

Boston University

College of Arts and Sciences Writing Program

Spring 2010

Program Guide and Course Catalog

We regularly update this catalog online at
www.bu.edu/cas/writing.

The College of Arts and Sciences Writing Program Program Guide and Course Catalog, Spring 2010

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I. Introduction to the Writing Program

A. The goals of the Writing Program

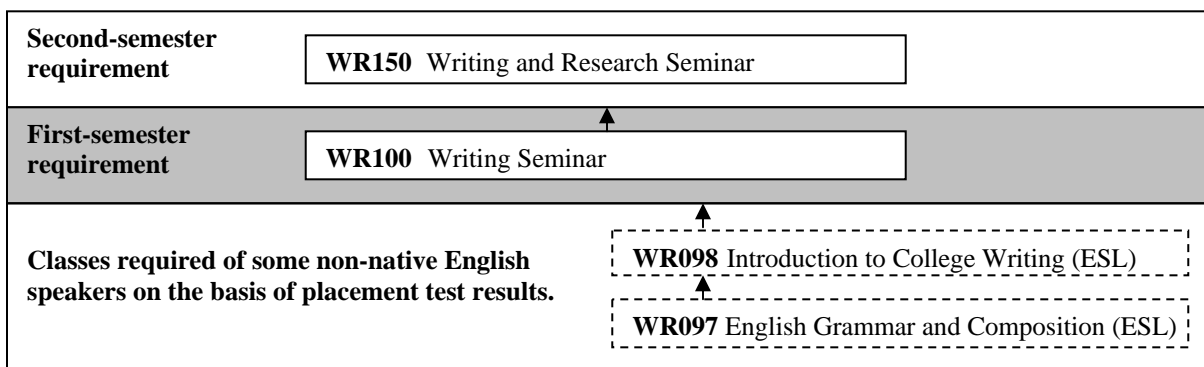
Most students enter Boston University with a sound background in reading, writing, and speaking at the high school level. Some, indeed, excelled in these areas. Nevertheless, the challenges that students face at the college level are different. Readings are longer, more numerous, and more difficult. Writing assignments are more complex—keyed to the demands of writing across diverse fields and disciplines. Class discussion and formal presentations are more integral to the pursuit of knowledge.

The CAS Writing Program aims to help students acquire skills and habits of mind essential to their full participation in the intellectual life of the university. Specifically, it aims to help them read challenging works with comprehension and critical discernment, to write cogently and persuasively, and to speak their minds with eloquence. Although the program’s writing seminars (WR100 and WR150) differ in their topics and content, they share common goals and lead students through a common sequence of assignments. These assignments build upon each other, providing a context for steady improvement. All seminars stress academic argumentation, standard edited American English, effective prose style, and the process of revision.

B. Writing Seminars (WR100) and Writing and Research Seminars (WR150)

The Writing Program curriculum is based upon the view that every Boston University freshman should have the opportunity to enroll in one or two small seminars taught by experienced teachers of writing on a topic of their mutual interest. Writing Seminars (WR100) and Writing and Research Seminars (WR150) allow Boston University students to satisfy their writing requirement(s) through seminars directly relevant to their intended majors and through courses that explore new areas of interest.

WR100 focuses upon primary works and satisfies the first writing requirement throughout Boston University; WR150 adds a semester-long emphasis on library and internet research and satisfies the second writing requirement in CAS and other schools and colleges that have a two-semester writing requirement. Some students may require introductory work in composition prior to the first writing seminar.



C. The CAS Writing Center, 730 Commonwealth Avenue, Room 301

The CAS Writing Center offers one-on-one and group tutorials free of charge to any and every student enrolled in Writing Program courses. The Writing Center is also the location of the administrative offices of the Writing Program.

Every classroom teacher will do his or her best to individualize instruction to your needs and will meet with you at least twice during the semester in office conferences. In addition you will have the opportunity to work independently

with experienced tutors in the CAS Writing Center. Tutors work in consultation with classroom instructors. You will be urged by your teachers to consult tutors often during the semester, especially when you are revising drafts of your essays.

The Writing Center's hours are Monday through Thursday 9:00 am to 7:30 pm and Friday 9:00 am to 5:15 pm. While the Writing Center accepts walk-in visits, you are strongly encouraged to make an appointment in advance. Because of the high demand for consultations, students are limited to one reservation per week. You may schedule a session online at www.bu.edu/cas/writing/tutoring.html.

You may also schedule a session in person at the CAS Writing Center or by calling 617-358-1500. Cancellations must be made at least 12 hours in advance.

II. Writing Program courses: brief descriptions

CAS WR095: Writing Tutorial (ESL only)

Required weekly group tutorial for students who are deemed by the Writing Program to need intensive assistance in reading comprehension and prose mechanics. WR095 is to be taken concurrently with WR097. No credit, either semester.

CAS WR096: Writing Tutorial (non-ESL)

Required weekly group tutorial for students who are deemed by the Writing Program to need intensive assistance in reading comprehension and prose mechanics. When necessary, WR096 is to be taken concurrently with 100 or 150. No credit, either semester.

CAS WR097: English Grammar and Composition (ESL only)

Prereq: Placement test results. Basics of English composition: organization of paragraphs and short essays. Includes review of grammar and prose mechanics. Intensive reading for vocabulary development with practice in summarizing and paraphrasing. Frequent short papers in and out of class. Individual conferences. 4 credits, either semester.

CAS WR098: Introduction to College Reading and Writing in English (ESL only)

Prereq: WR097 or placement test results. Emphasis on analytical and persuasive writing. Intensive study of prose mechanics and essay structure. Grammar and punctuation: patterns for composing sentences and paragraphs; proper citation of sources in support of a thesis. Extensive reading, including one long reading and works that exemplify a variety of styles. Individual conferences. 4 credits, either semester.

CAS WR100: Writing Seminar

Imaginative engagement through reading and writing with a theme or topic in literature, thought, and society. Emphasis on assimilation of challenging readings into essays that are clear, accurate, persuasive, and engaging. Practice in classroom discussion of ideas and refinement of speaking skills. Special attention to comparison and synthesis. Individual conferences. 4 credits, either semester.

CAS WR150: Writing and Research Seminar

Prereq: WR100. Imaginative engagement through reading and writing with a theme or topic in literature, thought, and society. Emphasis on research techniques, including the location, evaluation, and synthesis of secondary sources. Special attention to the role of evidence in persuasive writing. Assignments include oral presentations and two research papers. 4 credits, either semester.

CAS WR202: Children's Literature in the Elementary School (SED juniors and seniors only)

An introduction to the world of children's literature. We will study classics and exemplary modern works of the genre, with a particular focus on literary techniques, diverse cultures, and gender. Covers children's literature recommended by *Massachusetts English Language Arts Framework* (2001). 2 credits, either semester.

III. Placement into Writing Program courses

The Writing Program is committed to ensuring that all students receive appropriate instruction and support. Students who were required to submit TOEFL scores as part of their applications for admission will be placed into WR097, WR098, or WR100 based on their TOEFL scores and their performance on a placement test developed by the Writing Program. This test will be administered during Summer Orientation to incoming freshmen. It will also be administered during the registration period of each semester. We recognize that there may be some students who were not required to submit TOEFL scores but whose primary language is not English. Any such student may request a placement assessment from the Writing Program by emailing writing@bu.edu.

Students whose primary language is English will be placed into WR100. Some of these students may also be required to take WR096 or to attend individual tutoring sessions through the Writing Program's Writing Center. Because WR100 and WR150 are a coherent sequence of courses, students will not be exempted from WR100, except in the case of transfer credit.

IV. Registering for Writing Program courses

Registration for Writing Program courses occurs during pre-registration periods in Fall and Spring semesters and during Summer Orientation. **The final deadline for adding or changing all Spring 2010 WR courses is Wednesday, January 20, 2010.** Please note that this deadline is nearly one week earlier than the deadline for most other departments at Boston University.

Transfer students may apply to have external credits evaluated for WR equivalency by submitting a transfer credit application form and a detailed syllabus of the external course to the CAS Writing Center at 730 Commonwealth Avenue, Room 301.

Some writing seminars are offered in both WR100 and WR150 formats. While students are welcome to stay with the same theme from semester to semester, completion of the WR100 version of a topic is not a prerequisite for enrollment in its WR150 counterpart.

Some CAS departments have begun to offer courses that satisfy WR100 and WR150. These are identified in the course descriptions and the course schedule, with directions for enrollment.

Please direct inquiries to writing@bu.edu.

V. Course descriptions for WR100 and WR150

All texts written in languages other than English are read in English translation.

America at Large: Travel and Transculturation in the U.S. and Elsewhere

Examines poetry, travelogues, translations, and fiction recording the effects of travel on both the touristic imagining and the self-perception of Americans. Readings by Crèvecoeur, Lydia Sigourney, Frances Trollope, Emerson, Bryant, Lowell, Charles Dickens, Twain, Henry James, Eliot, Hemingway, and others. This seminar is especially suited for students intending to major in English.

EN220 B1 Mon,Wed,Fri 11:00am - 12:00pm Patterson Enroll in EN220 B1.

EN220 B1 is a WR150 equivalent offered by the English Department.

America Singing

A new poetic vision emerged in nineteenth-century America, one that relied on both intimate knowledge of and dissatisfaction with traditional European forms. Writers like Walt Whitman and Emily Dickinson worked to develop a distinctly American aesthetic, revising and occasionally rejecting established poetic forms and introducing to the literary world a new national consciousness. This writing-intensive course tracks the development of American poetry from approximately 1814 to 1938, through the writings of Bryant, Dickinson, Frost, Stein, Pound, Stevens, and Hughes, among others. Additional readings include essays and prose by Emerson, Horace, Eve Kornfeld, and F.J. Turner.

WR100 G1 Mon,Wed,Fri 2:00pm - 3:00pm Adair

WR150 H4 Mon,Wed,Fri 3:00pm - 4:00pm Adair

WR150 I2 Mon,Wed,Fri 4:00pm - 5:00pm Adair

American Arts and Society: American Baseball

An undergraduate seminar that studies baseball as an extension of American society. Students research the game's historical myths and expose its social realities, exploring the ways in which baseball mirrored, challenged, and altered the national landscape.

AM250 A1 Tue,Thu 9:30am - 11:00am Civile Enroll in AM250 A1.

AM250 A1 is a WR150 equivalent offered by the American and New England Studies Program.

American Environmental History

For thousands of years, human beings have explored, exploited, or existed peacefully with the natural environment surrounding them. This seminar examines the question of what constitutes a proper relationship between people and the environment, and how nature and culture interact. How aware have we been of the impact of human activities on the environment? What sorts of images and values do we attach to nature? How important is wilderness and its preservation? The American West will be a special area for our inquiries. Course readings include Theodore Steinberg's *Acts of God*, Jan Dizard's *Going Wild*, and Sarah Royce's *A Frontier Lady*. There are also a selection of shorter articles and essays.

WR150 J1 Tue,Thu 8:00am - 9:30am Fitts

WR150 K3 Tue,Thu 9:30am - 11:00am Fitts

WR150 M1 Tue,Thu 12:30pm - 2:00pm Fitts

American Generations in the Twentieth Century

This course combines sociological and literary perspectives to study the labeling of generations in twentieth-century America. We examine the history and culture of the G.I. Generation, the Baby Boomers, Generation X, and the Millennial Generation. Our discussions focus on the way such labels both do and do not prove adequate to the complexities of each generation. Readings include John Steinbeck's *Grapes of Wrath*, Russell Baker's *Growing Up*, Sylvia Plath's *Bell Jar*, Annie Dillard's *American Childhood*, Dave Eggers's *You Shall Know Our Velocity*, and Jonathan Safran Foer's *Extremely Loud and Incredibly Close*.

WR150 D2 Mon,Wed,Fri 11:00am - 12:00pm Merritt

WR150 E4 Mon,Wed,Fri 12:00pm - 1:00pm Merritt

American Gothic

A study of horror and the uncanny in Edgar Allan Poe, Emily Dickinson, Henry James, Toni Morrison, and Alfred Hitchcock, among others. This seminar is especially suited for students intending to major in English.

EN220 C1 Mon,Wed,Fri 12:00pm - 1:00pm Otten Enroll in EN220 C1.

EN220 C1 is a WR150 equivalent offered by the English Department.

American Homestead

This seminar studies conceptions of the American homestead. What is a homestead and why has this idea figured so prominently in American literature and culture? In this course, we encounter the historical tension between the established East and the frontier West, and we ask what it means to be “at home” in a country characterized by restless migration. Readings include Thoreau’s *Walden*, Turner’s *The Frontier in American History*, and Sherman Alexie’s *Reservation Blues*.

WR150 D3 Mon,Wed,Fri 11:00am - 12:00pm Blyler

WR150 E6 Mon,Wed,Fri 12:00pm - 1:00pm Blyler

American Manifesto

From Benjamin Franklin to Barack Obama, Americans of all stripes and from all eras have struggled to define what it means to be an American and what makes American culture unique or exceptional. Taking a broad definition of the term manifesto, this interdisciplinary seminar examines a variety of textual media – autobiography, essay, speech, poetry, fiction, and film – in an attempt to trace the various ways artists have challenged us to re-imagine our nation and our collective identity. We study the works of Thomas Jefferson, Ronald Reagan, Barack Obama, Thornton Wilder, Walt Whitman, Langston Hughes, and Allen Ginsberg.

