, textual analyses, letters and films. You will practice rhetoric in your own research-supported, analytical essays.

Texts may include: "On Civil Disobedience" and excerpts from *Walden* by Thoreau; *On the Road* by Jack Kerouac; *Howl* by Allen Ginsberg; *The Counterculture Reader* ed. E.A.

Swingover; "Defense of the Freedom to Read" by Henry Miller, excerpts from *The Feminine Mystique* by Betty Friedan.

LIT 101.003 MTH 10:20-11:35

At the Intersection of Art and Commerce: A Beatles Case Study

Professor John Elderkin

What separates passing popular fads from the lasting art that continues to influence both “high” and “low” forms of expression? And, how can we make sense of the values placed on cultural artifacts from the popular entertainment industry? This course will consider the intersections of artistic value, crass commerce, and cultural impact by examining different genres of criticism responding to, among other artists, The Beatles, who, in the era of mass entertainment, perhaps best represent the coming together of those matters. Using those critical responses as a starting point, you will be expected to develop and defend your own rigorous standards of cultural, economic, and artistic merit. Note: developing these standards will require extensive writing assignments. There will also be regular tests.

Possible texts:

The Beatles, Bob Spitz

Revolution in the Head, Ian MacDonald

Main Lines, Blood Feasts, and Bad Taste: A Lester Bangs Reader

LIT-101.004 MTH 8:55-10:10

Bucolic Culture Clash: Writing About When Country Meets City

Professor Gretchen VanWormer

What happens when wealthy city-dwellers try to buy a summer house in a remote fishing village in Nova Scotia? Or when a farmer’s daughter is sent to work in the home of two affluent urbanites—a doctor and his wife who have bought a farm not to raise animals or grow crops but simply to sit around and enjoy the quiet? What about when *Harper’s* magazine sends a famous writer to the Illinois State Fair to see what hearty heartland stuff he can dig up? This course looks at the way writers have written about the culture clash that inevitably takes place when country meets city. We’ll consider the techniques they use, the perspectives they take, and the arguments they create. In doing so we’ll also discuss how to use this knowledge to strengthen our own writing. We’ll explore such questions as: what ethical concerns do we as writers need to take into account in writing about communities of which we are not a member? How can we write about a topic like “rural gentrification” in a way that is relevant to our reader? And how might we best persuade our reader to see beyond the myths she may have about urban or rural communities? Texts will likely include books or individual stories/essays from the following:

Annie Proulx

Rick Bass

Alice Munro

Alistair MacLeod

David Foster Wallace

Flannery O’Connor

David Sedaris

LIT 101.005 TF 8:55-10:10

Food (and) Writing

Professor Heather McDonald

Food: a simple word for a complex concept. Food writing: a simple label for a complex genre. From reviewers to activists to memoirists, food writers explore how food is both literal and metaphorical fuel for individuals and communities. This course goes well beyond the idea that “food tastes good”: we will examine the genre as writers to practice and sharpen critical thinking, writing techniques, and research skills. Assignments will include style exercises, a narrative, an exploratory essay, and a large-scale research project. Full and excerpted texts may include *Life, on the Line* by Grant Achatz and Nick Kokonas; *The Book of Salt* by Monique Truong; *How to Cook a Wolf* by M.F.K. Fisher; *My Life in France* by Julia Child; and *Alice, Let’s Eat* by Calvin Trillin.

LIT 101.006 TF 10:20-11:35

Gothic, Graphic, and Rhythmic: Writing Within the Agon

Professor David Johnson

In *Writing Degree Zero*, Roland Barthes argues for an understanding of the written text as the inventive space within which the writing engages and even confronts other cultural discourses. The text, Barthes suggests, is an assemblage of varying words, a middle-ground of competing ideas, an agonistic struggle for better and better (re)articulations. Drawing on this notion of writing within the agon, this course asks students to interrogate various Gothic Tales, Graphic Novels, and Improvisational Jazz—each of which embodies some type of antiphonal, dialectical or doppelganger-like conflict—for ways to see how even academic writing might involve “working off of” other texts, concepts, and claims. Students will also explore “jazzy” methods of invention and “hip” ways to integrate research into their writing. Three mid-size essays and one larger researched argument paper constitute the bulk of the writing requirements.

Texts might include: *Drifting On a Read: Jazz as a Model for Writing*, Michael Jarrett
The Art of Wondering, William Covino
Lulu on the Bridge, Paul Auster
Gothic Tales, Elizabeth Gaskell
American Born Chinese, Gene Yang

LIT 101.007 TF 10:20-11:35

Food (and) Writing

Professor Heather McDonald

Food: a simple word for a complex concept. Food writing: a simple label for a complex genre. From reviewers to activists to memoirists, food writers explore how food is both literal and metaphorical fuel for individuals and communities. This course goes well beyond the idea that “food tastes good”: we will examine the genre as writers to practice and sharpen critical thinking, writing techniques, and research skills. Assignments will include style exercises, a narrative, an exploratory essay, and a large-scale research project. Full and excerpted texts may include *Life, on the Line* by Grant Achatz and Nick Kokonas; *The Book of Salt* by Monique Truong; *How to Cook a Wolf* by M.F.K. Fisher; *My Life in France* by Julia Child; and *Alice, Let’s Eat* by Calvin Trillin.

LIT.101.008 MTH 8:55-10:10

The Business of Caring: Argument and Sports

Professor John Carroll

In his *New Yorker* essay on the 1975 World Series, Roger Angell wonders why sports fans invest themselves so heavily in a world he describes as "foolish," "childish," "insignificant," "patently contrived" and "commercially exploitative." He concludes that those descriptors leave out sports' "business of caring," which lets fans invest themselves in a way that few other outlets allow. We will use this essay as a starting point to explore the evolution of sports fandom, ranging from the aforementioned 1975 World Series to the hooligan culture in English football. From there, we will catch up to contemporary sports culture and examine the ways that sports writing and conversation now mimic the type of argumentative writing demanded of first-year college students. How has the statistical revolution impacted both fandom and sportswriting, and what lessons can we incorporate into our academic work? And is the work really different after all? Writing assignments will begin at the level of reporting and observation, and will escalate toward a final researched argument of your choosing. Course readings will include Michael Lewis's *Moneyball*, Roger Angell's *Once More Around the Park*, Bill Simmons's *The Book of Basketball*, H.G. Bissinger's *Friday Night Lights*, Bill Buford's *Among the Thugs* and Simon Kuper's *Soccernomics*.

LIT 101.009 MTH 11:45-1:00

Our Culture of Fear

Professor Stina Oakes

Did you read the recent discussion on *CNN* that “the world is too hot for your health”? Or the *Wall Street Journal* article that “hospital mortality rates go up in July due to inexperienced doctors”? How about the *Fox News* article that a “solar tsunami [is] to strike earth”? And, destined to be a classic: “Giant Snails Invade Florida” from *The Daily Beast* (turns out the snails are eight inches – giant for snails, but, really?). These headlines have one thing in common: they play on our fears. Most of us know that the media exploits fear. What we don’t realize, though, is the depth to which this tactic impacts us and our beliefs. How much of what we are told is true? How credible are these fears? What is the rhetoric being used to scare us into believing? In this course we will explore how the culture of fear has become a central element in our lives through critical readings, discussions, writings, research, and observations.

Since this course is an academic writing course, our primary focus is to continue to practice and refine writing skills *through* the lens of the culture of fear. In our exploration we will reflect on the issues and rhetorical strategies surrounding these ideas. To gain this understanding we will be using a variety of texts, including books, newspapers, magazines, television, music, and the Internet. Writing assignments will include reading responses, a class presentation, a narrative discovery, a critical argument, and an extended research piece.

Books may include: *The Culture of Fear*, *Persepolis*, *How to Watch TV News*, and *unSpun: Finding Facts in a World of Disinformation*

LIT 101.010 MTH 11:45-1:00

“Devotion to Justice...Devotion to Truth”: Lincoln, Darwin, and Their Words That Shaped a Future

Professor Adam Tamashasky

In one of those startling accidents of history, Charles Darwin and Abraham Lincoln entered the world on the same day in the same year. Adam Gopnik, in his book about these two towering figures, argues Darwin and Lincoln “did not make the modern world. But they helped to make our moral modernity.” And they did this through their rhetoric. So this course will center on these two men and their writing—writing that embodied and furthered changes in their respective fields of science and politics. From Darwin, we’ll study (and enjoy) the unabridged *On The Origin of Species*, among other pieces; from Lincoln, a great many of his speeches and letters.

In coincidental emulation of our two subjects, the course will feature constant reading and writing, necessarily at an advanced level. The major assignments will include essays designed to implement the lessons of argument and style gleaned from our studies of both men: lessons of observation and analysis, of audience awareness and subsequently tailored arguments.

