ENG 2100 GMWA
TOWNS, SAUNDRA

Engagement
The course aims to introduce student writers to the conventions of academic writing and to develop those critical reading and thinking skills that will be called for in academic, civic, and professional life. Primary attention is given to writing as a process, from formulating a thesis, to outlining, drafting, and revision, to writing the research paper. Essays by both contemporary and "classic" writers will be read and analyzed as they speak to both rhetorical and cultural issues of concern.

ENG 2100 GTRA
TOWNS, SAUNDRA

Engagement
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ENG 2100 GTRB
LEE, SHINAE

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

ENG 2100 HMWA
MCFADDEN, ANNE

Writing the Mind
This class pays particular attention to texts that show the metamorphosis of the mind of the writer, the one whose own mind is generating the text. Through our readings, we will learn to see the author as the real subject (and quite possibly the real hero) of the tale.
We are going to be searching through these texts so to see the writer reveal him or herself in the text. When the writer says (and here I am thinking specifically of J.M. Coetzee and V.S. Naipaul) that he or she feels that the act of writing, the simple act of putting words on a page, stretches him or her into new forms of spiritual, aesthetic, or intellectual expression. We will approach our class readings from the point of view that writer’s bear witness to many tiny miracles that come to them because they are writers, or perhaps, because they are writing. We will consider the work of Frederick Douglass, Barack Obama, J.M. Coetzee, V.S. Naipaul, Toni Morrison, F. Scott Fitzgerald, Sigmund Freud, Joyce Carol Oates. In addition to our literary readings, we will be also looking at writing and the mind from the perspective of neurology, for there are now new neurological studies that offer great insights into the changes writing brings upon the human mind.

Requirements for this class include four papers (each growing more difficult in subject and longer in length), in class writing assignments, draft workshops, regular attendance, and thoughtful class participation.

ENG 2100 HTRA
BARWISE, CLAIRE

The Sex Paradox
How did something so necessary and universal become so complicated? Sex, arguably more than any other human behavior, has the power to unite and divide us—to excite and incite, to horrify and perplex. In America, we find ourselves simultaneously obsessed and embarrassed, bombarded by sexual messages and images yet hesitant to discuss the topic in polite company. So how did we arrive at this conflicted state? In this course, we will use the lenses of literature, history, and current events to examine how and why our attitudes toward sex and partnership have developed the way they have, and what these developments say about us societally and as individuals.

ENG 2100 JMWA
LITMAN, CHRIS

“I Need Guns . . . Lots of Guns”: Violence and American Culture

Since the tragedy in Newtown, CT, the debate over violence, guns, and media has once again taken center stage in the American consciousness. In this latest incarnation (the latest in the wake of mass shootings since Columbine, CO), there are some new twists in the political blame-game: conservatives supporting gun rights have blamed violence in the media and lax mental health standards; liberals have blamed weak gun ownership regulations. Perhaps the only way to understand the shooting in Newtown is to examine how our society experiences and understands violence in all forms. Indeed, American society seems to sanction and glorify violence in sporting events like boxing, ultimate martial arts, and football while also trivializing it in comic book movies and video games. If delegating blame for Newtown on gun laws and mental health is too simplistic, is it equally as problematic to judge American culture as being addicted to violence?
Our class will read, discuss, analyze, and write about various debates and issues concerning violence in America. Our readings in particular will focus on two themes: the crisis in contemporary masculine identity and its tensions with the ascendancy of women and feminism; how violence is depicted and understood in popular media. We will look at a number of primary readings that seem to glorify as well as problematize violence, while also examining critical essays and analyses that further our understanding of how contemporary Americans experience violence. Writers for study may include: Chuck Palaniuk, Chris Hedges, Margaret Atwood, Joyce Carol Oates, Sigmund Freud, and Diane Richardson in addition to several New York Times articles and columns. We will also view and analyze films, comic-books, and video games including Braveheart, The Matrix, Batman, Fight Club, and Call of Duty.

First and foremost, however, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The written assignments will be comprised of formal argumentative essays, shorter in-class responses to the readings, peer editing and evaluating, as well as several fun and creative exercises. You will also be expected to participate actively and meaningfully during each class session.

ENG 2100    JMWB
NEDELJKOV, NIKOLINA

Subtonic Hi-Fi Poetics: The Right to the Remix
Historical narratives are sometimes fictionalized, while at times, they are analyzed, critically approached, questioned, or, simply, interpreted. Partly, the inspiration for such revisits is the need to recuperate the past, understand the present, and imagine the future. Nowadays, urban and rustic environments alike seem to expose one to the pollution in the communication channel. Oppressive noise tires city dwellers. It exhausts suburban denizens, as well. The countryside is no stranger to repression either. In order to cleanse communication from noise, one seeks the spots where gloomy boredom of electric stares and hostile confusion are re-placed into the friendly welcome of hi-fi lyricism as a source of resistance against oppression. Amidst bewildering cultural realities, genuine communal cohesion is oftentimes mimicked by various forms of socialization that, when looked at more closely, reveal a tendency to dissolve both individuality and solidarity into indistinguishable amalgamation. Illuminating peaceful/peaceable responses against destructiveness, aggression, coercive, and confusing cultural mechanisms of control, we will seek wholesome social responses to disentangle bewildering knots. In the intersection of the time axes, it requires a specific kind of Djing to redeem the past, reawaken the present, and reimagine the future. Constituting critical / creative reading-writing in the service of the reintegrating potential of the remix, subtonic hi-fi poetics engages in alternating cycles of noise and silence in the communication channel in the key of communal cohesion, thereby worshipping the wholesome sound of creation.
The Literature of Capitalism
In a society as diverse and, occasionally, chaotic as the United States, no force acts with such unifying power as the ideology of American capitalism. Underpinning America’s democratic political processes, its evolving foreign policy and its most hard-fought domestic conflicts, the question of the American relationship to the capitalist system has always been complicated. It has also been at the center of some of America’s most potent works of literary art. From Ralph Waldo Emerson’s ruminations upon the economies of friendship, through Ida B. Wells’ calls for racial advancement through business, to the high-technology, post-modern digital landscapes of Don DeLillo, the interplay between individuals, communities and the capitalist network in which they are embedded have a long history in American literary thinking. Writers such as Herman Melville, Mark Twain and Hubert Selby Jr. have exposed the sometimes fraudulent or predatory nature of capitalism, while Kurt Vonnegut and Philip K. Dick present future dystopias of out of control capitalism at its worst. Writers will use these and other works, as well as music by diverse artists to explore the role of capitalism as a source of aspirational myth, practical disappointment, and organizing principle in modern American society. They will then produce their own personal, analytical and research-oriented essays in order to examine some of the most perplexing aspects of capitalism and to question the role of art to critique or bolster the system. They will study the nature of capitalist economies to develop questions about the justice system, the nature of the “American Dream” and the aspirational nature of rap music. They will develop the tools necessary to think critically about this guiding principle in modern American society, while also developing as active readers and writers, fully capable of expressing themselves and addressing the most baffling problems of one of the most complicated issues of the world in which they live.

Living and Breathing New York City
We live in New York City. We live and breathe it. Walk it and ride it. It surrounds us. It is the most dynamic place on the planet. Millions of people slammed into a small space. We walk and there are hundreds of thousands of people riding cars below us, working above us, walking beside us; a 360 degree sphere of humanity. Just living in it feels like an accomplishment. What did you do this year: “I lived in NYC.” It may be the greatest city on Earth. It is the world’s city. It is the most diverse brew of socioeconomic and cultural demographics out there. We are the denizens of a desired space. Counter-culture, gentrification, immigration, globalization, post-colonial, the 1 percent and everybody else, tunes, trash, cinema and stories, it sometimes feels that these genre bending buzz words were born here, for us, by us, the people of NYC. This city has produced an
incredible wealth of literature. We are going to read a bit of it. Then we are going write about it. We are going to read a novel or two, a few stories, pieces of memoirs and the New York Times. We are going to watch a few movies, hold class discussions digging into art and photography, listen to tunes and read lyrics; we may even read a handful of poems—don’t worry they’ll be short. And we are going to write, a lot. There will be four big papers and a bunch of small bits of writing to help get us to the big ones. We are looking at 25-30 pages of finished material, so be ready. I’m looking forward to a great semester.

ENG 2100  KMWB
HUNTER, EMMY

Images of Masculinity and Femininity
What do we mean when we speak of “masculinity” and “femininity” in 2013? Are images of men as the more aggressive and independent gender, women as the more passive and conciliatory gender, still viable? How can we account for the popularity of a film (and book) such as The Girl with the Dragon Tatoo, with its fierce heroine, Lisbeth Salander? Can women today assert themselves without being called names? Can men display emotional sensitivity without being mocked?

By analyzing texts, from the past, recent past, and the present, from American and other cultures, we’ll try to see how much – or how little – images of masculinity and femininity have changed in the past hundred or so years and to what extent gender-specific behaviors are not set in stone.

We’ll read a range of texts, written by men and women, from drama (Henrik Ibsen’s 1879 play A Doll’s House), to essays (by Paul Theroux, Maxine Hong Kingston, and Bernard Cooper), to short stories (by Ernest Hemingway, Leslie Marmon Silko, and Jamaica Kincaid). And we’ll see a film or two, as well.

