Henry David Thoreau famously declared: "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 explore and question what it means to "live deliberately" now, in the 21st century, and use it as our subject for writing deliberately.

In a world that feels increasingly small, every choice we make (from the food we eat to the light bulbs we buy) arguably becomes a political and ethical one. Using *Walden* as a springboard, we will investigate issues of environmentalism, agriculture, economics, consumerism, and how these daily choices impact our happiness, and reflect our values. This course will require us to think critically, develop research skills, and make specific writing choices. In addition to formal analytic and research-based writing assignments, students will design and conduct their own intellectual and physical "experiment in living," and create a blog that documents this experience and explores the implications of Thoreau’s quintessential American text 150 years later.

Texts may include:
- *Walden* and "Civil Disobedience" by Henry David Thoreau
- *No Impact Man* by Colin Beavan
- *Eating Animals* by Jonathan Safron Foer
- Essays by Peter Singer, Ayn Rand, Milton Friedman, Ralph Waldo Emerson, The Dali Lama
- *The Corporation*
- *Forks Over Knives*

**LIT-101.02 MTH 10:20-11:35 a.m.**
**At the Intersection of Art and Commerce in American Popular Culture: A Beatles Case Study**
**Professor John Elderkin**

What separates passing popular fads from art that influences both “high” and “low” culture over time? 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 and quizzes.

Texts may include:
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

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 and breasts” in an era of post-war conformity. Ginsberg, a Beat Generation poet, gave voice to a subculture, a counterculture, which 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 forward at movements that extend into the late 20th century. We will look at movements as varied as feminism, anti-capitalism, LBGTQ rights, substance abuse, etc. Through our readings of memoirs, novels, articles, and poetry, we will examine countercultures that are resistant to “normative” or mainstream culture throughout the late 20th century. You will then analyze and critique specific countercultural movements through a series of researched-based essays. You will also have the opportunity to examine the ways in which certain movements have changed over time.

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

LIT-101.005 TF 8:55-10:10 a.m.
What’s Going On? Writing About the Real World
Professor Nancy Schnog

When singer-songwriter Marvin Gaye named his 1971 hit record “What’s Going On?” he turned a spotlight on real-world chaos -- injustice, poverty, and war—during the Vietnam era. “What’s Going On?” is an equally good question when seeking to understand the craft of non-fiction writers. Writers who tackle real-world issues –personal, cultural, political, or global— begin with relentlessly pressing questions about “What’s Going On?” In this class students will encounter literary writers and practicing journalists whose award-winning essays and books probe far-reaching corners of the real world, from complex family lives, to emerging 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, a New Yorker style profile, and an investigative essay on a subject of one’s choice.

Texts may include:
- The Invention of Solitude, Paul Auster
- Into the Wild, Jon Krakauer
- On Paradise Drive, David Brooks
- Alone Together, Sherry Turkle
- Works by essayists David Sedaris, Anne Lamott, Joan Didion, Rebecca Skloot, and Thomas Friedman

LIT-101.006 TF 10:20-11:35 a.m.
Skepticism in (and 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, 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 “Digital Age.”

In this course we will read the works of several writers who carefully weigh both what is gained and what is lost in 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 conversations about technology to better our understanding of various modes of academic writing, and in doing so improve our own.

Texts may include:
*The Most Human Human*, Brian Christian
*The Digital Divide*, edited by Mark Bauerlein
*They Say/I Say: The Moves that Matter in Academic Writing*, Gerald Graff and Cathy Birkenstein

LIT-101.007 TF 10:20-11:35 a.m.
*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, let’s face it, 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 some of our inquiries will lead us toward issues regarding animal rights and what appears to be a profound human need to dominate animals, we will also enter critical conversations about our inherent desire to be with and understand animals. For this reason, we will thoroughly examine the human-pet bond. By the end of the term, our inquiries will have led us through explorations and writings rooted in the natural and social sciences, economics, environmental issues, 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.

