LIT-101.001 8:30-9:45
Haves and Have-Nots: Wealth and Poverty in America
Professor Lacey Wootton
Have you gone out of your way to avoid the homeless person asking for spare change in front of the CVS? Have you gazed enviously at the mansions near AU in Spring Valley? Have you wondered how the person who cleans your dorm makes ends meet in an expensive urban area? In fact, on our campus and in DC, we can see people representing the full economic spectrum. In this course, we will examine the dynamics of wealth and poverty, but instead of simply looking at the economics involved, we’ll consider the meanings of wealth and poverty in our culture: What signifies wealth and poverty? How does our economic status determine who we are, how others perceive us, and what our opportunities are? We will examine a variety of perspectives—psychological, sociological, political, and personal—on wealth and poverty to come to a greater understanding of our own preconceptions, beliefs, and prejudices about both those who have and those who have not.
Texts might include:
Joe Bageant, Deer Hunting with Jesus: Dispatches from America’s Class War
Peter Gosselin, High Wire: The Precarious Lives of American Families
Gary Rivlin, Broke, USA: From Pawnshops to Poverty, Inc.—How the Working Poor Became Big Business
David Shipler, The Working Poor: Invisible in America
Mark Winne, Closing the Food Gap: Resetting the Table in the Land of Plenty

LIT 101.002 MTH 8:30-9:45
Space, Place, and Story: Exploring the American City
Professor Michelle Dove
While DC connects us to opportunity, culture, and politics, our nation’s capital also affirms the challenges we face in maintaining and navigating urban environments. To understand the significance and role of cities, we need not only an individual connection to urban space but an informed knowledge of cities’ complexion at large. That is, who lives and works in cities? What relationship exists between urban mobility and stability? What factors influence creativity or innovation within cities? What role do cities play in our storytelling? How will man-made environments shape and impact our future? Readings and assignments will build critical thinking, research, and writing skills, and further explore how place impacts our lives. Possible texts include:
The Rise of the Creative Class, Richard Florida
The Economy of Cities, Jane Jacobs
The Geography of Nowhere: The Rise and Decline of America’s Man-Made Landscape, James Howard Kunstler
Circulation and the City: Essays on Urban Culture, Boutros and Straw, eds.
Lost in the City, Edward P. Jones
They Say/I Say: The Moves that Matter in Academic Writing, Graff and Birkenstein
Selected fiction and non-fiction from Stephen Crane, Donald Barthelme, Joyce Carol Oates, and others.

**LIT 101.003 MTH 8:30-9:45**  
**Wholly Other**  
**Professor Chris Molnar**  
Religious traditions attempt to do the miraculous: to connect with and comprehend something that is separate from physical, human existence, yet perceived in it. They try to define this "wholly other," and by so doing have actually defined and shaped human existence on individual and societal levels. In a sense, religions have become a "holy other" -- separate from practical, daily existence, yet manifest in it. We will study this holy other, examining how religions have impacted society and continue to impact society. Approaching the topic as outsiders, we will grapple with the complicated cultural issues influenced by religion.  
In our writing assignments, we will look closely at aesthetic artifacts (fine arts as well as pop culture) from other times as well as our own, observing carefully what they say about the perplexing intersections of society and religion.  
Possible texts:  
*The Sacred and the Profane* by Mircea Eliade  
*Rapture Ready* by Daniel Radosh  
*Among the Believers* by V.S. Naipaul

**LIT 101.004 TF 11:20-12:35**  
**Eating in America**  
**Professor Kate Wilson**  
Are you going to eat that? Children in [fill in the blank] are starving . . .  
Are you going to eat that? It’s not very good for you . . .  
Our lives revolve around eating (or perhaps NOT eating). Clearly, we must eat to survive, but our relationship with food goes far beyond this necessity. As a nation, we are eating out more than ever—and getting fatter than ever. With prices on the rise, food has become political.  
This course will explore some of the different roles food plays in our lives. Topics for readings, discussion, and writing may include regional foodways in the United States, food and ethnic/cultural identity, the politics of food, the organic and “locavore” movements, fast food in America, and the literature of food.  
Texts may include *Animal, Vegetable, Miracle* (nonfiction), *Omnivore’s Dilemma* (nonfiction), *Food in the USA* (anthology), *Supersize Me* (film), and *Like Water for Chocolate* (novel).

**LIT 101.005 MTH 8:30-9:45**  
**Individuality and Resistance Rhetoric**  
**Professor Mary Switalski**  
Though he built his cabin within a thirty-minute walk from Concord, Henry David Thoreau stepped away from cultural norms when he left town “to live deliberately” at Walden Pond. The journals he kept there became an archetypal American text. “On Civil Disobedience,” published two years after he left Walden, remains relevant in debates about an individual’s relationship to government. So when does a person who heeds a “different drummer” become a bellwether for change? At what point does the personal journey become a road to resistance? What forms—social, cultural, political, and individual—does resistance take, and how are these forms
represented in and executed through writing? In this course, we’ll explore these questions and others, and we’ll discover how resistance is rhetorically framed in narratives, essays, profiles, textual analyses and letters – by dissidents and by those who write about them. You will practice rhetoric in your own essays, in genres including profile, analysis and proposal.

Texts may include:

- *On the Road* by Jack Kerouac
- *Why Kerouac Matters* by John Leland
- “On Civil Disobedience” and excerpts from *Walden* by Thoreau
- “Letter from Birmingham Jail” by Dr. King
- “Defense of the Freedom to Read” by Henry Miller
- Excerpts from *The Feminine Mystique* by Betty Friedan.

**LIT 101.006 MTH 8:30-9:45**

**Adverse Events: Diagnosing Societal Perspectives on Modern Medicine, Illness, and the “Cure”**

**Professor Marnie Twigg**

Over the past several years, there's been a great deal of heated debate surrounding medicine and healthcare in this country. But what really drives our thoughts on health and sickness? In this class we will examine the evolution of modern medicine and the ways it has changed our perception of diseases and their treatments. We'll read books and watch films that address our developing understanding of both mental and physical illnesses. We'll discuss and write about these texts as well as relevant current events and discoveries. Like any writing-intensive course, this class will require you to hone your critical and analytical skills along with the quality of your prose. Our goal in this course is to question the way our society contextualizes disease. Although we will learn a bit about the illnesses we study, a background in science is not necessary for success in this course.

Possible Texts:

- *The Emperor of All Maladies: A Biography of Cancer* by Siddhartha Mukherjee
- *United States of Tara*
- *The Fever: How Malaria Has Ruled Humankind for 500 Years* by Sonia Shah
- *The Poisoner's Handbook: Murder and the Birth of Forensic Medicine in Jazz Age New York* by Deborah Blum
- *Animals in Translation* by Temple Grandin
- *Crazy Like Us: The Globalization of the American Psyche* by Ethan Watters
- *And the Band Played On*
- *Complications: A Surgeon's Notes on an Imperfect Science* by Atul Gawande

**LIT101.007 TF 8:30-9:45**

"Living Deliberately" in the 21st Century

**Professor Catherine Johnson**

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

Texts:
* Walden * and "Civil Disobedience" by Henry David Thoreau
* No Impact Man * by Colin Beavan
* Eating Animals * by Jonathan Safron Foer
* Essays * by Peter Singer, Ralph Waldo Emerson, Slavoj Zizek, The Dali Lama, David Foster Wallace
* The Corporation
* Food, Inc.

**LIT 101.008 TF 8:30 - 9:45**  
Lost in Translation: Communicating in a Globalizing World  
Professor Angela Dadak  
With the ever-increasing numbers of English speakers in the world, English has become a truly global language. Yet even when two people speak the same language, miscommunications can disrupt personal, business, and diplomatic relations. In this course we will examine the position and use of English around the world, and we will question in what ways having a global language both facilitates and complicates communication as well as how it affects other languages. Other course topics include what it means to be multilingual and multicultural, 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 * by David Crystal  
* The Elements of International English Style * by Edmond H. Weiss  
* Spoken Here: Travels Among Threatened Languages * by Mark Abley  
* Switching Languages: Translingual Writers Reflect on their Craft * edited by Steven G. Kellman  
As well as selections by Deborah Tannen, Amy Tan, Chinua Achebe, Eva Hoffman, and Pico Iyer.