WR150 E3 Mon,Wed,Fri 12:00pm - 1:00pm Hodin

The American Short Story: Tradition and Evolution

This seminar explores the evolution of the American short story from its early forms to contemporary experiments. Our concern is to understand both the formal qualities of the short story (plot, setting, characterization, point of view) and the range of themes that have found expression in this brief but potent prose genre. In this course, we consider short stories as individual entities and as works grouped together into collections. The seminar compares American short stories with British and European models. Readings are selected from the stories of Nathaniel Hawthorne, Edgar Allan Poe, Washington Irving, Herman Melville, Mark Twain, Henry James, Kate Chopin, O. Henry, Willa Cather, Jack London, Ernest Hemingway, Flannery O’Connor, John Edgar Wideman, Eudora Welty, John Gardner, John Updike, and William Gass, among others.

WR150 A2 Mon,Wed,Fri 8:00am - 9:00am Prentice

WR150 C7 Mon,Wed,Fri 10:00am - 11:00am Prentice

WR150 D5 Mon,Wed,Fri 11:00am - 12:00pm Prentice

WR150 E5 Mon,Wed,Fri 12:00pm - 1:00pm Nelson

WR150 F3 Mon,Wed,Fri 1:00pm - 2:00pm Nelson

WR150 M9 Tue,Thu 12:30pm - 2:00pm Giraldi

WR150 N8 Tue,Thu 2:00pm - 3:30pm Giraldi

American Visual Culture in the Postwar Era

This course examines the visual culture of the postwar years in the United States (1945-1960). It will give special attention to the politics of the Cold War, and how the binary of prosperity and fear shaped the art and culture of the time. Visual artifacts of all kinds—paintings, architecture, photography, film—will serve as texts that position the postwar era as a time of competing interests. Readings will include “The Challenge of Visual Literacy” by John Debes, John Szarkowski’s “Photographer’s Eye,” Clement Greenberg’s “Avant-Garde and Kitsch,” Walter Benjamin’s “Art in the Age of Mechanical Reproduction,” Jules Prown’s “Mind in Matter,” Roland Barthes’s “Photographic Message,” and Susan Sontag’s “On Photography.”

WR150 G7 Mon,Wed,Fri 2:00pm - 3:00pm Root

Approaches to Death

This seminar examines personal encounters with death as well as social and religious customs surrounding the event. Selected readings from literary, philosophical, and sacred texts reveal how individual and collective responses have embodied the defining beliefs of different cultures in several historical periods. Written assignments are based on close analysis of readings and supervised research of outside sources. Readings include Plato's *Phaedo*, Shakespeare's *Hamlet*, and Tolstoy's *Death of Ivan Ilych*.

WR150 G1 Mon,Wed,Fri 2:00pm - 3:00pm Green

Art and Politics in the Twentieth Century

Artists and critics of the nineteenth century emphasized art's autonomy from real life, as the phrase "art for art's sake" indicates. However, the calamitous events of the twentieth century challenged art's supposed independence from the social conditions of its creation, and many artists and critics responded to the two world wars, the Great Depression, the Cold War, and other events with a strong commitment to social engagement. This course explores links between visual art and politics in the twentieth century, focusing specifically on artistic groups and movements in Europe, the USSR, and the US. Readings include F. T. Marinetti's "Foundation and Manifesto of Futurism," Adolf Hitler's "Speech Inaugurating the Great Exhibition of German Art," Clement Greenberg's "Avant-Garde and Kitsch," and Arnold Hauser's *The Philosophy of Art History*.

WR150 J5 Tue,Thu 8:00am - 9:30am Chmielewski

WR150 KC Tue,Thu 9:30am - 11:00am Chmielewski

WR150 M2 Tue,Thu 12:30pm - 2:00pm Chmielewski

Art, Culture, and Diplomacy

This course considers the place of art and culture in international diplomacy. We explore the role of art as a cultural ambassador, the place of art and culture in constructing national identity and its representation in museums and other cultural spaces, and the role of international law in the development and management of the arts and in the implementation of foreign policy. Readings include *Cosmopolitanism: Ethics in a World of Strangers* by Anthony Appiah; *The First Resort of Kings: American Cultural Diplomacy in the Twentieth Century* by Richard Arndt; and *Negotiating for the Past: Archaeology, Nationalism, and Diplomacy in the Middle East, 1919-1941* by James Goode.

WR150 I3 Mon,Wed,Fri 4:00pm - 5:00pm Luke

Arts Criticism: From the Old Media to the New

Everybody is a critic, but what does it take to be a great one? This course examines the history of American criticism of the arts, from Edgar Allan Poe to Metacritic.com. The approach is two-fold: to study the evaluative verve, aesthetic tastes, and writing styles of the best arts critics of the past and to explore how compelling critical voices can be developed for today's rapidly changing media landscape. Discussion of issues raised by reviewing, from conflicts of interest to the culture wars, also drives our exploration of where public dialogue about the arts will go in the future. Readings include Morris Dickstein's *Double Agent*, Maurice Berger's *The Crisis of Criticism*, and reviews by Edgar Allan Poe, H.L. Mencken, Edmund Wilson, Pauline Kael, Chuck Klosterman, and others.

WR100 N1 Tue,Thu 3:30pm - 5:00pm Marx

WR150 N2 Tue,Thu 2:00pm - 3:30pm Marx

Bob Dylan's Lyrics

This class examines Bob Dylan's lyrics in light of his artistic influences, life, and milieu. We explore the wealth of criticism and reaction his songs have inspired, paying special attention to questions concerning the nature of his art—for example, the relationship between song lyrics and poetry—and the current critical discussion about his legacy. Readings include Dylan's *Lyrics and Chronicles*, Christopher Ricks's *The Force of Poetry*, and Michael Gray's *Song and Dance Man III*.

WR150 B4 Mon,Wed,Fri 9:00am - 10:00am Barents

The Border in American Folklore

This course will examine the social construction of history through traditional culture: folklore. Within the broad context of American immigration history, three case studies will illustrate the diverse ways that people remember immigrant experiences. Case studies include Irish-American folk narrative, Chinese-American folk poetry, and Mexican-American border ballads. Over the course of the semester, students will develop their skills as academic writers through an ongoing process of reading, writing, revising, and critical self-assessment. Ultimately, students will compile a significant portfolio of writing that will represent the entirety of their development as writers throughout the term.

WR150 JA Tue,Thu 8:00am - 9:30am Buccitelli

Boston's North End

This socio-cultural history will examine the dynamics of cultural persistence and change in the North End from the colonial period to the present. Central attention will be given to Italian immigration and the formation of the North End as a "Little Italy," festivals, tourism, anti-immigration movements, the trial of Sacco and Vanzetti and the Great Molasses Flood, drug violence in the 1970s, myths and realities of organized crime, and the gentrification of the neighborhood. These factors will be examined in the context of long-term trends in the North End as well as developments in urban, American, and world history. We will utilize historical documents, sociological analysis of religious beliefs, immigration and urban communities, organized crime, current research on gentrification, urban development, and tourism. Readings will include all or parts of *Street Corner Society*, by William Foote Whyte, *The North End*, by Alex Goldfeld, and *The Boston Italians*, by Steve Puleo.

WR150 K4 Tue,Thu 9:30am - 11:00am Pasto

The City in Twentieth-Century American Drama

This course investigates evolving city images within works by several of the twentieth century's most notable playwrights. We will be reading plays set within specific cities and time periods and investigating what makes these plays distinctly urban in nature. Discussion will focus on, among other subjects, how the city informs characters' psychological pressures, violent impulses, and sexual perversions. As the semester proceeds, cultural histories and production reviews will also help us trace how different writers address the century's social issues (civil rights, homelessness, AIDS) through varying portrayals of the city. Readings will include Tennessee Williams's *A Streetcar Named Desire*, Edward Albee's *The Zoo Story*, Amiri Baraka's *Dutchman*, and Jonathan Larson's *Rent*.

WR150 OB Tue,Thu 3:30pm - 5:00pm D'Alessandro

Comedy and the Comic Impulse

This seminar offers a serious, and sometimes not so serious, study of works that provoke serious, and sometimes not so serious, laughter. We study a wide range of genres that incorporate comic techniques for different purposes—from comedy of manners to parody, satire, farce, and the comic novel. Our aim is to understand how comic forms relate to each other, and what sort of commentary they make on serious works and ideas. As a research seminar, this course also considers critical and theoretical studies of comedy and the comic impulse. Primary readings are selected from among the following: Aristophanes' *Lysistrata*, Shakespeare's *Twelfth Night*, Moliere's *Tartuffe*, Sheridan's *School for Scandal*, and Wilde's *Importance of Being Earnest*.

WR150 NA Tue,Thu 2:00pm - 3:30pm Ress

WR150 O4 Tue,Thu 3:30pm - 5:00pm Ress

Contemporary British Women Writers

This seminar examines themes of feminism, motherhood, sexuality, and identity in novels and short stories—primarily realistic, but occasionally fantastic—by some of the most highly regarded British women writers of the second half of the twentieth century. Readings include Iris Murdoch's *The Bell*, Angela Carter's *The Bloody Chamber*, A.S. Byatt's *Little Black Book of Stories*, and selected essays by Murdoch, Byatt, and Carter. In this course, we explore modern retellings of traditional fairy tales, consider to what degree politics are inherent in the writing of fiction, and analyze the connections between fiction and philosophy.

WR100 C1 Mon,Wed,Fri 10:00am - 11:00am Michaud

WR100 D1 Mon,Wed,Fri 11:00am - 12:00pm Michaud

WR100 F1 Mon,Wed,Fri 1:00pm - 2:00pm Michaud

The Craft of Fiction

This course examines the elements of storymaking, including voice, character, narrative, structure, and subtext. Students produce essays analyzing the construction of fiction, gain insight in their analysis with the assistance of modern practitioners, and begin stories of their own in response to their findings. Readings include Madison Smart Bell's *Narrative Design*, Adam Sexton's *Master Class in Fiction Writing, Creating Fiction* edited by Julie Checkoway, Francine Prose's *Reading Like a Writer*, and essays by Charles Baxter. Students attend local readings and interview local authors in addition to their WR150 research.

WR150 J7	Tue,Thu	8:00am - 9:30am	Hoover
WR150 KB	Tue,Thu	9:30am - 11:00am	Hoover
WR150 M5	Tue,Thu	12:30pm - 2:00pm	Hoover

Dante and the Modern Imagination

In the 1930s Osip Mandelstam wrote, "It is unthinkable to read the cantos of Dante without aiming them in the direction of the present day. . . . They are missiles for capturing the future." What is it about Dante's medieval *Inferno* that so captures the modern imagination? We will seek to answer this question by reading several translations of *Inferno* as well as essays on Dante by a variety of modern writers and translators. In addition to considering the cultural relevance of the *Inferno*'s form and content, we will address modern visual representations of the work. Robert M. Durling's 1996 translation will serve as a starting point for our discussion. Other texts we will examine include selected cantos from Daniel Halpern's *Dante's Inferno: Translations by Twenty Contemporary Poets* and Robert Pinsky's *The Inferno of Dante*.

WR150 J6	Tue,Thu	8:00am - 9:30am	Challener
WR150 KA	Tue,Thu	9:30am - 11:00am	Challener
WR150 MA	Tue,Thu	12:30pm - 2:00pm	Challener

Death and the Poet

This course will explore the ancient and enduring tradition of death as a poetic subject. Engaging poets across many time periods and cultures, we will consider poetry's unique ability to ponder questions about human mortality, including poems about religious and philosophical approaches to death, as well as loss, grief, fear, mourning, and memory. Readings will include selections from the psalms of Hebrew scripture and Homer's *Iliad*, poetry by Chaucer, Shakespeare, Donne, Gray, Keats, Eliot, Stevens, Frost, Larkin, Akhmatova, Celan, Hall, and others.

WR150 OA	Tue,Thu	3:30pm - 5:00pm	Salerno
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Debates in the History of Medicine

Medical advances and increased public health have often come at the price of deliberately inflicting harm. In this class we examine some of the historical debates about when and whether intentional harm to animals, individuals, or groups outweighs the benefits of medical progress. Vivisection exposes the issue of cruelty versus advances in medical research; vaccination weighs the relative risks and benefits of dangerous medical procedures to a particular individual; and the case of Typhoid Mary is representative of the problem of personal liberty versus public health. Readings include John Dalton's *Vivisection*, Francis Cobbe's *Vivisection in America*, Peter Singer's *Rethinking Life and Death*, Anita Guerrini's *Experimenting on Humans and Animals*, and Arthur Allen's *Vaccine*.

WR150 G2	Mon,Wed,Fri	2:00pm - 3:00pm	Kinraide
WR150 H1	Mon,Wed,Fri	3:00pm - 4:00pm	Kinraide

Defining "America": Representing Race and Religion in the United States

Since the founding of the earliest colonies, Americans have prided themselves on the seemingly unprecedented racial, ethnic, and religious diversity of their society. Yet interactions between the dominant culture and minority communities have often been marred by prejudice, intolerance, and even outright violence. This course examines writing of various types—including speeches, propaganda, fiction, journalism, and television and film—about three minority groups that have long been a part of the American story: Catholics, Mormons, and African Americans. We will explore the material generated about these groups to understand the similarities and differences of various representations of minorities in the United States, and we will consider how these representations serve to define America's contested national identity.