Texts may include:
*Why We Love Cats and Dogs* (documentary film)
*Mine: The Pets That Hurricane Katrina Left Behind* (documentary film)
*Pets in America: A History*, Katherine C. Grier
*Some We Love, Some We Hate, Some We Eat: Why It's So Hard to Think Straight About Animals*, Hal Herog
*Animals Make Us Human*, Temple Grandin
*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
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-101.008 MTH 8:55-10:10 a.m.**
**“The Wide, Waste Spaces of the Earth”: Reading and Writing Conservation and the Wild**
**Professor Allison Sparks**

Even in the digital age of smart phones and GPS, writing about the wilderness allures readers with its promise of beauty and adventure. Our Conservationist President, Theodore Roosevelt, once wrote that the man “who seeks adventure in the wide, waste spaces of the earth … must long greatly for the lonely winds that blow across the wilderness and for sunrise and sunset over the rim of the empty world.” Roosevelt, an adventurer and advocate for the protection of the natural world, initiated a conversation about the preservation of wilderness in the U.S. – a conversation that continues today. In this course, we will think critically about the writings of historical and contemporary naturalists, conservationists and adventurers. We will research and discuss global and national environmental efforts in the face of economic hardships and growing urbanization. We will also explore current controversies in political and environmental publications. Writing assignments will include critiques and analytical responses as well as a longer research-based paper.
LIT-101.009 MTH 11:45 a.m.-1 p.m.
What's So Funny? Examining and Employing the Humorous Persuasion Professor
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.

Texts may include:
The Joke and its Relation to the Unconscious, Sigmund Freud
On Laughter, Henri Bergson
A Modest Proposal, Jonathan Swift
Essays by George Saunders, Mark Twain, David Foster Wallace and Kurt Vonnegut
Other comic forms (stand-up comedy, the mock-umentary, and news comedy programs like The Colbert Report and The Daily Show)

LIT-101.010 MTH 11:45 a.m.-1 p.m.
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 may include:

*Deer Hunting with Jesus: Dispatches from America’s Class War*, Joe Bageant
*High Wire: The Precarious Lives of American Families*, Peter Gosselin
*Methland: The Death and Life of an American Small Town*, Nick Reding
*Broke, USA: From Pawnshops to Poverty, Inc.—How the Working Poor Became Big Business*, Gary Rivlin
*The Working Poor: Invisible in America*, David Shipler
*Closing the Food Gap: Resetting the Table in the Land of Plenty*, Mark Winne

**LIT-101.011 TF 11:45 a.m.-1 p.m.**
**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, let’s face it, 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 some of our inquiries will lead us toward issues regarding animal rights and what appears to be a profound human need to dominate animals, we will also enter critical conversations about our inherent desire to be with and understand animals. For this reason, we will thoroughly examine the human-pet bond. By the end of the term, our
inquiries will have led us through explorations and writings rooted in the natural and social sciences, economics, environmental issues, 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.

Texts may include:
*Why We Love Cats and Dogs* (documentary film)
*Mine: The Pets That Hurricane Katrina Left Behind* (documentary film)
*Pets in America: A History*, Katherine C. Grier
*Some We Love, Some We Hate, Some We Eat: Why It's So Hard to Think Straight About Animals*, Hal Herog
*Animals Make Us Human*, Temple Grandin
*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

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-101.012 MTH 8:55 a.m.-10:10 a.m.**
**Called to Serve: Writing for Community Engagement**
**Professor Amanda Choutka**

Do you believe you can discernibly “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? After service, does the volunteer change? And has the volunteer actually created a visible change in the community they chose 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 10 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 assignments will include a feature-style article on your fieldwork experience, an argument on why individuals serve, and a research essay that incorporates field and scholarly research. There will be short writing or group assignments and readings due nearly every class. Students enrolled in this course may add the optional Community Service Learning Project’s fourth credit, which enables student to earn an additional academic credit through completing an additional 30 hours of direct service volunteer work, completing a service project for their community service partner and a reflective essay.
Food: a simple word for a complex concept. Food writing: a simple label for a complex genre. From reviewers to novelists, from journalists to memoirists, food writers explore how their subject 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, by sharpening critical thinking skills, practicing writing techniques, and honing research skills. Assignments may include an exploratory essay, and a large-scale research project, rhetorical analyses, and reviews.

Texts may include:
- *Oranges*, John McPhee
- *The Book of Salt*, Monique Truong
- *How to Cook a Wolf*, M.F.K. Fisher
- *Best Food Writing 2012*, edited by Holly Hughes

When was the last time you read a newspaper or magazine? How often do you watch TV? 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 media we will be reflecting on the issues and rhetorical strategies surrounding the role of the media. In particular, we will be exploring 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, music, and the Internet. Writing assignments will include reading responses, a personal essay, a critical analysis, and an
extended research piece. The goal of the course is to widen our conception of the role of the media in our own lives and culture.