**LIT 101.009 TF 8:30-9:45**  
Unsuitable for Ladies: Evolving Perspectives and Portrayals of Women  
Professor Rebekah Cunningham  
In response to women’s audacious tendency to question or challenge the nature of their position in society, in politics, and in the home, Frederick Nietzsche rails against their desire to “become self-reliant,” calling it “one of the worst developments of the general uglification of Europe.” Needless to say, Nietzsche was neither the first, nor the last to lambaste such desires. This course will explore the progression of opinion and dissension on issues such as: societal and cultural expectations of women, the mythology of beauty, and the portrayal of women in pop-culture. We will examine the evolution of female identity in a rapidly globalizing world, while considering the implications of this interconnectedness and cultural relativism on polygamy, forced marriage,
female circumcision, unequal rights of ownership, etc. Students will be encouraged to develop their own views, to interpret, analyze, and critique the changing circumstances of women in various social and cultural contexts, and to participate in other such “unseemly” behavior.

Possible texts:
For Her Own Good: Two Centuries of the Experts Advice to Women, Barbara Ehrenreich
Where the Girls Are: Growing up Female with the Mass Media, Susan J. Douglas
Selections from: Beyond Good and Evil, Friedrich Nietzsche
The Yellow Wallpaper, Charlotte Perkins

LIT-101.010 TF 8:30-9:45
Impossible Possibilities: Science Fiction, Speculation, and Academic Writing
Professor Chuck Cox
Scholar Darko Suvin defines science fiction (SF) as the literature of cognitive estrangement. That is, SF texts distance readers from the world they know by speculating alternatives to it; readers in turn use their intellectual responses to this estrangement to recognize, and question, the text’s ideas. Similarly, much academic work trades in speculation, demands close engagement to make meaning, and makes us question existing ideas. Because of these intrinsic cognitive similarities, SF offers unique insights into academic writing and thinking. Further, the vibrant intellectual communities surrounding SF mirror those of academic writing. This course will exploit these varied connections to develop your academic writing and information literacy skills. We’ll do this through intensive critical reading of both primary and secondary works, as well as academic writing and research projects. Prior experience with SF is not required, but an open mind and an inquisitive nature are.

Required texts will include a combination of SF works (novels, stories, films) and scholarly works about SF and academic writing. Texts under consideration include: Hartwell and Cramer, eds. Year’s Best SF 15 (or a similar anthology); Gunn, Barr, and Candelaria, eds.: Reading Science Fiction; Gunn and Candelaria, eds. Speculations on Speculation: Theories of Science Fiction; Roberts, Science Fiction; Parrinder, ed.: Learning from Other Worlds: Estrangement, Cognition, and the Politics of Science Fiction and Utopia; and novels by likes of Ursula K. Le Guin, Philip K. Dick, Alfred Bester, Max Barry, and P.D. James.

LIT 101.011 TF 8:30-9:45
Gothic Monsters
Professor Jona Colson
The first half of the course will explore various ways in which the Gothic genre and the supernatural manifest itself in our current culture. Readings may include Freud’s “The Uncanny,” “Epistemology of the Horror Story” and various selections/articles from magazines and journals. In the second half of the course, we will discuss/dissect our current obsession with the living dead. From Bram Stoker's Dracula to HBO's True Blood series, we will examine what monsters/vampires do for us and what they represent. Questions for written essays and discussions include: How do monsters/ vampires serve the intersections of gender, race, culture, and sexuality? How does the vampire transform to meet the cultural needs of generations? When does the vampire become popular: at times of crisis, or peace? What do we want from horror films? The course is not for the faint of heart: reading, writing, and researching intensive. Each student will present his/her final research and final essay to the class.

Possible Texts include:
Nine Auerbach’s *Our Vampires, Ourselves*
*Penguin Book of Vampire Stories*
Anne Rice’s *Interview with the Vampire*
Bram Stoker’s *Dracula*
Various articles from The New Yorker, The NY Times, & Washington Post
Various films and T.V. shows

**LIT 101.012 TF 8:30-9:45**
**Professor Gina Evers**
**Ghosts, Spirits, and Psychics: The Writer as Skeptic**
Could the floating, iridescent orb in your snapshot be a ghost? Was it only your nerves gliding the Ouija planchette across the board? Do you believe humans have a sixth sense, an extrasensory perception (ESP)? When we’re talking about the supernatural, our skepticism and curiosity prevail. We have questions about the unknown, and we want answers. This instinct to question lends itself to the processes of critical thinking and analysis, which are required to write new scholarly work. Through an exploration of ghost lore and spirit visitations, as well as those who claim to communicate with these otherworldly beings, we will investigate their credibility and document our findings in writing.
Texts may include:
*They Say/I Say* by Gerald Graff and Cathy Birkenstein
*The Everyday Writer* by Andrea Lunsford
*Spook: Science Tackles the Afterlife* by Mary Roach
*How to Think about Weird Things: Critical Thinking for a New Age* by Theodore Schick and Lewis Vaughn
*Life on the Other Side: A Psychic’s Tour of the Afterlife* by Sylvia Browne
*Ghosts: Washington Revisited (The Ghostlore of the Nation's Capital)* by John Alexander
We will also examine scholarly articles in various academic disciplines, such as psychology, philosophy, anthropology, and history.

**LIT 101-013 TF 8:30-9:45**
**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?
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.

Texts might include:
*Zeitoun*, Dave Eggers
*Writing and Community Action: A Service-Learning Rhetoric with Readings*, Thomas Deans
*The Call of Service: A Witness to Idealism*, Robert Coles
*Soul of a Citizen: Living with Conviction in Challenging Times*, Paul Rogat Loeb
*The Elements of Style*, E.B. White and William Strunk
*Writing with Style*, John R. Trimble
Excerpts from various Best American anthologies

**LIT 101.014 MTH 9:55 – 11:10**
**Popular Entertainment As Cultural Artifact: A Beatles Case Study**
**Professor John Elderkin**
What separates passing popular fads from the lasting art that continues to influence both “high” and “low” forms of expression? And, how can we make sense of the values placed on cultural artifacts from the popular entertainment industry? This course will consider the intersections of artistic value, crass commerce, and cultural impact by examining different genres of criticism responding to 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.

Possible texts:
*Mystery Train*, Greil Marcus
*Revolution in the Head*, Ian MacDonald
*Main Lines, Blood Feasts, and Bad Taste: A Lester Bangs Reader*

**Lit 101.015 MTH 9:55-11:10**
**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. 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.

Education Nation
Professor Cynthia Bair Van Dam
Education reform is once again in the headlines. The current debate focuses on teachers: How should we train, recruit, mentor, evaluate, and in some cases fire teachers? From Oprah and Bill Gates to the voters of DC, reformers are choosing sides between DC Public Schools Chancellor Michelle Rhee and Randi Weingarten, the head of the American Federation of Teachers. However, just one year ago the education-reform debate centered on Bush’s No Child Left Behind Act and Obama’s Race to the Top initiative, both of which focus on closing achievement gaps between minorities and whites, rich and poor, and boys and girls. Other reformers debate issues of curriculum, parental involvement, class size, and technology. Obviously, American education reform involves complicated, ever-changing issues. So what is the best way to improve our nation’s schools? What is at stake if the US falls behind other countries? (Or has it already?) Or worse, what is at stake if we fail an entire generation of children? In this writing course, we will analyze our so-called “education recession” and reformers’ proposals to improve our schools. We will read several texts, ranging from children’s literature to public policy. This course will require a significant amount of work outside of class meeting times, as students will read and grade their peers’ work.
Possible texts include:
Harry Potter and the Sorcerer’s Stone, J.K. Rowling
Criss Cross, Lynne Rae Perkins
Kira-Kira, Cynthia Kadohata
Olive’s Ocean, Kevin Henkes
Elijah of Buxton, Christopher Paul Curtis
Language Police: How Pressure Groups Restrict What Students Learn, Diane Ravitch
The Conspiracy of Ignorance: The Failure of American Public Schools, Martin L. Gross
Savage Inequalities: Children in America’s Schools, Jonathan Kozol
They Say/I Say, Gerald Graff and Cathy Birkenstein.