Planned texts:

Adam Gopnik, *Angels and Ages: A Short Book about Darwin, Lincoln, and Modern Life*

Charles Darwin, *From So Simple a Beginning: Darwin’s Four Great Books*

Abraham Lincoln, *Selected Speeches and Writings*

LIT 101.011 TF 11:45-1:00

Using the Force: Science Fiction, Speculation, and Academic Writing

Professor Chuck Cox

Scholar Darko Suvin calls science fiction (SF) the literature of cognitive estrangement. That is, SF texts distance readers from the world they know by speculating alternatives to it; readers in turn use intellectual responses to this estrangement to determine, then question, the text’s ideas. Similarly, much academic work indulges in speculation, demands close engagement to make meaning, and encourages us to question existing ideas. Additionally, the vibrant intellectual communities surrounding SF mirror those scholars participate in. Because of these intrinsic similarities, SF offers unique insights into academic writing and thinking, an interconnection this course will explore. As our main purpose is to further develop your academic writing and research skills, we’ll approach this work as scholars do: critically reading both primary and secondary texts, framing lines of inquiry, and using scholarly research and writing to explore them. Prior experience with SF is not required, but an open mind and an inquisitive nature are.

Required texts will include a combination of SF works and scholarly works about SF and academic writing. Books currently under consideration include: Harris, *Rewriting: How to Do Things With Texts*. Hartwell and Cramer, eds. *Year’s Best SF 16* (or a similar anthology); Gunn, Barr, and Candelaria, eds.: *Reading Science Fiction*; Seed, *Science Fiction: A Very Short Introduction*; Csicsery-Ronay Jr.: *The Seven Beauties of Science Fiction*; and novels by likes of Ursula K. Le Guin, Alfred Bester, Philip K. Dick, Octavia Butler, and P.D. James.

LIT 101.012 MTH 8:55-10:10

Infected: The Causes and Consequences of Nature’s Clever Killers

Professor Michael Moreno

The media today offer plenty of anxiety-inducing headlines about deaths at the hands of villains, fighting factions, dictators, psychopaths and other unsavory sorts. But there are even more

terrifying killers against which we have limited means to defend ourselves. They lurk in the rainforests, merrily moving from healthy host to human victim. They are in the environment and getting into our food supply. They reside in our own bodies, just waiting for the right moment to begin their siege. They are viruses, bacteria and mystery molecules that turn our own bodies into disease factories. In this course, we will examine the history, present and future of these nefarious killers and analyze what the experts say can and should be done to keep us safe. Discussion topics may include the anthrax attacks of 2001, the ongoing discussion about whether or not to destroy smallpox vaccine stockpiles, historical and recent incidences of food- and water-borne illnesses, and hotly debated autism research and the anti-vaccination movement that recently has yielded spikes in infectious diseases such as measles. Required texts include *The Hot Zone* by Richard Preston, *They/Say I Say* by Gerald Graff, and *The Everyday Writer* by Andrea Lunsford. Excerpts from the following will be provided: *The Pathological Protein* by Philip Yam, *Guns, Germs and Steel* by Jared Diamond, and "The Germs of Life" by Lynn Margulis and Emily Case. Other texts also may be provided.

LIT101.013 TF 8:55-10:10am

"Living Deliberately" in the 21st Century

Professor Catherine Johnson

Henry David Thoreau is perhaps most famous for his declaration: "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived." In this course we will not only interrogate what exactly it means to "live deliberately" in the 21st century, but also what it means to *write* deliberately. Everything we do has ramifications. In a world that feels increasingly smaller due to advancements in technology and a global web of communications, every choice we make becomes a political and ethical one. From the food we eat to the light bulbs we use, everything has an impact. Using *Walden* as a spring board, we will explore issues of environmentalism and agriculture, economics and consumerism, and various philosophies of living. Students will research contemporary movements (such as DIY), and design and conduct their own intellectual and physical "experiment in living" as we investigate the implications of this foundational American text 150 years after it was written.

Possible Texts Include:

Walden and "Civil Disobedience" by Henry David Thoreau

No Impact Man by Colin Beavan

Eating Animals by Jonathan Safran Foer

Essays by Peter Singer, Ralph Waldo Emerson, Slavoj Zizek, The Dali Lama, David Foster Wallace

The Corporation

Forks Over Knives

LIT 101.014 MTH 10:20-11:35

The Art of Activism: Reading and Writing About Protest

Professor Melissa Scholes Young

Is protest effective in bringing about social change? How has conservative and liberal political activism shaped America and the world? Through scholarly research and writing, we'll explore

the strength of an individual voice and decide whether struggle has the power to shape democracies. Students will read and write about protest leaders, such as Mother Jones, Martin Luther King, Jr., and Gandhi, and learn to express themselves and persuade others using the art of argument. We'll also evaluate the strategies in modern protest movements, such as Arab Spring and the Tea Party, and critically examine how social media is utilized to organize protest. Through nonfiction, poetry, and film, we'll discuss and write about strategies for getting your voice heard in a noisy world.

Texts may include:

Protest Nation: Words That Inspired a Century of American Radicalism Edited by Timothy Patrick McCarthy and John McMillian

The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle by T.V. Reed

Narrative of the Life of Frederick Douglass

The Autobiography of Mother Jones

Essays from Martin Luther King, Jr., Gandhi, Betty Friedan, Tolstoy, Elizabeth Cady Stanton, and Malcolm X

The Everyday Writer by Andrea Lunsford

LIT 101.015 MTH 1:10-2:25

“Devotion to Justice...Devotion to Truth”: Lincoln, Darwin, and Their Words That Shaped a Future

Professor Adam Tamashasky

In one of those startling accidents of history, Charles Darwin and Abraham Lincoln entered the world on the same day in the same year. Adam Gopnik, in his book about these two towering figures, argues Darwin and Lincoln “did not make the modern world. But they helped to make our moral modernity.” And they did this through their rhetoric. So this course will center on these two men and their writing—writing that embodied and furthered changes in their respective fields of science and politics. From Darwin, we'll study (and enjoy) the unabridged *On The Origin of Species*, among other pieces; from Lincoln, a great many of his speeches and letters.

In coincidental emulation of our two subjects, the course will feature constant reading and writing, necessarily at an advanced level. The major assignments will include essays designed to implement the lessons of argument and style gleaned from our studies of both men: lessons of observation and analysis, of audience awareness and subsequently tailored arguments.

Planned texts:

Adam Gopnik, *Angels and Ages: A Short Book about Darwin, Lincoln, and Modern Life*

Charles Darwin, *From So Simple a Beginning: Darwin's Four Great Books*

Abraham Lincoln, *Selected Speeches and Writings*

LIT-101.016 MTH 1:10-2:25

“Confirm as Friend”: The Uses of Cyberculture

Professor Glenn Moomau

A recent commercial opened a window into the complex debate over how we use the internet to negotiate the 21st century: “People don't make a list of websites they want to see before they die.

They don't fill photo albums with pictures from an online search. 'Like being there' is not 'being there.'" The ad's sarcasm challenges both the massive popularity of Facebook and studies that have shown the personal benefits of social networking as well as the cognitive advantages of using digital media. With no agenda, this writing seminar will explore how to research and create convincing academic conversations about the cutting-edge issues in cyberculture. Specifically, the readings and essay assignments will interrogate the meanings of the tools that we use every day to gain knowledge (Google, Wikipedia), communicate (Twitter, texting), shop (Amazon), entertain (Pandora, YouTube), and build relationships (Facebook, dating websites) while delving into some of the interesting behaviors that these tools encourage, including Facebook funerals, flash mobs, tweeting celebrities, virtual game worlds, sexting, and information gone viral. As the second course in the College Writing sequence, we will continue the work begun in the fall by focusing on building smart arguments, enhancing information literacy and critical reading skills, and creating a winning writing style.

Texts May Include:

Jerzy Kosinski	<i>Being There</i>
Sherry Turkle	<i>Alone Together</i>
Aristotle	<i>The Nicomachean Ethics</i>
Jaron Lanier	<i>You are Not a Gadget</i>
Kevin Kelly	<i>What Technology Wants</i>
William Powers	<i>Hamlet's Blackberry</i>
Viktor Mayer-Schonberger	<i>Delete: The Virtue of Forgetting in the Digital Age</i>

LIT 101.017 TF 8:55-10:10

Lost in Translation: Communicating in a Globalizing World

Professor Angela Dadak

With the ever-increasing numbers of English speakers in the world, English has become a truly global language. Yet even when two people speak the same language, miscommunications can disrupt personal, business, and diplomatic relations. In this course we will examine the position and use of English around the world, and we will question in what ways having a global language both facilitates and complicates communication. Other course topics include what it means to be multilingual and multicultural, how technology affects language, and how we adapt our own language use in different situations – including academic ones. All of these investigations will be aided by and contribute to the writing you do throughout the semester.

Texts for this course will include readings by Chinua Achebe, David Crystal, Eva Hoffman, Pico Iyer, Ian Stavans, and Amy Tan.