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

**LIT-101.015 MTH 1:10-2:25 p.m.**
**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 may include:
*Deer Hunting with Jesus: Dispatches from America’s Class War*, Joe Bageant
*High Wire: The Precarious Lives of American Families*, Peter Gosselin
*Methland: The Death and Life of an American Small Town*, Nick Reding
*Broke, USA: From Pawnshops to Poverty, Inc.—How the Working Poor Became Big Business*, Gary Rivlin
*The Working Poor: Invisible in America*, David Shipler
*Closing the Food Gap: Resetting the Table in the Land of Plenty*, Mark Winne

**LIT-101.016 MTH 1:10-2:25 p.m.**
**“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 everyday to gain knowledge (Google, Wikipedia), communicate (Twitter, 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-101.017 TF 8:55-10:10 a.m.
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 modern, diverse, towering pinnacle among the world’s tongues. 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. 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-101.018 TF 1:10-2:25 p.m.
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.

Texts may include:
Harry Potter and the Sorcerer’s Stone, J.K. Rowling
Kira-Kira, Cynthia Kadohata
Olive’s Ocean, Kevin Henkes
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: The Moves that Matter in Academic Writing, Gerald Graff and Cathy Birkenstein
Rewriting: How to Do Things with Texts, Joseph Harris

LIT-101.019 MTH 4-5:15 p.m.
Let’s Make a Deal: The Rhetoric of Game Shows
Professor Lee Alan Bleyer

From the radio beginnings of the American mass media through the quiz show scandals of the 1950s to the reality show era, game shows – broadcast competitions measuring knowledge, skill, talent, and pure chance – have gone in and out of fashion, but have always reflected and contributed to mass culture. For seven decades, contestants have said the secret word, told the truth, bought a vowel, taken the deal, and won big in the bonus round; yet, very little scholarly attention has been paid to the ways in which game shows have influenced, reflected, and, occasionally, dominated the rhetoric of popular culture. In this writing- and research-intensive course, students will develop and refine advanced techniques in expository writing and research using primary and secondary sources to examine the rhetoric of game shows, paying particular attention to how game shows reflect and influence social and political ideas and trends, including popular conceptions of truth, argument, negotiation, authority, and knowledge.

Texts may include:
Rules of the Game: Quiz Shows and American Culture, Olaf Hoerschelmann
LIT-101.020 MTH 2:35-3:50 p.m.
At the Intersection of Art and Commerce in American Popular Culture: A Beatles Case Study
Professor John Elderkin

What separates passing popular fads from art that influences both “high” and “low” culture over time? 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 and quizzes.

Texts may include:
The Beatles, Bob Spitz
Revolution in the Head, Ian MacDonald
Main Lines, Blood Feasts, and Bad Taste: A Lester Bangs Reader

LIT-101.021 TF 2:35-3:50 p.m.
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-101.022 TF 2:35-3:50 p.m.
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 . . .  
What does “organic” mean, anyway?

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 is again a political issue. We are also faced with more choices when it comes to “what to eat”: organic, “natural,” free-range, and so on. And recent legislation seems to remove certain sorts of food choices. 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: A Year of Food Life*, Barbara Kingsolver, Camille Kingsolver, Steven L. Hopp  
*The Omnivore’s Dilemma: A Natural History of Four Meals*, Michael Pollan  
*Food in the USA*, Carole Counihan  
*How America Eats*, Clementine Paddleford  
*Food, Inc.* (film)  
“If You Are What You Eat, Then What Am I?” (essay)  
“Consider the Lobster” (essay)

LIT-101.023 TF 2:35-3:50 p.m.  
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 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.
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:
Frankenstein, Mary Shelley
Short stories by Edgar Allen Poe
“The Uncanny,” Sigmund Freud
The film Psycho
Essays by Malcolm Gladwell

In this course, which is a continuation of the skills you built in LIT100, 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*, fourth edition, Andrea Lunsford
*They Say/I Say: The Moves That Matter in Academic Writing*, Gerald Graff and Cathy Birkenstein
*Urban Issues: Selections from CQ Researcher*, sixth edition
Other readings to be distributed in class and uploaded to Blackboard.

LIT-101.026 TF 4-5:15 p.m.
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-101.027 TF 4-5:15 p.m.
What’s For Dinner?
Professor Erin E. 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.

