LIT 101 CWP Courses  
Spring 2014

LIT 101.001 MTH 8:55-10:10 am  
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 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 and research topics 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.

Texts may include:
They Say/I Say by Gerald Graff and Cathy Birkenstein
The Easy Writer by Andrea Lunsford
The Hot Zone by Richard Preston
Other texts and media

LIT 101.002 MTH 8:55-10:10 am  
Teaching With TED Talks and the Times  
Professor Eliza McGraw

This course will teach writing focus on two forms: TED Talks, and the New York Times. We will identify trends, look at different forms of writing--book reviews, editorials, long-form reported pieces--and learn how to be comfortable navigating current events. Adding to the theme of current events and ideas, TED Talks will amend our understanding of a constantly unfolding world of ideas and trends. Focus will be on contributing to a conversation that changes every day.

Texts may include:
A digital a subscription to The New York Times

LIT 101.003 MTH 8:55-10:10 am  
Against the Grain: Mid to Late 20th Century Countercultures  
Professor Che’la Sebree
In Allen Ginsberg’s 1956 poem “Howl,” he considers “the best minds of his generation” to include drug addicts, political radicals, and those “who fell on their knees in hopeless cathedrals praying for each other’s salvation and light breasts” in an era of post-war conformity. Ginsberg, a Beat Generation poet, gave voice to group that appreciated the other side of the conservative, often-idealized 1950s. When you think of countercultures, you may think of Ginsberg or scenes from Julie Taymor’s film *Across the Universe* (2007), but countercultures extend far beyond drugs, sex, and Rock-n-Roll. Countercultures give rise to the marginalized. They give a voice to those who challenge the mainstream.

In this course we will look at the countercultures of the 1950s and 60s while also looking at movements that extend into the late 20th century. We will look at movements as varied as feminism, anti-capitalism, LGBTQ rights, substance abuse, etc. Through our readings of memoir, novels, articles, and poetry, we will examine counterculture that are resistant to “normative” or main street culture throughout the late 20th century. Students will then analyze and critique specific countercultural movements through a series of research-based essays. You will also have the opportunity to examine the ways in which certain movements have changed over time.

Texts my include:
*The Vagina Monologues*, Eve Ensler
*Howl and Other Poems*, Allen Ginsberg
*Dancer from the Dance*, Andrer Holleran
*One The Road*, Jack Kerouac
*Fight Club*, Chuck Palahniuk
*The Counterculture Reader*, E.A. Swingrover
*The Last Time I Wore a Dress*, Daphne Scholinski

**LIT 101.004 -Canceled**

**LIT 101.005 TF 8:55-10:10 am**

**Monster Culture**

**Professor Jona Colson**

Enter freely and of your own will! As critic Jeffrey Jerome Cohen states, “We live in a time of monsters.” Whether the monsters take the form of werewolves, witches, 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.

Texts may include:
*American Gothic Tales*, edited by Joyce Carol Oates (Plume)
LIT 101.006 TF 8:55-10:10 am  
Writing For and About the Real World: The Craft of Creative Non-Fiction Writing  
Professor Nancy Schnog

Students will encounter literary writers and practicing journalists whose award-winning books, essays, and articles probe an expansive range of real-world concerns, from complex personal issues, to challenging family problems, to intriguing cultural trends, to raging political conflicts. The narrative techniques and investigatory methods of non-fiction writers will be studied in multiple genres: autobiography, travel writing, science reporting, cultural commentary, and political analysis. In addition to short writing assignments, students will compose a personal narrative, New Yorker style profile, and an essay of cultural inquiry on a subject of one’s choice.

Texts may include:  
The Color of Water, James McBride  
Behind the Beautiful Forevers, Katherine Boo  
Works by essayists David Brooks, David Sedaris, Joan Didion, Rebecca Skloot, Thomas Friedman, Christine Rosen, and Malcolm Gladwell

LIT 101.007 TF 8:55-10:10 am  
An Examination of Cultural Villainy in America  
Professor K. Tyler Christensen

Author Chuck Klosterman asks, “Am I evil?” What are we really saying when we classify someone as bad, even evil, in American culture, and why are we saying it? In this class you will investigate several of America’s most famous villains. Klosterman asks, “Who is more worthy of our vitriol—Bill Clinton or Don Henley? What was O.J. Simpson’s Second-worst decision?” In this course we will mix cultural analysis with self-interrogation. And like Klosterman, you will act as a critic of the American antihero through argument and research. You will learn to apply the skeptics eye to villains either real or imagined—“Why don’t we see Bernhard Goetz the same way we see Batman?” You will become the expert on your villain and at the end of the semester you may be required to stand in front of the class to present your research/defense.

Where does Taylor Swift rank in American villainy? Lena Dunham and the cast of Girls? Lance Armstrong? Miley Cyrus? Are these villains real or imagined? Major course requirements may include: a reader-response paper, a definition paper using dictionaries, encyclopedias, handbooks, or other references, a paper with sources written before the year 2000, and a paper using sources from the most established works in our field; current commentaries; popular and scholarly sources on your villain, to date. Lastly, you will write a reflective essay complete with an annotated bibliography for all sources used during the semester.
Few philosophical movements have sparked the popular imagination as vividly as existentialism. But what precisely was (is?) existentialism? Was it merely what we call “emo” in embryo or was there something of more substance underneath all those black turtlenecks and ennui bumper stickers? In this course, we’ll trace the origins of 20th century existentialism and attempt to answer this question by exploring such concepts as despair, angst, authenticity, freedom, and mass-man (aka “sheeple”). In particular, we’ll take a close look at the language which existentialists deploy in order to persuade and “seduce” their readers to reconceptualize their possibilities and thus, in turn, their responsibilities. We’ll also analyze the various rhetorical stages that existentialists choose to audition their ideas—be they novels, aphorisms, parables, or analytic essays—and how such genres entail specific appeals and strategies.