This course will work both on close reading of texts and on honing students’ essay-writing skills. In regard to the latter, we’ll focus on producing essays with: an identifiable central focus; clarity of writing expression; paragraph unity and coherence; development of evidence. Short, informal reading responses will be required for every assigned text, to prepare for class discussion. Students will write approximately four formal papers. We will review MLA citation style. Students will share their work in small groups and critique sample student essays together, to create a friendly, community classroom experience and to gain confidence and inspiration from sharing their work with peers. Individual conferences with the instructor will be built into the course.
This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

Politics of “Change” and the American Language
We can all agree that language is powerful, especially after our most recent presidential election, but few of us realize the complexity of the present relationship between language and politics. There is a new identity emerging in this country, one that disrupts the somewhat rigid categories of “ruler” and “ruled.” In the wake of this new identity, it is important that we consider the intellectual exchange which is possible between the State and the stated. Readings for this course consider the social, cultural and political institutions comprising the State and how they determine what we say about race (“Three is not Enough,” by Sharon Begley and “On Race and the Census: Struggling with Categories that no Longer Apply,” by Brent Staples). We shall also examine how much our language contributes to the construction and reconstruction of the State (“Civil Disobedience,” by Henry David Thoreau and “Protecting the Freedom of Expression on Campus,” by Derek Bok). Additionally, we will examine the role that the individual plays in shaping both the language and the law of this nation in terms of marriage and sexual identity (“Here comes the Groom: A (Conservative) Case for Gay Marriage,” by Andrew Sullivan, and “Gay Marriage: Not a Good Idea,” by William J. Bennett). Your meaningful participation does not only shape the grade which you receive, but the content and the character of the course itself. The course involves written reader responses for each reading unit, each of which is 3-5 paragraphs in length, 3 essays (expository, persuasive, and analytical), and a longer research project based on one of the reading units.

The Dominance of Pop Culture
Though the term ‘Pop Culture’ itself perpetually encompasses active trends in our postmodern culture, it is precisely that ubiquity that has come to not only define our sense of self, but also drive our relationships, material desires and spending behaviors. The rise of digital technology has blurred the distinctions of reality, entertainment and advertising so much so that we either do not recognize, or do not care which we engage with. This
lack of discernment leads to a strange reliance on semiotics, thus reinventing the classic
dichotomies of quality vs. quantity, and nature vs. nurture for the new century. This class
will view current American pop culture through the lenses of our most present themes:
consumption, advertising, entertainment, new media, and self-identity. Students will
deconstruct popular cultural behaviors and compose intelligent argumentative essays that
discuss the current state of popular culture and how these themes constantly interact.

ENG 2100T BCMWA
DALGISH, GERRARD

Language
The theme of this section of ENG 2100T is language: its uses, misuses, rules and
exceptions, with special emphasis on the first languages of the students in our class.
Through readings from the novel 1984, from books and articles on language, and from
analyses of student writing, we will examine how language is structured and organized,
how it can be manipulated by governments, society, and advertising, how it impacts
communication strategies and conversations, and how it affects the writing process. We
will focus on grammar, writing, reading, and vocabulary development. The source
materials will be the study of your first language, and readings from Blackboard, the
freshman text, and other related activities. You will also learn how to do research, how to
edit, how to rewrite, and how to participate and communicate effectively in a class
setting.

ENG 2100T BCTRA
HICKS, GEORGE

This will be a course in written composition. The primary purpose of this course will be
to enhance students’ writing skills and rhetorical sophistication, particularly with regard
to argumentative prose. The goal is to prepare students not only for success in academic
writing but also for effective participation in and critical understanding of the public and
professional discourses of the “real” world beyond school.

ENG 2100T EFMWA
APPLEBAUM, MIRIAM

Food: Choices, Celebrations, Consequences
Eating is something that we all do every day. But why do we eat what we eat and how
does this affect us and society at large? In this class we will delve into the topic of food
and eating in depth. First we will look at the personal and cultural experiences of eating
in such essays as the “Queen of Mold,” by Ruth Reichl, an essay about two restaurants in
Gudong Province in China which serve a unique specialty, “The Homesick Restaurant”
by Susan Orleans and the movie *Big Night*. We will then look at other essays that examine our relationship with what we eat and our body images and jobs. We will then examine the relationship between food, health and obesity in excerpts from *The Eater’s Manifesto* by Michael Pollan, *Fast Food Nation* by Eric Schlosser and *The Gospel of Food* by Barry Glassner and the movie *Supersize Me* or *Food Inc*. Other topics may include the locavore movement, competitive eating, and Mayor Bloomberg’s tax on sodas.

Coursework will include four multiple draft essays, one essay of one draft, an oral presentation and response type essays, quizzes and classroom discussions.

The goals of this course is to enhance students critical thinking and writing skills. Students will need to be prepared to do a fair amount of reading and writing. Assignments will include multiple drafts of formal essays and shorter responses to the readings, peer editing and evaluating and an oral presentation. Students will also be expected to participate actively and meaningfully during each class session and to meet with me for individual arranged conferences.

**ENG 2100 UTRA**

**LAWRENCE, KATHLEEN**

**Comparative Culture: Critique, Clash, Comprehension->Courage**

*(With a little help from *The New Yorker*)

Understanding the American culture, and in particular New York City’s unique culture—the sexual mores; religions and morality; the social dos and don’ts; the neighborhoods; the signage, subways and slang; foods; the assimilation pressures, as well as the politics can be bewildering, even for natives. Of course this is a process that will take much more than one short semester, but this course will give students a solid grounding and the confidence to question. *The New Yorker* will be a primary text, along with *The Little Brown Essential Handbook*, and a compact anthology to be determined. Each student will have a *New Yorker* subscription (@51 cents per issue), and we will attempt to understand the jokes, write our own captions, review the reviews, read and discuss the stories and poems, plan weekend activities with the listings. *The New York Times Op-ed* articles will be read and discussed. We will check in with the Web—Huffington Post, YouTube, Salon and Twitter. In past classes we have had trips to the theater, museums, and Poet’s House; dinner and conversation at a nearby Curry Hill restaurant. Such activities will help students leave with the courage of their convictions and the language skills to voice them.

Students will write regular essays, take quizzes, and take part in lively discussions comparing the ideas of *New Yorker* essayists, psychologists and social scientists as they apply to the lives of characters we meet in stories by Andrea Barrett, Jhumpa Lahir, John Cheever, Salman Rushdie, and Lorrie Moore; plays by Hwang, Ibsen and Shakespeare; poems by Sharon Olds, Li Po, Marilyn Chin, and Edna St. Vincent Millay. And, as they apply to the life of each student in the class!
This is primarily a writing course. Writing, grammar, and revision will be stressed. Assessment will be based on formal essays, regular quizzes and low-stakes writing exercises, peer review of student writing, conferences, class discussions and a final research project. Each student will lead a discussion on a poem or a relevant website or video. Students will stage readings of one act plays. There will be opportunity for extra credit, as well as regular conferences with the instructor.

**ENG 2150 GMWA**
**RUSSELL, CATHERINE**

**Become a Literary Critic: Develop Your Own Critical Voice**
In English 2150, you will learn to develop and refine your critical thought skills and your critical voice. We will read poems, short stories and plays and analyze the works in terms of the historical, psychological, philosophical and social context of the period in which they were written and then analyze their relevance and resonance in today’s world. We will also read and analyze criticism of various art forms: fiction, drama, art, music and food. Each student will also be required to read a novel of his/her choice and discuss it in a one-on-one conference and see a play and discuss the experience with the class. One brief creative writing assignment will also be required.

**ENG 2150 GMWB**
**VECCHIO, MONICA**

**Americans on Planet Earth: Where Are We Going?**
Using sources from streamed media, literature, modern art, political cartoons, music, environmental science, business, news reports and personal narratives, the class will investigate growing global concerns over the state of the natural world. Readings will be taken from the works of authors like Walt Whitman, Al Gore, Rachel Carson, Henry David Thoreau, John Muir, and Henrik Ibsen. Topics will include current issues related to water, air, the food chain, climate, energy, endangered species and risks to our health. We will work to gain insight into the responsibilities of corporations, governments and individuals about these conditions and the extent to which they are being met. Oral presentations, essays and a research paper are part of the course requirements. First and foremost, however, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills, develop the sophistication of their style and improve ability to construct and support a solid argument. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.
ENG 2150 GMWC
NEDELJKOV, NIKOLINA

In the Conversation between Tradition and Experimentation
Creative and critical accounts of the past and the present are evocative of storytelling as an ongoing dialogue between tradition and experimentation. Related to the thematic is the idea that history can be more profoundly grasped if observed in terms of the playfulness-labor oscillations. Focusing on the dynamics of the polarities such as urban-bucolic, center-periphery, mainstream-margins, local-global, individualism-individuality, uniformity-unity, we will explore the thematic within both digital and non-digital contexts. The approach addresses the question of the proliferation of media saturated realities in contemporary culture, simultaneously revealing the role of technology and social networking in the spirit of solidarity. Looking at novel expressive modes in popular culture, low tech poetics integrates elements of high culture with more accessible, yet not oversimplified, not less rigorous vernaculars. The dialogue between traditional vocabularies and fresh reading-writing styles is situated within defiantly nonconformist subcultural enclaves threatened by invasive utilitarianism. Coercive mechanisms of socio-political control are juxtaposed with wholesome responses. Indicating the relevance of critical thinking, the stance simultaneously reaffirms the capacities of reading-writing in the key of reverence. It reawakens alertness to and opposes cynicism and forced, superficial entertainment as instances of cacophonous bewilderment in the communication channel. An interplay between and among these aspects in the service of the remix constitutes a crucial component informing the conversation between change and preservation.