Texts may include:
The Omnivore’s Dilemma, Michael Pollan
My Life in France, Julia Child
Blink: The Power of Thinking Without Thinking, Malcom Gladwell
Food and Culture: A Reader, edited by Carole Counihan
Writing With Style, John Trimble
Excerpts from The New Yorker, Bon Appétit, and various news and academic sources

LIT-101.028 TF 4-5:15 p.m.
The Future Has an Ancient Heart: Time, Culture and Storytelling
Professor Arielle Bernstein

The writer Carlo Levi once wrote, “The future has an ancient heart”. From an early age we learn to understand the world through past stories, through the knowledge we feel we should preserve and bring into the future. Each of us, no matter where we come from, grows up hearing specific stories that end up shaping our values and our beliefs about the word around us. This class will focus on re-examining the stories we as a culture grow up with and considering ways that narratives can be used to subvert these ingrained ideas. In this class we will consider the ways that stories influence our thoughts, behaviors and actions by considering the texts themselves and how we collectively respond to them. We will investigate the current cultural landscape of the year 2013 by isolating, examining and investigating the beliefs that we as a culture most fiercely cling to. Through readings and class discussions you will confront issues that range from what we as a culture consider to be common knowledge to what we see as being provocative, outlandish and bizarre. Throughout this class we will struggle to understand how and why we regard certain things as necessarily right and true.

LIT-101.029 TF 8:55-10:10 a.m.
In Sickness and in Health
Professor Marnie Twigg

Healthcare continues to be a major focus of both American and global political discourse. On the surface, this conversation has been consumed by balance sheets tallying costs and benefits, often ignoring the underlying cultural impact of disease and its treatment. In this class, however, 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:
*Wasted: A Memoir of Anorexia and Bulimia,* Marya Hornbacher
*Selling Sickness: How the World’s Biggest Pharmaceutical Companies are Turning Us All Into Patients,* Ray Moynihan and Alan Cassels
*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
*And the Band Played On,* Randy Shilts
*A Planet of Viruses,* Carl Zimmer
*Illness as a Metaphor,* Susan Sontag

**LIT-101.030 TF 10:20-11:35 a.m.**
**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 novelists, from journalists to memoirists, food writers explore how their subject 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, by sharpening critical thinking skills, practicing writing techniques, and honing research skills. Assignments may include an exploratory essay, and a large-scale research project, rhetorical analyses, and reviews.

Texts may include:
*Oranges,* John McPhee
*The Book of Salt,* Monique Truong
*How to Cook a Wolf,* M.F.K. Fisher
*Best Food Writing 2012,* edited by Holly Hughes

**LIT-101.031 MTH 2:55-3:50 p.m.**
“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-101.032 MTH 8:55-10:10 a.m.**
**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.

Texts may include:
* The Joke and its Relation to the Unconscious, Sigmund Freud
* On Laughter, Henri Bergson
* A Modest Proposal, Jonathan Swift
* Essays by George Saunders, Mark Twain, David Foster Wallace and Kurt Vonnegut
* Other comic forms (stand-up comedy, the mockumentary, and news comedy programs like The Colbert Report and The Daily Show)

**LIT-101.033 MTH 10:20-11:35 a.m.**
**Heroes and Villains**
**Professor Megan Maassen**
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 Dilinger, 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.

Texts may include:
*In Cold Blood*, Truman Capote
*The Dark Knight Returns*, Frank Miller
*They Say/I Say: The Moves that Matter in Academic Writing*, Gerald Graff and Cathy Birkenstein
Selected speeches
Selected essays
Selected films

**LIT-101.034 TF 11:45 a.m.-1 p.m.**
*Skepticism in (and 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, 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 “Digital Age.”

In this course we will read the works of several writers who carefully weigh both what is gained and what is lost in 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 conversations about technology to better our understanding of various modes of academic writing, and in doing so improve our own.

Texts may include:
LIT-101.035 TF 11:45 a.m.-1 p.m.
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-101.036 MTH 11:45 a.m.-1 p.m.
Bad Language
Professor Tad Tuleja

In describing social discourse, linguists often distinguish between language (the tidy, normative way we’re supposed to speak) and speech (the messy, raucous way we actually do speak). In this course, against the backdrop of a mythical construct called Standard American English (SAE), we consider such assaults on conversational tidiness as slang, slurs, accents, dialects, pidgins, bilingualism, and interlanguages like Chinglish and Franglais. By examining the interplay of “good” and “bad” language, we will see how using words “against the grain” raises questions not only about language norms but also about the social conditions in which speaking does its work. We will read academic papers in sociolinguistics, media reports on the English-only movement, and fiction by Anthony Burgess (Clockwork Orange) and Sandra Cisneros (Woman Hollering Creek).