WR150 B9 Mon,Wed,Fri 9:00am - 10:00am Hutchison-
Jones

Democracy in Comparative Historical Perspective

This seminar explores the concept of democracy in Western Civilization as it has been presented in the writings of major thinkers over the centuries. We devote special attention to the question of the relevance of earlier perspectives to the present day. For the writing assignments, students are encouraged to engage in critical examination of past and present ideas about democracy, including a consideration of their historical context. The required readings include Plato's *Republic*, Thomas Hobbes's *Leviathan*, Alexis de Tocqueville's *Democracy in America*, William Golding's *Lord of the Flies*, George Orwell's *Animal Farm*, and W.E.B. Du Bois's writings on democracy.

WR150 LA Tue,Thu 11:00am - 12:30pm Blakely Meets with HI150 A1.
HI150 A1 Tue,Thu 11:00am - 12:30pm Blakely Meets with WR150 LA.

HI150 A1 is a WR150 equivalent offered by the History Department.

Disability in Contemporary American Literature

Disability in Contemporary American Culture Beginning with the Americans with Disabilities Act of 1990, this course will set out to ask questions about what counts as a disability in the eyes of the law, and about how medicine, science, and technology, as well as film, journalism, and literature, represent physical difference. We will read essays and articles dealing a wide range of disability issues facing Americans today, from Iraq amputees and cochlear implants to euthanasia and gene therapy. We will respond to these issues in class discussions, journals, and online responses, as well as in at least four formal writing assignments. Readings will include selected cases from the ADA and IDEA, short essays on issues in bioethics such as gene therapy and euthanasia, and recent essays on the universal design movement in architecture. Literary works may include essays by David Sedaris and Lucy Grealy's *Autobiography of a Face*.

WR150 A4 Mon,Wed,Fri 8:00am - 9:00am Bourrier
WR150 B5 Mon,Wed,Fri 9:00am - 10:00am Bourrier
WR150 D8 Mon,Wed,Fri 11:00am - 12:00pm Bourrier

Education: Theory and Experience

In this course students read literary and non-literary texts through the lens of a variety of educational theories. The course offers introductory treatments of key concepts and approaches from philosophical history, politics, neuroscience, and psychology. Readings include works by Plato, Locke, Rousseau, Helen Keller, George Bernard Shaw, John Dewey, and David Foster Wallace. In addition, we analyze sections of relevant films, including *My Fair Lady* and Frederick Wiseman's documentary *High School*. The semester culminates in a research project applying course readings to current debates on education.

WR150 KD Tue,Thu 9:30am - 11:00am Milanese
WR150 L7 Tue,Thu 11:00am - 12:30pm Milanese

Entering Europe

The years heading into European integration were ecstatic ones for the countries of the former Soviet/East Bloc. Joining the EU for many meant a “return” to Europe, a coming back to “civilization” after many years of Soviet influence or direct rule. But EU membership has not lived up to its promise entirely. Although the new member states’ economies are improving, the relaxing of borders has meant massive emigrations of the youngest and brightest, large influxes of immigrants from Asia and Russia, and a second-class status within the EU itself. This course examines the meaning of EU membership for its new member states as reflected in contemporary literature, film, and advertising of the New Europe. Readings and films include Milan Kundera’s *Ignorance*, the film *Horem padem* (Up and Down, dir. Jan Hřebejk, 2004), Dubravka Ugresic’s *The Museum of Unconditional Surrender*, Bernhard Schlink’s *Flight of Love*, and shorter works.

WR150 L1	Tue,Thu	11:00am - 12:30pm	Avizienis
WR150 N1	Tue,Thu	2:00pm - 3:30pm	Avizienis
WR150 O1	Tue,Thu	3:30pm - 5:00pm	Avizienis

Environment and Literature

This course will discuss issues concerning the environment and their reflection in literary texts. Authors read will range from Shakespeare, Goldsmith, and Wordsworth through Cooper, Thoreau, and Muir, to Annie Dillard and other contemporary writers. As in other sections of EN 220, attention will also be paid to prose composition and literary theory. This seminar is especially suited for students intending to major in English.

EN220 H1	Tue,Thu	3:30pm - 5:00pm	Van Anglen	Enroll in EN220 H1.
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EN220 H1 is a WR150 equivalent offered by the English Department.

Essays in Human Experience

This course examines the nature of the essay form and its particular importance for the understanding of human experience. We question what human experience is; whether it can be observed and how; what modes of examination capture it best; whether human experience is the same or different from consciousness; and whether it must be personal, subjective, cultural, gendered, or have some other inflection. The course introduces these topics through the investigation of early modern theories of moral consciousness. Readings include selected essays from Montaigne, Francis Bacon, David Hume, and Rousseau.

WR150 O7	Tue,Thu	3:30pm - 5:00pm	McKillop
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The Ethical Imagination

This seminar studies the nature of ethics—its multiple definitions according to well-known thinkers and its connection to religion, law, and science. Our inquiry is based on a diversity of philosophical and literary perspectives, all with a similar focus: what it means to live a good life. Philosophical readings include excerpts from Plato’s *Republic*, Aristotle’s *Nicomachean Ethics*, and Nietzsche’s *Beyond Good and Evil*. Fictional readings include Chekhov’s *The Lady with the Dog*, Flannery O’Connor’s *A Good Man is Hard to Find*, and Jim Shepard’s *Sans Farine*.

WR150 J2	Tue,Thu	8:00am - 9:30am	Allenberg
WR150 K5	Tue,Thu	9:30am - 11:00am	Allenberg
WR150 M4	Tue,Thu	12:30pm - 2:00pm	Allenberg

Ethical Issues in Public Health

This course will examine and reflect on the contemporary relevance of selected ethical issues that have arisen in the public health arena over the last 100 years. Topics will include the Tuskegee Syphilis Study; the eugenics movement in the United States and the related Supreme Court case, *Buck v. Bell*; and the development of guidelines for research involving human subjects, such as the Nuremberg Code and the Belmont Report. We will discuss these issues with an eye to current ethical dilemmas faced by public health practitioners, such as those arising from genetics and pharmacological research, and privacy considerations around personal health information in an electronic age.

WR150 C1	Mon,Wed,Fri	10:00am - 11:00am	Smith
WR150 E1	Mon,Wed,Fri	12:00pm - 1:00pm	Smith
WR150 F1	Mon,Wed,Fri	1:00pm - 2:00pm	Smith

Fantasy at the Fin-de-Siècle

The fin-de-siècle (approximately 1870-1910) was a time of significant social, cultural, and technological change. Darwin's theory of evolution challenged traditional ideas about the origin of humanity, and Freudian psychoanalysis shed light on its darkest impulses. The automobile replaced the horse, and the camera captured life as it had never been captured before. The New Woman shocked society by working, agitating for the vote, and riding a bicycle. It was also a great age of fantasy, in which writers such as Le Fanu, Stevenson, Stoker, Wells, and Wilde reinvented the fairy tale, tale of terror, and scientific romance, and artistic movements such as Symbolism and Art Nouveau challenged the nineteenth-century emphasis on realistic representation. We will examine this resurgence of fantasy in the context of the changes occurring at the end of the nineteenth century, and investigate the importance of fantasy to our own fin-de-siècle. Readings will include Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Le Fanu's *Carmilla*, and Stoker's *Dracula*, as well as a selection of short stories, poems, and essays. We will also examine artistic works from the time period.

WR150 E2	Mon,Wed,Fri	12:00pm - 1:00pm	Goss
WR150 G3	Mon,Wed,Fri	2:00pm - 3:00pm	Goss
WR150 H7	Mon,Wed,Fri	3:00pm - 4:00pm	Goss

Federal Culture in Boston and Beyond: The WPA and the Arts

While the Works Progress Administration of the 1930s is remembered for offering physical support for the nation's infrastructure by installing and constructing bridges, tunnels, buildings, and monuments, it also housed departments devoted to documenting, maintaining, and creating national cultural forms. Artists and professionals were employed by the Federal Writers', Art, Music, and Theatre Projects. In this course, we will examine the nation's parallel goals of physical and cultural development, investigating the relationship between the production of art (including writing, drama, folklore, photography, painting, and music) and the construction of national identity, using when possible the projects carried out in Boston as lenses for the larger national project. Materials will include essays by Richard Wright and Jerrold Hirsch, *The WPA Guide to Massachusetts*, essays and recordings by Zora Neale Hurston, photographs by Eudora Welty and Dorothea Lang, the theater of Orson Welles and Marc Blitzstein, the Living Newspapers and North-End projects of the FTP, and site visits to local New Deal murals.

WR150 J9	Tue,Thu	8:00am - 9:30am	Kordonowy
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Filthy Victorians

Queen Victoria reigned over Great Britain from 1837 to 1901. This period was an age of tremendous cultural, intellectual, scientific, technological, and economic accomplishment. It was also, with its engines, chemicals, and newly concentrated urban populations, an age of tremendous waste and filth. In this course, we will examine a number of contemporary responses to this situation, asking ourselves, How did the Victorians understand the problem of waste? How were waste and filth represented in literature and art? What sorts of prescriptions or solutions did the Victorians imagine and propose? We will also consider the abiding legacies of the nineteenth-century discourse on filth, evident in such now taken-for-granted things as urban planning, public health, and today's green movement. Readings from Carlyle, Dickens, Gaskell, Mill, Mayhew, Ruskin, the Brontës, and others.

WR150 F9	Mon,Wed,Fri	1:00pm - 2:00pm	Simon
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The First Amendment

Amendment I: "Congress shall make no law...abridging the freedom of speech, or of the press." Ratified by the states in 1791, the First Amendment of the U.S. Constitution assumed its contemporary form after World War I when the Supreme Court began assessing the contours of freedom of speech and of the press—two of the Constitution's highest ideals. In three sections, this writing and research seminar traces the history of the First Amendment. The first segment defines and frames the ideas of free speech and expression. The next explores a history of ideas from philosophical foundations to contemporary forms. The third section addresses themes that embody the salient tensions of particular historical moments and register the interwoven nature of political change and constitutional evolution. Sources for the course and for research projects include philosophical writings, legislative histories, journalistic accounts, legal cases, novels, film, contemporary art, television shows, political cartoons, websites, and historical works.

WR150 N5	Tue,Thu	2:00pm - 3:30pm	Queen
WR150 O5	Tue,Thu	3:30pm - 5:00pm	Queen

Freedom of Conscience in Civil Society

This seminar explores various ideas of how social and political forces influence a citizen's freedom of conscience. We concentrate on circumstances in which an individual's sense of morality comes into conflict with the laws of the state. Readings include Sophocles' *Antigone*, Emerson's "Self-Reliance," and Thoreau's "Civil Disobedience."

WR150 F7	Mon,Wed,Fri	1:00pm - 2:00pm	Villano
WR150 G6	Mon,Wed,Fri	2:00pm - 3:00pm	Villano

From the Grand Tour to the Auction House

This course follows a cast of characters, from dilettantes to modern scientists, as they travel in search of better understandings of ancient civilizations and contemporary society. Throughout these journeys, the lure of the market presents both temptations and challenges to their aims. Students begin with the Grand Tour—the great expeditions through Europe and the Middle East of the upper crust during the seventeenth and early eighteenth centuries. Students then read firsthand accounts by travelers and scholars—narratives about their travels, excavations, and purchases of antiquities. The course concludes with an investigation of the current place of the market in archaeology, museums, courts, auction houses, and foreign policy. Students explore these issues through visits to Boston's museums, rare archives and books at the Howard Gotlieb Archives, as well as research into international legislation and auction houses. Readings include *Innocents Abroad* by Mark Twain and *The Medici Conspiracy: The Illicit Journey of Looted Antiquities—from Italy's Tomb Raiders to the World's Greatest Museums* by Peter Watson and Cecilia Todeschini.

WR150 G5	Mon,Wed,Fri	2:00pm - 3:00pm	Luke
WR150 H5	Mon,Wed,Fri	3:00pm - 4:00pm	Luke

Good and Evil in Massachusetts: Hawthorne, Emerson, and Thoreau

Writing in the wake of cultural, religious, and political changes in the decades before the Civil War, Nathaniel Hawthorne, Ralph Waldo Emerson, and Henry David Thoreau gave probing thought to the meaning of and relationship between "good" and "evil." In this course, we will read provocative essays, fiction, and poems by these three major American literary figures as we explore such questions as the following: How do these writers reimagine "good" and "evil"? Are the Transcendentalist values of self-reliance and individual power incompatible with contemporary social discourse? How do these writers value individual interpretation in relation to the official interpretations of the church or state? The antebellum reform movements of Massachusetts will historically contextualize our studies. Readings will include Hawthorne's "Young Goodman Brown," Emerson's "Self-Reliance," and Thoreau's "Civil Disobedience," as well as critical and theoretical sources.

WR150 H2	Mon,Wed,Fri	3:00pm - 4:00pm	Hogan
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Historical Writing and Statistics

Fifty years from now, when historians analyze the late twentieth and early twenty-first centuries, they will probably note that Americans were exposed to a seemingly endless array of numerical facts. Many accept these statistics at face value while others dismiss them as irrelevant. Neither group, however, realizes the implications of accepting or rejecting the statistics themselves. In this course we shall explore how historians write about and use numbers in their work. We shall also explore what the numbers mean and how a historical narrative can be enhanced when statistics are included. This seminar examines how historians write about and use numbers in their work, fostering both informed appreciation and critical evaluation of claims that historical issues can be resolved by statistical evidence. Prior knowledge of statistics is not expected.