ENG 2150 GMWD
LITMAN, CHRIS

LIES, LUST, AND LOVE: Cultural Beliefs and Romantic Relationships, Then and Now

Romantic relationships and their representations in books, TV, and film today seem more complex and varied than at any point in human history. Gay men and lesbian women are featured prominently on TV; online dating and matchmaking websites no longer carry social stigmas as they did just a few years ago; urban romantic literature, not to mention the “traditional” romance genre is a thriving publishing industry; endless amounts of romantic comedies, “bro-mances,” and gross-out comedies appear in movie theaters; LGBT relationships, once taboo, have become more accepted by mainstream society; teens, while still having sex, have taken up sexting and cyber-bullying as pastimes; pornography, ever-present and accessible on the internet, is radically shaping how men and women view each other and their bodies.

And yet despite these occurrences, our culture’s attitudes about men and women and their relationships can seem just as traditional as they were centuries ago—only a few states have legalized gay marriage (with those that have facing constant legislative and
judicial threat); beliefs about the genders remain puzzlingly archaic (men are expected to provide, act, and rationalize; women are supposed to nurture, receive, and empathize); politicians, despite decades of legal decisions and mass advocacy, still inveigh against a woman’s right to make decisions about her body.

Our class will read, watch, and analyze a number of works that describe and problematize the paradoxical attitudes of human beings and how they “encounter” each other in romantic and non-romantic couplings. A sampling of the writers under investigation will include: Margaret Atwood, Jonathan Swift, Z.Z. Packer, Laura Kipniss, D.H. Lawrence, Sheryl Sandberg, Lord Rochester, Naomi Wolf, Toni Morrison, Chuck Palahniuk, Andrew Sullivan, and Dan Savage. Readings will be comprised of poems, essays, novels, short stories, films, in addition to articles from *The New Yorker* and *The New York Times*.

First and foremost, however, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The written assignments will be comprised of formal argumentative essays, shorter in-class responses to the readings, peer editing and evaluating, as well as several fun and creative exercises. You will also be expected to participate actively and meaningfully during each class session.

**ENG 2150 GMWE**
**WAUGH, KYLE**

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

**ENG 2150 GMWF**
**WU, WEI**

**Cultural Identity**
How do you identify yourself culturally? How is cultural identity important to you (or not) and to your peers and family? How does this cultural identity aid or limit you in understanding yourself and advancing your goals? This writing course explores questions of cultural identity through consideration of individual and collective memory, the literary and popular imagination, and the sociology and history of racial, ethnic, and class relations. Students enter debates about identity politics by reading and responding to memoirs, essays, and articles from scholars and writers across the disciplines. In order to examine and critique dominant patterns of relations between cultural groups in society at large and on campus, students investigate beliefs, historical events, and voluntary associations and how they intersect individual experience. Since writing is an important tool for asserting and clarifying cultural identities, assignments include the opportunity
for students to reflect on their own cultural backgrounds and to expand the range of their individual voices.

ENG 2150 GMWG
MCGRUDER, KRISTA

Writing the Inhabited Earth
The environmental movement of the early twenty-first century in the United States is commonly associated with global climate change. But broader issues—America’s place in nature, the responsibilities and privileges of land stewardship, and the natural world as a sublime inspiration for art—have been the source of literature, poetry, and academic writing since Europeans settled in America.

This course begins with Thomas Jefferson’s view of nature as the source of human rights, and continues with Garrett Hardin’s iconic Science essay, “The Tragedy of the Commons.” These pieces will frame the debate about the role of morality and self-interest in stewardship of the earth that Americans inhabit. Students will read selections from Rachel Carson’s Silent Spring, Mary Oliver’s New and Selected Poems, and John McPhee’s chronicle of land use conflicts in Encounters with the Archdruid. The class will consult other works, such as Annie Dillard’s Pilgrim at Tinker Creek and Henry David Thoreau’s Walden to better understand how writers define what it means to be American through the lens of living in nature, apart from social tradition. The class will also examine the Supreme Court’s Kelo decision, and the Constitution’s eminent domain clause.

Students will read Frank Cioffi’s The Imaginative Argument: A Practical Manifesto for Writers. This text will help students draft logical arguments about competing interests and perspectives in the context of land usage. Students will produce in-class writing, three essays, a research paper, and will participate in class presentations.

ENG 2150 GMWI
BOZICEVIC, ANA

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.
This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

Censorship and Intellectual Freedom

Every generation is faced with questions about which ideas, information, images or language is too offensive for society. Motivations to censor range from well-intentioned attempts to protect children to dictators aiming at total control of the information that reaches its citizens. Innovations in technology through Twitter, Facebook and YouTube have made it more difficult for those trying to stop the spread of intellectual freedom, while simultaneously increasing the efforts of those trying to slow the spread of this expression of thought.

We will read widely, compose written summaries from texts, and develop critical listening, speaking and discussion skills. Obviously, the best way to learn writing is to write and we will engage in writing consistently throughout the semester. We will approach writing assignments as a process, and you will have the opportunity to plan, draft, revise, and polish essays in a number of different styles, directed toward varying audiences and with different purposes in mind.

Americans on Planet Earth: Where Are We Going?

Using sources from streamed media, literature, modern art, political cartoons, music, environmental science, business, news reports and personal narratives, the class will investigate growing global concerns over the state of the natural world. Readings will be taken from the works of authors like Walt Whitman, Al Gore, Rachel Carson, Henry David Thoreau, John Muir, and Henrik Ibsen. Topics will include current issues related to water, air, the food chain, climate, energy, endangered species and risks to our health. We will work to gain insight into the responsibilities of corporations, governments and individuals about these conditions and the extent to which they are being met. Oral presentations, essays and a research paper are part of the course requirements.
First and foremost, however, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills, develop the sophistication of their style and improve ability to construct and support a solid argument. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.

ENG 2150 GTRB
BARWISE, CLAIRE

The Sex Paradox
How did something so necessary and universal become so complicated? Sex, arguably more than any other human behavior, has the power to unite and divide us—to excite and incite, to horrify and perplex. In America, we find ourselves simultaneously obsessed and embarrassed, bombarded by sexual messages and images yet hesitant to discuss the topic in polite company. So how did we arrive at this conflicted state? In this course, we will use the lenses of literature, history, and current events to examine how and why our attitudes toward sex and partnership have developed the way they have, and what these developments say about us societally and as individuals.

ENG 2150 GTRC
PENAZ, MARY LOUISE

Creative Problem Solving and Decision Making 2014: Where Do Ideas Come From?
Daniel Pink tells us “The future belongs to a different kind of person with a different kind of mind: designers, inventors, teachers, storytellers—creative and emphatic “right-brain” thinkers whose abilities mark the fault line between who gets ahead and who doesn’t.” How then can we become more creative and emphatic thinkers to meet the challenge of this new playing field? Where exactly do our ideas come from? Since knowledge is relative to our human interaction with the world, many of our ideas come from the thought training we use most often. With so many decision-making systems available, what kind works best in a particular situation? These are only a few of the questions we will ponder in this course. We will read and discuss how literature, poetry, nonfiction essay and science fiction use problem-solving methods.

The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.
ENG 2150  GTRD
ZHANG, TING

Humor: Comedy and Satire
When we talk about “humor,” some of us may think of jokes and puns; others may think of comedy or slapstick movies; still others may think of parody, or sharp irony and sarcasm. This course will examine humor with a theoretical framework in order to decipher what exactly is humor. In this semester we will read some classical theories of humor. We will look at short literary texts of Swift, Wilde, Kafka, etc. as well as some political cartoons, television shows, and other forms of visual media. It will be interesting to see what writers, literary critics, political scientists, philosophers are saying about this subject. In this way, we will have the chance to think about the topic, discuss it, and write about it. Several writing assignments will be included in this course with special attention to reading texts through a specific lens and engaging the different texts in conversation with one another. By the end of the course, students will have developed a sophisticated understanding of various genres, be able writing about the various techniques, and responses to humor, and develop their own skills as academic writers.

ENG 2150  GTRE
PURVIS, ROSALIE

Going Undercover; Identity and What Happens When We Change It
Can you imagine what it would be like to be a different race or gender? What would happen if you were to change some of the main facets of your identity? Would you become a different person? What would you learn by being someone else?

In this class, we will be reading and responding to the work of writers who transformed and/or disguised their identity in order to investigate life in someone else’s shoes. Among others, we will be reading from Norah Vincent’s “Self Made man” about a woman who spent a year living, working and dating as a man. We will examine John Howard Griffin’s “Black Like Me” about a white man who disguised himself as black in the segregated American South of the 1950’s. We will read from Barbara Ehrenreich’s “Nickel and Dimed” about an upper-middle class woman who challenges herself to survive in working poor America. We will also read work by a world-famous restaurant critic who took on different identities to examine how restaurant service in New York City changes depending on the age and class of the customer. We will also explore assumptions we have about our own identity and what it would be like to be someone else.

We will use the theme of identity and identity transformation to generate academic composition. In our writing, we will analyze and compare the texts we read and also write on hypothetical situations. The class will culminate in a research project on an identity-themed topic of your choice.
Books and the Real World
In this course we will consider the ways in which “real world” social, political, and economic contexts influence literary production (and vice-versa), focusing primarily on moments of heightened political tensions and crisis in the Global North of the 20th century. We will ask how and why political ideologies take shape in literary works, as well as examine how literature functions internally as social criticism and what is (or can be) the effect of that criticism in the public life. Students will learn to read critically for underlying agendas while expanding and improving upon skills in analytic and researched essays.

Texts will be drawn from literary, critical, and historical sources, as well as television, film, and other popular media; possible readings to include Muriel Spark’s *The Prime of Miss Jean Brodie*, Arthur Miller’s *The Crucible*, Suzanne Collins *The Hunger Games*, and more.