LIT 101.018 TF 1:10-2:25

Using the Force: Science Fiction, Speculation, and Academic Writing

Professor Chuck Cox

Scholar Darko Suvin calls science fiction (SF) the literature of cognitive estrangement. That is, SF texts distance readers from the world they know by speculating alternatives to it; readers in turn use intellectual responses to this estrangement to determine, then question, the text's ideas. Similarly, much academic work indulges in speculation, demands close engagement to make meaning, and encourages us to question existing ideas. Additionally, the vibrant intellectual

communities surrounding SF mirror those scholars participate in. Because of these intrinsic similarities, SF offers unique insights into academic writing and thinking, an interconnection this course will explore. As our main purpose is to further develop your academic writing and research skills, we'll approach this work as scholars do: critically reading both primary and secondary texts, framing lines of inquiry, and using scholarly research and writing to explore them. Prior experience with SF is not required, but an open mind and an inquisitive nature are. Required texts will include a combination of SF works and scholarly works about SF and academic writing. Books currently under consideration include: Harris, *Rewriting: How to Do Things With Texts*. Hartwell and Cramer, eds. *Year's Best SF 16* (or a similar anthology); Gunn, Barr, and Candelaria, eds.: *Reading Science Fiction*; Seed, *Science Fiction: A Very Short Introduction*; Csicsery-Ronay Jr.: *The Seven Beauties of Science Fiction*; and novels by likes of Ursula K. Le Guin, Alfred Bester, Philip K. Dick, Octavia Butler, and P.D. James.

LIT 101.019 MTH 2:35-3:50

At the Intersection of Art and Commerce: A Beatles Case Study

Professor John Elderkin

What separates passing popular fads from the lasting art that continues to influence both “high” and “low” forms of expression? And, how can we make sense of the values placed on cultural artifacts from the popular entertainment industry? This course will consider the intersections of artistic value, crass commerce, and cultural impact by examining different genres of criticism responding to, among other artists, The Beatles, who, in the era of mass entertainment, perhaps best represent the coming together of those matters. Using those critical responses as a starting point, you will be expected to develop and defend your own rigorous standards of cultural, economic, and artistic merit. Note: developing these standards will require extensive writing assignments. There will also be regular tests.

Possible texts:

The Beatles, Bob Spitz

Revolution in the Head, Ian MacDonald

Main Lines, Blood Feasts, and Bad Taste: A Lester Bangs Reader

LIT 101.020 MTH 2:35-3:50

Haves and Have-Nots: Wealth and Poverty in America

Professor Lacey Wootton

Have you gone out of your way to avoid the homeless person asking for spare change in front of the CVS? Have you gazed enviously at the mansions near AU in Spring Valley? Have you wondered how the person who cleans your dorm makes ends meet in an expensive urban area?

In fact, on our campus and in DC, we can see people representing the full economic spectrum.

In this course, we will examine the dynamics of wealth and poverty, but instead of simply looking at the economics involved, we'll consider the *meanings* of wealth and poverty in our culture: What signifies wealth and poverty? How does our economic status determine who we are, how others perceive us, and what our opportunities are? We will examine a variety of perspectives—psychological, sociological, political, and personal—on wealth and poverty to come to a greater understanding of our own preconceptions, beliefs, and prejudices about both those who have and those who have not.

Texts *might* include

Joe Bageant, *Deer Hunting with Jesus: Dispatches from America's Class War*

Robert Frank, *Richistan: A Journey Through the American Wealth Boom and the Lives of the New Rich*

Peter Gosselin, *High Wire: The Precarious Lives of American Families*

Nick Reding, *Methland: The Death and Life of an American Small Town*.

Gary Rivlin, *Broke, USA: From Pawnshops to Poverty, Inc.—How the Working Poor Became Big Business*

David Shipler, *The Working Poor: Invisible in America*

Mark Winne, *Closing the Food Gap: Resetting the Table in the Land of Plenty*

LIT 101.021 TF 2:35-3:50

Information Technology and Inquiry

Professor Mike Cabot

The ubiquity of computers and the internet in our lives is undeniable – information technology has left an indelible mark on the ways we communicate, study, conduct business, seek out entertainment, and otherwise conduct our lives. But the omnipresence of this technology does not mean that there are not critics of this revolution, and these skeptics cannot always be characterized simply as Luddites. Rather, these critics reveal the ways in which modern technology demands that we open new lines of inquiry, ask new questions, and even rethink long-standing questions within the context of the “Information Age.”

In this course we will read the works of several writers who weigh what is gained, and what is lost, by the presence of technologies like the internet, artificial intelligence, and social networking. We will use our study of those writers to adopt similar models of inquiry, and consider how modern technology has impacted how we think, who we think we are, and what we believe we can accomplish. In the end, our goal will be to use these models of inquiry to better our understanding of various modes of academic writing, and in doing so improve our own.

Possible Texts include:

“Is Google Making us Stupid?” by Nicholas Carr

The Most Human Human by Brian Christian

Cognitive Surplus: How Technology Makes Consumers into Collaborators by Clay Shirky

Down and Out in the Magic Kingdom by Cory Doctorow

They Say / I Say: The Moves that Matter in Academic Writing by Graff and Birkenstein

LIT 101.022 TF 2:35-3:50pm

Wearing Words: The Rhetoric of Beauty

Professor Elizabeth Funk

Robin Givhan, former fashion editor for the *Washington Post*, received a Pulitzer Prize in 2006 for what the award committee noted as “witty, closely observed essays that transform fashion criticism into cultural criticism.” Similarly, this course gives students the opportunity to use fashion, appearance, and perceptions of beauty as a lens through which to examine a variety of cultures. Using a range of sources, from fiction to art, from laws to advertisements, we will study both actual garments as well as the ways in which physical appearance informs class, ethnicity, nationality, age, and gender. Popular topics that may arise in our discussions and writing are

hairstyles, foot-binding, the Islamic veil, plastic surgery, haute couture, body modification, popular clothing trends, fur coats, social constructions of “appropriateness,” the relationship between popular media and appearance, and much more. Students will pose questions, concerns, and observations regarding beauty through opinion editorials, reader responses, and research projects.

Possible texts include:

The Language of Fashion by Roland Barthes

Survival of the Prettiest: The Science of Beauty by Nancy Etcoff

Lolita by Vladimir Nabokov

The Picture of Dorian Gray by Oscar Wilde

The Bluest Eye by Toni Morrison

Essays from Anne Hollander, Robin Givhan, Elizabeth Wilson, and others.

LIT 101.023 TF 2:35-3:50

Our Friends, Our Foes, Our Food: The Bizarre Relationship Between Humans and Other Animals

Professor Lydia Morris Fettig

Our relationship with animals is complex and, well, really weird. We all know about the animals in the wild, in zoos, in labs, and in our homes, and yet we rarely think about the many other ways we encounter and interact with animals. For instance, consider that neighbor, friend, or relative we all have -- the one who, you know, obsessively collects pig figurines. Need some more examples? Think about the many animals that serve as school mascots; now think about the many animals served as school lunch or the many animals dissected in school classrooms. Too upsetting? Shift your attention to the plethora of funniest animal videos on YouTube or focus instead on the simple existence of doggles (think goggles, think sunglasses for dogs). And, if you're still not convinced that animals are all around us, reflect upon the relentless anthropomorphism that Disney movies provide; or those elderly women who care for more than fifty cats in their homes; or the Ohioan who, before shooting himself, released his extensive collection of exotic wild animals on an unsuspecting public. Lions, tigers, and bears! Literally. This course will examine the multifaceted interactions between humans and animals. While our inquiries will lead us to examinations of animal rights and what appears to be a profound human need to control our environment, we will also enter critical conversations within the natural and social sciences. We will subsequently explore and write about matters that relate to the economics, environment, race, culture, gender, and concepts of selfhood. Major course assignments will include several research-based projects, some of which may require field research or first-hand experience. Students will also prepare and participate in a series of presentations over the course of the academic term.

Course materials may include:

Why We Love Cats and Dogs (documentary film)

Mine: The Pets That Hurricane Katrina Left Behind (documentary film)

Rats: Observations on the History and Habitat of the City's Most Unwanted Inhabitants, Robert Sullivan

Squirrel Seeks Chipmunk: A Modest Bestiary, David Sedaris

Eating Animals, Jonathan Safran Foer

A Rat Is a Pig Is a Dog Is a Boy: The Human Cost of the Animal Rights Movement, Wesley J. Smith

Why We Love Dogs, Eat Pigs, and Wear Cows, Melanie Joy

Some We Love, Some We Hate, Some We Eat: Why It's So Hard to Think Straight About Animals, Hal Herog

Pets in America: A History, Katherine C. Grier

Animals Make Us Human, Temple Grandin

Short works by Aristotle, Jeremy Bentham, Rene Decartes, Peter Singer, Tom Regan, Arnold Arluke, Clinton R. Sanders, Malcolm Gladwell, Matt Cartmill, Leslie Irvine, among others.