The Immigrant Experience
Professor Jen Cooper
“Always ask before picking your neighbor’s flowers, fruit, or vegetables … Never urinate in the street. This creates a smell that is offensive to Americans. They also believe that it causes diseases … Picking your nose or ears in public is frowned upon in the United States.”
– excerpted from “Your New Life in the United States,” a pamphlet published by the Language and Orientation Resource Center in Washington, D.C.
The preceding tips for adjusting to American society may seem laughable or demeaning at first, but they highlight the reality of challenges faced by many immigrants. While politicians, pundits and cable news commentators continue to debate the morality and legality of immigration, our class will instead focus on exploring the experience of immigrants after they’ve arrived in the United States.
This class will demand a high level of research as you work collaboratively and individually throughout the semester to trace the path of assimilation of a single immigrant population. This narrowed scope will allow you the opportunity to become a “mini-expert” on an immigrant population. You will use first-person narratives, historical archives, journal articles, personal interviews and other sources to investigate and contextualize the challenges faced by immigrants today.

Texts under consideration include:
*Writing Tools* by Roy Peter Clark
*They Say/ I Say* by Gerald Graff and Cathy Birkenstein
*The Spirit Catches You and You Fall Down* by Anne Fadiman
*What is the What* by Dave Eggers
*Interpreter of Maladies* by Jhumpa Lahiri
*The New Americans: How the Melting Pot Can Work Again* by Michael Barone
*Americans in Waiting* by Hiroshi Motomura

**LIT 101.018 TF 9:55-11:10**
**Bon Appétit: The College Writing Seminar on Food and Culture**
**Professor Heather McDonald**

Food is fuel for the human body. Yet it can be so much more than fuel: food defines cultures, creates compulsions, brings together lovers and divides families, destroys populations, and runs economies. Food has even created a separate genre of media, spanning books, newspapers, magazines, television and film. This seminar will examine food (and food writing) beyond “food tastes good.” Assignments may include analyzing food media as genre, as well as researching historical and cultural roles of food. Texts may include: *Bringing it to the Table: On Farming and Food* by Wendell Berry; *The Book of Salt* by Monique Truong; various cookbooks; and the *Best Food Writing* series, edited by Holly Hughes.

**LIT 101.019 MTH 11:20-12:35**
**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 to 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 analyze the rhetorical choices the chronicler of crime makes, whether for mainstream journalism, the tabloid press, or true crime novels.

Possible Texts:
*True Crime: An American Anthology*, edited by Harold Schechter
*Fatal Vision*, Joe McGinniss
*The Journalist and the Murderer*, Janet Macolm
*Kidnapped*, Paula Fass
LIT 101.020 MTH 11:20-2:00
Lies, Truth, and In-Between
Professor Kelly Joyner
In this course, the primary aim will be to help you continue your development as writers. Our course theme (“Lies, Truth, and In-Between”) will provide a framework, and we have much material to choose from in many areas of interest, such as academia, religion, business, culture, and the sciences.
Many of us are fascinated by liars, or those we suspect of lying, or those we perceive to be telling the truth under great strain. But do we stop to consider the roots of that fascination? In the course, we will examine, discuss, and write about truth, lies, and the tricky distinctions between them. We will challenge our assumptions. We will recognize that truth and deceit are not always easily distinguished and are not absolute constructs. After all, as academic writers, we must frequently make choices about how to perceive and construct the truth.
Since this is the second course in the College Writing sequence, the writing assignments will be substantial. In addition to final products, the assignments will require you to conduct independent research and to produce proposals, annotated bibliographies, and drafts. And they will require that you participate in workshops and class presentations.
Possible Texts:
Capturing the Friedmans
Enron: The Smartest Guys in the Room
Lies Across America by James Loewen
Old School by Tobias Wolff
On Bullshit and On Truth by Harry G. Frankfurt
Quiz Show
Remembering America: A Voice From the 60s by Richard Goodwin
The Yes Men

LIT 101.021 MTH 11:20-12:35
Cultivating the 360 View
Professor Caron Martinez
Look to any media outlet, on any topic, and experts and journalists alike offer their wildly divergent views of the “truth.” Fair-minded people seeking to inform themselves must constantly consider that every topic has a “spin” that is influenced by sources claiming to deal only in “the facts.” At times it can seem as though the explosion of information does nothing to inform, let alone provide for a consensus. Instead we have a nation divided, lacking in civil discourse that makes crafting sound policy between far-flung opposing views simply impossible.
Yet, considering all sides is a key hallmark of a university education, and mastering this essential fairness marks a person as insightful, analytical, and fair. In this writing course, we will develop the skill of thinking with a 360 degree perspective on three key issues: immigration, technology, and patriotism. Our texts will range from primary sources such as letters and speeches, to scholarly and popular essays, and books, including Farhad Manjoo’s True Enough, Shannon Meehan’s Iraq War memoir Beyond Duty, and Luis Alberto Urrea’s The Devil’s Highway.

LIT101.22 MTH 11:20-12:45
Graphic Improvisation: Re-viewing Words in the Academy
Professor David Johnson
Always enamored of the interplay between improvisational practices and the writing process, I am now just as fascinated by the relationship between graphic novels and academic writing. As I learned last semester, Jazz Music, Beat Writing, and even Stand-Up Comedy, usefully inform research, invention, and style, three important aspects of writing in the academy. And, as I am now discovering, the graphic novel seems to offer valuable insight into the ways writers go about the business of inventing texts by "seeing" the research problem in all its complexities. Mainly, then, this course will mix these two genres and tease out their probable connections to academic writing. In this course, we'll consider assorted texts—graphic novels, movies, and music—that speak in some way about improvisation and graphics, and our task will be to apprehend the narrative expansions, the rhetorical tactics, and the logical density inherent within all these compositions so that we can inventively and graphically compose and sustain an original argument.

LIT 101.023 MTH 9:55-11:10
Lies, Truth, and In-Between
Professor Kelly Joyner
In this course, the primary aim will be to help you continue your development as writers. Our course theme (“Lies, Truth, and In-Between”) will provide a framework, and we have much material to choose from in many areas of interest, such as academia, religion, business, culture, and the sciences.

Many of us are fascinated by liars, or those we suspect of lying, or those we perceive to be telling the truth under great strain. But do we stop to consider the roots of that fascination? In the course, we will examine, discuss, and write about truth, lies, and the tricky distinctions between them. We will challenge our assumptions. We will recognize that truth and deceit are not always easily distinguished and are not absolute constructs. After all, as academic writers, we must frequently make choices about how to perceive and construct the truth.

Since this is the second course in the College Writing sequence, the writing assignments will be substantial. In addition to final products, the assignments will require you to conduct independent research and to produce proposals, annotated bibliographies, and drafts. And they will require that you participate in workshops and class presentations.

Possible Texts:
Capturing the Friedmans
Enron: The Smartest Guys in the Room
Lies Across America by James Loewen
Old School by Tobias Wolff
On Bullshit and On Truth by Harry G. Frankfurt
Quiz Show
Remembering America: A Voice From the 60s by Richard Goodwin
The Yes Men

LIT 101.024 MTH 11:20-12:35
What's So Funny? Examining and Employing the Humorous Persuasion
Professor Alison Thomas
"I want to make people laugh so they will begin to see things seriously."- William Zinsser
Nothing is funny just because it's funny. When we recognize the depth in humor, we see that it has the ability to be used as a device of persuasion. In this course, students will examine the
nature of humor and its motives, what it does to us, and why – what are humor's other effects, besides, as Woody Allen says, laughing so hard that milk comes out of your nose?

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

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

**LIT 101.025 MTH 12:45-2:00**

**Criminal Perceptions**  
**Professor Caimeen Garrett**

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

Why are some criminals and victims more compelling to 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 analyze the rhetorical choices the chronicler of crime makes, whether for mainstream journalism, the tabloid press, or true crime novels.