Granted, the readings for this class will often be challenging, but it’s my hope that they will be equally rewarding. Throughout the semester, students will engage in a variety of writing projects. More specifically, two research-based essays will be required: one in which you defend or critique the claims of a particular thinker/text; the second being a broader analysis of the legacy and influence which existentialism has held on the popular culture of contemporary America.

Texts may include:
The Ethics of Ambiguity, Simone de Beauvoir
The Plague, Albert Camus
The Portable Nietzsche, Friedrich Nietzsche (edited by Walter Kaufmann)
The Present Age, Søren Kierkegaard
“The Garden of Forking Paths”, Jorge Luis Borges
“Before the Law”, Franz Kafka
“Existentialism is a Humanism”, Jean-Paul Sartre
The Art of Activism: Reading and Writing Protest  
**Professor Melissa Scholes Young**

Is protest effective in constructing social change? How has activism shaped the world? Through scholarly research and writing, we’ll explore the strength of an individual voice and the consequences of community radicalism. 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 modern protest movements, such as Arab Spring and the Tea Party, and critically examine how social media is utilized to organize protest. Through essays, music, and film, we’ll consider rhetorical strategies that get 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 McMillan  
*The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle*, T.V. Reed  
*Narrative of the Life of Frederick Douglass*  
“Demystifying the Arab Spring”, Lisa Anderson, *Foreign Affairs*  
“Tea Party Radicalism is Misunderstood”, Michael Lind, *Salon*

**LIT 101.010 MTH 10:20-11:35 am**  
**Freedom Song: Art, Culture and Social Change**  
**Professor Arielle Bernstein**

Artists, musicians, filmmakers and writers have long used creative expression as a way to build community and encourage social change. This class will investigate how current artists are changing the way we think about the world around us. How do street artists like Banksy challenge us to rethink our attitudes about everything from globalization to factory farming? How do musicians like Janelle Monae encourage individuality in the face of conformity and how do writers like Sheila Heti, Miranda July and Tao Lin encourage us to ask questions about the ways that new technologies are shaping human relationships and intimacy? This class will consider how artists connect to us individually, and will also ask us to reflect on the cultural implications of artistic movements as a whole. In addition to reading a variety of stories and essays on art, music and literary criticism, students will be encouraged to research artists who have had special importance in their own lives, as well as research an artist who is profoundly reshaping the way we think about our world today.

Texts may include:  
*How Should a Person Be?*, Sheila Heti  
Banksy’s *Exit Through The Gift Shop* film  
Short stories and essays by Miranda July, Tao Lin, Chuck Klosterman, and David Foster Wallace, among others.

**LIT 101.011 MTH 10:20-11:35 am**
Revising Villains
Professor Sarah Sansolo

In books, movies, TV shows, and even Broadway musicals, iconic villains are being shown in a new light. There is an increased interest in telling the other side of the story. How have writers such as Truman Capote and Gregory Maguire managed to revise our opinions of real and imagined bad guys? And where do we draw the line between recuperating the misunderstood villain and excusing the inexcusable? Through our readings, research, and writing, we will explore both the fictional baddies who loomed over our childhoods and the real life villains who continue to frighten us.

Texts may include:
*In Cold Blood* by Truman Capote
*Rewriting* by Joseph Harris
*I Wear the Black Hat: Grappling with Villains (Real and Imagined)* by Chuck Klosterman
*Wicked* by Gregory Maguire
Films and TV shows including *The Wizard of Oz, Snow White and the Seven Dwarves,* and *Once Upon a Time*

LIT 101.012 MTH 10:20-11:35 am
“Confirm as Friend”: The Uses of Cyber Culture
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 cyber culture. Specifically, the readings and essay assignments will interrogate the meanings of the tools that we use everyday to gain knowledge (Google, Wikipedia), communicate (Twitter, Tumblr, texting), shop (Amazon), entertain (Pandora, YouTube), and build relationships (Facebook, Match.com) 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.

LIT 101.013 MTH 10:20-11:35 am
“Old Deeds for Old People, and New Deeds for New:” Civil Disobedience as Revolution from Henry David Thoreau to Vaclav Havel
Professor Hunter Hoskins
In 1845, Henry David Thoreau moves into a cabin near Walden Pond. He returns to Concord arguing that “it is not too soon for honest men to rebel and revolutionize.” What happened out there at Walden Pond? How did living alone in a cabin in the woods give him the impetus to write such incendiary rhetoric? What did his “experiment” at Walden teach him about the nature of revolution? What does a revolution look like to one who believes the individual is sovereign? How does living alone in the woods mean the end of slavery and war? And in what ways does he influence those after him who advocate for revolution? In this class, we’ll see what’s living and what’s dead in Thoreau’s 1848 conception of “Civil Disobedience.” In the end, if all goes well, we’ll puzzle over the Thoreauvian genius in Vratislav Brabenec’s—member of jailed Czech band Plastic People of the Universe—exhortation that we “must remember one thing above all others about this band and our so-called revolution: none of us ever got anywhere. This is what matters most.”