LIT 101.024 MTH 4:00-5:15

The Art of Activism: Reading and Writing About Protest

Professor Melissa Scholes Young

Is protest effective in bringing about social change? How has conservative and liberal political activism shaped America and the world? Through scholarly research and writing, we'll explore the strength of an individual voice and decide whether struggle has the power to shape democracies. Students will read and write about protest leaders, such as Mother Jones, Martin Luther King, Jr., and Gandhi, and learn to express themselves and persuade others using the art of argument. We'll also evaluate the strategies in modern protest movements, such as Arab Spring and the Tea Party, and critically examine how social media is utilized to organize protest. Through nonfiction, poetry, and film, we'll discuss and write about strategies for getting your voice heard in a noisy world.

Texts may include:

Protest Nation: Words That Inspired a Century of American Radicalism Edited by Timothy Patrick McCarthy and John McMillian

The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle by T.V. Reed

Narrative of the Life of Frederick Douglass

The Autobiography of Mother Jones

Essays from Martin Luther King, Jr., Gandhi, Betty Friedan, Tolstoy, Elizabeth Cady Stanton, and Malcolm X

The Everyday Writer by Andrea Lunsford

LIT 101.025 MTH 4:00-5:15

The New Yorker Course

Professor Adam Tamashasky

In February of 1925, Harold Ross started a local magazine dedicated mostly to people and happenings around New York. Almost nine decades later, *The New Yorker* has come to stand as an exemplar of literary journalism. This course centers on learning how to read *The New Yorker* as writers; the weekly content of the magazine directs the semester's discussions and analyses, as well as the assignments. If you're interested in reading and writing lots of great, sometimes challenging, writing—and then talking about it with your smart peers—this course is for you. (If you have the dedication and time for this course, a recommendation: You are required to

procure, through any means you prefer, every issue of *The New Yorker* published during the Spring semester. Order your subscription now, and ask for the student rate.)

Texts:

Every issue of *The New Yorker* released during the semester

Lillian Ross, editor, *The Fun of It: Stories from the Talk of the Town*

LIT 101.026 TF 4:00-5:15

"Touched with Fire": Between Creativity and Madness

Professor Leah Johnson

Why have so many great artists—Vincent Van Gogh, Robert Schumann, Lord Byron, Virginia Woolf—struggled with insanity? Is there a link between and creativity and madness? Is it necessary to be “a little mad” to create works of art? Or does the artist create in spite of his/her madness? Is one’s creativity enhanced or hampered by extremes of temperament? What price must the artist pay for his/her sensitivity? Where do *we* fall on the spectrum of madness and sanity? How do we even begin to define these terms? We’ll address these questions and others as we read memoirs of madness, theories of madness, and creative transformations, deepening our understanding of the artistic temperament and of the role madness may or may not play in the creative life of the artist. Guest speakers--a psychiatrist, a musician and an artist--will share their perspectives with us. Texts include:

Unholy Ghost, ed. Nell Casey

Girl, Interrupted, Susanna Kaysen

Darkness Visible, William Styron

An Unquiet Mind, Kay Redfield Jamison

Mrs. Dalloway, Virginia Woolf

The Hours, Michael Cuninghame

Pollock, a film

LIT 101.027 TF 4:00-5:15

Facing the Future: Theories of Time and Human Behavior

Professor Arielle Berstein

This class investigates the complex relationship human beings have to time. Through reading philosophical, scientific and literary texts we will explore how our experience of time shapes human desire and behavior. This course will involve rigorous class discussion where you will be asked to think both creatively and analytically. We will ask what our visions of the future tell us about the present and the past, research the human mind and consider what science can tell us about our temporal experience. This class will be interdisciplinary so be prepared to read critical theory and also look closely at literature and film. The writing assignments in this class will give you the opportunity to hone your research and analytic skills and challenge you to think about the world around you in new and meaningful ways. Throughout this course you will get substantial feedback on your writing from your peers and your professor.

LIT 101-028 TF 4:00-5:15

Exploring the Paranormal: The Writer as Skeptic

Professor Gina Evers

Do you know someone who believes in angels or the djinn? Why are people intrigued by TV shows like *Ghost Hunters International* and *The X Files*? Do humans really have a sixth sense, an extrasensory perception (ESP)? Has it been proven? When we're talking about the paranormal, our skepticism and curiosity prevail. We have questions about the unknown, and we want answers. This semester, our class will follow that natural instinct to question and use it as a tool to investigate the paranormal through lenses of culture, science, and the media. We will be analyzing the credibility of arguments about the paranormal and, through extensive research and critical thinking, we'll write critically reasoned arguments of our own.

LIT 101.029 TF 10:20-11:35

Eating in America

Professor Kate Wilson

Are you going to eat that? Children in [fill in the blank] are starving . . .

Are you going to eat that? It's not very good for you . . .

Our lives revolve around eating (or perhaps NOT eating). Clearly, we must eat to survive, but our relationship with food goes far beyond this necessity. As a nation, we are eating out more than ever—and getting fatter than ever. With prices on the rise, food has become political.

This course will explore some of the different roles food plays in our lives. Topics for readings, discussion, and writing may include regional foodways in the United States, food and ethnic/cultural identity, the politics of food, the organic and “locavore” movements, fast food in America, and the literature of food.

Texts may include *Animal, Vegetable, Miracle* (nonfiction), *Omnivore's Dilemma* (nonfiction), *Food in the USA* (anthology), *Supersize Me* (film), and *Like Water for Chocolate* (novel).

LIT 101.030 TF 10:20-11:35

Monster Culture

Professor Jona Colson

As critic Jeffrey Jerome Cohen states, “We live in a time of monsters.” Whether the monsters take the form of werewolves, vampires, dragons, beasts, or the forces of illness, monsters do a great deal of cultural work. This course will examine the ways in which monsters challenge and question contemporary culture and shape societies. Students will interrogate historical and recent incarnations of monstrosity and how they reveal what we desire and fear. Questions for written essays and discussions include: How do monsters/ vampires serve the intersections of gender, race, culture, and sexuality? How does the monster transform to meet the cultural needs of generations? When does the monster become popular: at times of crisis, or peace? What do we want from horror films? The course is not for the faint of heart: reading, writing, and researching intensive. Each student will present his/her final research and final essay to the class. Possible Texts include: *Monster Theory: Reading Culture* by Jeffrey Jerome Cohen; *Dracula* by Bram Stoker; *American Gothic Tales* edited by Joyce Carol Oates; various essays, films, documentaries, and TV shows.

LIT 101.031 TF 10:20-11:35

The Power of Narrative

Professor Jocelyn McCarthy

In the writing world, narrative is frequently acknowledged as one of the best ways to get and keep a reader's interest. Though we don't often think of stories when we think of persuasive, argument-driven writing, many effective nonfiction writers find ways to blend the two. In this course, we'll examine strategies for strengthening our arguments by harnessing the power of narrative – and in the process, examine the role of the story as a force in our lives and culture.

LIT 101.032 MTH 8:55-10:10

Born in the USA: The Politics of Song in America

Professor Lee Alan Bleyer

From “Born in the USA” to “Born this Way”, “Yankee Doodle” to *Yankee Hotel Foxtrot*, songs have contained imagined visions of America. American songwriters have envisioned a future America that fulfills the promises of equality and opportunity that were the earliest aims of the United States of America at times when those promises were anything but apparent. Song has been used as a vehicle for social change during the Revolution, the Civil War, Reconstruction, the Civil Rights movement, and beyond; through blues, folk, country, jazz, rock, and rap, songs have praised, blamed, condoned, condemned, glorified, and satirized America and American life.

Writers have long asked what makes particular songs *American* and how have musical movements influenced the development of America and American identity. In this writing and research-intensive course, we will examine the symbiotic, sometimes difficult relationship between popular song and American identity, developing advanced techniques in expository writing and research using primary and secondary sources.

Texts may include:

The Fire Next Time by James Baldwin.

Bound for Glory by Woody Guthrie.

The Old Weird America by Greil Marcus.

The Incomplete Folksinger by Pete Seeger.

Music and Culture edited by Anna Tomasino.

The Real Frank Zappa Book by Frank Zappa and Peter Occhiogrosso.

LIT 101.033 MTH 10:20-11:35

“Seeing comes before words”*: the Rhetoric of Images

Professor Kelly Joyner

John Berger writes in his book *Ways of Seeing*, “seeing [. . .] establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it.” He uses the setting sun to illustrate that our knowledge of something (the way the earth moves around the sun) is never entirely reconciled with the visual evidence of that knowledge from an earthly vantage (seeing the sun set on the horizon). This gets at something that we don't often think about. On a given day, just walking around, we encounter so many images both fixed and moving. The most prominent communication medium today relies upon images. What effects do all of these images have on the way we think and learn and communicate with one another?