Possible Texts:

*True Crime: An American Anthology*, edited by Harold Schechter  
*Fatal Vision*, Joe McGinniss  
*The Journalist and the Murderer*, Janet Macolm  
*Kidnapped*, Paula Fass

**LIT 101:026 TF 12:45-2:00**

**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. 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.


**LIT 101.027 MTH 12:45-2:00**  
**Haves and Have-Nots: Wealth and Poverty in America**  
**Professor Lacey Wootton**  
Have you gone out of your way to avoid the homeless person asking for spare change in front of the CVS? Have you gazed enviously at the mansions near AU in Spring Valley? Have you wondered how the person who cleans your dorm makes ends meet in an expensive urban area? In fact, on our campus and in DC, we can see people representing the full economic spectrum. In this course, we will examine the dynamics of wealth and poverty, but instead of simply looking at the economics involved, we’ll consider the meanings of wealth and poverty in our culture: What signifies wealth and poverty? How does our economic status determine who we are, how others perceive us, and what our opportunities are? We will examine a variety of perspectives—psychological, sociological, political, and personal—on wealth and poverty to come to a greater understanding of our own preconceptions, beliefs, and prejudices about both those who have and those who have not.  
Texts might include:  
Joe Bageant, *Deer Hunting with Jesus: Dispatches from America's Class War*  
Peter Gosselin, *High Wire: The Precarious Lives of American Families*  
Gary Rivlin, *Broke, USA: From Pawnshops to Poverty, Inc.—How the Working Poor Became Big Business*  
David Shipler, *The Working Poor: Invisible in America*  
Mark Winne, *Closing the Food Gap: Resetting the Table in the Land of Plenty*

**LIT 101.028 MTH 12:45-2:00**  
**“Devotion to Justice…Devotion to Truth”: Lincoln, Darwin, and Their Words That Shaped a Future**  
**Professor Adam Tamashasky**  
In one of those startling accidents of history, Charles Darwin and Abraham Lincoln entered the world on the same day in the same year. Adam Gopnik, in his book about these two towering figures, argues Darwin and Lincoln “did not make the modern world. But they helped to make our moral modernity.” And they did this through their rhetoric. So this course will center on these two men and their writing—writing that embodied and furthered changes in their respective fields of science and politics. From Darwin, we’ll study (and enjoy) the unabridged *On The Origin of Species*, among other pieces; from Lincoln, a great many of his
speeches and letters. Along the way we’ll also read commentary from contemporary and later thinkers on the implications and reaches of these works.

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.

Likely texts:
Adam Gopnik, *Angels and Ages: A Short Book about Darwin, Lincoln, and Modern Life*
Charles Darwin, *From So Simple a Beginning: Darwin’s Four Great Books*
Abraham Lincoln, *Selected Speeches and Writings*
The Best American Essays on Abraham Lincoln
Michael Ruse: *Defining Darwin: Essays on the History and Philosophy of Evolutionary Biology*

**LIT 101.029 TF 12:45-2:00**

**Our Friends, Our Foes, Our Food: The Complex Relationships Between Humans and Other Animals**  
**Professor Lydia Morris Fettig**

We watch them in the wild. We study them in the lab. We use them for entertainment. We hold them in captivity. We eat them. We wear them. We love them. Let’s face it; our relationship with animals is weird.

But why? In an attempt to answer this question, this course will examine the complex interactions between humans and animals. Our inquiries will lead us beyond animal rights into conversations involving the natural and social sciences. We will therefore explore and write about matters relating to the environment, race, gender, economy, ethics, 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 participate in a series of presentations over the course of the academic term.

Course readings may include selections from:
*Rats: Observations on the History and Habitat of the City's Most Unwanted Inhabitants*, Robert Sullivan  
*Eating Animals*, Jonathan Safran Foer  
*Squirrel Seeks Chipmunk: A Modest Bestiary*, David Sedaris  
*A Rat Is a Pig Is a Dog Is a Boy: The Human Cost of the Animal Rights Movement*, Wesley J. Smith  
*Pets in America: A History*, Katherine C. Grier  
*Why We Love Dogs, Eat Pigs, and Wear Cows*, Melanie Joy  

**LIT 101.030 TF 12:45-2:00**

**Acts of Conscience or Acts of Chaos?**  
**Professor Trisha Reichler**

When Henry David Thoreau refused to pay his taxes to show his opposition to the government's passage of The Fugitive Slave Act, he became the first American to articulate the idea of nonviolent civil disobedience. The repercussions of this radical act of conscience reverberated...
around the world and across the centuries. When Mahatma Gandhi asked millions of Indians to go to jail to show their opposition to unjust British rule, he was following in Thoreau’s footsteps. And when Martin Luther King, Jr. said the government could imprison his body but never his mind, he was echoing the words of Gandhi who spent half his life in jail. In this class we will talk about civil rights, civil wrongs and civil disobedience.

As we move from slavery to the suffragettes to Gandhi and King, we will analyze how and why nonviolent movements have been successful even in the face of violent opposition. We will also discuss the opposing views of leaders like Malcolm X and Nelson Mandela who believed that in certain situations violence is the only option. At the same time that we are reading and writing about the public personas of leaders who fought for social change, we will put their personal lives under a microscope as well. How would they define fear, courage and shame? How do we define these complex notions and emotions? By reading speeches, letters, newspapers, and other non-fiction texts, we will continually return to these central questions. This class places a strong emphasis on audience: you will listen to many famous speeches and deliver a few of your own, so be prepared. If you are nervous about public speaking, this class is the perfect opportunity to conquer your fears.

LIT 101.031 TF 12:45-2:00
Impossible Possibilities: Science Fiction, Speculation, and Academic Writing
Professor Chuck Cox

Scholar Darko Suvin defines science fiction (SF) as the literature of cognitive estrangement. That is, SF texts distance readers from the world they know by speculating alternatives to it; readers in turn use their intellectual responses to this estrangement to recognize, and question, the text’s ideas. Similarly, much academic work trades in speculation, demands close engagement to make meaning, and makes us question existing ideas. Because of these intrinsic cognitive similarities, SF offers unique insights into academic writing and thinking. Further, the vibrant intellectual communities surrounding SF mirror those of academic writing. This course will exploit these varied connections to develop your academic writing and information literacy skills. We’ll do this through intensive critical reading of both primary and secondary works, as well as academic writing and research projects. Prior experience with SF is not required, but an open mind and an inquisitive nature are.

Required texts will include a combination of SF works (novels, stories, films) and scholarly works about SF and academic writing. Texts under consideration include: Hartwell and Cramer, eds. Year’s Best SF 15 (or a similar anthology); Gunn, Barr, and Candelaria, eds. Reading Science Fiction; Gunn and Candelaria, eds. Speculations on Speculation: Theories of Science Fiction; Roberts, Science Fiction; Parrinder, ed. Learning from Other Worlds: Estrangement, Cognition, and the Politics of Science Fiction and Utopia; and novels by likes of Ursula K. Le Guin, Philip K. Dick, Alfred Bester, Max Barry, and P.D. James.

LIT 101.032 TF 12:45-2:00
What's So Funny? Examining and Employing the Humorous Persuasion
Professor Alison Thomas

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

Nothing is funny just because it's funny. When we recognize the depth in humor, we see that it has the ability to be used as a device of persuasion. In this course, students will examine the
nature of humor and its motives, what it does to us, and why – what are humor's other effects, besides, as Woody Allen says, laughing so hard that milk comes out of your nose? We will primarily look at how humor can be used in writing and in other media; this makes it necessary for students to fully understand and practice argument writing and analysis. The course, then, will focus on rhetoric: students will be expected to fully understand the art of argument itself, and to practice crafting rhetoric that considers the central elements of audience, purpose, style and organization. Students will develop their voice in writing, with emphasis on recognizing the choices available to them after practicing a variety of writing tools, using research to deepen and solidify their understanding of topics of their choice, and becoming a member of an academic conversation. In doing so, students will engage in various writing projects including a critical analysis of comedy and a researched satire about a current social or political issue.

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

**LIT 101.033 TF 12:45-2:00**

“Putting D.C. on the Map”: Class, Culture, and Music

Professor Edward Comstock

When most people think of Washington, D.C., they conjure iconic images of political figures and civic monuments. But the real story of D.C. is a tale of two cities—one very wealthy and one very poor—separated by social and physical boundaries that reflect our country’s profound inequalities. This inequality is perhaps most salient in the public schools and in the experience of D.C.’s youth, who have the least among the have-nots. And yet, these same youth have found creative ways to express themselves through, for example, Go-Go music and the underground punk and indie music scenes. Beyond the monuments, youth culture continues to thrive as a way of representing an experience denied conventional modes of representation.

In this course we will think critically about politics, 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, childhood, and politics in D.C.

Texts may include:
- Jonathan Kozol *Savage Inequalities*
- Edward P Jones *Lost in the City*
- Gerald Graff and Cathy Birkenstein *They Say/I Say*
- Andrea Lunsford *The Everyday Writer*
- Travel Writing about D.C.