Texts may include:
“Self Reliance,” Ralph Waldo Emerson
*Largo Desolato* (Play) and various essays, Vaclav Havel
*They Say / I Say: The Moves that Matter in Academic Writing*, Gerald Graff and Cathy Birkenstein
*Walden, Civil Disobedience, and Other Writings*, Henry David Thoreau
*The Easy Writer*

**LIT 101.014 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 evolution; 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 are 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:
*Howl* by Allen Ginsberg
*On the Road* by Jack Kerouac
“Defense of the Freedom to Read” by Henry Miller
“On Civil Disobedience” and excerpts from *Walden* by Henry David Thoreau

**LIT 101.015 TF 1:20-11:35 am**  
*Location, Location, Location: Reading and Writing the Human Terrain*  
Professor Heather McDonald

We are in the habit of denying or forgetting the real nature of our experiences in favor of the clichés of public speech.”—Yi-Fu Tuan, *Space and Place: The Perspective of Experience*. To say something meaningful, to listen, to define ourselves, to be in place with your fellow humans: this is at the heart of human geography, the relationships between people, their place in the world, and the spaces they inhabit. This College Writing Seminar will use a variety of texts about home, travel, and community, in order to learn, strengthen, and experiment with writing skills; our end goal will be to look with new eyes into the hidden yet important conversations about space and place, with the intent to have our writing avoid the "cliches of public speech" Tuan references.

Texts may include:  
*Place: A Short Introduction*, Tim Cresswell  
*You Are Here: Why We Can Find Our Way to the Moon, But Get Lost in the Mall*, Colin Ellard  
*Bowling Alone: The Collapse and Revival of American Community*, Robert D. Putnam  
*Space and Place*, Yi-Fu Tuan

**LIT 101.016 MTH 11:45-1:00 pm**  
*Writing For and About the Real World: The Craft of Creative Non-Fiction Writing*  
Nancy Schnog  
For course details, please refer to section 101.006

**LIT 101.017 MTH 11:45-1:00 pm**  
*Developing 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 invite contrast, and work towards 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. Mastering the ability to understand multiple perspectives marks a person as insightful, analytical, and fair. In this writing seminar, we will develop this skill with a 360-degree perspective from many stakeholders around two key issues: technology and patriotism.
Our texts will range from primary sources such as letters and speeches, to scholarly and popular essays, and books.

Texts may include:
*True Enough*, Farhad Manjoo
*Beyond Duty*, Shannon Meehan
*It's Even Worse Than It Looks: How the American Constitutional System Collided With the New Politics of Extremism*, Thomas E. Mann and Norman J. Ornstein
*Alone Together*, Sherry Turkle
*Everything Bad is Good for You*, Steven Johnson

**LIT 101.018 MTH 11:45-1:00 pm**
**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.

Texts may include:
*True Crime: An American Anthology*, edited by Harold Schechter
*Fatal Vision*, Joe McGinniss
*The Journalist and the Murderer*, Janet Malcolm
*A Wilderness of Error*, Errol Morris

**LIT 101.019 TF 11:45-1:00 pm**
**“Based on a True Story”: Popular History in Print, in Photos, and on Screen**
**Professor Kelly Joyner**

Many of us don’t feel capable of digesting an important event until we’ve read an account of it by a good writer, or until we’ve seen it on a screen interpreted by a gifted filmmaker. There’s something in such works that helps us get at the meaning of the event, to understand the various truths about it. Some of those writers and filmmakers hew closely to the facts. And some take liberties with the facts—in the service, they might argue, of a spiritual truth. All the good/gifted ones seem to hold a mirror up so audiences might see their own reflections.
In this **writing class** (yes, you’ll do more writing than anything else, make no mistake), we’ll study such writing and filmmaking; we’ll read writing about writing, and writing about photography and film; we’ll write analytically about how historical events (distant or recent) are reproduced in print and on screen; and we’ll research and write about a specific event from our own idiosyncratic point of view. In all, we’ll join ongoing intellectual conversations, and we’ll strive to make meaning from the events that have captured our interest and imagination.

Texts may include:
Works by Tim O’Brien, Alexander Nemerov, Robert Rosenstone, and David Foster Wallace.

**LIT 101.020 TF 11:45-1:00 pm**  
*The Mis-Measure of Man: Racism, Sexism, and Homophobia in Modern Science*  
Dr. Edward Comstock

We all know that scientists have made major strides in understanding the human brain and in cracking the genetic code. Riding this wave of scientific advance, popular magazines, newspapers, and television news outlets constantly trumpet the latest advances in medicine and neuroscience—finally, we’re told, the secret recesses of our humanity are revealing themselves to us. And we’re buying in. Don’t like your current relationship? There’s a pill for that. Feeling moody or greedy? That’s just your genes. Don’t like modern art? Well, the structure of your brain repels you from it. Thanks to science, we now have control over this crazy thing we call humanity. But is it all too good to be true? In this course we will explore the limits of science and examine why our culture is so willing to buy in to any new “finding.” In becoming critical about claims made based on bad or misunderstood science, we will also trace the long history of racist, sexist, and homophobic ideas as they well up through bad science and into the popular imagination. In this process you will become empowered to critique ideas and problematic claims made under the banner of science and truth. At the same time, you’ll discover that, at least when it comes to human behavior, “the truth” is a contention rather than a metaphysical certainty and that one woman’s junk science is another woman’s hard reality. But ultimately, the goal of this course will be to cultivate the research and writing skills that will enable you to debunk myths and falsehoods and to make a significant contribution in the name of truth through research and writing.

Texts may include:
*Rewriting*, Joseph Harris  
*How to Write a Sentence*, Stanley Fish  
*The Trouble with Nature: Sex in Science and Popular Culture*, Roger N. Lancaster  
*The Mis-Measure of Man*, Stephen Jay Gould

**LIT 101.021 MTH 1:10-2:25 pm**  
*Reading the News*  
Professor Stina Oakes
When was the last time you read a newspaper or magazine? What news sources do you trust and rely on?
What constitutes “news”? We crave information, whether about the latest developments in politics or the most recent celebrity breakup. The media cater to these desires with a constant stream of information in various formats with a myriad of angles. How does this barrage influence our perceptions about the world and ourselves? How do we begin to understand and sift through this information? In our exploration of the news media we will be reflecting on the issues and rhetorical strategies surrounding the role of the media. In particular, we will be examining the role of fear and how it impacts our beliefs. We will also be examining our own experiences as information consumers. To gain this understanding we will be using a variety of texts, including books, newspapers, magazines, television, and the Internet. Writing assignments will include reading responses, a critical analysis, a personal opinion piece and an extended research piece. The goal of the course is to widen our conception of the role of the news media in our own lives and culture.