In this class, we'll examine and write about the vast number of images we take in regularly from the Internet, films, television, advertisements, and simply walking around in the world. We'll think about them as texts, meant to be interrogated and understood and enjoyed. But we'll also think about them as reflections of who we are and how we connect with one another.

We'll have plenty of print texts for the reading (from John Berger, Farhad Manjoo, David Thomson, Steven Johnson, David Foster Wallace, Oliver Sacks, Malcolm Gladwell, etc.) and visual texts for the viewing (films, videos, photographs, visual art, and YouTube).
(*from *Ways of Seeing*.)

LIT 101.034 TF 11:45-1:00

Information Technology and Inquiry

Professor Mike Cabot

The ubiquity of computers and the internet in our lives is undeniable – information technology has left an indelible mark on the ways we communicate, study, conduct business, seek out entertainment, and otherwise conduct our lives. But the omnipresence of this technology does not mean that there are not critics of this revolution, and these skeptics cannot always be characterized simply as Luddites. Rather, these critics reveal the ways in which modern technology demands that we open new lines of inquiry, ask new questions, and even rethink long-standing questions within the context of the “Information Age.”

In this course we will read the works of several writers who weigh what is gained, and what is lost, by the presence of technologies like the internet, artificial intelligence, and social networking. We will use our study of those writers to adopt similar models of inquiry, and consider how modern technology has impacted how we think, who we think we are, and what we believe we can accomplish. In the end, our goal will be to use these models of inquiry to better our understanding of various modes of academic writing, and in doing so improve our own.

Possible Texts include:

“Is Google Making us Stupid?” by Nicholas Carr

The Most Human Human by Brian Christian

Cognitive Surplus: How Technology Makes Consumers into Collaborators by Clay Shirky

Down and Out in the Magic Kingdom by Cory Doctorow

They Say / I Say: The Moves that Matter in Academic Writing by Graff and Birkenstein

LIT 101.035 TF 11:45-1:00

Gothic, Graphic, and Rhythmic: Writing Within the Agon

Professor David Johnson

In *Writing Degree Zero*, Roland Barthes argues for an understanding of the written text as the inventive space within which the writing engages and even confronts other cultural discourses. The text, Barthes suggests, is an assemblage of varying words, a middle-ground of competing ideas, an agonistic struggle for better and better (re)articulations. Drawing on this notion of writing within the agon, this course asks students to interrogate various Gothic Tales, Graphic Novels, and Improvisational Jazz—each of which embodies some type of antiphonal, dialectical or doppelganger-like conflict—for ways to see how even academic writing might involve “working off of” other texts, concepts, and claims. Students will also explore “jazzy” methods of invention and “hip” ways to integrate research into their writing. Three mid-size essays and one larger researched argument paper constitute the bulk of the writing requirements.

Texts might include: *Drifting On a Read: Jazz as a Model for Writing*, Michael Jarrett

The Art of Wondering, William Covino

Lulu on the Bridge, Paul Auster

Gothic Tales, Elizabeth Gaskell
American Born Chinese, Gene Yang

LIT 101.036 MTH 11:45-1:00

Criminal Perceptions

Professor Caimeen Garrett

Our society is fascinated with crime, though a cursory glance through Harold Schechter's anthology *True Crime* reveals that this interest is nothing new: from Puritan execution sermons to 19th century murder ballads, the American public has always hungered to "hear the whole disturbing story." What does our fascination with crime reveal about us? Why do certain crimes seize the public imagination? Why are some criminals and victims more compelling than others?

How has the media coverage of crime shaped our perceptions and expectations? In this course we will examine how crime is written—or not written—about. We will explore changing historical representations of crime, and closely examine the rhetorical choices the chronicler of crime makes, whether for mainstream journalism, the tabloid press, or true crime novels.

Possible Texts: *True Crime: An American Anthology*, edited by Harold Schechter; *Fatal Vision*, by Joe McGinniss; *The Journalist and the Murderer*, by Janet Malcolm.

LIT 101.037 MTH 4:00-5:15

"Touched with Fire": Between Creativity and Madness

Professor Leah Johnson

Why have so many great artists—Vincent Van Gogh, Robert Schumann, Lord Byron, Virginia Woolf—struggled with insanity? Is there a link between and creativity and madness? Is it necessary to be "a little mad" to create works of art? Or does the artist create in spite of his/her madness? Is one's creativity enhanced or hampered by extremes of temperament? What price must the artist pay for his/her sensitivity? Where do *we* fall on the spectrum of madness and sanity? How do we even begin to define these terms? We'll address these questions and others as we read memoirs of madness, theories of madness, and creative transformations, deepening our understanding of the artistic temperament and of the role madness may or may not play in the creative life of the artist. Guest speakers--a psychiatrist, a musician and an artist--will share their perspectives with us. Texts include:

Unholy Ghost, ed. Nell Casey

Girl, Interrupted, Susanna Kaysen

Darkness Visible, William Styron

An Unquiet Mind, Kay Redfield Jamison

Mrs. Dalloway, Virginia Woolf

The Hours, Michael Cunningham

Pollock, a film

LIT 101.038 MTH 4:00-5:00

Criminal Perceptions

Professor Caimeen Garrett

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to 19th century murder ballads, the American public has always hungered to “hear the whole disturbing story.” What does our fascination with crime reveal about us? Why do certain crimes seize the public imagination? Why are some criminals and victims more compelling than others? How has the media coverage of crime shaped our perceptions and expectations? In this course we will examine how crime is written—or not written—about. We will explore changing historical representations of crime, and closely examine the rhetorical choices the chronicler of crime makes, whether for mainstream journalism, the tabloid press, or true crime novels. Possible Texts: *True Crime: An American Anthology*, edited by Harold Schechter; *Fatal Vision*, by Joe McGinniss; *The Journalist and the Murderer*, by Janet Malcolm.

LIT 101.039 MTH 4:00-5:15

Wearing Words: The Rhetoric of Beauty

Professor Elizabeth Funk

Robin Givhan, former fashion editor for the *Washington Post*, received a Pulitzer Prize in 2006 for what the award committee noted as “witty, closely observed essays that transform fashion criticism into cultural criticism.” Similarly, this course gives students the opportunity to use fashion, appearance, and perceptions of beauty as a lens through which to examine a variety of cultures. Using a range of sources, from fiction to art, from laws to advertisements, we will study both actual garments as well as the ways in which physical appearance informs class, ethnicity, nationality, age, and gender. Popular topics that may arise in our discussions and writing are hairstyles, foot-binding, the Islamic veil, plastic surgery, haute couture, body modification, popular clothing trends, fur coats, social constructions of “appropriateness,” the relationship between popular media and appearance, and much more. Students will pose questions, concerns, and observations regarding beauty through opinion editorials, reader responses, and research projects.

Possible texts include:

The Language of Fashion by Roland Barthes

Survival of the Prettiest: The Science of Beauty by Nancy Etcoff

Lolita by Vladimir Nabokov

The Picture of Dorian Gray by Oscar Wilde

The Bluest Eye by Toni Morrison

Essays from Anne Hollander, Robin Givhan, Elizabeth Wilson, and others.

LIT 101.040 TF 4:00-5:00

Manifestations of Fear

Professor Alison Klein

As the success of the horror movie industry indicates, fear is a powerful and fascinating emotion. Most people avoid situations that may lead to actual injury, yet we go to the movies, read Stephen King novels, or ride roller coasters in order to be frightened. Why do we enjoy shivers down our spine, and how is simulated fear different from or similar to the genuine fear experienced in moments of crisis? How do authors create fear in their audience, and what purposes does this fear serve? In this course, we will consider these questions and examine our own reactions to potentially frightening stimuli by examining the ways that authors inspire,

assuage, analyze, and depict fear. Texts may include: Mary Shelley's *Frankenstein*, short stories by Edgar Allan Poe, Sigmund Freud's *Studies in Hysteria*, the film *Psycho*, and essays by Malcolm Gladwell.

LIT 101.041 TF 4:00-5:15

The Rhetoric of Unsolved Mysteries

Professor Erin E. Nunnally

Did Kurt Cobain really commit suicide? Why do planes and ships disappear in the Bermuda Triangle? These questions have hundreds of answers, and yet none at all. The words "unsolved mystery" pique our curiosity, and, as news is available to us 24 hours a day, that curiosity is constantly fed but rarely satisfied. How can we attempt to answer such questions? Is it possible to solve these mysteries? Who should we trust? How much evidence does it take to convince us that something is true? How do we react when we realize there are no definite answers? How do authors, reporters and politicians present such information to the masses, and what do they expect us to do with it? Throughout this course, we will investigate such questions by looking at specific unsolved mysteries as well as commentary on them; we will transfer the skills we use to do so into examining the process of academic writing and research as well as approaches to this discipline. The course will include several major essays as well as smaller writing assignments, presentations and discussion.