Writing about a Revolution!: Violence, Nationalism and the Global World
Recently, the world has witnessed violent uprisings in Africa and the Middle East. Significantly, these tumultuous events, in part, bear an uncanny resemblance to the French Revolution, The American Revolution and the period of decolonization in Africa. This course examines the media coverage of revolutions in countries such as the Ivory Coast, Egypt and Syria through the retrospective lens of the political theories of past revolutionaries. Special emphasis will also be placed on the putative link between violence, liberation and nationalism.

With a view towards the future, we shall also examine the ways in which digital media and globalization affect revolutions and national consciousness in the new millennium. To this end, we shall read excerpts from texts such as Ala Aswai’s *On The State of Egypt*, Kenneth Pollack’s *The Arab Awakening: America and the Transformation of the Middle East* and Joss Hands’ @ is for activism Dissent, Resistance & Rebellion in Digital Culture. Further possible readings include excerpts from Edmund Burke’s *Reflections on the Revolution in France*, and Mary Wollstonecraft’s *Vindication of the Rights of Men* as well as selections from Thomas Paine’s *Common Sense* and the *Rights of Man;* Thomas Jefferson’s *Declaration of Independence,* and Franz Fanon’s *Wretched of the Earth.* Political tracts and essays will be read alongside literary works such as Mary Wollstonecraft’s *Letters Written During a Short Residence in Sweden* and Ngugi Wa
Thiong’o’s masterpiece, *Weep Not Child*.

The final grade will be based on class participation, in-class writing assignments, oral presentations, and three short papers. The coursework will culminate in a research project based on the materials read for class.

**ENG 2150 GTRI**  
**ENTES, JUDITH**

**The Family: Making Connections**
What does family mean? We will examine how there are different definitions of family. In addition, we will observe and examine various strategies people use to make connections. We will read from Studs Terkel (*Working*), Adrian Nicole LeBlanc (*Random Family*) and Amy Tan’s (“Snapshot”). In addition, we will read from current news articles and other publications.

First and foremost, however, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.

**ENG 2150 GTRJ**  
**REILLY, PATRICK**

**Destiny, Disease, Disaster and Apocalypse in Literary and Non-Literary Texts**
Destiny generates its own lexicon, perceived as it is in terms of chance, contingency, luck, fate, fortune, and agency. In the course of our study, we will consider the significance of the concept and construct of destiny and its corollaries as we explore the role it plays—or is deemed to play—in affecting phenomena. In texts that deal with disaster, catastrophe, apocalypse, and disease, how are personal, national, historical, and global destinies perceived and defined? Or can such momentous events be "scientifically" explained as matters of cause and effect? We will consider the scientific and political implications of disease as destiny in extracts from nonfiction texts like Susan Sontag’s *AIDS and Its Metaphors* and Phil Alcabes’s *Dread: How Fear and Fantasy Have Fed Epidemics From the Black Death to Avian Flu* as well as in print journalism (op-ed pieces, articles from the *New York Times* science pages, essays in the *New Yorker*). We will watch the movies *Contagion* and *Panic in the Streets* to compare how communities past and present represent epidemics. Tracing the theme of apocalypse from ancient times to the present we will read from the *Book of Joel*, Barbara Tuchman’s *The Distant Mirror: The Calamitous 14th Century* and other related texts. Our aim will be to develop the students’ critical reading skills and thereby lend substance to their own exercises in prose composition.
This is a writing-intensive course, and writing is a process, which we will explore from the formulation of a thesis through outlining and drafting and revising to a completed essay. Our exercises in rhetorical methods will start small and expand as we progress: from sentence to paragraph, from one paragraph to two, from two to a page, from one page to two, and so on. A number of essays will be required. There will also be low-stakes as well as high-stakes writing exercises in class.

ENG 2150 GTRK
DURGIN, ALLEN

A Lover’s Discourse
“The course of true love never did run smooth”
Shakespeare, A Midsummer Night’s Dream
Most writers have a love/hate relationship with their craft. This composition course hopes to err on the side of love. Using Roland Barthes’ obsessively written A Lover’s Discourse as our compass and our guide, we will navigate the lover’s argument in the works of such writers as Plato, Proust, Shakespeare, Carson, Stein, Genet, Winnicott, Sedgwick, and Duras. We will also develop our own writing skills as we craft sentences, paragraphs and essays with the precision and attention that only perturbations of the heart can engender.
First and foremost, ENG 2150 will be a course in written composition. The primary purpose of this course will be to enhance your writing skills and rhetorical sophistication, particularly with regard to argumentative prose. We will engage with labors of love from various disciplines, including psychology, philosophy, biology, political science, and linguistics. The goal is to prepare you not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.

ENG 2150 GTRL
BOZICEVIC, ANA

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

ENG 2150 GTRM
PASQUESI, CARINA

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard
to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

**ENG 2150 HMWA**

**TOWNS, SAUNDRA**

**Engagement**

The course aims to introduce student writers to the conventions of academic writing and to develop those critical reading and thinking skills that will be called for in academic, civic, and professional life. Primary attention is given to writing as a process, from formulating a thesis, to outlining, drafting, and revision, to writing the research paper. Essays by both contemporary and "classic" writers will be read and analyzed as they speak to both rhetorical and cultural issues of concern.

**ENG 2150 HMWB**

**STAUFFER-MERLE, JEANNE**

**The Complexities and Curiosities of Persona**

When you write a blog, email, or essay, how much can your reader discern about you from your tone, language, or sentence structure? From the “voice” you create in a given text, can a reader detect your gender, your education, or even your emotional stability? And how much do context and medium affect the way a text is read? If the symbol for “peace” is tattooed on your arm, do your friends respond differently from your parents? How do people react when they see that same image for peace fixed on a car bumper, stitched into their mother’s T-shirt, or printed on the cover of book outlining the ravages of war? And can we depend on reportage to be objective? Is balanced coverage even possible? Essentially, how much are we impacted by the voices (or points of view) of writers, artists, filmmakers, and each other?

In this course, we will explore questions like these as we look at various texts and media which might well include but are not limited to: the short fictions anthologized in James Moffet’s, *Point of View*, the extended exercise in narrative voice in Raymond Queneau’s, *Exercises in Style*, the objective/pseudo-objective voices of journalism, politics and marketing, as well as “fringe” texts, notably the tattoo narrative that artist Shelly Jackson creates in *Skin*. We will also examine a diverse selection of music, art, (surreal, abstract, graffiti,) the prose poetry of Ben Mirov, and Sawako Nakayasu, and the short films of Tim Burton and Luis Buñuel.

As a final project, you will have two options: The first is to analyze one or more points of view, using various texts and media, and then adopt these points of view as you compose a rhetorical appeal for a specific personal, social, or political change.
The second option is to analyze the variety of voices that make up your own personality, to research how these voices work together to create the symphony of who you are, and then to compose the ultimate self-portrait, using text and media.

The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication. Along with a fair amount of reading, you will need, of course, to be prepared to do a good deal of writing, which will be comprised of formal argumentative essays, shorter in-class responses to the readings, peer editing and evaluating, as well as several energizing and creative exercises. You will also be expected to participate actively and meaningfully during each class session.

ENG 2150 HMWC
TASHMAN, WILLIAM

Human Potential and the Brain
Can we fundamentally change our behavior, modify our brains, control our futures—and to what extent? How much of our brief stay on earth is pre-ordained through DNA? How much through free will? The theme of my English 2100 and English 2150 courses—still evolving but somewhat consistent over the past couple of years—is human potential. Are we prisoners of destiny or can the chemists and psychologists help us achieve our dreams? Sub-themes include brain plasticity, nature versus nurture, family, and compulsive behavior including addiction. To this end, we read a number of articles and books that explore human behavior.

Non-fiction
“Most Likely to Succeed,” by Malcolm Gladwell
"The Worst Mistake In The History Of The Human Race," by Jared Diamond
“That which does not Kill Me Makes me Stranger,” by Daniel Coyle
“Why Talent is overrated,” by Geoff Colvin
“Talent Dynasties,” by Carlin Fiora

Fiction
Poetry:
“America,” by Allen Ginsberg
“Leda and the Swan,” by William Butler Yeats
“The Well Rising,” William Stafford
“First Praise,” William Carlos Williams

Short stories:
“Parker’s Back,” by Flannery O’Connor
“Teddy” and “Pretty Mouth and Green my Eyes,” by J.D. Salinger
“The Lady with the Dog,” by Anton Chekov

Plays:
Othello, by William Shakespeare
Oleanna, by David Mamet
ENG 2150 HMWD
RUSSELL, CATHY

Become a Literary Critic: Develop Your Own Critical Voice
In English 2150, you will learn to develop and refine your critical thought skills and your critical voice. We will read poems, short stories and plays and analyze the works in terms of the historical, psychological, philosophical and social context of the period in which they were written and then analyze their relevance and resonance in today’s world. We will also read and analyze criticism of various art forms: fiction, drama, art, music and food. Each student will also be required to read a novel of his/her choice and discuss it in a one-on-one conference and see a play and discuss the experience with the class. One brief creative writing assignment will also be required.

ENG 2150 HMWE
GETZEN, SHEILA

SATIRE AND SOCIETY
Satire has been an expressive medium for the complex and never-before-imagined realities of the early 21st century. Saturday Night Live, The Colbert Report, The Daily Show, Modern Family, South Park, and HBO Comedy Specials have been attracting wide audiences and critical acclaim. Why the success? To start, they offer relatable material and appealing humor, along with unique and challenging social commentary.

In this course, we will read two satirical works which explore multiple angles on complex realities faced by individuals in societies. Both offer significant re-framing of issues and fresh perspectives::
--Marjane Satrapi, in her 2004/5 graphic arts memoir Persepolis satirically portrays her attitude confronting the sharp contrasts between modern, liberated Europe and the traditional regime in Iran.
--Aldous Huxley, in his 1932 futuristic novel Brave New World, assails consumerism and mass production, using cartoon-like socially-engineered individuals to represent the lampooned lifestyle.