Texts may include:
*The Culture of Fear* by Barry Glassner
*Everything Bad is Good for You* by Steven Johnson
*Being There* by Jerry Kosinski
*Media Mythmakers* by Benjamin Radford
Selections from anthologies of fiction, nonfiction, poetry, etc.

LIT 101.022 MTH 1:10-2:25 pm
*The F Word: Why Feminism is Still a Bad Word*
Professor Keigh-Cee Welsch
For course description, please refer to Section 101.049

LIT 101.023 TF 1:10-2:25 pm
“Based on a True Story”: Popular History in Print, in Photos, and on Screen
Professor Kelly Joyner
For course description, please refer to Section 101.019

LIT 101.024 TF 1:10-2:25 pm
Countercultures and Resistance Rhetoric
Professor Mary Switalski
For description, please refer to Section 101.014

LIT 101.025 TF 1:10-2:25 pm
“How Long Must We Sing This Song?”: The Language of War
Professor Natalie Giarratano

If, as Margaret Atwood writes, “War is what happens when language fails,” then what happens to language when war has failed the combat soldier? The civilian witness? How do the tragedies of war ripple out into the world? In this course we’ll explore writing of the modern wars (WW I to the present), how the writers deal with the effects of war, and
how language about war has evolved. We’ll discuss propaganda used to sell war, music written to understand it, journalistic essays on observations during it, non-fiction/memoir/poetry from combat veterans and also from those civilians affected by and witness to it. And though war’s association with masculinity has long been a trope in literature, a variety of voices will be represented in this course. The essays that you’ll write will engage with these modern texts about war and the ways in which the language has evolved (and why) even within this last century, and you will go on to research the complex ways that the “war on terror” affects the lives of millennials, in order to practice your own brand of analytical writing on war.

Texts may include:
Baghdad Diaries, Nuha al-Radi
Control Room (film)
The Great War and Modern Memory, Paul Fussell
Persepolis, Marjane Satrapi
Warhorses, Yusef Komunyakaa
Waiting for the Enemy, Brandon Davis Jennings
Women on War, Ed. Daniella Gioseffi
Writing with Style, John Trimble
Writing War, Ed. Clint Willis

LIT 101.026 MTH 2:35-3:50 pm
Freedom Song: Art, Culture and Social Change
Professor Arielle Bernstein
For course description, please refer to Section 101.010

LIT 101.027 MTH 2:35-3:50 pm
Manifestations of Fear
Professor Alison Klein

As the success of the horror 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:
Frankenstein, Mary Shelley
“The Uncanny”, Sigmund Freud
Stories by Edgar Allen Poe
Essays by Malcolm Gladwell
Psycho, the film
"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 an 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.

Texts may include:
- *On Laughter* by Henri Bergson
- *The Joke and its Relation to the Unconscious* by Sigmund Freud
- *A Modest Proposal* by Jonathan Swift
- Essays by George Saunders, Mark Twain, David Foster Wallace, and Kurt Vonnegut
- News comedy shows like *The Colbert Report* and *The Daily Show*

Abraham Lincoln, Batman, LeBron James, Amelia Earhart, Steve Jobs, Dr. Martin Luther King Jr, Indiana Jones, Lassie, Atticus Finch: Our heroes assume all different shapes and sizes. Bonnie Parker, Darth Vader, John Dillinger, Dr. Hannibal Lecter, Bernie Madoff, Joseph McCarthy, Benito Mussolini, Jaws, Cruella De Vil, Richard III: Our villains assume all different shapes and sizes. So what’s up with that? In this course we’ll explore the ways our culture creates, upholds, and represents heroes and villains. How are our imagined heroes and villains different from our living (or once alive) heroes and villains? Is the rhetoric of heroes different from the rhetoric of villains? How have our heroes and villains transformed to meet the needs of different generations? What happens when the line between hero and villain becomes blurred? We’ll address these and other questions while we try to uncover who our heroes and villains really are, and what they reveal about our hopes, fears, and beliefs. The major essay assignments will refine your research and analytic skills while challenging you to think about the world around you.
In recent years, we’ve entered something of a Renaissance of the fantastical. Series like *Harry Potter*, *The Hunger Games*, and *Twilight* have pervaded both young and adult literature and movie theaters. TV and film have seen a new explosion of superheroes, fairy tales, supernatural horror, and post-apocalyptic adventure, even as franchises like *Game of Thrones* or *Doctor Who* have reinvigorated fantasy and science fiction for new generations. In this seminar, we’ll use this cultural moment as the starting point for an investigation of the functions of speculation and imagination in our pop culture and beyond. Through critical reading of primary and secondary texts, as well as academic writing and research projects, we’ll explore such questions as: Why are fantastical stories so popular at the start of the 21st century? What do our culture’s fantasies tell us about our realities? How are imagination and speculation useful tools beyond the world of entertainment? And since this is a college writing course, we’ll approach this topic as scholars, paying special attention to how speculation can serve as an effective tool for academic writing and research. Ultimately, we will use the intersection of the imaginative and the scholarly to refine and complicate your academic writing and research skills.

Texts may include:
A combination of fantastical fiction works and scholarly works about speculative fiction and imagination.

