V. Course descriptions for WR100 and WR150

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

About Face: Art, Science, and the Margins of the Human

For centuries the face has been a site of literary, artistic, and scientific fascination. So critical is the ability to identify individuals (and to monitor the moods and intentions of others) that specialized circuits in the brain have evolved to process facial information. The class will pair research on the human face (in the fields of psychology, cognitive science, and philosophy) with literary and artistic treatments of the face. We will examine the face-to-face encounter (including nineteenth century attempts to identify strangers by characteristic traits); theories of facial expression (does the face express the inner feelings of a person?); and the crisis of facial deformity (how does one reconstruct one’s identity after devastating facial disfigurement?) Readings will include Darwin’s *The Expression of the Emotions in Man and Animals*, Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde*, and Grealy’s *The Autobiography of a Face*.

WR100 BC Mon,Wed,Fri 9:00am - 10:00am  Stebbins-McCaffery
WR100 EA Mon,Wed,Fri 12:00pm - 1:00pm  Stebbins-McCaffery
WR100 F3 Mon,Wed,Fri 1:00pm - 2:00pm  Stebbins-McCaffery

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

Examines the shaping effects of travel on the imagining and self-perception of Americans. Readings by Freneau, Irving, Emerson, Frances Trollope, Dickens, Twain, Stein, Hemingway, Leslie Marmon Silko, and others. This seminar is especially suited for students intending to major in English.

EN220 E1 Tue,Thu 12:30pm - 2:00pm  Patterson  Enroll in EN220 E1.

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

American Colors: Race and Culture in the United States, 1965-present

This course is an interdisciplinary examination of American culture in which we will explore the interplay of race, society, ethnicity, and popular discourse through the analysis of critical and creative literature, film, and television. Focusing on recent American history from 1965 to the present, we will utilize U.S. Census-derived racial categories as the framework (i.e., black/African American, white/Caucasian, Asian, and so forth) to interpret the meaning of such classifications and investigate their impact on the ever-growing heterogeneous American society. Readings include Richard Delgado and Jean Stefancic’s *Critical Race Theory*; Brigit Brander Rasmussen, Eric Klinenberg, Irene J. Nexica, and Matt Wray’s *The Making and Unmaking of Whiteness*; and Tricia Rose’s *Black Noise*.

WR100 O1 Tue,Thu 3:30pm - 5:00pm  Savory McComb
WR100 P1 Tue,Thu 5:00pm - 6:30pm  Savory McComb

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.

WR100 J1 * Tue,Thu 8:00am - 9:30am  Fitts
WR100 K3 Tue,Thu 9:30am - 11:00am  Fitts
WR100 M5 * Tue,Thu 12:30pm - 2:00pm  Fitts

* Courses marked with an asterisk had one or more open seats at the time of printing.

For the latest updates to this catalog, go to www.bu.edu/writingprogram/writing-program-curriculum/catalog.
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 Millenial 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*.

WR100 L5 Tue,Thu 11:00am - 12:30pm Merritt
WR100 M3 Tue,Thu 12:30pm - 2:00pm Merritt

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*, Tumer’s *The Frontier in American History*, and Sherman Alexie’s *Reservation Blues*.

WR100 N4 Tue,Thu 2:00pm - 3:30pm Blyler
WR100 O6 Tue,Thu 3:30pm - 5:00pm 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. The thematic focus of this class will be on both the reality and the mythology of the self-made man in American life. We study the works of Benjamin Franklin, Frederick Douglass, Horatio Alger, F. Scott Fitzgerald, and Barack Obama.

WR100 J3 Tue,Thu 8:00am - 9:30am Hodin
WR100 M8 Tue,Thu 12:30pm - 2:00pm Hodin

American Romanticism and the Occult
This course will follow some of nineteenth-century America’s best-known short fiction authors, ranging from the early “sketch” writers to the later Dark Romanticists. We will be investigating these texts’ more gothic and subversive elements such as hypnosis, mesmerism, black magic, mad science, secret sects, psychosis, and witchery. Specifically, class discussion will attempt to understand each writer’s definition of reality and his or her constructions of a spiritual and hidden world underneath. Historical readings will help provide context about an American public openly questioning the possibilities of divine intervention as well as the potential of individual will. Texts include Irving’s “Rip Van Winkle,” Hawthorne’s “Rappacini’s Daughter,” Melville’s “Bartleby,” and Poe’s “The Fall of the House of Usher,” among others.

WR100 F5 Mon,Wed,Fri 1:00pm - 2:00pm D’Alessandro

* Courses marked with an asterisk had one or more open seats at the time of printing.
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.

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.*

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.