Midway in the semester, we will turn our attention to individual research projects. You will select a specific contemporary satire and research several viewpoints on its success; in terms of perspective/ re-framing of issues, content, and communication. This may be a TV program, a film, a documentary, or a work of literature or theater. You will present your subject to the class, as well as writing a paper on it. This will be one of three formal papers for class, and there will be several shorter studies. You should be prepared to be active in class, as we probe satires of other societies, as well as our own.
ENG 2150 HMWF
WU, WEI

Cultural Identity
How do you identify yourself culturally? How is cultural identity important to you (or not) and to your peers and family? How does this cultural identity aid or limit you in understanding yourself and advancing your goals? This writing course explores questions of cultural identity through consideration of individual and collective memory, the literary and popular imagination, and the sociology and history of racial, ethnic, and class relations. Students enter debates about identity politics by reading and responding to memoirs, essays, and articles from scholars and writers across the disciplines. In order to examine and critique dominant patterns of relations between cultural groups in society at large and on campus, students investigate beliefs, historical events, and voluntary associations and how they intersect individual experience. Since writing is an important tool for asserting and clarifying cultural identities, assignments include the opportunity for students to reflect on their own cultural backgrounds and to expand the range of their individual voices.

ENG 2150 HMWG
FIELDER, KAREN

Monsters, Vampires, and Villains in Film and Literature
Visual and written representations of monsters, vampires, and villains reveal a great deal about the historical circumstances, needs and desires of a specific cultural moment. For example, if we look closely at “True Blood” or Twilight, we find that the characters and narratives apply specifically to contemporary anxieties and preoccupations in the twenty-first century. We will discover these hidden truths about monstrosity through viewing historical representations of monsters in Renaissance painting, reading passages from works like Mary Shelley’s Frankenstein, and viewing various historical interpretations of the vampire. We will also analyze monsters and their relationship to politics, gender, and sexuality.

In the course of our examination, you will be invited to challenge your own ideas and perceptions of monsters, vampires, and villains, figures that often inspire a curious mixture of fear and desire. We will also begin to think about how our view of monstrosity expresses our anxieties about difference more generally. This analysis will at times dovetail with contemporary theories of disability and how mental and bodily difference has often been viewed as monstrous.

Our main objective will be to use the theme of monsters, vampires, and villains to create a variety of academic compositions. You will be asked to respond to visual and written examples, develop original arguments, and support your arguments with evidence from the texts. Your final assignment will be a research project on a monster, vampire, or villain of your choice, and this may include a creative component.
Rule and Rebellion
Throughout history the rebel has been a figure both vilified and celebrated. From its beginnings, American culture can be conceived as structured around the complex interplay of rule and rebellion. This dynamic is evident in America’s early colonial and religious conflicts, in the rhetoric of the Declaration of Independence, in Anglo-European attempts to legislatively contain indigenous, African and now, Latino peoples, and even in the recent and highly-charged language of the Tea Party. The Arab Spring and the Occupy Wall Street protests both continue to provide new examples of political rebellion. Through the study of essays, the mass media, film, music, and literature, especially that which is associated with various popular and political subcultures, we will explore the relationship between rule and rebellion. Finally, the course will consider texts from both high and low culture, the mainstream and the underground, tracing certain social, generational, psychological, racial and gendered struggles for power and freedom from a variety of historical perspectives.

Engagement
The course aims to introduce student writers to the conventions of academic writing and to develop those critical reading and thinking skills that will be called for in academic, civic, and professional life. Primary attention is given to writing as a process, from formulating a thesis, to outlining, drafting, and revision, to writing the research paper. Essays by both contemporary and "classic" writers will be read and analyzed as they speak to both rhetorical and cultural issues of concern.

The Long Con: Hustlers, Crooks, and Con Artists
From literature to hip-hop to economics, the hustler is a figure both exulted and maligned. Many people love the cons involved in a rags-to-riches story but also cringe to find the same cons continue after the riches have been acquired. What is so intriguing about these characters: hustlers, crooks, and con artists? Is it that they are often hardworking people who are focused, quick witted and crafty? Or is it their occasional transgressions into unethical territory?

In this ENG 2150 course, we first turn to Mark Twain’s The Adventures of Huckleberry Finn. This book is fascinated with the quick scam, the wily con artist, and the ethics involved with telling simple lies and creating elaborate cover-ups. We’ll use the character
Huck as a means to investigate not only the difference between right and wrong but also to think about complications of identity, race, and religion. Next, we investigate the music and lyrics of Mos Def, Eminem, Dead Prez and others. We’ll explore a variety of techniques and methods these artists employ to construct the hustler’s identity. We’ll also analyze hip-hop’s lyric form and aesthetic configurations. During our research phase, we analyze graffiti culture and some of its biggest players, both in the fine art world and on the street, from Jean Michel Basquiat to Banksy.

In addition to our primary texts, we’ll study visions of “the hustler” in film, music, paintings, poems, literature, and advertising.

ENG 2150 HTRC
PENAZ, MARY LOUISE

Creative Problem Solving and Decision Making 2014: Where Do Ideas Come From?

Daniel Pink tells us “The future belongs to a different kind of person with a different kind of mind: designers, inventors, teachers, storytellers—creative and emphatic “right-brain” thinkers whose abilities mark the fault line between who gets ahead and who doesn’t.” How then can we become more creative and emphatic thinkers to meet the challenge of this new playing field? Where exactly do our ideas come from? Since knowledge is relative to our human interaction with the world, many of our ideas come from the thought training we use most often. With so many decision-making systems available, what kind works best in a particular situation? These are only a few of the questions we will ponder in this course. We will read and discuss how literature, poetry, nonfiction essay and science fiction use problem-solving methods.

The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.

ENG 2150 HTRD
OKE, PAULETTE

Language on the Margins
African American author James Baldwin writes, “People evolve a language in order to describe and thus control their circumstances, or in order not to be submerged by a reality they cannot articulate.” Language is generally understood as a means of communication and unifying agent in society; in other words, it is the nucleus of human community. However, the particular social circumstance from which a language derives, exists, or ceases to exist, is equally important as the act of speaking. For example, the language of
appropriation central to American protest movements challenged oppressive ideologies and liberated marginal voices. “Keep Ya Head Up,” an early 90s hit, by the rapper Tupac Shakur, speaks to the plight of young black single mothers in poor communities and at the same time voices to the larger society the harsh realities of this subculture. Language is also a carrier of culture, spirituality and cultural representation; to this end, speakers of a given language or imperfect speakers of English are oftentimes subject to what Gloria Anzaldua terms, “linguistic terrorism,” rather, the “inferior” lens through which the dominant society views the language of the marginalized. In order to consider these themes, students will explore a variety of writings and other artistic mediums, which, according to Baldwin, emerge by way of “brutal necessity.”

ENG 2150 HTRE
LVOV, BASIL

You-topia: (de)composing utopias

Utopias may be nothing more than pipe dreams; they may be stigmatized as naïve and socially dangerous, but each person has a personal utopia—a dreamland of his or her own.

Utopia means “no place,” a place we are missing and longing for—be it in the future, where we send our aspirations, or in the past, where our first loves, victories, and adventures remain. Utopia is a Neverland of one’s own.

But this craving for a better place in space and time has also made peoples exterminate each other.

The twentieth century, which paid dozens of millions of human lives for its ambitious dreams, became famous for creating great anti-utopias—as well as for turning our values upside down by making the celebrated utopias of the past negative, dystopian. Ever since, even a feeble effort to invent a utopia has been largely condemned as an attempt to create another common plan for all and sundry.

However, the new century shows—and this statement may be refuted—that it is impossible to live without an ideal in the past or in the future, especially in the future.

The course allows you to think of what your you-topia would look like. It should help you to understand what your values and the values of people around you are. This course gives you an opportunity to tackle a question of great import: where is the spot in which the individual and the social could meet in order to make our world closer to what you think is a utopia to which it should aspire?

Students will write their own utopias as well dystopias refuting their classmates’ utopias. The course is to provide a platform for a free discussion and a fair competition of ideas.

Course materials will include literary and nonliterary texts, both written and cinematic.

A considerable part of the course will be devoted to grammar and style.
The Family: Making Connections
What does family mean? We will examine how there are different definitions of family. In addition, we will observe and examine various strategies people use to make connections. We will read from Studs Terkel (Working), Adrian Nicole LeBlanc (Random Family) and Amy Tan’s (“Snapshot”). In addition, we will read from current news articles and other publications.

First and foremost, however, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.

Humor: Comedy and Satire
When we talk about “humor,” some of us may think of jokes and puns; others may think of comedy or slapstick movies; still others may think of parody, or sharp irony and sarcasm. This course will examine humor with a theoretical framework in order to decipher what exactly is humor. In this semester we will read some classical theories of humor. We will look at short literary texts of Swift, Wilde, Kafka, etc. as well as some political cartoons, television shows, and other forms of visual media. It will be interesting to see what writers, literary critics, political scientists, philosophers are saying about this subject. In this way, we will have the chance to think about the topic, discuss it, and write about it. Several writing assignments will be included in this course with special attention to reading texts through a specific lens and engaging the different texts in conversation with one another. By the end of the course, students will have developed a sophisticated understanding of various genres, be able writing about the various techniques, and responses to humor, and develop their own skills as academic writers.

Social Upheaval, Changing Attitudes, and Art
Some of our best writers and artists had the audacity to explore the new and the unconventional. In this course we will explore what it takes to change people’s minds and prevailing conventions. We will look at different topics—death, race relations, love and commitment, and coming of age—from the point of view of how social attitudes change, what is conventionally acceptable, into a different way of seeing the world. We
will be looking at plays, short stories, essays, poetry, and paintings to discuss these subjects through the lens of changing social attitudes.