WR150 LB	Tue,Thu	11:00am - 12:30pm	Ferleger
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Imagining the Vietnam War: "The Big Muddy" in American Culture

This course explores the Vietnam War's polarizing influence on American culture and vice versa. Combining exhibits in literature, music, and film, the course charts this devastating conflict's effect on how Americans envisioned themselves. Beginning with America's first involvement during the height of its power in the 1950s and continuing through to the present, students will trace diverse perspectives of the Vietnam War that include women, soldiers, protestors, supporters, and Vietnamese. Readings will include Graham Greene's *The Quiet American*, Tim O'Brien's *If I Die in a Combat Zone*, and Bobbie Ann Mason's *In Country*.

WR150 G4	Mon,Wed,Fri	2:00pm - 3:00pm	Blumenthal
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Innovation in Technology and Science

Innovation—as a concept, product, or policy—is often seen as the driving force behind economic success and progress in the modern world. In this class, we consider this assumption and examine the definitions, ethics, and consequences of innovation in science and technology. Through readings, case-studies, and discussion, we consider how innovation is understood within five critical areas: Medicine, the Military, Energy and the Environment, Cyberspace, and Entertainment. In addition, students work on group and individual research projects that highlight recent or historical innovations. Readings are taken from historical, philosophical, and technical literature, and include David Edgerton, *The Shock of the Old*; Mikael Hard and Andrew Jamison, *Hubris and Hybrids: A Cultural History of Technology and Science*; Thomas Kuhn, *The Structure of Scientific Revolutions*; Henry Petroski, *The Evolution of Useful Things*; and Everett M. Rogers, *Diffusion of Innovations*.

WR150 B1	Mon,Wed,Fri	9:00am - 10:00am	Breen
WR150 C2	Mon,Wed,Fri	10:00am - 11:00am	Breen

Inventing the American Individualist

“Nothing is at last sacred but the integrity of your own mind.” So wrote Ralph Waldo Emerson, expressing a sentiment that seems native to the American character. From mountain men to entrepreneurs, from pioneers to beatniks, from suffragettes to senators, Americans have identified with roles that are individualistic, independent, and self-reliant. In this seminar, we investigate the degree to which this attitude is rooted and reflected in our literary tradition. Readings will include Thoreau’s “Civil Disobedience,” Ginsburg’s “Howl,” and Twain’s *Huckleberry Finn*.

WR150 D7	Mon,Wed,Fri	11:00am - 12:00pm	Villano
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Literary Journalism

This seminar studies texts that complicate the distinctions between literature and journalism. Some of the issues we explore include formal distinctions between fiction and journalism, differing audience concerns and their textual implications, competing claims to authority, and evolving historical constructions. The class situates texts within larger contexts—journalistic and literary history, social history, and literary criticism. Principal texts include *Hiroshima* by John Hersey, *In Cold Blood* by Truman Capote, and articles and excerpts from Stephen Crane, James Agee, David Foster Wallace, and Katherine Boo, among others.

WR150 N3	Tue,Thu	2:00pm - 3:30pm	Milanese
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Literature and Moral Ambiguity

Very little serious literature depicts unambiguously good characters defeating unambiguous evil. This course looks at the development of our interest in the morbid, and our discovery of pathos in squalor, comedy in evil, and hidden virtue underlying overt vice. We study Marlowe’s *The Jew of Malta*, Greene’s *The Power and the Glory*, and poetry by Robert Browning.

WR150 N4	Tue,Thu	2:00pm - 3:30pm	Fido
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Living Poets

This seminar is devoted to the study of living poets and the earlier writers who influenced them. Our purpose is to relate the best recent verse to traditions of poetic composition that have proven most relevant and enduring. We also discuss prose writings in which poets describe and justify their art. Readings are selected from the work of Mark Doty, Louise Gluck, David Ferry, Lisel Mueller, and Seamus Heaney.

WR150 F2	Mon,Wed,Fri	1:00pm - 2:00pm	Merritt
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Love and Death

This course explores traditional literary subjects, specifically, “Renaissance Love” and “Modern Death” in non-traditional ways in order to foreground a variety of literary and historical theories and methods. It includes such works as Shakespeare’s “Troilus and Cressida,” and Wyatt’s “The Flee From Me,” Coleridge’s “Rime of the Ancient Mariner,” Emerson’s “Experience,” and Primo Levi’s “Survival in Auschwitz.” This seminar is especially suited for students intending to major in English.

EN220 G1 Tue,Thu 2:00pm - 3:30pm Mizruchi Enroll in EN220 G1.

EN220 G1 is a WR150 equivalent offered by the English Department.

Lying

How do we define the lie? Why do we do it? How do we learn to lie? And what is its social reception? This course will examine everything from little white lies to major political scandals. We will look at the lie in relation to theories on lying, the concept of the truth and issues of silence. The focus will primarily be on literary representations of the lie, but we will also consider some film and news media sources. Readings will include works by Guy de Maupassant, Oscar Wilde, Vladimir Nabokov, and Jhumpa Lahiri.

WR150 B6 Mon,Wed,Fri 9:00am - 10:00am Kuhn

Magic in the Age of Shakespeare

Magicians, devils, spirits, and alchemists abound in the drama of early modern England. In this course, we will ask why the dramatists of the Tudor-Stuart period were so preoccupied with the occult. We will strive to understand magic in the period not as a supernatural phenomenon, but as a cultural concept enmeshed in concerns about social standing, gender, and race. Texts will include Christopher Marlowe’s *Doctor Faustus*, Ben Jonson’s *The Alchemist*, and William Shakespeare’s *The Tempest*, alongside a number of excerpts from renaissance treatises on demonology, witchcraft, prophecy, and other arcane arts. Finally, we will read and engage with a variety of contemporary critical perspectives on these authors and subjects.

WR150 O2 Tue,Thu 3:30pm - 5:00pm Rothschild

The Memoir

The memoir is usually viewed as a private genre of personal recollection. Yet many important writers have used the form to explore larger questions of historical, economic, political, and religious significance. This course focuses on writers of memoir who have examined their lives and the lives of their families through lenses wider than the personal. Readings include Wolff’s *This Boy’s Life*, Harrison’s *The Kiss*, Sedaris’s *Naked*, and Karr’s *The Liar’s Club*.

WR150 K9 Tue,Thu 9:30am - 11:00am Giraldi

Modern and Contemporary American Poetry

This seminar focuses on key works in modern and contemporary American poetry. We will study major figures, artistic movements, and genres (both traditional and experimental) between World War I and the end of the twentieth century. Our purpose will be to combine an appreciation of varied poetic traditions in America with energetic, critical readings of the works. The seminar will introduce you to critical vocabularies for discussing poetry. Authors will include T. S. Eliot, Ezra Pound, Wallace Stevens, William Carlos Williams, Hart Crane, Adrienne Rich, Robert Lowell, Elizabeth Bishop, Sylvia Plath, Richard Hugo, Robert Pinsky, and Dean Young, among others.

WR100 J1 Tue,Thu 9:30am - 11:00am Shuckra-
Gomez

WR100 L1 Tue,Thu 12:30pm - 2:00pm Shuckra-
Gomez

WR100 M1 Tue,Thu 2:00pm - 3:30pm Shuckra-
Gomez

Modern Childhood

How did we get to our child-centered age? This course examines the advent of modern childhood, or the notion that “childhood has its own way of seeing, thinking, and feeling” (Rousseau, *Emile*). Through educational philosophy, psychological theory, and literature for children and adults alike, we consider the way “the child” has evolved since the early modern period in the West. Readings include *The New England Primer*, William Wordsworth’s “Ode: Intimations of Immortality from Recollections of Early Childhood,” Grimm’s *Fairy Tales*, J.M. Barrie’s *Peter Pan*, and writings by Locke, Rousseau, Freud, Montessori, and Ariès. Images for and about children complement our reading.

WR150 K6	Tue,Thu	9:30am - 11:00am	Pittock
WR150 L8	Tue,Thu	11:00am - 12:30pm	Pittock

The Modern Novella

Major authors such as Tolstoy and Joyce are noted for their long novels and concentrated short stories. These figures, along with others such as Camus, Gide, Conrad, and Unamuno, were also attracted to the novella, an intermediate form that mixes complex character development with a unified plot, setting, and mood. Our purpose in this seminar is to explore the philosophical, political, and psychological themes found within the modern novella. Readings include Tolstoy’s *The Death of Ivan Ilych*, Conrad’s *Heart of Darkness*, Unamuno’s *Abel Sanchez*, Gide’s *Pastoral Symphony*, and Camus’s *The Stranger*.

WR100 K1	Tue,Thu	11:00am - 12:30pm	Ress
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Modernist Literature and Society

Writers in America and Europe from the 1890s to the 1950s were acutely aware of rapid change in their societies. In this course, we examine how their formally innovative works of fiction, poetry, and drama reflect on European imperialism, struggles for gender and racial equality, two world wars, and the challenges and promises of Western modernity. Readings include T.S. Eliot’s *The Waste Land*, William Faulkner’s *As I Lay Dying*, and Virginia Woolf’s *To the Lighthouse*.

WR150 F6	Mon,Wed,Fri	1:00pm - 2:00pm	Rodriguez
WR150 H3	Mon,Wed,Fri	3:00pm - 4:00pm	Rodriguez
WR150 I1	Mon,Wed,Fri	4:00pm - 5:00pm	Rodriguez

The Nature of Consciousness

For centuries, human beings have made their own experience of consciousness an object of observation and study. Artists in particular have recreated in their works a shifting interplay of thought and emotion, awareness and memory. In the past decade the neurosciences have begun to develop the tools to investigate how the physiology of the brain creates the experience of mind. In this course, we read a number of different works that explore the nature of consciousness, including Shakespeare’s *The Tempest*, Antonio Damasio’s *The Feeling of What Happens*, and Gerald Edelman’s *Wider than the Sky*.

WR150 M7	Tue,Thu	12:30pm - 2:00pm	Scheuerman
WR150 O8	Tue,Thu	3:30pm - 5:00pm	Scheuerman

The New Cosmology: quarks, the big bang, neutrinos, supernovae, black holes, strings and all that

This writing and research seminar explores the recent revolution in our understanding of the birth and death of the universe. Its goals are twofold. The first goal is to prepare you conceptually for the discoveries anticipated when the Large Hadron Collider in Geneva turns on in 2007: possibly supersymmetry or the Higgs boson (the fundamental particle purportedly responsible for mass), or, more likely, the currently unimaginable. The second goal is to develop your ability to write as a scientist must, in the typical (non-technical) genres of science writing: a critique of a competitor's scientific paper, a proposal to the National Science Foundation, an op-ed commentary for the *New York Times* challenging the NASA budget cuts, an executive summary of your recent results for the Research VP of IBM, or a position paper for the chairman of the Congressional Science Committee. To exercise your facility at oral presentation, you discuss a scientific paper at our "journal club." Readings include Edwin Abbott's *Flatland: A Romance of Many Dimensions*, Brian Greene's *The Elegant Universe: Superstrings, Hidden Dimensions, and the Quest for the Ultimate Theory*, Ray Mackintosh's *Nucleus: A Trip into the Heart of Matter*, and Stephen Hawking's *A Briefer History of Time*.

WR150 L3	Tue,Thu	11:00am - 12:30pm	Sulak & Scheuerman	Instructors' permission required. To apply, download "ApplicationWR150Cosmology" at http://physics.bu.edu/~sulak/WR150-Cosmology .
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Oratory in America

Great American speeches idealize, challenge, and shape the nation's identity. "I have a dream" and "Ask not what your country can do for you" are phrases embedded in American culture and politics. In this seminar students investigate the history of American oratory through careful study of rhetorical guides, actual speeches, and debates about American rhetoric. Writing assignments ask students to apply the persuasive and analytical powers of the readings to their own compositions. Students will also memorize and recite exemplary passages. Readings are selected from among the speeches of Presidents Lincoln, Wilson, Franklin Roosevelt, Kennedy, Reagan, and Obama, the oratory of Martin Luther King, Jr. and Elizabeth Cady Stanton, and the rhetorical theory of Aristotle and Hugh Blair.

WR100 E1	Mon,Wed,Fri	12:00pm - 1:00pm	Shawn
WR150 C3	Mon,Wed,Fri	10:00am - 11:00am	Shawn
WR150 D1	Mon,Wed,Fri	11:00am - 12:00pm	Shawn

The Poetry of War

This course explores war as poets have observed, justified, glorified, and condemned it from ancient through recent times. We explore what selected poems tell us about the experience of combat, for soldiers and civilians, the victorious and the defeated. How does poetry celebrate and commemorate war, and what does it tell us about the virtues associated with war—the sacrifice and discipline and courage—and about the carnage and atrocity and trauma? In addition to memorizing and reciting war poetry, we examine the historical context of some poems and attend to the way poems converse with each other across the ages. Readings from *The Oxford Book of War Poetry* are supplemented with critical texts.

WR150 E8	Mon,Wed,Fri	12:00pm - 1:00pm	Walsh
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Public Gardens and Urban Wilds: Boston's Natural History

This course will explore Boston's greener places, where we can read the evidence of its emergence from the hills and marshes of the past and witness the ongoing tension it maintains between human inhabitants and nature. How does Boston's current form demonstrate a desire to shape the natural for human purposes? How do parks function in the city? What is the value of undefined green space? How does the city address the concepts of recreation and public memory? Does wilderness still exist within the cityscape? In addressing these questions, this class will aim to gain understanding of the convergence of human and natural history that characterizes one of America's oldest cities. Readings will include Jane Holtz Kay's *Lost Boston*, selections from Nancy Seasholes's *Gaining Ground* and Lawrence W. Kennedy's *Planning the City upon a Hill*, Robert Lowell's "For the Union Dead," selected prose by Elizabeth Bishop and Thoreau, and Department of Parks and Recreation documents.