The Bard in the Digital World

Students in this course will examine both the drama of Shakespeare’s time and works from the twentieth and twenty-first centuries that address or revise the earlier plays. Through their examination and comparison of these texts, students will learn about the ideas and ideologies that have been passed down through literary tradition while exploring the value of critical analysis. The course will provide students with the skills they will need to articulate their concerns about the social changes made evident in these works. Course readings will include works by Shakespeare, Huxley, Marx, and More, as well as films, graphic novels, webcomics, and online sites and resources.

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Beauty and the Body

This course takes contemporary notions of beauty as its primary subject, using film, advertising, and other popular media outlets as exhibits. Analyzing ideas of beauty as it intersects with race, gender, class, and religion, we will construct portfolios of critical writing about the ideas of beauty, particularly in American culture. Students will be encouraged to revise their work thoroughly as new concepts and ideas are introduced. Readings will include selections from the works of Susan Bordo, John Berger, and Judith Butler, among others.

WR100 J6  Tue,Thu  8:00am - 9:30am  Champion

Bedside Manners: The Doctor-Patient Relationship in Context

In addition to textbook pedagogy, medical training has always relied not only on textbooks but also on a “hidden curriculum,” the transmission of knowledge through clinical experience. Efforts to formalize this knowledge first took the form of case histories. When statistical approaches to disease displaced the case history as a teaching tool, the teaching of a “bedside manner” was relegated to informal modes of transmission (e.g., mentoring). Lately, however, the trend has shifted again, toward a fresh appreciation of patients’ stories as part of effective clinical practice. Using examples drawn from case histories, personal essays, and scholarly writings, this course examines the doctor-patient relationship in historical and social contexts such as: the teaching of “bedside manner” in the history of medicine; the recent “empathic turn” in medical education; resistance to empathy by both doctor and patient; and special situations such as battlefield medicine and the treatment of the dying. Readings include Michael Stein’s The Addict, and essays by Atul Gawande, Oliver Sacks, Richard Selzer, Danielle Ofri, and Adam Gopnik.

WR100 MC  Tue,Thu  12:30pm - 2:00pm  Josefowicz

The Bible and/as Literature

In this seminar, we will practice the fundamentals of close reading and literary analysis while exploring the literary character and influence of the Judeo-Christian scriptures. By pairing books from the Hebrew and Christian Bibles with related literary texts (ancient and modern), we will explore questions of style, form, and textual authority. How was the Bible assembled? In which ancient genres does it participate? Which modern literary genres have their origins in the Bible? How are we to approach sacred and secular texts differently? It will be an overriding goal of the seminar that we conduct our discussions without dogmatism in an atmosphere of respectful inquiry. Non-biblical readings may include selections from Virgil’s Aeneid, Shakespeare’s sonnets, and the parables of Franz Kafka.

WR100 KC  Tue,Thu  9:30am - 11:00am  Shapiro

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.

WR100 A6  Mon,Wed,Fri  8:00am - 9:00am  Barents, K
WR100 B6  Mon,Wed,Fri  9:00am - 10:00am  Barents, K
WR100 O9  Tue,Thu  3:30pm - 5:00pm  Barents, K

Boston Confucianism

Confucius and China go hand in hand. But do they have to? Can Confucianism exist as a religious tradition outside China? If so, what can Confucius teach us? We first look for answers to these questions by surveying Confucianism’s expansion throughout East Asia. We then examine the tradition in America today, focusing on the work of BU and Harvard Confucians. Texts include the Analects, essays by Japanese and Korean Confucians, and articles by Robert Neville.

WR100 B8  *  Mon,Wed,Fri  9:00am - 10:00am  Klancer
WR100 C8  Mon,Wed,Fri  10:00am - 11:00am  Klancer
WR100 EC  Mon,Wed,Fri  12:00pm - 1:00pm  Klancer

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For the latest updates to this catalog, go to www.bu.edu/writingprogram/writing-program-curriculum/catalog.
Boston's Museums and Art Collections

Few cities have played as significant a role in the history of American art and culture as Boston, which fostered one of the nation’s earliest artistic communities and is currently home to some of its most impressive collections of artistic treasures. The subject matter of this course will center on five of the major institutions/collections here: The Isabella Stewart Gardner Museum, the Museum of Fine Arts, The Boston Public Library, the Fogg Museum, and the Institute of Contemporary Art. We will also examine public art and monuments, such as the sculpture of John Singleton Copley at Copley Square and others. Students will build portfolios of research-based writings addressing questions emerging from our examination of such topics as the history of each institution, the Bostonians who brought them into existence, the works they hold, and so on. Multimedia portfolios are encouraged and may contain images of artistic or architectural works described in the research assignments. The course’s primary materials will be the museums and their collections. You should expect to make several trips to Boston’s museums. Supporting readings will include excerpts from Vasari's *Lives of the Artists*, excerpts from John Canaday's *Lives of the Painters*, excerpts from Andre Malraux's *The Voices of Silence*, particularly the section entitled "Museum without Walls," and other art historical and theoretical texts.