**LIT 101.034 TF 12:45-2:00**

Bon Appétit: The College Writing Seminar on Food and Culture

Professor Heather McDonald

Food is fuel for the human body. Yet it can be so much more than fuel: food defines cultures, creates compulsions, brings together lovers and divides families, destroys populations, and runs economies. Food has even created a separate genre of media, spanning books, newspapers,
magazines, television and film. This seminar will examine food (and food writing) beyond “food tastes good.” Assignments may include analyzing food media as genre, as well as researching historical and cultural roles of food. Texts may include: Bringing it to the Table: On Farming and Food by Wendell Berry; The Book of Salt by Monique Truong; various cookbooks; and the Best Food Writing series, edited by Holly Hughes.

LIT 101.035 MTH 2:10-3:25
From the Academy to the Community: Writing as Social Action
Professor Glenn Moomau
If you like to learn through experience as much as you do through reading and class discussion, this course will appeal to you. This College Writing Seminar asks students to take their academic skills into the community in order to understand precisely how the nation’s capital has struggled to educate its children. Imagine yourself not only as a scholar looking at this issue from the outside, but also as hands-on participant in how our local schools teach their children. The educational philosophy that combines traditional scholarship with community involvement is called Community Based Learning and Research. This method allows ambitious students to combine intellect with experience, solitary academic pursuit with community service. We will write an essay based on library research, but we will also write essays based on fieldwork with our community partners, all of whom are innovative charter schools. Our final project will involve a real-world writing project for that charter school. Students enrolled in this course may also add the optional Community Service Learning Project’s fourth credit, which allows students to gain an extra academic credit through 40 hours of volunteer work, participation in a blog, and the writing of a reflective essay.

LIT 101.036 MTH 2:10-3:25
Cultivating the 360 View
Professor Caron Martinez
Look to any media outlet, on any topic, and experts and journalists alike offer their wildly divergent views of the “truth.” Fair-minded people seeking to inform themselves must constantly consider that every topic has a “spin” that is influenced by sources claiming to deal only in “the facts.” At times it can seem as though the explosion of information does nothing to inform, let alone provide for a consensus. Instead we have a nation divided, lacking in civil discourse that makes crafting sound policy between far-flung opposing views simply impossible. Yet, considering all sides is a key hallmark of a university education, and mastering this essential fairness marks a person as insightful, analytical, and fair. In this writing course, we will develop the skill of thinking with a 360 degree perspective on three key issues: immigration, technology, and patriotism. Our texts will range from primary sources such as letters and speeches, to scholarly and popular essays, and books, including Farhad Manjoo’s True Enough, Shannon Meehan’s Iraq War memoir Beyond Duty, and Luis Alberto Urrea’s The Devil’s Highway.

LIT 101.037 MTH 3:35-4:50
Popular Entertainment As Cultural Artifact: A Beatles Case Study
Professor John Elderkin
What separates passing popular fads from the lasting art that continues to influence both “high” and “low” forms of expression? And, how can we make sense of the values placed on cultural artifacts from the popular entertainment industry? This course will consider the intersections of
artistic value, crass commerce, and cultural impact by examining different genres of criticism responding to 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.

Possible texts:
* Mystery Train, Greil Marcus
* Revolution in the Head, Ian MacDonald
* Main Lines, Blood Feasts, and Bad Taste: A Lester Bangs Reader

**LIT 101.038 MTH 2:10-3:25**  
**Individuality and Resistance Rhetoric**  
**Professor Mary Switalski**

Though he built his cabin within a thirty-minute walk from Concord, Henry David Thoreau stepped away from cultural norms when he left town “to live deliberately” at Walden Pond. The journals he kept there became an archetypal American text. “On Civil Disobedience,” published two years after he left Walden, remains relevant in debates about an individual’s relationship to government. So when does a person who heeds a “different drummer” become a bellwether for change? At what point does the personal journey become a road to resistance? What forms—social, cultural, political, and individual—does resistance take, and how are these forms represented and executed through writing? In this course, we’ll explore these questions and others, and we’ll discover how resistance is rhetorically framed in narratives, essays, profiles, textual analyses and letters—by dissidents and by those who write about them. You will practice rhetoric in your own essays, in genres including profile, analysis and proposal.

Texts may include:
* On the Road by Jack Kerouac
* Why Kerouac Matters by John Leland
* “On Civil Disobedience” and excerpts from Walden by Thoreau
* “Letter from Birmingham Jail” by Dr. King
* “Defense of the Freedom to Read” by Henry Miller

Excerpts from The Feminine Mystique by Betty Friedan.

**LIT 101.039 MTH 2:10-3:25**

“Devotion to Justice…Devotion to Truth”: Lincoln, Darwin, and Their Words That Shaped a Future  
**Professor Adam Tamashasky**

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

Likely texts:
Adam Gopnik, *Angels and Ages: A Short Book about Darwin, Lincoln, and Modern Life*
Charles Darwin, *From So Simple a Beginning: Darwin’s Four Great Books*
Abraham Lincoln, *Selected Speeches and Writings*
*The Best American Essays on Abraham Lincoln*
Michael Ruse: *Defining Darwin: Essays on the History and Philosophy of Evolutionary Biology*

**LIT 101.040 MTH 2:10-3:25**
**Graphic Improvisation: Re-viewing Words in the Academy**
**Professor David Johnson**
Always enamored of the interplay between improvisational practices and the writing process, I am now just as fascinated by the relationship between graphic novels and academic writing. As I learned last semester, Jazz Music, Beat Writing, and even Stand-Up Comedy, usefully inform research, invention, and style, three important aspects of writing in the academy. And, as I am now discovering, the graphic novel seems to offer valuable insight into the ways writers go about the business of inventing texts by "seeing" the research problem in all its complexities. Mainly, then, this course will mix these two genres and tease out their probable connections to academic writing. In this course, we'll consider assorted texts—graphic novels, movies, and music—that speak in some way about improvisation and graphics, and our task will be to apprehend the narrative expansions, the rhetorical tactics, and the logical density inherent within all these compositions so that we can inventively and graphically compose and sustain an original argument.

**LIT 101.041 TF 2:10-3:25**
**Popular Music: Personal Connections, Culture & Making a Difference**
**Professor Leah Johnson**
Why is popular music such a powerful force in our culture? What is it about this music that speaks to us individually, brings us together and moves us to action? Can music save your life? In what myriad ways can music be used to make a difference in the world? And how do you fit into this picture?
Likely Texts:
DaCapo *Best Music Writing 2010*
Birkenstein & Graff, *They Say, I Say*
Friskcis-Warren, *I’ll Take You There: Pop Music and the Urge for Transcendence*

**LIT 101.042 TF 2:10-3:25**
**Our Friends, Our Foes, Our Food: The Complex Relationships Between Humans and Other Animals**
**Professor Lydia Morris Fettig**
We watch them in the wild. We study them in the lab. We use them for entertainment. We hold them in captivity. We eat them. We wear them. We love them. Let’s face it; our relationship with animals is weird.
But why? In an attempt to answer this question, this course will examine the complex interactions between humans and animals. Our inquiries will lead us beyond animal rights into conversations involving the natural and social sciences. We will therefore explore and write about matters relating to the environment, race, gender, economy, ethics, 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 participate in a series of presentations over the course of the academic term.

Course readings may include selections from:

*Rats: Observations on the History and Habitat of the City's Most Unwanted Inhabitants*, Robert Sullivan  
*Eating Animals*, Jonathan Safran Foer  
*Squirrel Seeks Chipmunk: A Modest Bestiary*, David Sedaris  
*A Rat Is a Pig Is a Dog Is a Boy: The Human Cost of the Animal Rights Movement*, Wesley J. Smith  
*Pets in America: A History*, Katherine C. Grier  
*Why We Love Dogs, Eat Pigs, and Wear Cows*, Melanie Joy


**LIT 101.043 TF 2:10-3:25**

**Education Nation**

Professor Cynthia Bair Van Dam

Education reform is once again in the headlines. The current debate focuses on teachers: How should we train, recruit, mentor, evaluate, and in some cases fire teachers? From Oprah and Bill Gates to the voters of DC, reformers are choosing sides between DC Public Schools Chancellor Michelle Rhee and Randi Weingarten, the head of the American Federation of Teachers. However, just one year ago the education-reform debate centered on Bush’s No Child Left Behind Act and Obama’s Race to the Top initiative, both of which focus on closing achievement gaps between minorities and whites, rich and poor, and boys and girls. Other reformers debate issues of curriculum, parental involvement, class size, and technology. Obviously, American education reform involves complicated, ever-changing issues. So what is the best way to improve our nation’s schools? What is at stake if the US falls behind other countries? (Or has it already?) Or worse, what is at stake if we fail an entire generation of children? In this writing course, we will analyze our so-called “education recession” and reformers’ proposals to improve our schools. We will read several texts, ranging from children’s literature to public policy. This course will require a significant amount of work outside of class meeting times, as students will read and grade their peers’ work.