Texts may include:

Capote, Truman. *In Cold Blood*.

Coben, Harlan, ed. *The Best American Mystery Stories 2011*.

Eugenides, Jeffrey. *The Virgin Suicides*.

Gilmore, John. *Severed: The True Story of the Black Dahlia*.

Trimble, John. *Writing with Style*.

Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves that Matter in Academic Writing*.

Strunk, William and E.B. White. *The Elements of Style*.

LIT 101.042 TF 4:00-5:15

Addiction in America: Along the Battle Lines of Health, Morals and Science

Professor Anthony Wilson

Addiction is quickly becoming one of the most pressing -- and often ignored -- public health issues in America. The wide-ranging problem of alcoholism, illegal drug use, illicit use of prescription drugs and even behavioral addictions -- like overeating, gambling and sex -- cost the country untold amounts of money and familial troubles. This class will examine both the changing view of substance use as a disease, its lasting stigma and how to address the growing problem of addiction in America.

America Anonymous: Eight Addicts in Search of a Life by Benoit Denizet-Lewis

High Society—How Substance Abuse Ravages America and What To Do About It by Joseph Califano

Addiction is a Choice by Jeffrey Schaler

LIT 101.043 TF 4:00-5:15 PM

The Rhetoric of the American Presidency: Views from and of the Bully Pulpit
Professor Jennifer Napolitano

In election years, the presidency is scrutinized even more closely than usual. We know that politicians promote their own agendas, but through this class we'll ask ourselves how these agendas have been conveyed by presidents throughout America's history. What methods are used to persuade? To comfort? To call to action? We'll explore the patterns of presidential speeches and relationships with speechwriters. We will also explore the view of the presidency by the media and American people. Students in this course will be challenged to read critically, analyzing both the content and the style of the class texts. Be prepared to do a significant amount of writing and reading both in and out of class, and to break down assumptions (your own and the media's) about this president and the 43 who came before him.

Possible texts include:

The Presidency and Rhetorical Leadership

Assassination Vacation

The Partly-Cloudy Patriot

White House Ghosts

All the President's Men

Selections from presidential memoirs

Select presidential speeches

Possible selections from film and television:

JFK

Primary Colors

The West Wing

Wag the Dog

LIT 101.044 TF 4:00-5:15

TBA

LIT 101.045 TF 10:20-11:45

Our Friends, Our Foes, Our Food: The Bizarre Relationship Between Humans and Other Animals

Professor Lydia Morris Fettig

Our relationship with animals is complex and, well, really weird. We all know about the animals in the wild, in zoos, in labs, and in our homes, and yet we rarely think about the many other ways we encounter and interact with animals. For instance, consider that neighbor, friend, or relative we all have -- the one who, you know, obsessively collects pig figurines. Need some more examples? Think about the many animals that serve as school mascots; now think about the many animals served as school lunch or the many animals dissected in school classrooms. Too upsetting? Shift your attention to the plethora of funniest animal videos on YouTube or focus instead on the simple existence of doggles (think goggles, think sunglasses for dogs). And, if you're still not convinced that animals are all around us, reflect upon the relentless anthropomorphism that Disney movies provide; or those elderly women who care for more than fifty cats in their homes; or the Ohioan who, before shooting himself, released his extensive collection of exotic wild animals on an unsuspecting public. Lions, tigers, and bears! Literally. This course will examine the multifaceted interactions between humans and animals. While our inquiries will lead us to examinations of animal rights and what appears to be a profound human

need to control our environment, we will also enter critical conversations within the natural and social sciences. We will subsequently explore and write about matters that relate to the economics, environment, race, culture, gender, and concepts of selfhood. Major course assignments will include several research-based projects, some of which may require field research or first-hand experience. Students will also prepare and participate in a series of presentations over the course of the academic term.

Course materials may include:

Why We Love Cats and Dogs (documentary film)

Mine: The Pets That Hurricane Katrina Left Behind (documentary film)

Rats: Observations on the History and Habitat of the City's Most Unwanted Inhabitants, Robert Sullivan

Squirrel Seeks Chipmunk: A Modest Bestiary, David Sedaris

Eating Animals, Jonathan Safran Foer

A Rat Is a Pig Is a Dog Is a Boy: The Human Cost of the Animal Rights Movement, Wesley J. Smith

Why We Love Dogs, Eat Pigs, and Wear Cows, Melanie Joy

Some We Love, Some We Hate, Some We Eat: Why It's So Hard to Think Straight About Animals, Hal Herog

Pets in America: A History, Katherine C. Grier

Animals Make Us Human, Temple Grandin

Short works by Aristotle, Jeremy Bentham, Rene Decartes, Peter Singer, Tom Regan, Arnold Arluke, Clinton R. Sanders, Malcolm Gladwell, Matt Cartmill, Leslie Irvine, among others.

LIT 101.046 MTH 10:20-11:35

The 360 View

Professor Caron Martinez

Look to any media outlet, on any topic, and you'll find experts, non-experts, journalists, and anyone with a platform offering their wildly divergent views of the "truth." Fair-minded people seeking to inform themselves must constantly consider that every topic has a "spin" that is influenced by sources claiming to deal only in "the facts." At times it can seem as though the explosion of information does nothing to inform, let alone provide for a consensus. Instead we have a nation divided, lacking in civil discourse, and struggling to craft sound policy between far-flung opposing views.

Yet, considering all sides of contentious and complicated issues from a 360 view is a key hallmark of a university education, and mastering the ability to understand multiple perspectives marks a person as insightful, analytical, and fair. In this writing course, we will develop this skill with a 360 degree perspective on three key issues: immigration, technology, and patriotism. Our texts will range from primary sources such as letters and speeches, to scholarly and popular essays, and books, including Farhad Manjoo's *True Enough*, Shannon Meehan's Iraq War memoir *Beyond Duty*, Luis Alberto Urrea's *The Devil's Highway* and Steven Johnson's *Everything Bad is Good for You*.

LIT 101.047 MTH 10:20-11:35

Haves and Have-Nots: Wealth and Poverty in America

Professor Lacey Wootton

Have you gone out of your way to avoid the homeless person asking for spare change in front of the CVS? Have you gazed enviously at the mansions near AU in Spring Valley? Have you wondered how the person who cleans your dorm makes ends meet in an expensive urban area?

In fact, on our campus and in DC, we can see people representing the full economic spectrum. In this course, we will examine the dynamics of wealth and poverty, but instead of simply looking at the economics involved, we'll consider the *meanings* of wealth and poverty in our culture: What signifies wealth and poverty? How does our economic status determine who we are, how others perceive us, and what our opportunities are? We will examine a variety of perspectives—psychological, sociological, political, and personal—on wealth and poverty to come to a greater understanding of our own preconceptions, beliefs, and prejudices about both those who have and those who have not.

Texts *might* include

Joe Bageant, *Deer Hunting with Jesus: Dispatches from America's Class War*

Robert Frank, *Richistan: A Journey Through the American Wealth Boom and the Lives of the New Rich*

Peter Gosselin, *High Wire: The Precarious Lives of American Families*

Nick Reding, *Methland: The Death and Life of an American Small Town*.

Gary Rivlin, *Broke, USA: From Pawnshops to Poverty, Inc.—How the Working Poor Became Big Business*

David Shipler, *The Working Poor: Invisible in America*

Mark Winne, *Closing the Food Gap: Resetting the Table in the Land of Plenty*

LIT 101.048 MTH 10:20-11:35

CANCELLED

LIT 101.049 MTH 11:45-1:00

The Politics of Education Reform

Professor Cynthia Bair Van Dam

Finger painting. Long division. AP History. Most of us are already experts on the topic of education. After all, we've been in school for at least a dozen years. But our ideas about education are often naive. For example, if someone asked you what the purpose of compulsory education is, how would you answer? To prepare a superior workforce? To create a civil society? To right the wrongs of economic inequality? Each answer comes with ideological assumptions that color how we approach education and education reform. This writing class will focus on how we make arguments about education reform in America. We will begin by writing about how children learn and teachers teach. Quickly, however, our attention will turn toward assumptions we often make—for better or worse—about education. Finally, we'll draft feasible solutions that could begin to improve our nation's schools. This research-intensive course will involve significant reading, including children's literature, scholarly and popular articles, and nonfiction texts about education reform. This course will also involve grading the work of your peers, which will require a considerable amount of time outside of class.