WR100 DA Mon,Wed,Fri 11:00am - 12:00pm Eubanks
WR100 FD Mon,Wed,Fri 1:00pm - 2:00pm Eubanks

Boston's North End: Window to American History

Boston’s North End was one of the earliest settled areas of the English colonies in America. As a central part of the city it also played a key role in many national developments, from the American Revolution to the great European immigration, from independence to nativism, and most recently from urban decline to urban reclamation. This course will focus on the social history of the North End, but we will do so by using the North End as a window to examine some key American issues, such as American identity, immigration and assimilation, racial and ethnic formation, crime and delinquency, and urban change and development. Texts will include all or portions of *Street Corner Society* by W. F. Whyte, *The North End: A Short History*, by Alex Goldfeld, *The Prescription* by Frank Segadelli, and *The Paradise of These Parts*, by John Mitchell.

WR100 C1 Mon,Wed,Fri 10:00am - 11:00am Pasto
WR150 B1 Mon,Wed,Fri 9:00am - 10:00am Pasto

BU Icons

Since its founding as a Methodist Bible school in 1839, our institution has grown into one of the world’s premier teaching and research universities. In this course, we will read and write about significant figures in a variety of fields who have helped to shape the complex identity of Boston University. Figures will include suffragist and feminist Anna Howard Shaw (1847-1919), Nobel Laureates Martin Luther King, Jr. (1929-1968) and Elie Wiesel (1928-), poets Robert Lowell (1917-1977) and Anne Sexton (1928-1974), former BU president John Silber (1926-), historian and political activist Howard Zinn (1922-2010), and others.

WR100 L9 Tue,Thu 11:00am - 12:30pm Bizup

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*, Molière’s *Tartuffe*, Sheridan’s *School for Scandal*, and Wilde’s *Importance of Being Earnest*.

WR150 M1 Tue,Thu 11:00am - 12:30pm Ress

* Courses marked with an asterisk had one or more open seats at the time of printing.
Constructing Boston
Massive construction projects have transformed Boston’s urban landscape over the past few centuries from a hilly peninsula jutting into an estuary to a large seaport infamous for its congested traffic. This seminar examines how projects such as the infilling of the Back Bay and the “Big Dig” have contributed to this process. Students will examine historical maps, original diaries and photographs, and historical essays in conjunction with their personal experiences of the city in a series of papers, shorter written exercises, and class discussions. Readings will include excerpts from Gaining Ground: a History of Landmaking in Boston; Many Voices of Boston: a Historical Anthology; and Boston: a Topographical History.
WR100 BB Mon,Wed,Fri  9:00am - 10:00am  Wallace, E

Consumer Society and the American Family: A Sociological Perspective
The United States has been identified as a consumer society for almost a century. Consumerism permeates our daily lives, yet its subtle effects on the social class structure and on institutions such as the family are often overlooked. This course grapples with the question of whether or not a society revolved around consumption has harmful effects on children and families. We will consider the complex intersection between outside influences such as advertising, consumer choices, and unequal resources among families. Studying academic sources along with popular media will help students develop informed arguments that they will translate into well written essays. Some texts include excerpts from Juliet Schor’s Born to Buy, Alison Pugh’s Longing and Belonging: Parents, Children, and Consumer Culture, and Annette Lareau’s Unequal Childhods.
WR100 C9 Mon,Wed,Fri  10:00am - 11:00am  Bowman

Consuming Fictions
Can acting like you have money be more powerful than simply having it? In this course, we will investigate works that considered conspicuous consumption in early twentieth-century America. In multiple literary genres, authors confronted a culture that was capable of both lavish excess and a Great Depression. In this culture, you could define yourself not only through the way that you handled your money, but also through the way that you openly wasted it. This course will emphasize using methods of literary analysis to pursue questions raised by these often enigmatic texts. How do fictional characters and their readers understand and act upon the messages that are sent by brazen spending? How do class performances intersect with other discourses (like gender, race, nationality, and religion)? Has conspicuous consumption changed since this period? Students will write frequently to develop persuasive arguments about these questions and others as part of an ongoing critical conversation. Readings will include William Faulkner’s “Spotted Horses,” Mary Wilkins Freeman’s “An Independent Thinker,” Theodore Dreiser’s Sister Carrie, Frank Norris’s McTeague, and excerpts from Thorstein Veblen’s The Theory of the Leisure Class, as well as selected works of poetry and drama.
EN120 A1 Mon,Wed,Fri  9:00am - 10:00am  Deschere  Enroll in EN120 A1.
EN120 A1 is a WR100 equivalent offered by the English Department.