Additional texts may include:
“Playing the Dozens,” Roger Abrahams
“To Give up on Words: Silence in Western Apache Speech,” Keith Basso
“Negotiations of Language Choice in Montreal,” Monica Heller
“Sometimes I'll Start a Sentence in English y termino en espanol,” Shana Poplack
“Aria,” Richard Rodriguez

LIT-101.037 MTH 4-5:15 p.m.
Art of Activism: Reading and Writing About Protest
Professor Melissa Scholes Young

Is protest effective in bringing about 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, poetry, music, and film, we’ll learn 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*
*Arab Spring Dreams*, Nasser Weddady and Sohrab Shmari

**LIT-101.038 MTH 4-5:15 p.m.**
“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 everyday to gain knowledge (Google, Wikipedia), communicate (Twitter, 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-101.039 MTH 4-5:15 p.m.**
Old, New, Borrowed, Blue: The Culture & Rhetoric of Weddings
Professor Gina Evers

Weddings intersect many different parts of our lives. As a cultural ritual, a wedding expresses both ancestral and familial values. For example, showering a wedded couple with rice is an Eastern wedding tradition that bestows fertility and good luck on the couple. If a wedding is housed within a particular religious tradition, a new layer of spiritual symbolism and meaning is inscribed into the ceremony. Politically, weddings are at the forefront of American consciousness, as the same-sex marriage debate continues in this country and around the world. Economically, weddings have become a
vast industry, grossing over U.S. $86 Billion per year according to the Association of Wedding Professionals. A cursory look at the history of weddings also shows a wedding’s clear economic purpose: the role of dowries and economically beneficial betrothals serving as clear evidence of the wedding as an economic institution. However, in the last two hundred years, weddings have been shifting into an emotional sphere; weddings are now an expression of love and promise.

How does a wedding ritual simultaneously function as an emotional, economic, political, religious, historic, and cultural marker of our lives? And, as it continues to intersect these different spheres of our human existence, what can studying the wedding show us about what it means to be human? Throughout the semester, our class will engage in critical thinking, extensive scholarly research, and writing in order to formulate answers to these questions.

Texts may include:
*Wedding as Text: Communicating Cultural Identities Through Ritual*, Wendy Leeds-Hurwitz
*Marriage Customs of the World: From Henna to Honeymoons*, George Peter Monger
*Discovering the Folklore and Traditions of Marriage*, George Peter Monger
*Marriage, a History: How Love Conquered Marriage*, Stephanie Coontz
*One Perfect Day: The Selling of the American Wedding*, Rebecca Mead
*The Meaning of Wife: A Provocative Look at Women and Marriage in the Twenty-first Century*, Anne Kingston
*Altared: Bridezillas, Bewilderment, Big Love, Breakups, and What Women Really Think About Contemporary Weddings*, Colleen Curran
*Same-Sex Marriage: Pro & Con*, Andrew Sullivan
*Why Marriage: The History Shaping Today’s Debate Over Gay Equality*, George Chauncey
*The Commitment*, Dan Savage

LIT-101.040 MTH 11:45 a.m.-1 p.m.
“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-101.041 TF 4-5:15 p.m.**
**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 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:
“On Civil Disobedience” and excerpts from *Walden*, Thoreau
*On the Road*, Jack Kerouac
*Howl*, Allen Ginsberg
*The Counterculture Reader, edited by E.A. Swingrover*
“Defense of the Freedom to Read,” Henry Miller
Excerpts from *The Feminine Mystique*, Betty Friedan

**LIT-101.042 TF 4-5:15 p.m.**
**“Putting D.C. on the Map”: Music and Culture in the Nation’s Capital**
Professor Edward Comstock

When most people think of Washington, D.C., they conjure iconographic images of political figures and civic monuments. But D.C.’s real story 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. In this course we will venture beyond the monuments to 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:
Savage Inequalities, Jonathan Kozol
Lost in the City, Edward P. Jones
Rewriting, Joseph Harris
They Say/I Say: The Moves that Matter in Academic Writing, Gerald Graff and Cathy Birkenstein
The Everyday Writer, Andrea Lunsford
Travel writing about D.C.