LIT 101.033 TF 2:35-3:50
Through the Google Glass: Examining the Possibilities of the Digital Age
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, advocate for social change, seek out entertainment, and otherwise conduct our lives. But this technological revolution does have its critics, and these skeptics cannot always be characterized simply as Luddites. While Nicholas Carr, in “Is Google Making Us Stupid?”, is concerned with the internet’s potential negative effects on cognition, other critics like Steven Johnson and Clay Shirky show what this technology makes possible. By examining modern technology through a range of critical lenses, these writers reveal the ways in which we can open new lines of inquiry, ask new questions, and even rethink long-standing questions within the context of the “Digital Age.” In this course we will read the works of writers who carefully examine technologies like the Internet, artificial intelligence, and social networking. We will use our study of these works to adopt similar models of academic inquiry and, ultimately, to cultivate our own critical thinking, research, and writing.

Texts may include:
They Say/I Say by Gerald Graff and Cathy Birkenstein
Rewriting by Jospeh Harris
Writings from Nicholas Carr, Mark Prensky, Steven Johnson, Malcolm Gladwell, Clay Shirky, and Cory Dotorow

LIT 101.034 MTH 1:10-2:25
Developing the 360 View
Professor Caron Martinez
For course description, please refer to Section 101.017

LIT 101.035 MTH 4:00-5:15 pm
Freedom Song: Art, Culture and Social Change
Professor Arielle Bernstein
For course description, please refer to Section 101.010

LIT 101.036 MTH 4:00-5:15 pm
Heroes and Villains
Professor Megan Maassen
For course description, please refer to Section 101.029

LIT 101.037 MTH 4:00-5:15 pm
Manifestations of Fear
Professor Alison Klein
For course description, please refer to Section 101.027

LIT 101.038 MTH 4:00-5:51 pm
Environmental Disasters
Professor Ethan Goffman
Global warming is an ongoing hot topic (pun intended), but natural disasters and human environmental negligence have wreaked havoc for centuries. How have we learned from and survived those past calamities and what does this tell us about our current situation? The class will cover the Greenland Norse collapse, the dustbowl, and Hurricane Katrina as well as the current climate crisis and the less discussed but equally important biodiversity crisis. Topics will include ecological overshoot, Malthusian catastrophe, the “tragedy of the commons,” and geoengineering. On the social level, we’ll explore how individuals and communities react when everything they know is washed, burnt, or starved away. On the political level, we’ll compare mitigation and adaptation strategies for dealing with our ongoing environmental crisis as we head into the Anthropocene, the geologic era defined by human alteration of our planet’s ecological systems.
Assignments will include several response papers and an in-depth research project. In addition, you will be asked to lend their voices to our society’s wider conversation through writing blog comments and letters to the editor (which you may or may not choose to send or post).

Texts may include:
Silent Spring by Rachel Carson
Collapse by Jared Diamond
The Worst Hard Time by Timothy Egan
Eaarth: Making a Life on a Tough New Planet by Bill McKibben
The Future of Life by E.O. Wilson

LIT 101.039 TF 8:55-10:10 am
Listening to Hip-hop and Country Music (Reading Lyrics, Defining Genre, Performing Identity, Writing Culture)
Professor Anna Carson DeWitt

You know that friend you have, the one who says they "love all music-- except for Rap and Country"? What's up with that? Why does Taylor Swift always sing about kissing in the rain? Is Jay-Z a sellout? Is Keith Urban to Country as Macklemore is to Rap? No? Why not? This semester, we'll use keen writing and reading skills to delve into the backgrounds and subcultures that define each of these musical genres. We'll interpret the lyrics and instrumentation of artists both mainstream and underground. We'll explore what it means to "read" music as a cultural artifact and as a personal badge of selfhood. We'll write original criticism that develops original thinking about the themes, motifs and narratives that make these genres unique. We'll listen to a ton of music-- some of it we'll like, some of it we won't-- and we'll make meaning from all of it.

Texts may include:
An awesome weekly playlist
Selections from The Grey Album by Kevin Young
Selections from Subculture: The Meaning of Style by Dick Hebdige
Selections from Musicophilia by Oliver Sacks
Original interviews from Rolling Stone and Fresh Air
The poetry of Jake Adam York, Langston Hughes, and others
LIT 101.040 TF 4:00-5:15 pm
The Mis-Measure of Man: Racism, Sexism, and Homophobia in Modern Science
Dr. Edward Comstock
For description, please refer to Section 101.020

LIT 101.041 TF 4:00-5:15 pm
In Sickness and Health
Professor Marnie Twigg

Healthcare continues to be a major focus of both American and global political discourse. In this class, we will approach both current and historical healthcare controversies through a sociocultural lens. That means we will discuss and write about how physical and mental ailments both shape and reflect cultural attitudes in the medical field and beyond. 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 quite a bit about illnesses and treatments, a background in science is not necessary for success in this course.

Texts may include:
The Spirit Catches You and You Fall Down by Anne Fadiman
United in Anger: A History of ACT UP by Jim Hubbard
Crazy Like Us: The Globalization of the American Psyche by Ethan Watters
A Planet of Viruses by Carl Zimmer

LIT 101.042 TF 4:00-5:15 pm
“How Long Must We Sing This Song?”: The Language of War
Professor Natalie Giarratano
For course description, please refer to Section 101.025

LIT 101.043 TF 4:00-5:15 pm
Globalization: A Better and More Corrupt Future
Professor Allison Sparks

The free market. Globalization. You can have it all—but if you do, what’s left over for everyone else? As globalization delivers Western commodities and values to developing nations—education, technology, clean water, wealth disparity, and cheap labor, to name a few—who decides who gets what? And once decided, how do resources actually get distributed? In this class, students will investigate how globalization’s affect on communities can inspire hope and determination or lead to corruption and poverty. Through a variety of international writers, students will explore how cultural elements spread from one group of people to others, resulting in the global community becoming more standardized. Students will investigate how this homogenization continues to alter standards of living, culture and values across the globe and its complex consequences.
Texts may include:
*Behind the Beautiful Forevers* by Katherine Boo
*The Boy Who Harnessed the Wind* by William Kankwamba
*I Am Malala* by Malala Yousafzai and Christina Lamb
*Three Cups of Tea* by Greg Mortensen
*The Orphan Master’s Son* by Adam Johnson

**LIT- 101.044 MTH 10:20-11:35 am & LIT- 101.045 MTH 11:45-1:00 pm**

“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.