Possible texts include:

Harry Potter and the Sorcerer's Stone. J.K. Rowling

The Graveyard Book. Neil Gaiman

Kira-Kira. Cynthia Kadohata
Olive's Ocean. Kevin Henkes
Education Matters: Exploring Issues in Education. Ed. Morgan Gresham and Crystal McCage
The Politics of American Education. Joel Spring
The Conspiracy of Ignorance: The Failure of American Public Schools. Martin L. Gross
Savage Inequalities: Children in America's Schools. Jonathan Kozol
They Say/I Say. Gerald Graff and Cathy Birkenstein.
Rewriting: How to Do Things with Texts. Joseph Harris

LIT 101.050 MTH 2:35-3:50

“Seeing comes before words”*: the Rhetoric of Images

Professor Kelly Joyner

John Berger writes in his book *Ways of Seeing*, “seeing [. . .] establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it.” He uses the setting sun to illustrate that our knowledge of something (the way the earth moves around the sun) is never entirely reconciled with the visual evidence of that knowledge from an earthly vantage (seeing the sun set on the horizon). This gets at something that we don't often think about. On a given day, just walking around, we encounter so many images both fixed and moving. The most prominent communication medium today relies upon images. What effects do all of these images have on the way we think and learn and communicate with one another?

In this class, we'll examine and write about the vast number of images we take in regularly from the Internet, films, television, advertisements, and simply walking around in the world. We'll think about them as texts, meant to be interrogated and understood and enjoyed. But we'll also think about them as reflections of who we are and how we connect with one another.

We'll have plenty of print texts for the reading (from John Berger, Farhad Manjoo, David Thomson, Steven Johnson, David Foster Wallace, Oliver Sacks, Malcolm Gladwell, etc.) and visual texts for the viewing (films, videos, photographs, visual art, and YouTube).

(*from *Ways of Seeing*.)

LIT 101.051 TF 11:45-1:00

What's So Funny? Examining and Employing the Humorous Persuasion

Professor Alison Thomas

"I want to make people laugh so they will begin to see things seriously."

- William Zinsser

Nothing is funny just because it's funny. When we recognize the depth in humor, we see that it has the ability to be used as a device of persuasion. In this course, students will examine the nature of humor and its motives, what it does to us, and why – what are humor's other effects, besides, as Woody Allen says, laughing so hard that milk comes out of your nose?

We will primarily look at how humor can be used in writing and in other media; this makes it necessary for students to fully understand and practice argument writing and analysis. The course, then, will focus on rhetoric: students will be expected to fully understand the art of argument itself, and to practice crafting rhetoric that considers the central elements of audience, purpose, style and

organization. Students will develop their voice in writing, with emphasis on recognizing the choices available to them after practicing a variety of writing tools, using research to deepen and solidify their understanding of topics of their choice, and becoming a member of an academic conversation. In doing so, students will engage in various writing projects including a critical analysis of comedy and a researched satire about a current social or political issue.

Course texts may include Sigmund Freud's *The Joke and its Relation to the Unconscious*, Henri Bergson's *On Laughter*, Jonathan Swift's *A Modest Proposal*, essays by George Saunders, Mark Twain, David Foster Wallace and Kurt Vonnegut, and a look at other comic forms (stand-up comedy, the mockumentary, and news comedy programs like *The Colbert Report* and *The Daily Show*).

LIT 101.052 TF 11:45-1:00

“Putting D.C. on the Map”: Class, Youth Culture, and Music in the Nation’s Capital

Dr. Edward Comstock

When most people think of Washington, D.C., they conjure iconographic images of political figures and civic monuments. But the real story of D.C. is a tale of two cities—one very wealthy and one very poor—separated by social and physical boundaries that reflect our country’s profound inequalities. This inequality is perhaps most salient in the public schools and in the experience of D.C.’s youth, who have the least among the have-nots. And yet, these same youth have found creative ways to express themselves through, for example, Go-Go music and the underground punk and indie music scenes. Beyond the monuments, youth culture continues to thrive as a way of representing an experience denied conventional modes of representation. In this course we will think critically about race, class, youth culture, and music by writing about the “real D.C.” We will use the “real D.C.” as the basis for discussing and practicing the craft of scholarly writing; this is a writing and reading-intensive course. Students will be expected to research and write frequently on issues related to culture, schools, and politics in D.C.

Texts may include:

Jonathan Kozol *Savage Inequalities*

Edward P Jones *Lost in the City*

Gerald Graff and Cathy Birkenstein *They Say/I Say*

Andrea Lunsford *The Everyday Writer*

Travel Writing about D.C.

LIT 101.053 MTH 1:10-2:25

Our Culture of Fear

Professor Stina Oakes

Did you read the recent discussion on *CNN* that “the world is too hot for your health”? Or the *Wall Street Journal* article that “hospital mortality rates go up in July due to inexperienced doctors”? How about the *Fox News* article that a “solar tsunami [is] to strike earth”? And, destined to be a classic: “Giant Snails Invade Florida” from *The Daily Beast* (turns out the snails are eight inches – giant for snails, but, really?). These headlines have one thing in common: they play on our fears. Most of us know that the media exploits fear. What we don’t realize, though, is the depth to which this tactic impacts us and our beliefs. How much of what we are told is true? How credible are these fears? What is the rhetoric being used to scare us into believing? In this course we will explore how the culture of fear has become a central element in our lives through critical readings, discussions, writings, research, and observations.

Since this course is an academic writing course, our primary focus is to continue to practice and refine writing skills *through* the lens of the culture of fear. In our exploration we will reflect on the issues and rhetorical strategies surrounding these ideas. To gain this understanding we will be using a variety of texts, including books, newspapers, magazines, television, music, and the Internet. Writing assignments will include reading responses, a class presentation, a narrative discovery, a critical argument, and an extended research piece.

Books may include: *The Culture of Fear*, *Persepolis*, *How to Watch TV News*, and *unSpun: Finding Facts in a World of Disinformation*

LIT 101.054 TF 1:10-2:25

Down With the Sickness: Diagnosing Social Perspectives on Disease and Its Treatment **Professor Marnie Twigg**

The healthcare system has become the subject of intense debate over the past several years. On the surface, this conversation has been consumed by balance sheets tallying costs and benefits, ignoring the underlying issues about how American culture contextualizes disease and its treatment. This class is designed, therefore, to cultivate a better understanding of these issues. To that end, the texts and films we will write about and discuss have been chosen in an attempt to address our culture's evolving perception of both mental and physical illnesses. In addition to these texts, we will also respond to breaking controversies in current medical and scientific publications. Like any writing-intensive course, this class will require you to hone your critical and analytical skills along with the quality of your prose. Although we will learn a bit about the illnesses we study, a background in science is not necessary for success in this course.

Texts may include:

The Emperor of All Maladies: A Biography of Cancer, Siddhartha Mukherjee

The Fever: How Malaria Has Ruled Humankind for 500 Years, Sonia Shah

Animals in Translation, Temple Grandin

Crazy Like Us: The Globalization of the American Psyche, Ethan Watters

The Most Human Human: What Talking With Computers Teaches Us About What It Means To Be Alive, Brian Christian

And the Band Played On

A Planet of Viruses, Carl Zimmer

Illness as a Metaphor, Susan Sontag

LIT 101.055 MTH 2:35-3:50

CANCELLED

LIT 101.056 MTH 2:35-3:50

“Confirm as Friend”: The Uses of Cyberculture

Professor Glenn Moomau

A recent commercial opened a window into the complex debate over how we use the internet to negotiate the 21st century: “People don’t make a list of websites they want to see before they die. They don’t fill photo albums with pictures from an online search. ‘Like being there’ is not ‘being there.’” The ad’s sarcasm challenges both the massive popularity of Facebook and studies that have shown the personal benefits of social networking as well as the cognitive advantages of using digital media. With no agenda, this writing seminar will explore how to research and create

convincing academic conversations about the cutting-edge issues in cyberculture. Specifically, the readings and essay assignments will interrogate the meanings of the tools that we use every day to gain knowledge (Google, Wikipedia), communicate (Twitter, texting), shop (Amazon), entertain (Pandora, YouTube), and build relationships (Facebook, dating websites) while delving into some of the interesting behaviors that these tools encourage, including Facebook funerals, flash mobs, tweeting celebrities, virtual game worlds, sexting, and information gone viral. As the second course in the College Writing sequence, we will continue the work begun in the fall by focusing on building smart arguments, enhancing information literacy and critical reading skills, and creating a winning writing style.

Texts May Include:

Jerzy Kosinski	<i>Being There</i>
Sherry Turkle	<i>Alone Together</i>
Aristotle	<i>The Nicomachean Ethics</i>
Jaron Lanier	<i>You are Not a Gadget</i>
Kevin Kelly	<i>What Technology Wants</i>
William Powers	<i>Hamlet's Blackberry</i>
Viktor Mayer-Schonberger	<i>Delete: The Virtue of Forgetting in the Digital Age</i>

LIT 101.057 TF 2:35-3:50

The Power of Narrative

Professor Jocelyn McCarthy

In the writing world, narrative is frequently acknowledged as one of the best ways to get and keep a reader's interest. Though we don't often think of stories when we think of persuasive, argument-driven writing, many effective nonfiction writers find ways to blend the two. In this course, we'll examine strategies for strengthening our arguments by harnessing the power of narrative – and in the process, examine the role of the story as a force in our lives and culture.