For example, Henrik Ibsen’s plays flew against the conventional wisdom of his day. It took many generations, and the evolution of women’s rights and suffrage, before *A Doll’s House* was fully accepted. Ibsen’s legacy is embodied in any work that goes against the flow of conventional opinion. In this course we will examine written works that follow in Ibsen’s footsteps—works that defied the conventional, that challenged existing stereotypes, and that made their readers examine preconceived notions.

First and foremost, however, this will be a course in close reading and written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the world beyond school.

**ENG 2150 HWFA**
**BENJAMIN, MEREDITH**

**Adaptation and Originality**
Writers and artists since Shakespeare have been adapting and remaking the work of others. This tradition continues in today’s “remix culture,” in which digital society encourages people to create new works by combining or editing existing ones. Why do artists remake the work of other artists? How do we define originality in view of this long history of adaptation? Where do we draw the line between adaptation and plagiarism or appropriation? We will explore these questions by looking at works in a variety of literary genres, as well as films, visual art, music, and critical works on adaptation. We will also think about how these concepts of adaptation and originality pertain to our own writing process, particularly with regard to revision.

**ENG 2150 HWFB**
**LEHMANN, LINDSAY**

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.
ENG 2150 JMWA
MENGAY, DONALD

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

ENG 2150 JMWB
MICHEL, LINCOLN

Varieties of Deception: Truth and Lies in Literature and Life
From political Twitter scandals to the subprime mortgage crisis, questions about and the consequences of deception are ever-present in modern life. But what is the difference between lying to others and lying to oneself? What are our moral obligations to truth? Can we even agree on what truth is? And how do artists use fiction to tell us about higher truths? This course will examine theories of deception and truth as well as study how these concepts have been used in literature and art. We will explore political deception with Plato and Machiavelli, journalistic deception with Janet Malcolm, artistic deception with Oscar Wilde, and “truthiness” with Stephen Colbert. Grace Paley, Junot Diaz, and Raymond Chandler will show us the power of deception in fiction, while speeches from past presidents and professional athletes will demonstrate how people have attempted to deceive the public in real life. Finally, we will watch two fascinating films with different takes on truth and lies: Rashomon and Wag the Dog.

First and foremost, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

ENG 2150 JMWC
TASHMAN, WILLIAM

Human Potential and the Brain
Can we fundamentally change our behavior, modify our brains, control our futures—and to what extent? How much of our brief stay on earth is pre-ordained through DNA? How much through free will? The theme of my English 2100 and English 2150 courses—still evolving but somewhat consistent over the past couple of years—is human potential. Are we prisoners of destiny or can the chemists and psychologists help us achieve our dreams? Sub-themes include brain plasticity, nature versus nurture, family, and
compulsive behavior including addiction. To this end, we read a number of articles and books that explore human behavior.

Non-fiction
“Most Likely to Succeed,” by Malcolm Gladwell
"The Worst Mistake In The History Of The Human Race," by Jared Diamond
“That which does not Kill Me Makes me Stranger,” by Daniel Coyle
“Why Talent is overrated,” by Geoff Colvin
“Talent Dynasties,” by Carlin Fiora

Fiction
Poetry:
“America,” by Allen Ginsberg
“Leda and the Swan,” by William Butler Yeats
“The Well Rising,” William Stafford
“First Praise,” William Carlos Williams

Short stories:
“Parker’s Back,” by Flannery O’Connor
“Teddy” and “Pretty Mouth and Green my Eyes,” by J.D. Salinger
“The Lady with the Dog,” by Anton Chekov

Plays:
Othello, by William Shakespeare
Oleanna, by David Mamet

ENG 2150 JMWD
GETZEN, SHEILA

SATIRE AND SOCIETY
Satire has been an expressive medium for complex realities of the early 21st century. The Colbert Report, The Daily Show, South Park, and Modern Family, for example, have been attracting wide audiences and critical acclaim. Why the success? Is it more their relatable material and appealing humor-- or their unique and challenging commentary on media and society?

In this class, we will read satirical works which offer significant re-framing of issues and fresh perspectives. Marjane Satrapi exposes flaws in the modern West, as well as in traditionalist Iran, in her 2005 graphics arts memoir Persepolis 2. Aldous Huxley, in his 1932 futuristic novel Brave New World, assails consumerism and mass production with his cartoon-like socially-engineered individuals. George Orwell targets media in his novel 1984 (Newspeak excerpt) and in his essay “Politics and the English Language.” Mark Twain spoofs on newspaper writing in “Journalism in Tennessee.” Critical resources include articles from American Journalism Review and the Project for Excellence in Journalism (“Journalism, Satire, or Just Laughs?” 2008), as well as
excerpts from Satire: A Reintroduction (Griffin, 1994), Satire and Dissent (Day, 2011), and Satire TV (Grey et al, 2009).

Midway in the semester, you will select a specific contemporary satire—a TV program, a film, a documentary, or a work of literature or theater—for individual research, writing, and class presentation. The goal of this class, as we focus in on satire, is to add to your sophistication in public issues, in tone and rhetoric—and in writing academic arguments.

ENG 2150 JMWE CORWIN, WALTER

The Dramatic in English Literature
The dramatic is often an essential part of literature. Readers are drawn by it through a work of art and at the end made aware of a story’s significance. This is true, of plays, of course, but also short stories and poetry. The purpose of this course is to examine exactly what makes the dramatic so compelling (foreshadowing the climax, for example) from the point of view of the work and for its audience. The course, starting with Antigone, a play by Sophicles; Romeo and Juliet, a play by Shakespeare; “My Last Dutchess”, a poem by Browning; “Young Goodman Brown,” a short story by Hawthorne; “The Killers”, a short story by Hemingway; and ending with “The Lottery”, a short story by Shirley Jackson, will also help the student understand how the dramatic differs from other ways of storytelling. Through this process, the student will come to understand how the dramatic strengthens the social significance of each work. The student will attend a play, meet the actors, and will have the opportunity to ask questions of the director and actors. In addition, the students will write 5 papers that emphasize different kinds of writing practices in order to help them use writing to learn.

ENG 2150 JMWF THOMPSON, CYNTHIA

Crazy in Love
In this course, we will read and closely analyze how culture, social mores, gender, and the theme of madness affected writings about love in different epochs. We will look at love through the poetry of such masters as Dante, Shakespeare, Marvell, Whitman, Dickinson, Rossetti, and Bishop, and through stories by Chopin, Gilman, Hong Kingston, Poe, Hemingway, Faulkner, Hughes, and Updike. We’ll read essays by Lauren Slater, David Sedaris, Malcolm Gladwell, and Anna Deavere Smith, and examine plays by David Ives, Susan Glaspell, and Euripides. We will analyze various films on the topic as well.
First and foremost, however, this will be a course in written composition. The primary purpose of this course is to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical
understanding of the public and professional discourses of the "real" world beyond school.

ENG 2150 JWFA
PRIEST, MADISON

Comedy and Satire
Much is suggested by the terms “comedy” and “satire”: some of us might think of stand-up comedy or slapstick movies; others might think of puns or dirty jokes; still others might think of biting social commentary, mockumentaries or parodies; and others of us still might think of the theater and the ancient division of all drama into comedy and tragedy. Stephen Colbert, Jonathan Swift, Oscar Wilde, Tina Fey and Shakespeare—can all these really belong to the same universe of comedy and satire?

This semester we will watch television shows, read plays, and listen to stand-up while considering classic and contemporary theories of humor, laughter, and comedy. Although we may find it difficult to define these terms, this semester we will assume that by writing and thinking about this subject, we can enter a lively debate on the topic. There is also a great deal to be learned about writing by studying satire and comedy: jokes, like essays, are structured for maximum effect; satire uses rhetorical devices to persuade readers just as essays do; comedians and writers both must be masters of tone and point of view; and so much of comedy and satire hinges on the effects of language. Students will use our discussion of these devices of comedy and satire as jumping off points for thinking about and developing their own skills as writers.

ENG 2150 JWFB
LEHMAN, LINDSAY

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

ENG 2150 KMWA
MENGAY, DONALD

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.
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Crazy in Love

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First and foremost, however, this will be a course in written composition. The primary purpose of this course is to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.
Science and the Modern World
We will be studying the history of the development of modern science, its world view, and its underlying philosophical presuppositions. This includes considering the relationship between science and its impact on religion, philosophy, and the arts; especially literature. The requirements for this class are four papers ranging from five to ten pages in length; weekly writing assignments and participation in class writing workshops.

Varieties of Deception: Truth and Lies in Literature and Life
From political Twitter scandals to the subprime mortgage crisis, questions about and the consequences of deception are ever-present in modern life. But what is the difference between lying to others and lying to oneself? What are our moral obligations to truth? Can we even agree on what truth is? And how do artists use fiction to tell us about higher truths? This course will examine theories of deception and truth as well as study how these concepts have been used in literature and art. We will explore political deception with Plato and Machiavelli, journalistic deception with Janet Malcolm, artistic deception with Oscar Wilde, and “truthiness” with Stephen Colbert. Grace Paley, Junot Diaz, and Raymond Chandler will show us the power of deception in fiction, while speeches from past presidents and professional athletes will demonstrate how people have attempted to deceive the public in real life. Finally, we will watch two fascinating films with different takes on truth and lies: Rashomon and Wag the Dog.