WR150 F4	Mon,Wed,Fri	1:00pm - 2:00pm	Blyler
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A Queer Performance: Gender and Sexuality in Film and Literature

In this course, we will examine the dynamic roles of gender and sexuality in film and twentieth-century theatre in light of relevant theoretical models from a number of disciplines, including film theory, queer theory, feminism, and psychoanalysis. Does the camera force us to look always through male eyes? Is gender merely a performance? Does the insistence on rigid binaries like *gay* vs. *straight* obscure the richness of certain works of art? We will attempt to answer these questions and others as we explore a wide range of works for stage and screen. Playwrights may include Oscar Wilde, Bertolt Brecht, and Martin Sherman. Filmmakers may include G.W. Pabst, Alfred Hitchcock, Otto Preminger, and Jean-Pierre Jeunet.

WR150 HA Mon,Wed,Fri 3:00pm - 4:00pm Engley

Race and Boston

New England has long been racially and ethnically diverse, but the region has also experienced racial and ethnic strife. This seminar will introduce students to college-level reading and writing by exploring a number of significant moments in New England's complex racial and ethnic history. The seminar will begin by examining the Civil Rights movement in Boston in the 1950s, progress to the bus riots that resulted from school desegregation in the 1970s, and conclude with contemporary concerns. We will consider a variety of perspectives as represented in popular and academic histories, journalism, photography, governmental documents, speeches, fiction, and poetry. Texts will include Michael Patrick MacDonald's *All Souls*, Zadie Smith's *On Beauty*, and selections of Sam Cornish, Martine Luther King Jr., Malcolm X, among others.

WR150 C8 Mon,Wed,Fri 10:00am - 11:00am Bennett

WR150 D6 Mon,Wed,Fri 11:00am - 12:00pm Bennett

WR150 E7 Mon,Wed,Fri 12:00pm - 1:00pm Bennett

WR150 O6 Tue,Thu 3:30pm - 5:00pm Bozek

Reading the American Rebel

Ralph Waldo Emerson's powerful call for self-reliant and transcendent individualism has given us great, sympathetic literary characters such as Twain's Huckleberry Finn, James's Isabel Archer, and Hawthorne's Hester Prynne. What happens, however, when this American streak of stubborn self-confidence overflows and transforms into something much more unruly and openly rebellious? This seminar will take a closer look at some of the "bad" boys and girls of American literature and film, those iconic figures who explicitly draw attention to themselves by causing scenes, acting out, and openly going against "conformity." We will examine the historical, cultural, and economic sources that underlie and inform acts of rebellion in literature, film, and non-fictional accounts.

Readings will include Thoreau's "Civil Disobedience," Kate Chopin's *The Awakening*, Nat Turner's *Confessions*, Norman Mailer's "The White Negro," stories by Melville, Flannery O'Connor, and Cheever, and Nicholas Ray's *Rebel Without a Cause*.

WR150 G8 Mon,Wed,Fri 2:00pm - 3:00pm Byttebier

Re-Fashioning Shakespeare: The Hamlet Phenomenon

Of the hundreds of thousands of lines in Shakespeare's canon, "To be or not to be" is the most famous, and the character who speaks it has enjoyed rock star status for centuries. Hamlet is everywhere: in films and in music, in cartoons and graphic novels, as icon and as action figure. How did one gloomy Dane get so popular--and what do all of our *Hamlets* have to say to us? We will explore Hamlet's descendants from Shakespeare to "The Simpsons," tackling questions of adaptation, obsession, renewal, ghosts, agency, pop culture and comedy—and why we are all such hopeless fans of this sweet prince. Texts and films will range from the sixteenth to the twenty-first centuries, from Kyd to Branagh, Almereyda, and Zeffirelli, and beyond.

WR150 K1 Tue,Thu 9:30am - 11:00am Gruber

The Religious Use of Psychoactive Substances

Psychoactive substances have been used for religious purposes for thousands of years and in a multitude of cultures. In our day, such practices are controversial. Indeed, in the United States and in most Western countries, use of some psychoactive plants and substances—even for religious purposes—is deemed a criminal offense. In this class, we will explore the religious use of psychoactive plants from a range of perspectives, including scientific (what is the basis of the plants' effects?), medical (how do these plants affect our bodies?), social (what are their implications for public safety and civil liberties?), and legal (how has this issue been treated in law and in the courts?).

WR150 A6 Mon,Wed,Fri 8:00am - 9:00am Bradonjić

Representing Dreams

Dreams are very important in the visual arts and literature, both as inspiration and as a form of expression. Characters tell their dreams, interpret others' dreams, or wonder if an experience was a dream; artists highlight the significance of dreams when rendering images from their own dream life and representing historically famous dreams and dreamers. How do dreams count as knowledge for writers and artists, and what kinds of knowledge do they offer? In this course, we follow a historical trajectory as we study examples of dreams in the context of non-fictional discourses drawn from philosophy and psychology. We study excerpts from Homer's *Iliad* and *Odyssey*, and Aristotle's *On Sleep and Dreams*, as well as Shakespeare's *A Midsummer Night's Dream*, Lewis Carroll's *Through the Looking Glass*, Freud's *On Dreams*, Daniel Dennett's *Are Dreams Experiences?*, and Catherine Corman's *Joseph Cornell's Dreams*.

WR100 B1 Mon,Wed,Fri 9:00am - 10:00am Lewin

WR150 A3 Mon,Wed,Fri 8:00am - 9:00am Lewin

WR150 M3 Tue,Thu 12:30pm - 2:00pm Pasto

WR150 N7 Tue,Thu 2:00pm - 3:30pm Pasto

Revisiting Shakespeare's Drama

Students examine drama from Shakespeare's era and works from subsequent periods that revise the earlier plays. Special consideration is given to how historical context influences the reception and interpretation of Shakespearean works. We focus on the ways in which authors respond to changing understandings of empire, witchcraft, genetics, and government as they revise the original texts. Course readings include films and works by Shakespeare, Cesaire, Nunez, James I, Nietzsche, Darwin, and others.

WR150 F8 Mon,Wed,Fri 1:00pm - 2:00pm Bezio

The Rhetoric of Freedom in America

This course helps students to research and to write critically about the rhetoric in a series of classic literary and political texts that explore the concept of freedom. By explicating primary texts by thinkers as diverse as Thomas Jefferson, Abraham Lincoln, Zora Neale Hurston, Richard Wright, and Martin Luther King, students enhance their reading comprehension skills, hone their critical thinking, writing, and scholarship, and enter into the debate over the meaning of freedom throughout American history. Readings include Thomas Jefferson's *Declaration of Independence*, Abraham Lincoln's *First Inaugural Address*, Richard Wright's *Native Son*, and Martin Luther King Jr.'s "Letter from a Birmingham Jail."

WR150 L6 Tue,Thu 11:00am - 12:30pm Underwood

WR150 N6 Tue,Thu 2:00pm - 3:30pm Underwood

WR150 O3 Tue,Thu 3:30pm - 5:00pm Underwood

The Rules of Evidence

An introduction to the standards and practices of modern literary analysis through the lens of nineteenth- and twentieth-century American "detective" fiction, broadly conceived. Primary works by Poe, Twain, Crafts, James, Gilman, Pynchon, Cheever, O'Brien, Cha; brief secondary works by Barthes, Foucault, Butler, Miller, Moretti, Appiah, and others. This seminar is especially suited for students intending to major in English.

EN220 D1 Tue,Thu 9:30am - 11:00am Howell Enroll in EN220 D1.

EN220 D1 is a WR150 equivalent offered by the English Department.

Russian Literary Masterpieces

In this seminar we explore and write about challenging masterpieces of Russian literature created in the 1800s and in the post-Revolutionary period. The literary explosion of the nineteenth century and the political turmoil of the twentieth have brought us works that pose difficult questions about the relationship between historical reality and aesthetic expression. What is the role of the artist in times of political upheaval, and how do writers respond to the assault on human life and dignity that they witness? We begin answering these questions through close reading of short masterpieces of Russian literature with an eye to their style, tone, and historical and cultural setting. Readings vary by section but frequently include Alexander Pushkin's "The Bronze Horseman," Nikolai Gogol's "The Overcoat," Fyodor Dostoevsky's *Notes from Underground*, Leo Tolstoy's *The Death of Ivan Ilych*, Anton Chekhov's short stories, Bulgakov's *Master and Margarita*, and others.

WR150 C5	Mon,Wed,Fri	10:00am - 11:00am	Eubanks
WR150 D4	Mon,Wed,Fri	11:00am - 12:00pm	Eubanks
WR150 F5	Mon,Wed,Fri	1:00pm - 2:00pm	Eubanks
WR150 KE	Tue,Thu	9:30am - 11:00am	Gapotchenko
WR150 MB	Tue,Thu	12:30pm - 2:00pm	Gapotchenko
WR150 NB	Tue,Thu	2:00pm - 3:30pm	Gapotchenko

Shakespearean Controversies

Shakespeare's enduring popularity has sometimes sanitized discomfiting issues in his plays. This seminar explores the complexities of Shakespearean drama while attending to representations of controversial topics such as religious intolerance, class conflict, political violence, racial difference, and gender stereotypes. Our goal is to determine what Shakespeare and his contemporaries have to tell us about pressing issues in our culture. Readings include Shakespeare's *The Tempest*, *Henry V*, *Titus Andronicus*, and *The Merchant of Venice*, and two plays by rival Renaissance playwrights.

WR150 H9	Mon,Wed,Fri	3:00pm - 4:00pm	Meyer
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Sin and Damnation in the Middle Ages

This course examines the preoccupation with sin and its consequences in the Early and High Middle Ages. The fear of unchecked impulses and the resulting damnation exerted an enormous influence on medieval literary and visual production, and on the institutions—first and foremost the church—that ordered the medieval world. Using primary texts supplemented with visual material, we explore both the presence of base desires in biblical, theological and fictional contexts, and the response to these corporeal drives by leading churchmen, secular writers, and artists. We also consider the legitimacy of the church's assumed role as a civilizing force. Readings include selections from the Bible, visionary literature, the *Romance of the Rose*, and Dante's *Divine Comedy*.

WR150 A5	Mon,Wed,Fri	8:00am - 9:00am	Pugliano
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Social Contract and Modern Politics

Political leaders have long justified their power by connecting it to the divine order of the cosmos. Modern western nations have removed the divine from government and re-conceptualized politics as founded on the idea of a social contract. The transition from one foundation to the other involved various wars and heated debates. This class will investigate these debates which continue to the present. Readings will include documents related to the founding of modern France, England, and America, and major theoretical attempts to justify the state (such as Rousseau and Durkheim).

WR150 N9	Tue,Thu	2:00pm - 3:30pm	Larson
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Spooky Stories

Your skin will crawl and your blood will curdle as we explore the chilling world of American Dark Romantic short fiction. In addition to discussing Dark Romanticism's relationships to the Romantic and Gothic literary traditions, we will examine its stylistic and thematic characteristics. In particular, we will study Dark Romanticism's thematic obsessions with madness, sin, sex, and death. Readings will include classic tales such as Nathaniel Hawthorne's "The Minister's Black Veil" and "The Birthmark" and Edgar Allan Poe's "The Fall of the House of Usher" and "The Oval Portrait." We will also read a variety of modern critical perspectives on these authors.

WR100 H1	Mon,Wed,Fri	3:00pm - 4:00pm	Guendel
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Sylvia Plath and Her World

Almost fifty years after her suicide, evaluations of Sylvia Plath's work are still difficult to untangle from judgments about her intensely documented life and death. Biographers, critics, and fans have all vied to discern the "real Plath" from among her various alluring and ferocious literary personas. Often termed confessional, Plath's writing raises vexing questions about the relationship between experience and art and between the personal and the political. In this course, we will read a variety of historical, critical, and theoretical sources to help us understand and enter into debates about the continuing relevance and significance of Plath's writing. Readings will include *The Bell Jar*, *Ariel*, and selections from *Collected Poems* and *Plath's Journals*.

WR150 J4	Tue,Thu	8:00am - 9:30am	Madsen Hardy
WR150 K8	Tue,Thu	9:30am - 11:00am	Madsen Hardy
WR150 M8	Tue,Thu	12:30pm - 2:00pm	Madsen Hardy

Sympathy and Subversion in American Antislavery Fiction

For abolitionists, the problem of how to end slavery grew increasingly difficult through the 1840s and 1850s. How could those without a political voice—slaves, women, free blacks—enact political change? Which was most likely to transform society: violent revolt or moral suasion? Do sympathetic feelings change minds? Can sentiment be subversive? Or does political protest uphold the very values it decries? This seminar examines how protest is written in 1850s narratives of slave rebellion. In particular, we will look at how the various rhetorical strategies employed by these authors engaged, utilized, and challenged their readers' value systems. Readings will include Harriet Beecher Stowe's *Uncle Tom's Cabin*, Frederick Douglass's "The Heroic Slave," and Herman Melville's *Benito Cereno*.

WR150 B7	Mon,Wed,Fri	9:00am - 10:00am	Czapski
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Sympathy for the Devil

The concept of a "Prince of Darkness" personifying supernatural evil in opposition to God has proved invaluable to writers, although the major religions offer only limited theological justification for such a being. After looking at the sparse scriptural references to the Adversary, the seminar considers literary depictions of the Devil. Key readings include C.S. Lewis's *Screwtape Letters*, Mark Twain's *Mysterious Stranger Manuscripts*, and Mikhail Bulgakov's *The Master and Margarita*.