LIT 101.058 TF 2:35-3:50

“Putting D.C. on the Map”: Class, Youth Culture, and Music in the Nation's Capital

Dr. Edward Comstock

When most people think of Washington, D.C., they conjure iconographic images of political figures and civic monuments. But the real story of D.C. is a tale of two cities—one very wealthy and one very poor—separated by social and physical boundaries that reflect our country's profound inequalities. This inequality is perhaps most salient in the public schools and in the experience of D.C.'s youth, who have the least among the have-nots. And yet, these same youth have found creative ways to express themselves through, for example, Go-Go music and the underground punk and indie music scenes. Beyond the monuments, youth culture continues to thrive as a way of representing an experience denied conventional modes of representation. In this course we will think critically about race, class, youth culture, and music by writing about the “real D.C.” We will use the “real D.C.” as the basis for discussing and practicing the craft of scholarly writing; this is a writing and reading-intensive course. Students will be expected to research and write frequently on issues related to culture, schools, and politics in D.C.

Texts may include:

Jonathan Kozol *Savage Inequalities*
Edward P Jones *Lost in the City*

Gerald Graff and Cathy Birkenstein *They Say/I Say*
Andrea Lunsford *The Everyday Writer*
Travel Writing about D.C.

LIT 101.059 TF 2:35-3:50

What's So Funny? Examining and Employing the Humorous Persuasion

Professor Alison Thomas

"I want to make people laugh so they will begin to see things seriously."

- William Zinsser

Nothing is funny just because it's funny. When we recognize the depth in humor, we see that it has the ability to be used as a device of persuasion. In this course, students will examine the nature of humor and its motives, what it does to us, and why – what are humor's other effects, besides, as Woody Allen says, laughing so hard that milk comes out of your nose?

We will primarily look at how humor can be used in writing and in other media; this makes it necessary for students to fully understand and practice argument writing and analysis. The course, then, will focus on rhetoric: students will be expected to fully understand the art of argument itself, and to practice crafting rhetoric that considers the central elements of audience, purpose, style and organization. Students will develop their voice in writing, with emphasis on recognizing the choices available to them after practicing a variety of writing tools, using research to deepen and solidify their understanding of topics of their choice, and becoming a member of an academic conversation. In doing so, students will engage in various writing projects including a critical analysis of comedy and a researched satire about a current social or political issue.

Course texts may include Sigmund Freud's *The Joke and its Relation to the Unconscious*, Henri Bergson's *On Laughter*, Jonathan Swift's *A Modest Proposal*, essays by George Saunders, Mark Twain, David Foster Wallace and Kurt Vonnegut, and a look at other comic forms (stand-up comedy, the mockumentary, and news comedy programs like *The Colbert Report* and *The Daily Show*).

LIT 131.001H MTH 8:55-10:10

Our Culture of Fear

Professor Stina Oakes

Did you read the recent discussion on *CNN* that “the world is too hot for your health”? Or the *Wall Street Journal* article that “hospital mortality rates go up in July due to inexperienced doctors”? How about the *Fox News* article that a “solar tsunami [is] to strike earth”? And, destined to be a classic: “Giant Snails Invade Florida” from *The Daily Beast* (turns out the snails are eight inches – giant for snails, but, really?). These headlines have one thing in common: they play on our fears. Most of us know that the media exploits fear. What we don't realize, though, is the depth to which this tactic impacts us and our beliefs. How much of what we are told is true? How credible are these fears? What is the rhetoric being used to scare us into believing? In this course we will explore how the culture of fear has become a central element in our lives through critical readings, discussions, writings, research, and observations.

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discovery, a critical argument, and an extended research piece.

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LIT 131.002H TF 11:45-1:00

Our Friends, Our Foes, Our Food: The Bizarre Relationship Between Humans and Other Animals

Professor Lydia Morris Fettig

Our relationship with animals is complex and, well, really weird. We all know about the animals in the wild, in zoos, in labs, and in our homes, and yet we rarely think about the many other ways we encounter and interact with animals. For instance, consider that neighbor, friend, or relative we all have -- the one who, you know, obsessively collects pig figurines. Need some more examples? Think about the many animals that serve as school mascots; now think about the many animals served as school lunch or the many animals dissected in school classrooms. Too upsetting? Shift your attention to the plethora of funniest animal videos on YouTube or focus instead on the simple existence of doggles (think goggles, think sunglasses for dogs). And, if you're still not convinced that animals are all around us, reflect upon the relentless anthropomorphism that Disney movies provide; or those elderly women who care for more than fifty cats in their homes; or the Ohioan who, before shooting himself, released his extensive collection of exotic wild animals on an unsuspecting public. Lions, tigers, and bears! Literally. This course will examine the multifaceted interactions between humans and animals. While our inquiries will lead us to examinations of animal rights and what appears to be a profound human need to control our environment, we will also enter critical conversations within the natural and social sciences. We will subsequently explore and write about matters that relate to the economics, environment, race, culture, gender, and concepts of selfhood. Major course assignments will include several research-based projects, some of which may require field research or first-hand experience. Students will also prepare and participate in a series of presentations over the course of the academic term.

Course materials may include:

Why We Love Cats and Dogs (documentary film)

Mine: The Pets That Hurricane Katrina Left Behind (documentary film)

Rats: Observations on the History and Habitat of the City's Most Unwanted Inhabitants, Robert Sullivan

Squirrel Seeks Chipmunk: A Modest Bestiary, David Sedaris

Eating Animals, Jonathan Safran Foer

A Rat Is a Pig Is a Dog Is a Boy: The Human Cost of the Animal Rights Movement, Wesley J. Smith

Why We Love Dogs, Eat Pigs, and Wear Cows, Melanie Joy

Some We Love, Some We Hate, Some We Eat: Why It's So Hard to Think Straight About Animals, Hal Herog

Pets in America: A History, Katherine C. Grier

Animals Make Us Human, Temple Grandin

Short works by Aristotle, Jeremy Bentham, Rene Decartes, Peter Singer, Tom Regan, Arnold Arluke, Clinton R. Sanders, Malcolm Gladwell, Matt Cartmill, Leslie Irvine, among others.

LIT 131.003H MTH 1:10-2:25

Symbols, Saints, and Sacred Cows: Demystifying Icons

Professor Kelly Joyner

Who and what are our icons?

Steve Jobs? The Dalai Lama? Nelson Mandela? Abraham Lincoln, Mother Theresa, the flag? Perhaps Curt Cobain, Bob Dylan, Facebook, Wall Street, & The Simpsons?

In this class, nothing is sacred. At least that's how we'll approach the supposedly sacred—the acknowledged icons of culture, politics, organized religion, and history. We'll aim to demystify by applying a healthy skepticism to iconography (the study of objects, people, and ideas that are considered sacred, either religiously or secularly). Naturally, we'll look for direction from iconoclasts, those people who attack icons they see as fraudulent or superstitious; however, we may turn our skepticism on those people, too. Perhaps we'll come to the conclusion that some icons are worthy of the label.

We'll read books about icons or iconography and use them as springboards for writing and discussion. Among other writing assignments, you'll be asked to confront an icon yourself (in research, analysis, and writing), to carry it down from the pedestal and into the clear light of day.

Possible texts by:

Mark Bauerlein

Matthew Chapman

Adam Gopnik

Christopher Hitchens

Steven Johnson

Katha Pollitt

Matt Taibbi

Sarah Vowell

Naomi Wolf

Howard Zinn

LIT 131.004H TF 8:55-10:10

The Fractured Narrative

Professor Jocelyn McCarthy

Writers have long been aware of the power of narrative to appeal to readers and hold their attention. Many savvy nonfiction writers have learned to build narratives into their arguments to maximize their persuasive powers. But what happens when we break the narrative? What happens when the narrative is in pieces, deconstructed, told out of order? Writers have used this technique for a long time, but it's picked up steam in the postmodern era. In this course, we'll examine how and why writers make this choice and how we can strengthen our own persuasive, argument-driven writing by incorporating elements of fractured narrative.

LIT 131.005H MTH 4:00-5:15

American Identity as Myth, History, and Entertainment

Professor John Elderkin

In this class we will think carefully about the myths and ideals that shape American identity, and

how they are expressed in popular argument, history, and entertainment. To this end, we'll examine texts that address various ideas of what we'll call "American-ness." We will evaluate the roles that agenda, experience, and memory play in perceptions of American-ness. And we will formulate our own ideas about what kind of character, actions, and attitudes make Americans unique. (It should be noted here that one need not have grown up in the United States to hold valuable opinions on these matters—in fact, newcomers to this country will offer insights and context that strengthen our discussions.)

Possible texts:

All Over But the Shoutin', Rick Bragg

On Writing, Stephen King