Texts may include:
*Angels and Ages: A Short Book about Darwin, Lincoln, and Modern Life*, Adam Gopnik
*From So Simple a Beginning: Darwin’s Four Great Books*, Charles Darwin
*Selected Speeches and Writings*, Abraham Lincoln

**LIT 101.046 - Canceled**

**LIT 101.047 - Canceled**

**LIT 101.048 TF 11:45-1:00 pm**

The Art of Asking Questions
Professor Jessica Young

As young children, we played the Why game. “I want ice cream,” a friend said. “Why?” we asked. “Because it tastes good.” “Why?” “Because it’s sweet.” “Why?” And so on until our friend threatened to end the best-friendship and call off that weekend’s laser tag
trip. We were on to something, though. Namely, how important it is to ask the difficult questions—the questions for which we don’t immediately have an answer, the questions that might not even have answers. Digging deeply is one of our main tasks as writers, as we seek to convince the reader that the familiar can be quite unfamiliar. This course will get students to ask (and answer!) the difficult questions, and will offer techniques for doing so. We will be thinking critically, developing research skills, and carefully choosing which rhetorical moves to make in our own writing. In addition to formal analytic and research-based writing assignments, students will have the chance to reflect on a thoughtful experiment of their own design, to re-define something that seemingly needs no definition, and to question their own experience. Four formal essays and a host of informal writing exercises will allow students to practice and hone technique, as will a focus on revision and the writing process.

Texts may include:
A Visit from the Goon Squad by Jennifer Egan
Me Talk Pretty One Day by David Sedaris
Maus I: A Survivor’s Tale: My Father Bleeds History by Art Spiegelman
Essays by Dr. Martin Luther King, Jr, Maxine Hong Kingston, EJ Levy, Dinty Moore, Virginia Woolf, and E.B. White
Poetry by Agha Shahid, Matthea Harvey, Robert Hass, and Tod Marshall

LIT 101.049 MTH 4:00-5:15 pm
The F Word: Why Feminism is Still a Bad Word
Professor Keigh-Cee Welsch

While the majority of people believe that women and men should have equal rights, they deny and cringe at the term “feminist.” What has made the term “feminist” (and “feminism”) become “the f word”? In this course, we will investigate these questions and many others as we look at feminism from its birth to its future, paying particular attention to current events and attitudes. We will critically read texts from a broad range of topics and opinions, some opposing. You will also write three research-based essays as well as complete a number of smaller writing assignments that explore your opinions and observations.

This course is about feminism, but all genders are welcome and encouraged to join the conversation! Feminism is not just a female issue, and this course will look at aspects of feminism from and pertaining to male, transgender, and gender-queer people. This is a course designed to establish, explore, and challenge all opinions on feminism, and therefore all opinions are welcome and will be treated with respect.

Texts may include:
Selections from Gender Images: Reading for Composition
Selections from Feminism: Opposing View Points
Selections from The Equality Illusion: The Truth About Women and Men Today by Kat Banyard
Selections from A Group of Their Own: College Writing Courses and American Women Writers, 1880-1940 by Katherine H. Adams
Selections by Adrienne Rich, Kate Millet, Betty Friedan, Mary Wollstonecraft, George Sand, John Stuart Mill, and others.

**LIT 101.050 MTH 4:00-5:15 pm**  
**Medicine: An Imperfect Science**  
**Professor John Kim**

President Obama made national healthcare his signature legislation, but there is still a lively debate about how the practice of medicine can best make people healthy. Atul Gawande, a surgeon and professor at Harvard Medical School, writes that “We look for medicine to be an orderly field of knowledge and procedure. But it is not. It is an imperfect science, an enterprise of constantly changing knowledge, uncertain information, fallible individuals, and at the same time lives on the line. There is science in what we do, yes, but also habit, intuition, and sometimes plain old guessing. The gap between what we know and what we aim for persists. And this gap complicates everything we do.” We will look at texts in this class written by doctors, patients, and experts in the field as they try to find out the best ways healthcare and health professionals can save lives, domestically and abroad.

Texts may Include:  
*Overdosed America* by John Abramson  
*How We Do Harm* by Otis Webb Brawley  
*Better* by Atul Gawande  
*How Doctors Think* by Jerome Groopman  
*The Noonday Demon* by Andrew Solomon  
*Overdiagnosed* by H. Gilbert Welch

**LIT 101.051- Canceled**

**LIT 101.052 TF 4:00-5:15 pm**  
**The Flip Side**  
**Professor Jessica Young**

It is very easy to dismiss the villain as being, through and through, a bad guy. It is easy to say that Styrofoam is a no-no, that math should be taught throughout K–12 education, that technology is a good thing, and that vanilla beats out chocolate any day of the week, month, or year. Of course, there’s always a flip side. The “flip side” is the other side of the story, though we’d be remiss to assume there is only one other side to any given situation. Indeed looking at a situation from multiple perspectives is absolutely necessary in good thinking and writing. So in this class we’ll consider and convey multiple perspectives, as part of our effort to write honestly and genuinely. The major essay assignments will refine your research and analytic skills while challenging you to explore
and showcase multiple perspectives, and while getting you to carefully consider the best rhetorical moves in writing. We’ll try this out in assignments like a personal essay that investigates an experience from your own life, or a “behind the scenes” essay that looks host of smaller exercises that hone technique, in addition to a focus on revision and the writing process.