First and foremost, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

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Monsters, Vampires, and Villains in Film and Literature

Visual and written representations of monsters, vampires, and villains reveal a great deal about the historical circumstances, needs, and desires of a specific cultural moment. For example, if we look closely at “True Blood” or Twilight, we find that the characters and narratives apply specifically to contemporary anxieties and preoccupations in the twenty-first century. We will discover these hidden truths about monstrosity through viewing historical representations of monsters in Renaissance painting, reading passages from works like Mary Shelley’s Frankenstein, and viewing various historical interpretations of the vampire. We will also analyze monsters and their relationship to politics, gender, and sexuality.

In the course of our examination, you will be invited to challenge your own ideas and perceptions of monsters, vampires, and villains, figures that often inspire a curious mixture of fear and desire. We will also begin to think about how our view of monstrosity expresses our anxieties about difference more generally. This analysis will at times dovetail with contemporary theories of disability and how mental and bodily difference has often been viewed as monstrous.

Our main objective will be to use the theme of monsters, vampires, and villains to create a variety of academic compositions. You will be asked to respond to visual and written examples, develop original arguments, and support your arguments with evidence from the texts. Your final assignment will be a research project on a monster, vampire, or villain of your choice, and this may include a creative component.

The Long Con: Hustlers, Crooks, and Con Artists

From literature to hip-hop to economics, the hustler is a figure both exulted and maligned. Many people love the cons involved in a rags-to-riches story but also cringe to find the same cons continue after the riches have been acquired. What is so intriguing
about these characters: hustlers, crooks, and con artists? Is it that they are often hardworking people who are focused, quick witted and crafty? Or is it their occasional transgressions into unethical territory?

In this ENG 2150 course, we first turn to Mark Twain’s *The Adventures of Huckleberry Finn*. This book is fascinated with the quick scam, the wily con artist, and the ethics involved with telling simple lies and creating elaborate cover-ups. We’ll use the character Huck as a means to investigate not only the difference between right and wrong but also to think about complications of identity, race, and religion. Next, we investigate the music and lyrics of Mos Def, Eminem, Dead Prez and others. We’ll explore a variety of techniques and methods these artists employ to construct the hustler’s identity. We’ll also analyze hip-hop’s lyric form and aesthetic configurations. During our research phase, we analyze graffiti culture and some of its biggest players, both in the fine art world and on the street, from Jean Michel Basquiat to Banksy.

In addition to our primary texts, we’ll study visions of “the hustler” in film, music, paintings, poems, literature, and advertising.

**ENG 2150 KTRC**
**RIORDAN, SUZANNA**

**Connecting Life and Literature**

Often times, when we read literature, listen to a song, or watch a movie, we don’t make any connections between the piece art itself and our own lives. Instead, we take the work as it is, and move on to the next thing. But, this is, in essence, ignoring the basis of a strong education. Once we can make cultural, philosophical, and historical connections to what we reading for college, we can look at what we are learning with a more analytical and critical eye, instead of taking things at face value. For the first half of the course, we will examine how to read short stories, poetry and drama, by looking at the individual elements that shape each genre. As we do so, we will discuss the cultural context connected to each piece, so that we may understand the time period, society and culture in which they were written. For the second half, we will look at 5 thematic units. I will also bring in outside films, artwork, and articles when I deem they are appropriate.

You will keep a creative writing journal that will mirror the works we are reading in class, and will capture your own imagination and connections. At times, I will give you a writing assignment based on the chapter we are looking at, or I will ask you to create your own piece of literature.

There will be weekly quizzes four short papers, in class essays, a well documented research paper, a creative journal, and weekly quizzes.

Texts for course:

*Backpack Literature: An Introduction to Fiction, Poetry, Drama and Writing 4th Ed.*, Kennedy & Gioia.
CURRENT ISSUES IN AMERICAN SOCIETY: ABORTION; RELIGION VS. SCIENCE: CREATIONISM VS. EVOLUTION; THE ENVIRONMENT; ETHNICITY & RACE; FREEDOM & HUMAN DIGNITY; WAR & PEACE.

Abortion: We will consider the implications of the proposition that a “person” is created at the moment of conception. Readings will include two articles on abortion, one by a feminist and one by a political commentator, and a scholarly review of the Bible for references to abortion.

Religion vs. Science: Creationism vs. Evolution: We will read two articles which discuss the teaching of the religious origins of life in American high school science classes and an article on the Darwinian theory of evolution. What are the implications for science of embracing the creationist arguments against evolution?

The Environment: This section will ask questions about humans’ interaction with, and relation to, the natural world and will build upon the previous section’s discussion of Darwinian evolution. The principal text will be Edward O. Wilson’s article, “Is Humanity Suicidal?”

Ethnicity and Race: This section will explore the relationship between one’s identity and one’s ethnicity/race in the context of two minority cultures in America: African-American and Chinese-American. Principal texts will be a selection from Amy Tan, Shelby Steele’s “On Being Black and Middle Class.”

Freedom and Human Dignity: This subject will focus on the effects of slavery and the struggle for African Americans’ civil rights in America. Principal texts will be Harriet Jacobs’ “The Women” and Dr. Martin Luther King, Jr.’s “Letter from Birmingham Jail.”

War and Peace: We will discuss political and military analyses of the “war on terrorism” by a ‘radical’ political commentator, the late Howrd Zinn, and a retired general and former political candidate, Wesley K. Clark, and the view of Anthony Shadid’s “Legacy of the Prophet.” We will also explore the questions of whether war or peace is the more ‘natural’ state of existence for the human species, what are some of the historical causes of war, drawing upon previous discussions of Wilson’s “Is Humanity Suicidal?” and Darwinian evolution. The section will conclude with the question, Will the U.S. fight another war in…Iran?
Violent by Design
ONLY five distinct years since 1900 have shown no new wars breaking out around the globe: 1923, '33, '49, '51, and '86. However, even these five years saw the atrocities of several wars running through them from conflicts previously started, as well as by other military engagements. Thus, since the beginnings of the 20th century the human species has been engaged in an ongoing series of “official” violent conflicts. (Keep in mind that this does not include everyday violences, such as crimes, that occur at domestic levels). In fact, if we look back a few thousand years we will find something similar: millennia of wars, only centuries of peace. So while many of us claim to both believe in the idea of peace and aspire to it, do our human natures agree with the project of peace? Or, are we just violent by design?

In this course we will investigate these two overarching questions as well as discuss why we as a species seem to be so drawn to—and even attracted by—violence. Among other texts that we will study, we will pore over fiction as old as Homer’s Iliad and as recent as (and even more recent than) McCarthy’s Blood Meridian, watch film adaptations such as Kubrick’s A Clockwork Orange, engage with Wagner’s graphic novel A History of Violence, read essays by such social theorists as Benjamin and Sontag, pick apart wartime photographs by such photographers as Carter and Hetherington, watch a few Looney Tunes shorts, and even take turns playing an installment of Rockstar Games’ Grand Theft Auto.

Since the ultimate focus of this class is on writing, in terms of both process and finished product, we will consider our ongoing relationship to violence, both in the real world and in ones imagined, for the purpose of turnings our thoughts and discussions into academic papers. However, understand that the writing skills you learn in this class will not only help you over the course of your academic studies, but throughout your professional careers as well.

English 2150 is a course on college-level essay writing. Through regular reading and writing assignments, you will learn to read carefully and critically while annotating a text, define a personal position on a reading or issue, narrow down your main point, pull together evidence and analyze its implications, make claims based on evidence, develop convincing arguments, identify and write for a specific audience, and structure coherent essays with clear main ideas.
ENG 2150 SMWA
EATOUGH, MATT

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

ENG 2150 STRA
RODRIGUEZ, RICK

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

ENG 2150 STRB
RIORDAN, SUZANNA

Connecting Life and Literature

Often times, when we read literature, listen to a song, or watch a movie, we don’t make any connections between the piece art itself and our own lives. Instead, we take the work as it is, and move on to the next thing. But, this is, in essence, ignoring the basis of a strong education. Once we can make cultural, philosophical, and historical connections to what we reading for college, we can look at what we are learning with a more analytical and critical eye, instead of taking things at face value. For the first half of the course, we will examine how to read short stories, poetry and drama, by looking at the individual elements that shape each genre. As we do so, we will discuss the cultural context connected to each piece, so that we may understand the time period, society and culture in which they were written. For the second half, we will look at 5 thematic units. I will also bring in outside films, artwork, and articles when I deem they are appropriate.

You will keep a creative writing journal that will mirror the works we are reading in class, and will capture your own imagination and connections. At times, I will give you a writing assignment based on the chapter we are looking at, or I will ask you to create your own piece of literature.

There will be weekly quizzes four short papers, in class essays, a well documented research paper, a creative journal, and weekly quizzes.

Texts for course:

**ENG 2150 TMWA**
**STAFF**

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

**ENG 2150 TTRA**
**COOPER, CAROLYN**

**Victim Versus Victimizer**
The theme of victim versus victimizer reflects a sense of alienation that permeates contemporary American society. Both modern and post-modern American authors present this theme in their own unique voices and forms. While there is truth in Eleanor Roosevelt’s statement, “No one can make you feel inferior without your consent,” many writers have chosen to explore the forces that produce victims and victimizers in society. English 2150 is designed to provide you with the necessary tools for critically reading and analyzing various genres of literature in light of this theme. Differing literary styles as well as historical, psychological, philosophical, and sociological contexts will provide the basis for discussion. Writing assignments will include literature-based formal analytical essays and a research paper presented in MLA style. The workshop approach will be utilized to assist you in improving writing skills.