Possible texts include:

*Harry Potter and the Sorcerer’s Stone*, J.K. Rowling  
*Criss Cross*, Lynne Rae Perkins  
*Kira-Kira*, Cynthia Kadohata  
*Olive’s Ocean*, Kevin Henkes  
*Elijah of Buxton*, Christopher Paul Curtis  
*Language Police: How Pressure Groups Restrict What Students Learn*, Diane Ravitch
The Conspiracy of Ignorance: The Failure of American Public Schools, Martin L. Gross
Savage Inequalities: Children in America’s Schools, Jonathan Kozol
They Say/I Say, Gerald Graff and Cathy Birkenstein.

LIT 101.044 TF 2:10-3:25
Eating in America
Professor Kate Wilson
Are you going to eat that? Children in [fill in the blank] are starving . . .
Are you going to eat that? It’s not very good for you . . .
Our lives revolve around eating (or perhaps NOT eating). Clearly, we must eat to survive, but our relationship with food goes far beyond this necessity. As a nation, we are eating out more than ever—and getting fatter than ever. With prices on the rise, food has become political. This course will explore some of the different roles food plays in our lives. Topics for readings, discussion, and writing may include regional foodways in the United States, food and ethnic/cultural identity, the politics of food, the organic and “locavore” movements, fast food in America, and the literature of food.
Texts may include Animal, Vegetable, Miracle (nonfiction), Omnivore’s Dilemma (nonfiction), Food in the USA (anthology), Supersize Me (film), and Like Water for Chocolate (novel).

LIT 101.045 TF 2:10-3:25
Transforming People, Transforming America: The Life and Work of Dr. Martin Luther King, Jr.
Professor Joseph Ross
This section of Literature 101 will study the life and work of Dr. Martin Luther King, Jr. We will explore how he struggled with the reality of transformation: seeking to change himself, individual people, and America. Our writing will examine people, places, and movements for change, trying to understand how they come about, what sustains them, and how they accomplish their goals.
Our readings will likely include:
Why We Can’t Wait by Martin Luther King, Jr.
Where Do We Go From Here?: From Chaos to Community by Martin Luther King, Jr.
Strength to Love by Martin Luther King, Jr.
They Say, I Say by Graff and Birkenstein
The Everyday Writer by Andrea A. Lunsford

LIT 101.046 TF 2:10-3:25
Telling Truths; Making Mythologies
Professor Arielle Bernstein
One of our most important jobs as writers is to be able to analyze an argument and assess its credibility. In doing so, a good writer should think about the kind of bias an author brings into her argument, such as a writer’s individual background and the culture in which the author is writing her work.
This task is often easier in hindsight, precisely because it is easier to assess an ideological standpoint we as a culture no longer ascribe to. Today, few would argue that the earth is actually flat or that acting and dressing as a different gender can actually change one’s sex. But these were ideas and beliefs that were staunchly held to by individuals throughout many different time
periods. For this class we will isolate, examine and investigate the beliefs which we as a culture most fiercely cling to. Through readings and class discussions you will confront issues which range from what we as a culture consider to be common knowledge to what we see as being provocative, outlandish and bizarre. Throughout class we will struggle to understand how and why we regard certain things as necessarily right and true.

This class revolves heavily on class discussions, debates and select readings. While a major aspect of this class is learning to cultivate more nuanced interpretations of ideas we normally take for granted, your goal as a writer this semester will be to use your critical thinking skills to analyze and assess the information at hand in order to create a clear and specific argument. You will have three major papers for this course, all of which will require strong critical thinking skills, and one of which will require both library as well as field research.

LIT 101.047 TF 2:10-3:25
Morals and Medicine
Professor Shannon O'Neill

In our modern culture, we pledge allegiance to the scientific method. We trust pills to cure us when we're ill and doctors to 'fix' us when something is broken or diseased. And why shouldn't we? Centuries of study have given us a wealth of knowledge about how our bodies work and how to treat them when something goes awry. Medical miracles now seem almost commonplace—we're constantly discovering new ways to fight aging, combat cancer, save the wounded and the ailing. But when we place blind faith in medicine, what gets swept behind the operating room curtain? Who must suffer so that others can be healed? And when we can't be 'fixed,' what happens next? The marvels and the moral dilemmas we encounter through our reading, discussions, and research in this class will help us explore the costs and benefits and the risks and rewards of modern medicine.

Texts may include:
The Immortal Life of Henrietta Lacks, Rebecca Skloot
Final Exam, Pauline W. Chen
The Spirit Catches You and You Fall Down, Anne Fadiman
Mountains Beyond Mountains, Tracy Kidder
Complications, Atul Gawande
The Emperor of All Maladies: A Biography of Cancer, Siddhartha Mukherjee
Excerpts from Best American Medical Writing

LIT 101.048 MTH 3:35-4:50
Creativity & Madness
Professor Leah Johnson

Is there a relationship between madness and creativity? 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 the terms “madness” and “sanity”? We’ll explore these questions and others as we read memoirs of madness, theories of madness, and creative transformations, deepening our understanding of the artistic temperament and the role madness may or may not play in the creative life of the artist. Guest speakers—a psychiatrist, a musician and a visual artist—will share their perspectives with us.
Texts:
*Unholy Ghost*, Selected Essays
*Girl Interrupted*, Susanna Kayzen
*An Unquiet Mind*, Kay Redfield Jamison
*Mrs. Dalloway*, Virginia Woolf
*The Hours*, Michael Cunningham
*Pollock*, a film

**LIT 101.049 MTH 3:35-4:50**
**From the Academy to the Community: Writing as Social Action**
**Professor Glenn Moomau**
If you like to learn through experience as much as you do through reading and class discussion, this course will appeal to you. This College Writing Seminar asks students to take their academic skills into the community in order to understand precisely how the nation’s capital has struggled to educate its children. Imagine yourself not only as a scholar looking at this issue from the outside, but also as hands-on participant in how our local schools teach their children. The educational philosophy that combines traditional scholarship with community involvement is called Community Based Learning and Research. This method allows ambitious students to combine intellect with experience, solitary academic pursuit with community service. We will write an essay based on library research, but we will also write essays based on fieldwork with our community partners, all of whom are innovative charter schools. Our final project will involve a real-world writing project for that charter school. Students enrolled in this course may also add the optional Community Service Learning Project’s fourth credit, which allows students to gain an extra academic credit through 40 hours of volunteer work, participation in a blog, and the writing of a reflective essay.

**LIT 101.050 MTH 3:35-4:50**
**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 to 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 analyze the rhetorical choices the chronicler of crime makes, whether for mainstream journalism, the tabloid press, or true crime novels.
Possible Texts:
*True Crime: An American Anthology*, edited by Harold Schechter
*Fatal Vision*, Joe McGinniss
*The Journalist and the Murderer*, Janet Macolm
*Kidnapped*, Paula Fass

**LIT 101.051 MTH 3:35-4:50**
Graphic Improvisation: Re-viewing Words in the Academy
Professor David Johnson
Always enamored of the interplay between improvisational practices and the writing process, I am now just as fascinated by the relationship between graphic novels and academic writing. As I learned last semester, Jazz Music, Beat Writing, and even Stand-Up Comedy, usefully inform research, invention, and style, three important aspects of writing in the academy. And, as I am now discovering, the graphic novel seems to offer valuable insight into the ways writers go about the business of inventing texts by "seeing" the research problem in all its complexities. Mainly, then, this course will mix these two genres and tease out their probable connections to academic writing. In this course, we'll consider assorted texts—graphic novels, movies, and music—that speak in some way about improvisation and graphics, and our task will be to apprehend the narrative expansions, the rhetorical tactics, and the logical density inherent within all these compositions so that we can inventively and graphically compose and sustain an original argument.