Texts may include:
*Notes of a Native Son*, James Baldwin
*Freakonomics*, Steven Levitt and Stephen J. Dubner
*Lif of Pi*, Yann Martel
*Lfe of Pi* (film)
Essays by Lars Eighner, Stephanie Ericsson, Maxine Hong Kingston, Joe Mackall, Jessica Mitford, George Orwell, Mark Slouka, and Gene Wiengarten, among others
Poetry by Suji Kwok Kim, Campbell McGrath, Ezra Pound, and Theodore Roethke, among others

**LIT 101.053 TF 4:00-5:15 pm**
*Touched with Fire: 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 madness and creativity? 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 will share their perspectives with us.

Texts may include:
*Too Bright to Hear, Too Loud to See*, Juliann Garey
*Girl, Interrupted*, Susanna Kaysen
*Darkness Visible*, William Styron
*A Beautiful Mind* (film)
*Pollock* (film)

**LIT 101.054 TF 10:20-11:35 am**
*Eating in America*
Professor Kate Wilson

In 2006, Michael Pollan wrote Omnivore’s Dilemma and asked us “what should we have for dinner?” It turns out that is a pretty complicated question which requires the skills of an investigative journalist—or American University student!--to even begin to answer. If anything, the situation is even more complicated in 2013. Should we eat organic?
Sustainably? Locally? What about GMOs? What is the role of government in our food choices? What does it mean when we buy our fast food from workers who may rely on food stamps themselves? Clearly, we must eat to survive, but our relationship with food goes far beyond this necessity. This course takes a multi-disciplinary, multi-genre look at 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, how we get our food, food politics, the organic and “locavore” movements, fast food in America, and the literature of food.

Texts may include:
- *Animal, Vegetable, Food* by Barbara Kingsolver
- *The Omnivore’s Dilemma* by Michael Pollan
- *Food, Inc.* (film)
- “If You Are What You Eat, Then What Am I?” by Geeta Kothari
- “Consider the Lobster” by David Foster Wallace

**LIT 101.055 MTH 1:10-2:25 pm**
**Professor Melissa Scholes Young**
**The Art of Activism: Reading and Writing Protest**
For description, please refer to Section 101.009

**LIT 101.056 MTH 8:55-10:10 am**
**The Question is the Answer!**
**Professor Sharon Blumenthal-Cohen**

What type of sentence has the power to signal interest and curiosity as it requests attention and response? The question is the answer! The question is unique because it values the curiosity of the speaker and the insight of the respondent while adding to both parties’ knowledge and understanding. Anthropologist Claude Levi-Strauss famously said, “The wise man doesn’t give the right answers, he poses the right questions,” and novelist J.D. Stroube described the asking of questions as a courageous act that “continues to give meaning to life.” In this course we will courageously be asking challenging questions in pursuit of insightful answers. Through reading, researching, writing, and discussing, we will explore topics that arouse our curiosity, and through peer review and revision, we will improve our rhetorical skills. Over the course of the semester we will collect our work in a developing portfolio to include four formal essays and a variety of additional informal writings.

**LIT 101.057 MTH 10:20-11:35 am**
**Being Human**
**Professor Andy Scahill**
In this class we will examine "the human" as contested terrain in the literary and cinematic imagination. Taking Mary Shelley's novel as a starting point, we will examine how various texts have attempted to define humanity through and against its troubling polarities: the machine and the animal. How does one claim humanity? How is one dehumanized? How often do human beings achieve the promise of humanity?

Texts may include:
Frankenstein, Mary Shelley
Bride of Frankenstein, (film) James Whale
The Incredible Hulk, (film) Stan Lee
Pinocchio, (film) Walt Disney
Eyes Without a Face, (film) Georges Franju
The Elephant Man, (film) David Lynch
A.I., (film) Steven Spielberg
Various critical analyses of our primary texts

LIT 101.058 TF 10:20-11:35 am
Become Who You Are: Existentialism and the Rhetoric of Authenticity
Professor Andrew Gretes
For course description, please refer to Section 101.008

LIT 101.059 MTH 11:45-1:00 pm
“You're Not From Around Here, Are You?”: 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? And how might we persuade our reader to see beyond the myths she may have about urban or rural communities?

Texts may include:
Essays, stories, and/or poems from:
Edward P. Jones
Alistair MacLeod
Alice Munro
David Rakoff
Ron Rash
Do you believe you can discernably “change the world” through volunteer work in your community? Do individuals have a moral obligation to serve those less fortunate? Is volunteering one’s energy to a non-profit organization a religious, moral, or civic duty? What are the ethical and political implications at stake when choosing a community to volunteer in? What factors will influence the relationship between the volunteer and the members of community served? After service, does the volunteer change? And has the volunteer actually created a visible change in the community they choose to serve?

This course will examine the implications of service through writing assignments, course readings, and a required fieldwork experience. (The fieldwork experience is required of all students enrolled in the course and includes 12 hours of volunteer work in one of four Washington, D.C. community service organizations.) We will read texts on the rhetoric of community engagement and service experiences. Major writing experiences will include a feature-style article on your fieldwork experience, a scholarly essay on why individuals serve, and a research essay that incorporates scholarly and primary research. There will be short writing or group assignments and readings due nearly every class.

This is a Community-Based Learning (CBL) course; CBL courses emphasize social responsibility and engagement with the city’s issues. Students enrolled in the course may add the optional Community Service Learning Project’s fourth credit, which enables students to earn an additional credit through completing an additional 28 hours of direct service volunteer work, completing service project for their community service partner, and a reflective essay.