**ENG 2150T BCMWA**
**RIAL, CAROL**

**Great Arguments in American History and Culture**
The United States is still a young country and was built on an amalgamation of western philosophy and new ideas. In 2150T we will focus on how people write persuasively and powerfully, from Thomas Jefferson and Martin Luther King, Jr. to contemporary writers investigating new science on the teenage brain and the culture of texting, among other topics. Because students in 2150T bring an array of experiences from other cultures, we can explore in fresh ways why Americans think and act as they do, and in line with American cultural mores, we will dare to explore and question a diversity of ideals.
A Cross-Cultural Look at Love and Family
Our families’ traditions, beliefs and language give meaning to our lives. They can bind us together, shape our points of view, and sometimes tear us apart. Through songs, poems, the sharing of oral stories, movies, fiction and non-fiction, we’ll compare the traditional with the modern and look at changing ideas. We’ll discuss different parenting styles in short stories by Amy Tan and Anne Tyler. As we read Judy Syfers’ essay “I Want a Wife” and recent articles, we’ll debate whether today’s gender roles enslave or free us. We’ll discuss different interpretations of “true love” as we read Raymond Carver’s “What We Talk About When We Talk About Love”, “The Third and Final Continent” by Jhumpa Lahiri, Cinderella, articles and assorted love poems. Additional texts may include Hollywood or Bollywood movies and old TV sitcoms.

As you know, 2150T is an ESL composition class. Be prepared to share your personal point of view as we discuss, debate, laugh, disagree, research and above all—write. Through journaling, conferring, revising and editing, you will work to internalize the conventions of Standard English syntax, grammar and sentence structure as you make critical connections and add depth to your finished written work.

Breaking the Fourth Wall
In theater and film, characters relate to each other but rarely do they acknowledge the audience. When they do, it’s called breaking the fourth wall, the space the viewer inhabits. Something like this occurs in the Japanese and American films of “The Ring,” where playing a video tape causes a demon to literally crawl out of the tv set. (Don’t you hate it when that happens?) In this class, we will read plays separated by over 2,000 years: Sophocles’ “Antigone” and, from the 20th Century, Thornton Wilder’s “Our Town.” Both feature characters who speak directly to you, the reader or viewer. In film, we will see examples of the fourth wall being blurred or broken in a Buster Keaton silent comedy, in the Japanese “One Nice Sunday,” and the Swedish “Persona.” In fiction, this form of address is common and by looking at selected short stories, we will see why.

Using this theme to engage different genres is one element of a class whose larger purpose is to help students develop their writing skills.
Strangers in Strange Lands
Humans have perpetually struggled and strived to find and create meaning when placed in new environments and unfamiliar landscapes. Whether visitors to foreign countries or individuals living in a world where everything is not quite as it seems, people resist, contest, adapt, accept, or chart out new territory when confronted with unfamiliar places. In class we will explore this universal search for meaning through various lenses and points of view. We will examine literature and art that interact with these themes, including works of fiction, nonfiction, graphic novel, and film.

Overall, the primary focus of this course will be written composition. Students will develop their English language and rhetorical skills through argumentative essay writing while engaging in contemporary ideas. This course will help sharpen your critical eye and hone your writing skills. You will be able to distinguish between different genres of literature and write effective arguments based on analysis.

READING:
- The Little, Brown Handbook
- The Great Gatsby by F. Scott Fitzgerald
- Persepolis by Marjane Satrapi
- Current newspaper and magazine articles
- Handouts provided by the instructor include selections by Joan Didion, Jamaica Kincaid, and George Orwell as well as other possible authors

MODIFIED READINGS MAY ALSO INCLUDE:
- Slaughterhouse-Five by Kurt Vonnegut
- M. Butterfly by David Henry Hwang
- Never Let Me Go by Kazuo Ishiguro
- At Home at the Zoo by Edward Albee
- Selections from Margaret Atwood’s Moral Disorder, Junot Diaz’s Drown, Kelly Link’s Stranger Things Happen, Jhumpa Lihiri’s Interpreter of Maladies

Comic Books and Culture
😊 ← Who is that? Is that supposed to be you? Or me? Let me ask you a question – do I really look like that?!

Language, we are taught, is the ultimate form of communication. The reading of images is simplistic, child’s play. This class aims to challenge that notion, bringing the study of
image and comics to the foreground. How is it that we can look at this 😊, and understand what it means? The answer may be more interesting than you think.

We will explore the human condition through reading comic memoirs such as *Persepolis* by Marjane Satrapi, *Epileptic* by David B., and Pulitzer Prize winning *Maus* by Art Spiegelman. Through these and other books, we will explore art in all its forms, both “highbrow” and what some may categorize as “lowbrow”.

We will use our readings and our explorations to challenge our own understanding of art, and we will use these challenges to create structured, well researched essays. One group presentation is required. This class is customized for non-native English speakers.

**ENG 2150T CDMWA**
**WONG, KAWAI**

**Signs of Our Lives, Reflections of Ourselves**
At first glance, our popular culture seems to have evolved very dramatically through the past couple of decades, with people’s tastes in music, TV, movies, books, etc. shifting in a seemingly erratic way. Might there, however, be some universal qualities to our collective preference that reverberates through time? How do recurring issues in our society, e.g. social equity, racism, sexism, and homophobia, get interpreted and re-interpreted as themes for popular entertainment in our time? How do current events shape our perspectives on these issues? And, perhaps most importantly, what influence does this have on our approaches to our own lives?

For instance, do you watch *Mad Men*? How is it a barometer for America’s polarized political climate? Do you use *Facebook*? Has the nature of personal identity changed in an era when we spend so much of our lives on the Web? What do you listen to, Adele or Lady Gaga? How does this choice represent the broader socioeconomic stratum that you embody? This course bridges the transition to college writing by providing students with the academic skills to engage in an exchange about our common, everyday cultural experience.

This course will assess the students on both the writing process and the written product through in-class writing tasks, weekly reaction essays, self- and peer-critiques, one-on-one conferences besides their performance during regular lectures and discussions. There will also be three papers, each addressing an issue in popular culture of their own choosing.
ENG 2150T EFMWA
GRUMET, JOANNE

Growing Up in America
How do we become who we are as adults? How do family, peers, and education affect us? What influence do class, gender, race and ethnicity have on us? We will examine these issues as we read poetry (Sharon Olds, Gwendolyn Brooks, Peter Meinke, Langston Hughes), autobiography (Tobias Wolf *This Boy’s Life*, Frederick Douglass), short stories (Alice Walker, Sandra Cisneros, Amy Tan, Sherman Alexie, Flannery O’Connor) and plays (Wendy Wasserstein, Tennessee Williams). We will also deal with such topics of interest to students, as violence in the media, suicide, and drug abuse among teens and college students. Students will write comparison/contrast, analytical and narrative essays. In addition, students will write a research project.

ENG 2150T EFMWB
VIGO, ANN

Coming of Age
The coming of age story is a literary genre which focuses on the psychological and moral growth of the protagonist from youth to adulthood. At this point in one’s life character change is extremely important. Such a story tells about the growing up of a sensitive person who is looking for answers and experience. It may begin with an emotional loss which sets the protagonists on their journey, but the goal is always maturity, which is achieved gradually and with difficulty.

We start by looking at young people who have significant obstacles to overcome. Richard Wright in "The Library Card" flees from the prejudice of the Deep South in the 1930's when he decides to follow his dream of becoming a writer. Three other writers--Sucheng Chan, Christy Brown and Ruskin Bond--struggle with physical disability and its effects on their self-esteem.

In stories about work--John Updike's "A & P" and Tomoyuki Iwashita's "Why I Quit The Company"--we meet two young men who realize that their value system is at odds with their jobs. Biracial identity is a theme extensively explored in stories from Amy Tan's *The Joy Luck Club*; we see many mother-daughter conflicts as the younger generation identifies with more American values than Chinese ones. Finally, in Joyce Carol Oates story "Where Are You Going? Where Have You Been?" we read about a romantic teenage girl who is raised with emotional neglect and ends up losing her innocence in a violent way.

These texts focus on turning points in the lives of young people that set them on their adult paths, for better or worse, and especially appeal to young adult readers. In addition, we will watch a version of Anne Frank's *Diary of a Young Girl* and the award winning *The Joy Luck Club*. 
The American Dream
This course engages the topics of immigration and The American Dream. We tackle both the myth and the reality of The American Dream and how it relates to large scale immigration and the immigration experience. What is the body of rhetoric that led to the foundation and development of the United States and how has the rhetoric evolved? What would it mean for immigrants and others to achieve The American Dream today? How does the current day immigrant experience relate to historical experiences in the U.S.? Is the notion of America as the land of opportunity for anyone around the globe a myth or reality? We will explore these pressing questions through historical and sociological texts, fictional accounts, memoirs, music, and film. Some of the authors we will read are Amy Tan, Jhumpa Lahiri, Richard Rodriguez, Edwige Danticat, Junot Diaz, Joseph O’Neill and Lucette Lagnado.

American snapshots
Since its birth as a nation, the United States has grappled with a variety of social issues that remain unresolved even today. Many of them are a result of our unique history and development; others are universal concerns not necessarily specific to this country. In both cases, however, they are questions that have caused conflicts in the past and that are still grounds for debate in the 21st century. Among them are economic and social inequality, attitudes toward race, ethnic and gender identity and the absorption of immigrants into the fabric of American society.

Such questions will be the focus of our course. Through the reading of personal essays, memoirs and other non-fiction writing, we will examine, discuss and write about the role these issues have played in the American experience overall and the impact they have had, and continue to have, on individuals. Our readings will include works by Sherman Alexie, Russell Baker, Judith Ortiz Cofer, Barbara Ehrenreich, Zora Neale Hurston, Martin Luther King, Malcolm X, Bharati Mukherjee, Gary Soto, Amy Tan, Studs Terkel and Richard Wright, among others.