WR150 L5	Tue,Thu	11:00am - 12:30pm	Fido
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The Theater Now

Throughout American history, drama has provided an invaluable perspective on the major questions and concerns of the day. This seminar will explore the cultural conflicts and assumptions examined by three major productions of The Huntington Theatre Company: Arthur Miller's *All My Sons*, Lydia R. Diamond's *Stick Fly*, and Gina Gionfriddo's *Becky Shaw*. Students will attend performances of the plays, analyze the texts, and meet with HTC playwrights, directors, performers, and designers. They will research the social and aesthetic questions raised by the scripts, from their historical and artistic influences to the light they shed on challenging contemporary ideas and ideals.

WR150 L2	Tue,Thu	11:00am - 12:30pm	Marx
WR150 L4	Tue,Thu	11:00am - 12:30pm	Wallace

The Tortured Poet

The image of the misunderstood poetic genius as a brooding, self-absorbed, suicidal eccentric has pervaded the American psyche over the years through such iconic figures as Edgar Allan Poe, Sylvia Plath, Jim Morrison and his fellow members of the Forever 27 Club, and perhaps most recently, Michael Jackson. This seminar seeks to navigate the murky waters of poetic melancholia through the exploration of the eerily consistent themes and issues that seep into the tortured poet's life and writings, whether in the nineteenth or the twenty-first century. Among those primary figures encountered will be Edgar Allan Poe, Vincent Van Gogh, Dorothy Parker, Sylvia Plath, Jim Morrison, Nick Drake, Kurt Cobain, David Foster Wallace, and Elizabeth Wurtzel.

WR150 H6	Mon,Wed,Fri	3:00pm - 4:00pm	Yoder
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Tragedy and the Tragic

This section focuses on the tragic element in prose fiction and poetry, and tragedy as a dramatic genre from classical antiquity to the present, in order to introduce participants to textual analysis, literary research, and contemporary critical methodologies. Authors include Sophocles, Shakespeare, Beckett, Tolstoy, Camus, and others. This seminar is especially suited for students intending to major in English.

EN220 E1 Tue,Thu 11:00am - 12:30pm Van Anglen Enroll in EN220 E1.

EN220 E1 is a WR150 equivalent offered by the English Department.

Twentieth-Century Irish Rebellion

How can a play inspire an armed insurrection? How can a poem bring social freedoms? Turbulent interactions between politics, religion, art and people's everyday lives have fueled diverse rebellions in Ireland. We will begin with a focus on the Easter 1916 rebellion against British rule and then explore rebellions against dominant, restrictive mythical images of womanhood, rebellions against Ireland's neutrality in World War II, and contemporary social rebellions involving sexuality and generational differences. Throughout the semester we will consider the consequences of texts and concrete political/social change inspiring each other and how this ongoing process shapes Irish identities. Readings will include poems of Yeats, Pearse, MacNeice, Heaney, Ní Dhomhnaill, O'Malley, and Meehan; short fiction of Joyce, Bowen, and Dorsey; prison letters of revolutionaries; excerpts from the 1937 Irish constitution; and critical articles related to the historical events, social movements, and literary texts we study.

WR150 H8 Mon,Wed,Fri 3:00pm - 4:00pm Schaaf

Unhappy Families

"Happy families are all alike; every unhappy family is unhappy in its own way." Tolstoy's famous opening line leads us to consider the unique composition of unhappy families in classic short stories by twentieth-century writers working in modernist, naturalist, and gothic modes. Is it possible for children of unhappy parents to break free from the decayed foundations of their family? Readings will include Freeman's "A New England Nun" and "Louisa," Joyce's "The Dead," Hemingway's "Hills Like White Elephants," Faulkner's "Barn Burning," and O'Connor's "Everything That Rises Must Converge."

WR150 I4 Mon,Wed,Fri 4:00pm - 5:00pm Deschere

Utopia and Dystopia

Beginning with Plato's *Republic* and continuing in More's *Utopia*, there is a long tradition of literary and philosophical texts describing ideal "utopian" society. With twentieth century responses to such forces as industrialization and totalitarianism, a new genre sprang up of the hellish "dystopia" to illustrate the alienation of the individual in oppressive societies. In this course, we will consider the philosophical implications of utopian and dystopian texts. What is the relationship of the individual to society? What are the possibilities for individuation, ethical behavior, and courage under totalitarian systems? To what extent does language control thought? How do computer and robot technology lead us to a new set of questions about the nature of reality? What are the ethical issues surrounding bioengineering and mechanization? Readings will include Plato's *Republic*, More's *Utopia*, Gilman's *Herland*, H. G. Wells's *Time Machine*, E. M. Forster's *The Machine Stops*, Orwell's *1984*, and others.

WR150 I5 Mon,Wed,Fri 4:00pm - 5:00pm Sarca

Visions of Moral Progress

The past few centuries have seen substantial changes not just to the way people live but in their thinking about how they should live. Many of us would say that at least some of these changes have been changes for the better—and thus a sort of moral progress. Could there be further progress in store? If so, what changes in current moral views would be changes for the better? In this class we will consider a range of texts, both fictional and philosophical, that suggest answers to these questions. Readings will include portions of Plato's *Republic*, *On Liberty* by John Stuart Mill, *Walden Two* by B. F. Skinner, and a variety of other twentieth-century works.

WR150 BA Mon,Wed,Fri 9:00am - 10:00am Sherman

Visions of Technology and Society

In their many speculations about the future, human beings have generally assumed that technology would make life better (safer, healthier, more comfortable, more egalitarian, etc.) than it is now. Is this optimism justified? Might technology instead introduce new, intractable problems and set humanity on a more troubling course? How have philosopher, scientists, and technologists thought about these questions, and how well have their predictions come true? Our seminar explores fiction, commentary, drama, and reportage that addresses the development and deployment of the atomic bomb and other weapons of mass destruction in the twentieth century. How has the application of advanced scientific knowledge and technology to the art of waging war affected not only our social systems but our very humanity? We explore the works of Kurt Vonnegut, Michael Frayn, John Hersey, and Ray

WR150 B2	Mon,Wed,Fri	9:00am - 10:00am	Hodin
WR150 C4	Mon,Wed,Fri	10:00am - 11:00am	Hodin

Walt Whitman and American Modernism

This seminar investigates the influence of Walt Whitman on twentieth-century American poetry. The course begins with a close look at Whitman's work and the qualities we might describe as "Whitmanian," following which we consider the ways in which a variety of twentieth-century American poets have responded to Whitman's poetic vision as well as to the challenges he set forth. Readings include Emerson's "The Poet," Whitman's "Crossing Brooklyn Ferry," T. S. Eliot's *The Waste Land*, and Yusef Komunyakaa's *Dien Cai Dau*.

WR150 M6	Tue,Thu	12:30pm - 2:00pm	Wallace
WR150 OC	Tue,Thu	3:30pm - 5:00pm	Wallace

Ways of Seeing

Looking is not a passive activity. Writers have always been interested in how our desires, our experiences, and our circumstances shape how and what we see. They also invent new angles of vision that transform our knowledge of the world and of each other. In this course, we explore perception as a theme and strategy in fiction, drama, and poetry from several periods. We also examine relationships between literature and painting, and consider adaptations of literary works to film. This seminar is especially suited for students intending to major in English.

EN220 HP	Mon,Wed,Fri	10:00am - 11:00am	Costello	Enroll in EN220 HP.
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EN220 HP is a WR150 equivalent offered by the English Department.

The Whale

Come aboard the *Pequod*, as we explore Boston's great nineteenth century whaling days through Hermann Melville's classic American masterpiece *Moby Dick*. As we join with Ishmael in captain Ahab's pursuit of the great white whale, our epic voyage will cross currents of religious vision, class conflict, colonial trade, and lead out to the very limits of maniacal obsession! In addition to our consideration of the novel as a great work of literature, students will be encouraged to develop inter-disciplinary projects that may touch more broadly on such areas as nineteenth century history, ecology, or marine biology. Works include an abridged reading of *Moby Dick* accompanied by selections of historical and critical literature. We will also venture out as a group to the New Bedford Whaling Museum and board an actual whale watching vessel out of Boston Harbor.

WR150 J3	Tue,Thu	8:00am - 9:30am	Degener
WR150 K7	Tue,Thu	9:30am - 11:00am	Degener
WR150 L9	Tue,Thu	11:00am - 12:30pm	Degener

Women and Economic Freedom in the Twentieth Century

This course explores American women's quest for economic freedom during the twentieth century. Using both historical and literary texts, students examine the evolving role of women in the nation's economy. The focus on research enables students to enter into the literary and historical debates surrounding women's place in society over the past one hundred years and to examine how issues of gender and race have affected women's economic standing. Students read Anzia Yezierska's *Breadgivers*, Tillie Olsen's *Tell Me a Riddle*, Betty Friedan's *The Feminine Mystique*, and Anne Moody's *Coming of Age in Mississippi*, along with shorter texts by Ida Tarbell, Virginia Woolf, Phyllis Schlafly, Gloria Steinem, and Susan Faludi.

WR150 B8	Mon,Wed,Fri	9:00am - 10:00am	Stuelke
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Writing About Controversial Science

As scientific questions enter the political arena it becomes essential that all of us should recognize genuine scientific argument if we are to make rational decisions about the place of Intelligent Design in the classroom, the need for any action over global warming, or the value of stem cell research. This course looks at a number of scientific controversies and disputes, starting with examining some conflicting scientific data, and proceeding to compare and contrast a policy statement issued by the proponents of Intelligent Design with a position piece written by two advocates of classical Darwinism. The longest section of the course looks at books by Matt Ridley, Steven Quartz & Terrence Sejnowski, and Frans de Waal, discussing the ways in which studies of evolution and the brain over the last ten years have developed the case for morality as a biological function.

WR150 K2 Tue,Thu 9:30am - 11:00am Fido

VI. Course topics arranged by category

Genre Seminars

WR100

- America Singing (p. 5)
- Arts Criticism: From the Old Media to the New (p. 7)
- The Modern Novella (p. 16)

WR150

- America Singing (p. 5)
- American Gothic (p. 6)
- The American Short Story: Tradition and Evolution (p. 6)
- Arts Criticism: From the Old Media to the New (p. 7)
- The City in Twentieth-Century American Drama (p. 8)
- Comedy and the Comic Impulse (p. 8)
- The Craft of Fiction (p. 9)
- Death and the Poet (p. 9)
- Essays in Human Experience (p. 11)
- Fantasy at the Fin-de-Siècle (p. 12)
- Literary Journalism (p. 14)
- Living Poets (p. 15)
- The Memoir (p. 15)
- The Poetry of War (p. 17)
- A Queer Performance: Gender and Sexuality in Film and Literature (p. 18)
- Sylvia Plath and Her World (p. 21)
- The Tortured Poet (p. 22)

Seminars in American Literature

WR100

- America Singing (p. 5)
- Modern and Contemporary American Poetry (p. 16)
- Oratory in America (p. 17)
- Spooky Stories (p. 21)

WR150

- America at Large: Travel and Transculturation in the U.S. and Elsewhere (p. 5)
- America Singing (p. 5)
- American Generations in the Twentieth Century (p. 5)
- American Gothic (p. 6)
- American Homestead (p. 6)
- American Manifesto (p. 6)
- The American Short Story: Tradition and Evolution (p. 6)
- Bob Dylan's Lyrics (p. 7)
- The Border in American Folklore (p. 8)
- The City in Twentieth-Century American Drama (p. 8)
- Disability in Contemporary American Literature (p. 10)

Good and Evil in Massachusetts: Hawthorne, Emerson, and Thoreau (p. 13)
 Imagining the Vietnam War: "The Big Muddy" in American Culture (p. 14)
 Inventing the American Individualist (p. 14)
 Literary Journalism (p. 14)
 Oratory in America (p. 17)
 Race and Boston (p. 18)
 Reading the American Rebel (p. 18)
 The Rhetoric of Freedom in America (p. 19)
 Sylvia Plath and Her World (p. 21)
 Sympathy and Subversion in American Antislavery Fiction (p. 21)
 Walt Whitman and American Modernism (p. 23)
 The Whale (p. 23)

Seminars in Comparative Literature

WR100

The Modern Novella (p. 16)

WR150

Dante and the Modern Imagination (p. 9)
 Entering Europe (p. 11)
 Love and Death (p. 15)
 Lying (p. 15)
 Modernist Literature and Society (p. 16)
 A Queer Performance: Gender and Sexuality in Film and Literature (p. 18)
 Russian Literary Masterpieces (p. 20)
 Sin and Damnation in the Middle Ages (p. 20)
 Tragedy and the Tragic (p. 22)

Seminars in English and Anglophone Literature

WR100

Contemporary British Women Writers (p. 8)

WR150

Environment and Literature (p. 11)
 Filthy Victorians (p. 12)
 Magic in the Age of Shakespeare (p. 15)
 Re-Fashioning Shakespeare: The Hamlet Phenomenon (p. 19)
 Revisiting Shakespeare's Drama (p. 19)
 The Rules of Evidence (p. 20)
 Shakespearean Controversies (p. 20)
 Twentieth-Century Irish Rebellion (p. 22)
 Unhappy Families (p. 22)
 Ways of Seeing (p. 23)

Seminars in History

WR150

American Environmental History (p. 5)
 American Manifesto (p. 6)