Texts may include:

*The Call of Service: A Witness to Idealism*, Robert Coles
*Zeitoun*, Dave Eggers
*Rewriting*, Joseph Harris
*Writing with Style*, John R. Trimble
Excerpts from *On Writing Well*, William Zinsser
Excerpts from various *Best American* anthologies
Articles from Writingspaces.org
Professor Hildie Block

Terror! What does it mean? How can we define this term? Is it an act by individuals against civilians for political purpose or the emotion that you feel on a roller coaster? Is what you experience watching a horror film or CNN’s “terror ticker”? Is it what happens in an abusive home or an oppressive government’s “Reign of Terror”? This course continues the work of LIT-100, and students will continue to evolve their inquiry and research methods, and explore the topics like analyzing a text, evaluating a source, logical fallacies, and fine tune ability to think and write critically to further prepare you for scholarly writing at the university level.

Texts may include:
*Easy Writer*, Andrea Lundsford
"*They Say / I Say*: The Moves That Matter in Academic Writing* by Graff, Birkenstein and Durst
The War on Terror
*Frankenstein*, Mary Shelley

LIT 101.063 MTH 2:35-3:50 pm
*Called to Serve: Writing for Community Engagement*
Professor Amanda Choutka
For course description, please refer to Section 101.061

LIT 101.064 TF 2:35-3:50 pm
*What’s for Dinner?*
Professor Erin Nunnally

While we all need food to live, how we go about satisfying that need varies in some pretty extraordinary ways. Whether we frequent McDonald’s or avoid meat and animal products altogether, we are constantly making choices about what we put into our bodies. Choosing what to eat is something we can’t avoid, but lately that decision-making process has become tricky at best in America. Popular documentaries like *Supersize Me* and *Food, Inc.* have called into question not only the quality of the food we eat, but also the ethics of the food industry behind it, and the effects not only on our health and wallet, but on the economy and job market, of what we put on the table. Rather than a source of comfort, for many, food has become a source of anxiety and stress. In this course, we will examine the food industry in America – its influences, agendas, and impacts – and its relationship to our culture and identity. We will examine rhetorical choices of advertisers, doctors, and chefs, among others, that seek to influence our decisions and explore ways in which food impacts other aspects of who we are. You will add your voice to the conversation on food culture and industry through research-driven, argumentative essay assignments, group presentations, and various smaller writing assignments throughout the semester.
Without the rise of coffee houses in England, the Enlightenment may never have happened. Without Thomas Huxley, nicknamed “Darwin’s Bulldog,” the theory of evolution might have died along with Darwin. Without the advent of YouTube, we may have never heard the sweet voice of Justin Bieber. Ideas, just like the songs of teenage heartthrobs, don’t spread by themselves. So how do innovations, good and bad, come to transform society? Where do great ideas—democracy, civil rights, MRI machines—come from? Why are bad ideas—fascism, eugenics—sometimes so successful? Which ideas will transform the future? Self-driving cars, toilets that can detect cancer, replacement organs grown in labs? How will social forces react to these new ideas? In this course, we will write and critically think about the most influential ideas of the past, present, and future. We will examine the arguments of some of the world’s greatest thinkers. We will
research the backstories of a variety of famous and failed ideas. We will analyze the ideological battles of the present—secularism vs. Islamism, sustainability vs. consumerism, Team Jacob vs. Team Edward. And we will explore the innovations that might change the future.

Texts may include:
*The Tipping Point* by Malcolm Gladwell
*Where Good Ideas Come From* by Steven Johnson
*Physics of the Future* by Michio Kaku
Short works by Charles Darwin, Plato, Martin Luther King Jr., Gloria Steinem, Francis Bacon, Mahatma Gandhi, Jules Verne, Albert Einstein, Jane Addams, Francis Fukuyama

**LIT 101.070 TF 2:35-3:50 pm**
**New Urban American: Writing Causes and Solutions**
**Professor Tanya Paperny**

Our country is experiencing a massive trend towards urbanization, meaning cities and downtown areas are growing faster (more jobs, more people) than suburban areas. In D.C., as in many other formerly black-majority cities, white populations are moving out of the suburbs and into city centers. Scholars, activists, academics, politicians, urban planners, and citizens are starting to take note of these local and national shifts, and in many cases, are taking action to preserve their desired way of life. In this course, you will look at common issues facing growing cities and begin to refine your positions and arguments. After strengthening your research and argumentation skills, you will write essays, op-eds, and solutions-oriented papers to explain certain urban changes and argue for or against responses to these changes.

Texts may include:
*The Everyday Writer* by Andrea Lunsford, Fourth Edition
*They Say/I Say* by Gerald Graff and Cathy Birkenstein
*Urban Issues: Selections from a CQ Researcher*
Other readings

**LIT 101.071 TF 8:55-10:10 am**
**Lost in Translation: Communicating in a Globalizing World**
**Professor Angela Dadak**

Languages are more ancient than anything we have built with our hands. They are monuments to human genius,” says linguist and AU graduate David Harrison. In this view, English stands as a towering pinnacle among the world’s tongues. With the ever-increasing numbers of English speakers in the world, the language has become truly global. 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. Will English continue
to dominate the global linguistic landscape? How does English change in different
context, both on land and on the Internet? What role, if any, does English play in the
extinction of other languages? We will consider what it means to be multilingual and
multicultural, why people create artificial languages, 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 may include:
*The Language Revolution*, David Crystal
*Spoken Here: Travels Among Threatened Languages*, Mark Abley
*Switching Languages: Translingual Writers Reflect on their Craft*, Steven Kellman
Other readings by Chinua Achebe, Gloria Anzaldúa, David Harrison, Eva Hoffman, Pico
Iyer, Akira Okrent, Ilan Stavans, and Amy Tan.

**LIT 101.072 MTH 10:20-11:35 am**
*Infected: The Causes and Consequences of Nature’s Clever Killers*
**Professor Michael Moreno**
For course description, please refer to Section 101.001

**LIT 101.073 MTH 2:35-3:50 pm**
*Medicine: An Imperfect Science*
**Professor John Kim**
For course description, please refer to Section 101.050