LIT 101.052 MTH 3:35-4:50
Individuality and Resistance Rhetoric
Professor Mary Switalski
Though he built his cabin within a thirty-minute walk from Concord, Henry David Thoreau stepped away from cultural norms when he left town “to live deliberately” at Walden Pond. The journals he kept there became an archetypal American text. “On Civil Disobedience,” published two years after he left Walden, remains relevant in debates about an individual’s relationship to government. So when does a person who heeds a “different drummer” become a bellwether for change? At what point does the personal journey become a road to resistance? What forms—social, cultural, political, and individual—does resistance take, and how are these forms represented in and executed through writing? In this course, we’ll explore these questions and others, and we’ll discover how resistance is rhetorically framed in narratives, essays, profiles, textual analyses and letters – by dissidents and by those who write about them. You will practice rhetoric in your own essays, in genres including profile, analysis and proposal.
Texts may include:
On the Road by Jack Kerouac
Why Kerouac Matters by John Leland
“On Civil Disobedience” and excerpts from Walden by Thoreau
“Letter from Birmingham Jail” by Dr. King
“Defense of the Freedom to Read” by Henry Miller
Excerpts from The Feminine Mystique by Betty Friedan.

LIT 101.053 TF 3:35-4:50
The Technological Life: How Technology Affects the Way We Live and Think
Professor Anthony Wilson
The internet and new technologies already have infiltrated our lives in ways that hardly anyone could have predicted a few decades ago. As recently as 10-15 years ago, mobile phones were considered a luxury. Now many Americans wouldn't dream of leaving their house without their cell phone. Despite this knowledge, we rarely consider how devices such as cell phones and iPods have affected our lives, or how digital programs such as email, text messaging, or Facebook have changed the way we socialize and communicate. In this class, we will examine
how these new technologies change the way we think and whether we control our gadgets or our
gadgets control us, among other questions.
Possible texts:
*The Shallows* by Nicholas Carr
*You Are Not A Gadget* by Jaron Lanier
*Writing with Style* by John Trimble
*The Everyday Writer's Guide* by Andrea A. Lunsford

**LIT 101.054 TF 3:35-4:50**
**What's So Funny? Examining and Employing the Humorous Persuasion**
**Professor Alison Thomas**
"I want to make people laugh so they will begin to see things seriously."- William Zinsser
Nothing is funny just because it's funny. When we recognize the depth in humor, we see that it
has the ability to be used as a device of persuasion. In this course, students will examine the
nature of humor and its motives, what it does to us, and why – what are humor's other effects,
besides, as Woody Allen says, laughing so hard that milk comes out of your nose?
We will primarily look at how humor can be used in writing and in other media; this makes it
necessary for students to fully understand and practice argument writing and analysis. The
course, then, will focus on rhetoric: students will be expected to fully understand the art of
argument itself, and to practice crafting rhetoric that considers the central elements of audience,
purpose, style and organization. Students will develop their voice in writing, with emphasis on
recognizing the choices available to them after practicing a variety of writing tools, using
research to deepen and solidify their understanding of topics of their choice, and becoming a
member of an academic conversation. In doing so, students will engage in various writing
projects including a critical analysis of comedy and a researched satire about a current social or
political issue.
Course texts may include Sigmund Freud's *The Joke and its Relation to the Unconscious*, Henri
Bergson's *On Laughter*, Jonathan Swift's *A Modest Proposal*, essays by George Saunders, Mark
Twain, David Foster Wallace and Kurt Vonnegut, and a look at other comic forms (stand-up
comedy, the mock-umentary, and news comedy programs like *The Colbert Report* and *The Daily
Show)*.

**LIT 101.055 TF 3:35-4:50**
**Eating in America**
**Professor Kate Wilson**
Are you going to eat that? Children in [fill in the blank] are starving . . .
Are you going to eat that? It’s not very good for you . . .
Our lives revolve around eating (or perhaps NOT eating). Clearly, we must eat to survive, but
our relationship with food goes far beyond this necessity. As a nation, we are eating out more
than ever—and getting fatter than ever. With prices on the rise, food has become political.
This course will explore some of the different roles food plays in our lives. Topics for readings,
discussion, and writing may include regional foodways in the United States, food and
ethnic/cultural identity, the politics of food, the organic and “locavore” movements, fast food in
America, and the literature of food.
Texts may include *Animal, Vegetable, Miracle* (nonfiction), *Omnivore’s Dilemma* (nonfiction),
*Food in the USA* (anthology), *Supersize Me* (film), and *Like Water for Chocolate* (novel).
LIT 101.056 TF 3:35-4:50
Bon Appétit: The College Writing Seminar on Food and Culture
Professor Heather McDonald
Food is fuel for the human body. Yet it can be so much more than fuel: food defines cultures, creates compulsions, brings together lovers and divides families, destroys populations, and runs economies. Food has even created a separate genre of media, spanning books, newspapers, magazines, television and film. This seminar will examine food (and food writing) beyond “food tastes good.” Assignments may include analyzing food media as genre, as well as researching historical and cultural roles of food. Texts may include: Bringing it to the Table: On Farming and Food by Wendell Berry; The Book of Salt by Monique Truong; various cookbooks; and the Best Food Writing series, edited by Holly Hughes.

LIT 101.057 TF 3:35-4:50
Out of the Park: The Cultural Significance of Sports
Professor Mark Cugini
The Tiger Woods Divorce. The Federal Trial of Michael Vick. Ben Roethlisberger’s sexual assault allegations. Baseball’s steroid scandal. The Lebron James “Decision.” These stories moved outside the realm of sports reporting and found their way into popular American discourse. For ages, it’s been argued that sports provide topics of conversation that transcend race and class relations to provide a commonality between people. But why? In this course, we will explore the significant sports stories of the recent past and apply them to issues that further our understanding of contemporary society. This classroom will not be a place to discuss standings and statistics, but an arena for thoughtful interpretation and analysis to demonstrate how we can use the sports world to make claims about American culture and identity.
Readings may include:
Reading Sport: Critical Essays on Power and Representation, Susan Birrell and Mary G. McDonald
Play Their Hearts Out: A Coach, His Star Recruit, and the Youth Basketball Machine, George Dohrmann
Carry the Rock: Race, Football, and the Soul of an American City, Jay Jennings
God Save the Fan: How Preening Sportscasters, Athletes Who Speak in the Third Person, and the Occasional Convicted Quarterback Have Taken the Fun Out of Sports (And How We Can Get It Back), Will Leitch
Moneyball: The Art of Winning an Unfair Game, Michael Lewis
Bury Me in My Jersey: A Memoir of My Father, Football, and Philly, Tom McAllister
Born to Run: A Hidden Tribe, Superathletes, and the Greatest Race the World Has Never Seen, Christopher McDougall
The Jordan Rules, Sam Smith
Now I Can Die in Peace, Bill Simmons

LIT 101.058 TF 3:35-4:50
The Satirical Writer as Social Critic
Professor Elizabeth Funk
The word “satire” comes from the Latin lanx satura, meaning “a full dish” or a dish of “various kinds of fruit.” For something to be satirized, then, implies that the subject has come to fruition and has fully satisfied its audience. In this course we will explore this idea of satire serving as the fruit of social movements, historical events, political action, and human quandaries. We will consider questions such as: what effect does parody have on a rational argument? Is one empowered or trivialized when they are lampooned? What determines whether satire is humorous or vulgar? In the animal world, mimicry is one of the clearest signs of intelligence; does this extend to the human world? Many contemporary American commentators and journalists have written that both 9/11 marks “the end of irony”—is irony, a staple tool for satirists, fading away from American culture?

In this course you will have the opportunity to pose your own questions, concerns, and observations regarding satire through essays, writing exercises, research projects, and your own satirical writing.

Potential readings include: Fiction and essays from John Donne, Jonathan Swift, Mark Twain, Sinclair Lewis, Ambrose Bierce, James Thurber, George Orwell, David Sedaris, Jon Stewart, Christopher Buckley, David Lodge, and Dorothy Parker.