LIT-101.043 TF 4-5:15 p.m.
“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:
Unholy Ghost, edited by Nell Casey
An Unquiet Mind, Kay Redfield Jamison
Girl Interrupted, Susanna Kaysen
“Having It Out with Melancholy,” Jane Kenyon
Darkness Visible, William Styron
Mrs. Dalloway, Virginia Woolf
The Hours, Michael Cunningham
Pollock (film)

LIT-101.044 TF 10:20-11:35 a.m.
The Enchanted States of America: How the Fantastical Charges our Imagination and Grounds our Thinking
Professor Chuck Cox
In recent years, we’ve entered something of a Renaissance of the fantastical. Series like *Harry Potter*, *The Hunger Games*, and *Twilight* pervade both young 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 *Game of Thrones* and the rebooted *Star Trek* movies have reinvigorated fantasy and science fiction for a new generation. In this seminar, we’ll use this cultural moment as the starting point for an investigation of the role of speculation and imagination in our lives: in our pop culture, in our academic work, and in our definitions of self. 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 vital tools not only for entertainment, but also for cultural expression and personal development? And since this is a college writing course, we’ll pay 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 own academic writing and research skills. Required texts will include a combination of speculative fiction works (novels, stories, films) and scholarly works about speculative fiction and imagination.

**LIT-101.045 MTH 10:20-11:35 a.m.**  
**Art of Activism: Reading and Writing About Protest**  
**Professor Melissa Scholes Young**

Is protest effective in bringing about 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, poetry, music, and film, we’ll learn 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*  
*Arab Spring Dreams*, Nasser Weddady and Sohrab Shmari

**LIT-101.046 MTH 10:20-11:35 a.m.**  
**The Dissemination of Information: Examining the Media Perspective**  
**Professor Stina Oakes**
When was the last time you read a newspaper or magazine? How often do you watch TV? 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 media we will be reflecting on the issues and rhetorical strategies surrounding the role of the media. In particular, we will be exploring 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, music, and the Internet. Writing assignments will include reading responses, a personal essay, a critical analysis, and an extended research piece. The goal of the course is to widen our conception of the role of the media in our own lives and culture.

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

**LIT-101.047 MTH 11:45 a.m.-1 p.m.**

“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 everyday to gain knowledge (Google, Wikipedia), communicate (Twitter, 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-101.048 MTH 4-5:15 p.m.**

“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:
Unholy Ghost, edited by Nell Casey
An Unquiet Mind, Kay Redfield Jamison
Girl Interrupted, Susanna Kaysen
“Having It Out with Melancholy,” Jane Kenyon
Darkness Visible, William Styron
Mrs. Dalloway, Virginia Woolf
The Hours, Michael Cunningham
Pollock (film)

LIT-101.049 TF 11:45 a.m.-1 p.m.
Liars, Cheats, & Frauds
Professor Kelly Joyner

Why are we fascinated by liars, cheats, & frauds? In this class we will examine the American (and the human) propensity for deceit. We’ll read and watch texts about deceit. We’ll discuss and write about these texts, and about deceit outside of the texts, too. We have much material to choose from: academic, intellectual, or spiritual fraud; journalistic plagiarism; employees lying about their credentials; television shows defrauding the public trust; the lies people feel they must tell in the service of their jobs; and even practical jokes. Since this is a writing class, you should expect to express yourself in writing frequently and at length—expect substantial writing assignments inside and outside of class.

Texts may include:
Blink, Malcolm Gladwell
Capturing the Friedmans
Enron: The Smartest Guys in the Room
Lies Across America, James Loewen
Lying, Lauren Slater
Old School, Tobias Wolff
On Bullshit and On Truth, Harry G. Frankfurt
Quiz Show
Remembering America: A Voice From the 60s, Richard Goodwin
Telling Lies, Paul Eckman
The Yes Men

LIT-101.050 TF 11:45 a.m.-1 p.m.
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 . . .
What does “organic” mean, anyway?