- The Border in American Folklore (p. 8)
- Debates in the History of Medicine (p. 9)
- Democracy in Comparative Historical Perspective (p. 10)
- The First Amendment (p. 12)
- Historical Writing and Statistics (p. 13)
- Imagining the Vietnam War: "The Big Muddy" in American Culture (p. 14)

Seminars in Philosophy

WR100

- Representing Dreams (p. 19)

WR150

- The Ethical Imagination (p. 11)
- Freedom of Conscience in Civil Society (p. 13)
- Literature and Moral Ambiguity (p. 14)
- The Nature of Consciousness (p. 17)
- Representing Dreams (p. 19)
- Utopia and Dystopia (p. 22)
- Visions of Moral Progress (p. 23)

Seminars in Religion and Literature

WR150

- Defining "America": Representing Race and Religion in the United States (p. 10)
- The Religious Use of Psychoactive Substances (p. 19)

Seminars in Technology and Society

WR150

- Innovation in Technology and Science (p. 14)
- Visions of Technology and Society (p. 23)

Seminars in the Fine Arts

WR100

- Arts Criticism: From the Old Media to the New (p. 7)

WR150

- American Visual Culture in the Postwar Era (p. 6)
- Art and Politics in the Twentieth Century (p. 7)
- Art, Culture, and Diplomacy (p. 7)
- Arts Criticism: From the Old Media to the New (p. 7)
- Federal Culture in Boston and Beyond: The WPA and the Arts (p. 12)
- The Theater Now (p. 21)

Seminars in the Natural Sciences

WR150

- Debates in the History of Medicine (p. 9)
- Innovation in Technology and Science (p. 14)
- The Nature of Consciousness (p. 17)
- The New Cosmology: quarks, the big bang, neutrinos, supernovae, black holes, strings and all that (p. 17)
- Visions of Technology and Society (p. 23)

Writing About Controversial Science (p. 24)

Seminars in the Social Sciences

WR100

Representing Dreams (p. 19)

WR150

American Environmental History (p. 5)

Art, Culture, and Diplomacy (p. 7)

Boston's North End (p. 8)

Defining "America": Representing Race and Religion in the United States (p. 10)

Disability in Contemporary American Literature (p. 10)

Education: Theory and Experience (p. 10)

Ethical Issues in Public Health (p. 11)

From the Grand Tour to the Auction House (p. 13)

Historical Writing and Statistics (p. 13)

Public Gardens and Urban Wilds: Boston's Natural History (p. 18)

Race and Boston (p. 18)

The Religious Use of Psychoactive Substances (p. 19)

Representing Dreams (p. 19)

The Rhetoric of Freedom in America (p. 19)

Social Contract and Modern Politics (p. 20)

Women and Economic Freedom in the Twentieth Century (p. 24)

Seminars in Values and Institutions

WR150

American Arts and Society: American Baseball (p. 5)

Approaches to Death (p. 7)

Education: Theory and Experience (p. 10)

Modern Childhood (p. 16)

Public Gardens and Urban Wilds: Boston's Natural History (p. 18)

Seminars in World Literature

WR150

Approaches to Death (p. 7)

Entering Europe (p. 11)

The Ethical Imagination (p. 11)

The Poetry of War (p. 17)

Russian Literary Masterpieces (p. 20)

Sympathy for the Devil (p. 21)

Seminars on New England or Boston Themes

WR150

Boston's North End (p. 8)

Federal Culture in Boston and Beyond: The WPA and the Arts (p. 12)

Good and Evil in Massachusetts: Hawthorne, Emerson, and Thoreau (p. 13)

Public Gardens and Urban Wilds: Boston's Natural History (p. 18)

Race and Boston (p. 18)

The Whale (p. 23)

VII. Schedule of courses

Class	Topic	Days	Start	End	Instructor	Page
WR098 B1	Introduction to College Reading and Writing in English (ESL only)	Mon,Wed,Fri	9:00am	10:00am	Hanselman	
WR098 F1	Introduction to College Reading and Writing in English (ESL only)	Mon,Wed,Fri	1:00pm	2:00pm	Hanselman	
WR098 K1	Introduction to College Reading and Writing in English (ESL only)	Tue,Thu	9:30am	11:00am	Zlateva	
WR098 M1	Introduction to College Reading and Writing in English (ESL only)	Tue,Thu	12:30pm	2:00pm	Silvestro	
WR098 N1	Introduction to College Reading and Writing in English (ESL only)	Tue,Thu	2:00pm	3:30pm	Silvestro	
WR100 B1	Representing Dreams	Mon,Wed,Fri	9:00am	10:00am	Lewin	19
WR100 C1	Contemporary British Women Writers	Mon,Wed,Fri	10:00am	11:00am	Michaud	8
WR100 D1	Contemporary British Women Writers	Mon,Wed,Fri	11:00am	12:00pm	Michaud	8
WR100 E1	Oratory in America	Mon,Wed,Fri	12:00pm	1:00pm	Shawn	17
WR100 F1	Contemporary British Women Writers	Mon,Wed,Fri	1:00pm	2:00pm	Michaud	8
WR100 G1	America Singing	Mon,Wed,Fri	2:00pm	3:00pm	Adair	5
WR100 H1	Spooky Stories	Mon,Wed,Fri	3:00pm	4:00pm	Guendel	20
WR100 J1	Modern and Contemporary American Poetry	Tue,Thu	9:30am	11:00am	Shuckra-Gomez	15
WR100 K1	The Modern Novella	Tue,Thu	11:00am	12:30pm	Ress	16
WR100 L1	Modern and Contemporary American Poetry	Tue,Thu	12:30pm	2:00pm	Shuckra-Gomez	15
WR100 M1	Modern and Contemporary American Poetry	Tue,Thu	2:00pm	3:30pm	Shuckra-Gomez	15
WR100 N1	Arts Criticism: From the Old Media to the New	Tue,Thu	3:30pm	5:00pm	Marx	7
WR150 A2	The American Short Story: Tradition and Evolution	Mon,Wed,Fri	8:00am	9:00am	Prentice	6
WR150 A3	Representing Dreams	Mon,Wed,Fri	8:00am	9:00am	Lewin	19
WR150 A4	Disability in Contemporary American Literature	Mon,Wed,Fri	8:00am	9:00am	Bourrier	10
WR150 A5	Sin and Damnation in the Middle Ages	Mon,Wed,Fri	8:00am	9:00am	Pugliano	20
WR150 A6	The Religious Use of Psychoactive Substances	Mon,Wed,Fri	8:00am	9:00am	Bradonjić	19
WR150 B1	Innovation in Technology and Science	Mon,Wed,Fri	9:00am	10:00am	Breen	14
WR150 B2	Visions of Technology and Society	Mon,Wed,Fri	9:00am	10:00am	Hodin	23
WR150 B4	Bob Dylan's Lyrics	Mon,Wed,Fri	9:00am	10:00am	Barents	7
WR150 B5	Disability in Contemporary American Literature	Mon,Wed,Fri	9:00am	10:00am	Bourrier	10
WR150 B6	Lying	Mon,Wed,Fri	9:00am	10:00am	Kuhn	15

WR150 B7	Sympathy and Subversion in American Antislavery Fiction	Mon,Wed,Fri	9:00am	10:00am	Czapski	21
WR150 B8	Women and Economic Freedom in the Twentieth Century	Mon,Wed,Fri	9:00am	10:00am	Stuelke	23
WR150 B9	Defining "America": Representing Race and Religion in the United States	Mon,Wed,Fri	9:00am	10:00am	Hutchison-Jones	10
WR150 BA	Visions of Moral Progress	Mon,Wed,Fri	9:00am	10:00am	Sherman	22
WR150 C1	Ethical Issues in Public Health	Mon,Wed,Fri	10:00am	11:00am	Smith	11
WR150 C2	Innovation in Technology and Science	Mon,Wed,Fri	10:00am	11:00am	Breen	14
WR150 C3	Oratory in America	Mon,Wed,Fri	10:00am	11:00am	Shawn	17
WR150 C4	Visions of Technology and Society	Mon,Wed,Fri	10:00am	11:00am	Hodin	23
WR150 C5	Russian Literary Masterpieces	Mon,Wed,Fri	10:00am	11:00am	Eubanks	20
WR150 C7	The American Short Story: Tradition and Evolution	Mon,Wed,Fri	10:00am	11:00am	Prentice	6
WR150 C8	Race and Boston	Mon,Wed,Fri	10:00am	11:00am	Bennett	18
WR150 CX (CAS EN220 HP)	Ways of Seeing <i>Enroll in EN220 HP.</i>	Mon,Wed,Fri	10:00am	11:00am	Costello	23
WR150 D1	Oratory in America	Mon,Wed,Fri	11:00am	12:00pm	Shawn	17
WR150 D2	American Generations in the Twentieth Century	Mon,Wed,Fri	11:00am	12:00pm	Merritt	5
WR150 D3	American Homestead	Mon,Wed,Fri	11:00am	12:00pm	Blyler	6
WR150 D4	Russian Literary Masterpieces	Mon,Wed,Fri	11:00am	12:00pm	Eubanks	20
WR150 D5	The American Short Story: Tradition and Evolution	Mon,Wed,Fri	11:00am	12:00pm	Prentice	6
WR150 D6	Race and Boston	Mon,Wed,Fri	11:00am	12:00pm	Bennett	18
WR150 D7	Inventing the American Individualist	Mon,Wed,Fri	11:00am	12:00pm	Villano	14
WR150 D8	Disability in Contemporary American Literature	Mon,Wed,Fri	11:00am	12:00pm	Bourrier	10
WR150 DX (CAS EN220 B1)	America at Large: Travel and Transculturation in the U.S. and Elsewhere <i>Enroll in EN220 B1.</i>	Mon,Wed,Fri	11:00am	12:00pm	Patterson	5
WR150 E1	Ethical Issues in Public Health	Mon,Wed,Fri	12:00pm	1:00pm	Smith	11
WR150 E2	Fantasy at the Fin-de-Siècle	Mon,Wed,Fri	12:00pm	1:00pm	Goss	12
WR150 E3	American Manifesto	Mon,Wed,Fri	12:00pm	1:00pm	Hodin	6
WR150 E4	American Generations in the Twentieth Century	Mon,Wed,Fri	12:00pm	1:00pm	Merritt	5
WR150 E5	The American Short Story: Tradition and Evolution	Mon,Wed,Fri	12:00pm	1:00pm	Nelson	6
WR150 E6	American Homestead	Mon,Wed,Fri	12:00pm	1:00pm	Blyler	6
WR150 E7	Race and Boston	Mon,Wed,Fri	12:00pm	1:00pm	Bennett	18

WR150 E8	The Poetry of War	Mon,Wed,Fri	12:00pm	1:00pm	Walsh	17
WR150 EX (CAS EN220 C1)	American Gothic <i>Enroll in EN220 C1.</i>	Mon,Wed,Fri	12:00pm	1:00pm	Otten	6
WR150 F1	Ethical Issues in Public Health	Mon,Wed,Fri	1:00pm	2:00pm	Smith	11
WR150 F2	Living Poets	Mon,Wed,Fri	1:00pm	2:00pm	Merritt	14
WR150 F3	The American Short Story: Tradition and Evolution	Mon,Wed,Fri	1:00pm	2:00pm	Nelson	6
WR150 F4	Public Gardens and Urban Wilds: Boston's Natural History	Mon,Wed,Fri	1:00pm	2:00pm	Blyler	17
WR150 F5	Russian Literary Masterpieces	Mon,Wed,Fri	1:00pm	2:00pm	Eubanks	20
WR150 F6	Modernist Literature and Society	Mon,Wed,Fri	1:00pm	2:00pm	Rodriguez	16
WR150 F7	Freedom of Conscience in Civil Society	Mon,Wed,Fri	1:00pm	2:00pm	Villano	13
WR150 F8	Revisiting Shakespeare's Drama	Mon,Wed,Fri	1:00pm	2:00pm	Bezio	19
WR150 F9	Filthy Victorians	Mon,Wed,Fri	1:00pm	2:00pm	Simon	12
WR150 G1	Approaches to Death	Mon,Wed,Fri	2:00pm	3:00pm	Green	7
WR150 G2	Debates in the History of Medicine	Mon,Wed,Fri	2:00pm	3:00pm	Kinraide	9
WR150 G3	Fantasy at the Fin-de-Siècle	Mon,Wed,Fri	2:00pm	3:00pm	Goss	12
WR150 G4	Imagining the Vietnam War: "The Big Muddy" in American Culture	Mon,Wed,Fri	2:00pm	3:00pm	Blumenthal	13
WR150 G5	From the Grand Tour to the Auction House	Mon,Wed,Fri	2:00pm	3:00pm	Luke	13
WR150 G6	Freedom of Conscience in Civil Society	Mon,Wed,Fri	2:00pm	3:00pm	Villano	13
WR150 G7	American Visual Culture in the Postwar Era	Mon,Wed,Fri	2:00pm	3:00pm	Root	6
WR150 G8	Reading the American Rebel	Mon,Wed,Fri	2:00pm	3:00pm	Byttebier	18
WR150 H1	Debates in the History of Medicine	Mon,Wed,Fri	3:00pm	4:00pm	Kinraide	9
WR150 H2	Good and Evil in Massachusetts: Hawthorne, Emerson, and Thoreau	Mon,Wed,Fri	3:00pm	4:00pm	Hogan	13
WR150 H3	Modernist Literature and Society	Mon,Wed,Fri	3:00pm	4:00pm	Rodriguez	16
WR150 H4	America Singing	Mon,Wed,Fri	3:00pm	4:00pm	Adair	5
WR150 H5	From the Grand Tour to the Auction House	Mon,Wed,Fri	3:00pm	4:00pm	Luke	13
WR150 H6	The Tortured Poet	Mon,Wed,Fri	3:00pm	4:00pm	Yoder	21
WR150 H7	Fantasy at the Fin-de-Siècle	Mon,Wed,Fri	3:00pm	4:00pm	Goss	12
WR150 H8	Twentieth-Century Irish Rebellion	Mon,Wed,Fri	3:00pm	4:00pm	Schaaf	22
WR150 H9	Shakespearean Controversies	Mon,Wed,Fri	3:00pm	4:00pm	Meyer	20
WR150 HA	A Queer Performance: Gender and Sexuality in Film and Literature	Mon,Wed,Fri	3:00pm	4:00pm	Engley	18
WR150 I1	Modernist Literature and Society	Mon,Wed,Fri	4:00pm	5:00pm	Rodriguez	16
WR150 I2	America Singing	Mon,Wed,Fri	4:00pm	5:00pm	Adair	5
WR150 I3	Art, Culture, and Diplomacy	Mon,Wed,Fri	4:00pm	5:00pm	Luke	7