LIT 101.059 TF 3:35-4:50
“Putting D.C. on the Map”: Class, Culture, and Music
Professor Edward Comstock
When most people think of Washington, D.C., they conjure iconographic images of political figures and civic monuments. But the real story of D.C. is a tale of two cities—one very wealthy and one very poor—separated by social and physical boundaries that reflect our country’s profound inequalities. This inequality is perhaps most salient in the public schools and in the experience of D.C.’s youth, who have the least among the have-nots. And yet, these same youth have found creative ways to express themselves through, for example, Go-Go music and the underground punk and indie music scenes. Beyond the monuments, youth culture continues to thrive as a way of representing an experience denied conventional modes of representation.

In this course we will think critically about politics, 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, childhood, and politics in D.C.

Texts may include:
Jonathan Kozol *Savage Inequalities*
Edward P Jones *Lost in the City*
Gerald Graff and Cathy Birkenstein *They Say/I Say*
Andrea Lunsford *The Everyday Writer*
Travel Writing about D.C.

LIT 103.001 TF 11:20-12:35
Popular Music: Personal Connections, Culture & Making a Difference
Professor Leah Johnson
Why is popular music such a powerful force in our culture? What is it about this music that speaks to us individually, brings us together and moves us to action? Can music save your life? In what myriad ways can music be used to make a difference in the world? And how do you fit into this picture?
We are surrounded with exhortations to think positively: “Every cloud has a silver lining.” “Turn that frown upside-down.” “Always look on the bright side of life.” But is there ever any value in simply saying, “This sucks”? In this class, we’ll consider the meaning found in pessimism, focusing on the cloud instead of its silver lining. We’ll read texts by authors who seem to see the glass as half empty, whether in post-apocalyptic desolation, the prospect of environmental disaster, or the day-to-day bleakness of poverty; we’ll examine the ways that they create meaning and ask whether they offer any moments of hope or levity—or whether such moments are even necessary. Your writing, too, will create meaning from bleakness, and we’ll explore ways to present pessimism to readers, such as creating connections with the audience or even using humor. Over the course of the semester, we might discover that instead of running from doom and gloom, we can delve into pessimism, discovering a richer, deeper, and more complicated meaning.

Texts might include
Barbara Ehrenreich, *Bright-Sided: How the Relentless Promotion of Positive Thinking Has Undermined America*
Elizabeth Kolbert, *Field Notes from a Catastrophe: Man, Nature, and Climate Change*
Jonathan Kozol, *The Shame of a Nation: The Restoration of Apartheid Schooling in America*
Cormac McCarthy, *The Road*
David Rakoff, *Don’t Get Too Comfortable*

**LIT 131.002H TF 3:35-4:50**
**Education Nation**
**Professor Cynthia Bair Van Dam**

Education reform is once again in the headlines. The current debate focuses on teachers: How should we train, recruit, mentor, evaluate, and in some cases fire teachers? From Oprah and Bill Gates to the voters of DC, reformers are choosing sides between DC Public Schools Chancellor Michelle Rhee and Randi Weingarten, the head of the American Federation of Teachers. However, just one year ago the education-reform debate centered on Bush’s No Child Left Behind Act and Obama’s Race to the Top initiative, both of which focus on closing achievement gaps between minorities and whites, rich and poor, and boys and girls. Other reformers debate issues of curriculum, parental involvement, class size, and technology. Obviously, American education reform involves complicated, ever-changing issues. So what is the best way to improve our nation’s schools? What is at stake if the US falls behind other countries? (Or has it already?) Or worse, what is at stake if we fail an entire generation of children? In this writing course, we will analyze our so-called “education recession” and reformers’ proposals to improve our schools. We will read several texts, ranging from children’s literature to public policy. This
course will require a significant amount of work outside of class meeting times, as students will
read and grade their peers’ work.
Possible texts include:
*Harry Potter and the Sorcerer’s Stone,* J.K. Rowling
*Criss Cross,* Lynne Rae Perkins
*Kira-Kira,* Cynthia Kadohata
*Olive’s Ocean,* Kevin Henkes
*Elijah of Buxton,* Christopher Paul Curtis
*Education Matters: Exploring Issues in Education,* Ed. Morgan Gresham and Crystal McCage
*Language Police: How Pressure Groups Restrict What Students Learn,* Diane Ravitch
*The Conspiracy of Ignorance: The Failure of American Public Schools,* Martin L. Gross
*Savage Inequalities: Children in America’s Schools,* Jonathan Kozol
*They Say/I Say,* Gerald Graff and Cathy Birkenstein.

**LIT 131.003H MTH 2:10-3:25**
**Symbols, Saints, and Sacred Cows: Demystifying Icons**
**Kelly Joyner**
Who and what are our icons? The Dalai Lama? Nelson Mandela? Abraham Lincoln, Mother Theresa, the flag? Perhaps Bob Dylan, Facebook, Wall Street, & The Simpsons?
In this class, nothing is sacred. At least that’s how we’ll approach the supposedly sacred—the acknowledged icons of culture, politics, organized religion, and history. We’ll aim to demystify by applying a healthy skepticism to iconography (the study of objects, people, and ideas that are considered sacred, either religiously or secularly). Naturally, we’ll look for direction from iconoclasts, those people who attack icons they see as fraudulent or superstitious; however, we may turn our skepticism on those people, too. Perhaps we’ll come to the conclusion that some icons are worthy of the label.
We’ll read books about icons or iconography and use them as springboards for writing and discussion. Among other writing assignments, you’ll be asked to confront an icon yourself (in research, analysis, and writing), to carry it down from the pedestal and into the clear light of day.
Possible texts by:
Matthew Chapman
Christopher Hitchens
Steven Johnson
Katha Pollitt
Matt Taibbi
Sarah Vowell
Naomi Wolf
Howard Zinn

**LIT 131.004H TF 9:55-11:10**
**Time After Time: Demythologizing the Past**
**Professor Chuck Cox**
Think about a decade. The Roaring 20s? That’s flappers and jazz and bathtub gin. The Swinging 60s? Hippies and free love and fighting the Man. The 80s? The Greedy Decade, all conspicuous consumption and plastic culture. We all know it isn’t that simple, yet we cling to the simplicity anyway. In this course, we’ll use interdisciplinary writing and research to explore our tendency
to mythologize the past, to embrace popular notions of decades and events rather than the more complicated reality. Why do certain cultural memories linger while others dim? What are the relationships between personal nostalgia and cultural memory? What happens when history gets re-imagined for new generations, for example in pop culture? What are the benefits and costs of repackaging the past in tidy segments? To answer these and other questions, we’ll start with a case study of one of the most often mythologized decades: the 1960s, including politics, pop culture, and social issues. Then students will branch out to investigate other decades and events, through critical reading, academic research, and writing in various genres.

Texts currently under consideration for this course include:
Joseph Harris: *Rewriting*
Joseph M. Williams and Gregory Colomb: *Style: The Basics of Clarity and Grace*
John Lewis Gaddis: *The Landscape of History: How Historians Map the Past*
Peter Hoffer: *The Historians’ Paradox: The Study of History in Our Time*
Debi and Irwin Unger: *The Times Were a Changin’: The Sixties Reader Irwin Unger*
Ann Charters, ed.: *The Portable Sixties Reader*
David Farber, ed.: *The 60’s: From Memory to History*
Dominick J. Cavallo: *A Fiction of the Past: The Sixties in American History*
E.L. Doctorow, *Ragtime*

**LIT 131.005H MTH 8:30-9:45**
**Are You Sure?: Truth, Reality, and Perception**
**Professor Stina Oakes**

Have you ever been questioned on how you know something and your answer is, “I just know it”? Where does your information come from? How credible are these sources? In this course we will challenge our general assumptions and perceptions as well as explore the notion of truth through critical readings, discussions, research, and observations.
Since this course is an academic writing course, our primary focus is to continue to practice and refine writing skills through the lens of reality, perception and truth. In our exploration we will reflect on the issues and rhetorical strategies surrounding these ideas. To gain this understanding we will be using a variety of texts, including books, newspapers, magazines, television, music, and the Internet. Writing assignments will include reading responses, a critical argument, an analysis, and an extended research piece.

Texts might include:
*Lying* by Lauren Slater
*Truth and Beauty* by Ann Patchett
*Why We Make Mistakes* by Joseph Hallinan
*On Bullshit and On Truth* by Harry Frankfurt
Selection from anthologies of fiction, nonfiction, poetry, etc.