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 is again a political issue. We are also faced with more choices when it comes to “what to eat”: organic, “natural,” free-range, and so on. And recent legislation seems to remove certain sorts of food choices. 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: A Year of Food Life, Barbara Kingsolver, Camille Kingsolver, Steven L. Hopp
The Omnivore’s Dilemma: A Natural History of Four Meals, Michael Pollan
Food in the USA, Carole Counihan
How America Eats, Clementine Paddleford
Food, Inc. (film)
“If You Are What You Eat, Then What Am I?” (essay)
“Consider the Lobster (essay)

LIT-101.051 MTH 1:10-2:25 p.m.
Bad Language
Professor Tad Tuleja

In describing social discourse, linguists often distinguish between language (the tidy, normative way we’re supposed to speak) and speech (the messy, raucous way we actually do speak). In this course, against the backdrop of a mythical construct called Standard American English (SAE), we consider such assaults on conversational tidiness as slang, slurs, accents, dialects, pidgins, bilingualism, and interlanguages like Chinglish and Franglais. By examining the interplay of “good” and “bad” language, we will see how using words “against the grain” raises questions not only about language norms but also about the social conditions in which speaking does its work. We will read academic papers in sociolinguistics, media reports on the English-only movement, and fiction by Anthony Burgess (Clockwork Orange) and Sandra Cisneros (Woman Hollering Creek).
Additional texts may include:
“Playing the Dozens,” Roger Abrahams
“To Give up on Words: Silence in Western Apache Speech,” Keith Basso
“Negotiations of Language Choice in Montreal,” Monica Heller
“Sometimes I’ll Start a Sentence in English y termino en espanol,” Shana Poplack
“Aria,” Richard Rodriguez

LIT-101.052 TF 1:10-2:25 p.m.
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-101.053 MTH 2:35-3:50 p.m.
Art of Activism: Reading and Writing About Protest
Professor Melissa Scholes Young

Is protest effective in bringing about 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, poetry, music, and film, we’ll learn 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
Arab Spring Dreams, Nasser Weddady and Sohrab Shmari

LIT-101.054 TF 2:35-3:50 p.m.
Liars, Cheats, & Frauds
Professor Kelly Joyner

Why are we fascinated by liars, cheats, & frauds? In this class we will examine the
American (and the human) propensity for deceit. We’ll read and watch texts about deceit. We’ll discuss and write about these texts, and about deceit outside of the texts, too. We have much material to choose from: academic, intellectual, or spiritual fraud; journalistic plagiarism; employees lying about their credentials; television shows defrauding the public trust; the lies people feel they must tell in the service of their jobs; and even practical jokes. Since this is a writing class, you should expect to express yourself in writing frequently and at length—expect substantial writing assignments inside and outside of class.

Texts may include:
Blink, Malcolm Gladwell
Capturing the Friedmans
Enron: The Smartest Guys in the Room
Lies Across America, James Loewen
Lying, Lauren Slater
Old School, Tobias Wolff
On Bullshit and On Truth, Harry G. Frankfurt
Quiz Show
Remembering America: A Voice From the 60s, Richard Goodwin
Telling Lies, Paul Eckman
The Yes Men

LIT-101.055 TF 2:35-3:50 p.m.
“Putting D.C. on the Map”: Music and Culture in the Nation’s Capital
Professor Edward Comstock
When most people think of Washington, D.C., they conjure iconographic images of political figures and civic monuments. But D.C.’s real story 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. In this course we will venture beyond the monuments to 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:
Savage Inequalities, Jonathan Kozol
Lost in the City, Edward P. Jones
Rewriting, Joseph Harris
They Say/I Say: The Moves that Matter in Academic Writing, Gerald Graff and Cathy Birkenstein
The Everyday Writer, Andrea Lunsford
Travel writing about D.C.

LIT-101.056 TF 2:35-3:50 p.m.
The Power of Ideas
Professor Jennifer Handford

Can the Internet transform government? Can music, the mind, and medicine work together to bring healing? Is fighting climate change a losing battle? Where do ideas come from and how do they catch fire? As Malcolm Gladwell argued in *The Tipping Point*, just as a single sick person can start an epidemic of the flu, so too can an idea cross a threshold, thus “tipping,” and changing the way we see the world. In this course, we’ll study ideas and wonder about their origins. On one hand, we’ll look at our cultural institutions: schools, workplaces, and government, and note how they have trended toward a template that encourages collective brainstorming, group think, and “action” verses a more solitary method of idea creation at the hands of the contemplative individual. We’ll discuss these institutions and debate whether the goal of producing efficient workers now trumps the goal of creating extraordinary people.

Texts may include:
*Quiet*, Susan Cain
*Out of Our Minds: Learning to be Creative*, Ken Robinson
*They Say/I Say: The Moves That Matter in Academic Writing*, Gerald Graff and Cathy Birkenstein

Essays provided by the instructor