WR150 I4	Unhappy Families	Mon,Wed,Fri	4:00pm	5:00pm	Deschere	22
WR150 I5	Utopia and Dystopia	Mon,Wed,Fri	4:00pm	5:00pm	Sarca	22
WR150 J1	American Environmental History	Tue,Thu	8:00am	9:30am	Fitts	5
WR150 J2	The Ethical Imagination	Tue,Thu	8:00am	9:30am	Allenberg	11
WR150 J3	The Whale	Tue,Thu	8:00am	9:30am	Degener	23
WR150 J4	Sylvia Plath and Her World	Tue,Thu	8:00am	9:30am	Madsen Hardy	21
WR150 J5	Art and Politics in the Twentieth Century	Tue,Thu	8:00am	9:30am	Chmielewski	7
WR150 J6	Dante and the Modern Imagination	Tue,Thu	8:00am	9:30am	Challener	9
WR150 J7	The Craft of Fiction	Tue,Thu	8:00am	9:30am	Hoover	9
WR150 J9	Federal Culture in Boston and Beyond: The WPA and the Arts	Tue,Thu	8:00am	9:30am	Kordonowy	12
WR150 JA	The Border in American Folklore	Tue,Thu	8:00am	9:30am	Buccitelli	8
WR150 K1	Re-Fashioning Shakespeare: The Hamlet Phenomenon	Tue,Thu	9:30am	11:00am	Gruber	18
WR150 K2	Writing About Controversial Science	Tue,Thu	9:30am	11:00am	Fido	24
WR150 K3	American Environmental History	Tue,Thu	9:30am	11:00am	Fitts	5
WR150 K4	Boston's North End	Tue,Thu	9:30am	11:00am	Pasto	8
WR150 K5	The Ethical Imagination	Tue,Thu	9:30am	11:00am	Allenberg	11
WR150 K6	Modern Childhood	Tue,Thu	9:30am	11:00am	Pittock	16
WR150 K7	The Whale	Tue,Thu	9:30am	11:00am	Degener	23
WR150 K8	Sylvia Plath and Her World	Tue,Thu	9:30am	11:00am	Madsen Hardy	21
WR150 K9	The Memoir	Tue,Thu	9:30am	11:00am	Giraldi	15
WR150 KA	Dante and the Modern Imagination	Tue,Thu	9:30am	11:00am	Challener	9
WR150 KB	The Craft of Fiction	Tue,Thu	9:30am	11:00am	Hoover	9
WR150 KC	Art and Politics in the Twentieth Century	Tue,Thu	9:30am	11:00am	Chmielewski	7
WR150 KD	Education: Theory and Experience	Tue,Thu	9:30am	11:00am	Milanesi	10
WR150 KE	Russian Literary Masterpieces	Tue,Thu	9:30am	11:00am	Gapotchenko	20
WR150 KX	The Rules of Evidence	Tue,Thu	9:30am	11:00am	Howell	19
(CAS EN220 D1)	<i>Enroll in EN220 D1.</i>					
WR150 KY	American Arts and Society: American Baseball	Tue,Thu	9:30am	11:00am	Civille	5
(CAS AM250 A1)	<i>Enroll in AM250 A1.</i>					
WR150 L1	Entering Europe	Tue,Thu	11:00am	12:30pm	Avizienis	11
WR150 L2	The Theater Now	Tue,Thu	11:00am	12:30pm	Marx	21

WR150 L3	The New Cosmology: quarks, the big bang, neutrinos, supernovae, black holes, strings and all that <i>Instructors' permission required. To apply, download "ApplicationWR150Cosmology" at http://physics.bu.edu/~sulak/WR150-Cosmology.</i>	Tue,Thu	11:00am	12:30pm	Sulak & Scheuerman	17
WR150 L4	The Theater Now	Tue,Thu	11:00am	12:30pm	Wallace	21
WR150 L5	Sympathy for the Devil	Tue,Thu	11:00am	12:30pm	Fido	21
WR150 L6	The Rhetoric of Freedom in America	Tue,Thu	11:00am	12:30pm	Underwood	19
WR150 L7	Education: Theory and Experience	Tue,Thu	11:00am	12:30pm	Milanese	10
WR150 L8	Modern Childhood	Tue,Thu	11:00am	12:30pm	Pittock	16
WR150 L9	The Whale	Tue,Thu	11:00am	12:30pm	Degener	23
WR150 LA	Democracy in Comparative Historical Perspective <i>Meets with HI150 A1.</i>	Tue,Thu	11:00am	12:30pm	Blakely	10
WR150 LB	Historical Writing and Statistics	Tue,Thu	11:00am	12:30pm	Ferleger	13
WR150 LX (CAS EN220 E1)	Tragedy and the Tragic <i>Enroll in EN220 E1.</i>	Tue,Thu	11:00am	12:30pm	Van Anglen	22
WR150 LY (CAS HI150 A1)	Democracy in Comparative Historical Perspective <i>Meets with WR150 LA.</i>	Tue,Thu	11:00am	12:30pm	Blakely	10
WR150 M1	American Environmental History	Tue,Thu	12:30pm	2:00pm	Fitts	5
WR150 M2	Art and Politics in the Twentieth Century	Tue,Thu	12:30pm	2:00pm	Chmielewski	7
WR150 M3	Representing Dreams	Tue,Thu	12:30pm	2:00pm	Pasto	19
WR150 M4	The Ethical Imagination	Tue,Thu	12:30pm	2:00pm	Allenberg	11
WR150 M5	The Craft of Fiction	Tue,Thu	12:30pm	2:00pm	Hoover	9
WR150 M6	Walt Whitman and American Modernism	Tue,Thu	12:30pm	2:00pm	Wallace	23
WR150 M7	The Nature of Consciousness	Tue,Thu	12:30pm	2:00pm	Scheuerman	16
WR150 M8	Sylvia Plath and Her World	Tue,Thu	12:30pm	2:00pm	Madsen Hardy	21
WR150 M9	The American Short Story: Tradition and Evolution	Tue,Thu	12:30pm	2:00pm	Giraldi	6
WR150 MA	Dante and the Modern Imagination	Tue,Thu	12:30pm	2:00pm	Challener	9
WR150 MB	Russian Literary Masterpieces	Tue,Thu	12:30pm	2:00pm	Gapotchenko	20
WR150 N1	Entering Europe	Tue,Thu	2:00pm	3:30pm	Avizienis	11
WR150 N2	Arts Criticism: From the Old Media to the New	Tue,Thu	2:00pm	3:30pm	Marx	7
WR150 N3	Literary Journalism	Tue,Thu	2:00pm	3:30pm	Milanese	14
WR150 N4	Literature and Moral Ambiguity	Tue,Thu	2:00pm	3:30pm	Fido	14
WR150 N5	The First Amendment	Tue,Thu	2:00pm	3:30pm	Queen	12
WR150 N6	The Rhetoric of Freedom in America	Tue,Thu	2:00pm	3:30pm	Underwood	19

WR150 N7	Representing Dreams	Tue,Thu	2:00pm	3:30pm	Pasto	19
WR150 N8	The American Short Story: Tradition and Evolution	Tue,Thu	2:00pm	3:30pm	Giraldi	6
WR150 N9	Social Contract and Modern Politics	Tue,Thu	2:00pm	3:30pm	Larson	20
WR150 NA	Comedy and the Comic Impulse	Tue,Thu	2:00pm	3:30pm	Ress	8
WR150 NB	Russian Literary Masterpieces	Tue,Thu	2:00pm	3:30pm	Gapotchenko	20
WR150 NX	Love and Death	Tue,Thu	2:00pm	3:30pm	Mizruchi	15
(CAS EN220 G1)	<i>Enroll in EN220 G1.</i>					
WR150 O1	Entering Europe	Tue,Thu	3:30pm	5:00pm	Avizienis	11
WR150 O2	Magic in the Age of Shakespeare	Tue,Thu	3:30pm	5:00pm	Rothschild	15
WR150 O3	The Rhetoric of Freedom in America	Tue,Thu	3:30pm	5:00pm	Underwood	19
WR150 O4	Comedy and the Comic Impulse	Tue,Thu	3:30pm	5:00pm	Ress	8
WR150 O5	The First Amendment	Tue,Thu	3:30pm	5:00pm	Queen	12
WR150 O6	Race and Boston	Tue,Thu	3:30pm	5:00pm	Bozek	18
WR150 O7	Essays in Human Experience	Tue,Thu	3:30pm	5:00pm	McKillop	11
WR150 O8	The Nature of Consciousness	Tue,Thu	3:30pm	5:00pm	Scheuerman	16
WR150 OA	Death and the Poet	Tue,Thu	3:30pm	5:00pm	Salerno	9
WR150 OB	The City in Twentieth-Century American Drama	Tue,Thu	3:30pm	5:00pm	D'Alessandro	8
WR150 OC	Walt Whitman and American Modernism	Tue,Thu	3:30pm	5:00pm	Wallace	23
WR150 OX	Environment and Literature	Tue,Thu	3:30pm	5:00pm	Van Anglen	11
(CAS EN220 H1)	<i>Enroll in EN220 H1.</i>					
WR202 A1	Children's Literature	Thu	4:00pm	7:00pm	Pittock	7
WR202 B1	Children's Literature	Thu	4:00pm	7:00pm	Pittock	7

VIII. WR equivalents in other departments and programs

Course descriptions for WR equivalents are listed along with the WR100 and WR150 descriptions in Section V of this catalog. To locate descriptions quickly, refer to the page numbers in the tables below.

Classes fulfilling the WR150 requirement

American and New England Studies Program

Class	Topic	Days	Start	End	Instructor	Page
CAS AM250 A1	American Arts and Society: American Baseball	Tue,Thu	9:30am	11:00am	Civille	5

English Department

Class	Topic	Days	Start	End	Instructor	Page
CAS EN220 B1	America at Large: Travel and Transculturation in the U.S. and Elsewhere	Mon,Wed,Fri	11:00am	12:00pm	Patterson	5
CAS EN220 C1	American Gothic	Mon,Wed,Fri	12:00pm	1:00pm	Otten	6
CAS EN220 D1	The Rules of Evidence	Tue,Thu	9:30am	11:00am	Howell	20
CAS EN220 E1	Tragedy and the Tragic	Tue,Thu	11:00am	12:30pm	Van Anglen	22
CAS EN220 G1	Love and Death	Tue,Thu	2:00pm	3:30pm	Mizruchi	15
CAS EN220 H1	Environment and Literature	Tue,Thu	3:30pm	5:00pm	Van Anglen	11
CAS EN220 HP	Ways of Seeing	Mon,Wed,Fri	10:00am	11:00am	Costello	23

History Department

Class	Topic	Days	Start	End	Instructor	Page
CAS HI150 A1	Democracy in Comparative Historical Perspective	Tue,Thu	11:00am	12:30pm	Blakely	10

IX. Writing Program administration and staff

The following individuals are eager to answer your questions and hear your concerns about the Writing Program:

Professor Joseph Bizup, Assistant Dean and Director	phone: (617) 358-1510 email: jbizup@bu.edu
Professor Chris Walsh, Associate Director	phone: (617) 358-1508 email: cwalsh@bu.edu
Professor Maria Zlateva, Director of ESL	phone: (617) 353-2511 email: mariazl@bu.edu
Dr. Deborah Breen, Coordinator of WR150	phone: (617) 358-1503 email: dfbreen@bu.edu
Dr. Thomas Underwood, Coordinator of WR100	phone: (617) 358-1512 email: rhetoric@bu.edu
Mr. Daniel Ivey, Program Administrator	phone: (617) 358-1501 email: divey@bu.edu
Ms. Jennifer Prentice, Academic Administrator	phone: (617) 358-1511 email: jpren@bu.edu
Ms. Alyssa Machado, Senior Staff Assistant	phone: (617) 358-1500 email: amachado@bu.edu

X. The CAS Writing Center

Ms. Maria Gapotchenko, Coordinator	phone: (617) 358-1512 email: daisym@bu.edu
Dr. David Shawn, Coordinator	phone: (617) 358-1508 email: dshawn@bu.edu
Scheduling tutorial appointments	phone: (617) 358-1500 url: www.bu.edu/cas/writing/tutoring.html