The Craft of Fiction
This course examines the elements of storytelling, 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.
WR100 H5 Mon,Wed,Fri  3:00pm - 4:00pm  Hayes
WR100 I3 Mon,Wed,Fri  4:00pm - 5:00pm  Hayes
WR100 KE * Tue,Thu  9:30am - 11:00am  Hayes
WR100 L3 Tue,Thu  11:00am - 12:30pm  Hoover
WR100 M2 Tue,Thu  12:30pm - 2:00pm  Hoover
WR150 K2 Tue,Thu  9:30am - 11:00am  Hoover

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**Crisis: Past and Present**

This class will discuss, debate, and assess how humanity has progressed (and not) in addressing crises and admitting its own foibles and imperfections. More specifically, we will explore what Daniel Defoe’s cautionary *Journal of the Plague Year* (1721) tells us about medical fears such as the H1N1 scare. Sinclair Lewis’s *It Can’t Happen Here* (1935) will inform our understanding of the sensationalism and opportunism of twenty-first-century politics. Finally, in depicting life in Haiti under the regime of Dr. François Duvalier, Graham Greene’s *The Comedians* (1965) will help us understand why that nation still struggles with poverty and despair. Throughout the course, we will connect past and present crises to understand better how we as people and nations confront—or fail to confront—our deepest fears and most intractable problems.

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<td>WR100 MF *</td>
<td>Tue,Thu 12:30pm - 2:00pm</td>
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<td>WR100 OG *</td>
<td>Tue,Thu 3:30pm - 5:00pm</td>
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<td>WR100 P6 *</td>
<td>Tue,Thu 5:00pm - 6:30pm</td>
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**The Damned Mob of Scribbling Women**

In this course, students will study the poetry and prose of several nineteenth-century American women writers—writers that Nathaniel Hawthorne famously characterized in the phrase that gives this course its title—within their historical and cultural contexts. As we consider these texts, we will discuss the opportunities and limitations that nineteenth-century women faced as they sought to express themselves in private and published writing. Students will write several analytical papers engaging with scholarly debates about these writers. Throughout the writing process, they will discuss their work extensively with classmates and the instructor to improve their argumentative and stylistic skills. Short reflection and creative pieces will also be assigned during the semester to include in students’ final portfolios.

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<td>WR100 D6</td>
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<td>Barrett</td>
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**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 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*.

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<td>WR100 B1 *</td>
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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*.

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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.

WR100 K8 Tue,Thu 9:30am - 11:00am Hutchison-Jones

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.

WR100 J4 Tue,Thu 8:00am - 9:30am Bourrier
WR100 K7 Tue,Thu 9:30am - 11:00am Bourrier
WR100 MB Tue,Thu 12:30pm - 2:00pm Bourrier

Documentary Film: History, Theory, and Form

This course studies documentaries, moving chronologically from the early 20th century to today. We will screen (both in and out of class) a number of documentaries, considering the filmmaker’s formal and ethical choices, and the technical, social, and theoretical contexts that inform them. Documentaries studied include Dziga Vertov’s “Man With a Movie Camera,” Leni Riefenstahl’s “Triumph of the Will,” and Frederick Wiseman’s “High School,” as well as films by Albert and David Maysles and Errol Morris. Historical and theoretical readings will provide impetus for student writing. Please note that this course will require at least two evening film screenings.

WR100 K6 Tue,Thu 9:30am - 11:00am Milanese
WR100 L6 Tue,Thu 11:00am - 12:30pm Milanese
WR100 M9 Tue,Thu 12:30pm - 2:00pm Milanese

East Meets West

This course examines the ways in which understandings of the differences between “East” and “West” have developed from ancient times through the early modern and modern periods as global trade, missionary activity, and imperialism intensified contact and conflict among people from different regions in the past 500 years. We will take the US and Japan as our primary case studies, and explore a variety of historical materials, from travel literature to theatrical performances to material culture, to track how knowledge about East and West was circulated and consumed. We will pay particular attention to the ways in which people on both sides of the East/West divide actively participated in the construction of that knowledge, as well as contested its meanings.

WR100 B4 Mon,Wed,Fri 9:00am - 10:00am O’Brien

Courses marked with an asterisk had one or more open seats at the time of printing.*

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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 Hrebejk, 2004), Dubravka Ugresic’s *The Museum of Unconditional Surrender*, Bernhard Schlink’s *Flight of Love*, and shorter works.

WR100 MA Tue,Thu 12:30pm - 2:00pm Avizienis
WR100 O3 * Tue,Thu 3:30pm - 5:00pm Avizienis
WR100 P2 Tue,Thu 5:00pm - 6:30pm Avizienis

The Essential Writings of Dr. Martin Luther King, Jr.

From his studies at Boston University to a pastorate in Montgomery, Alabama, to his death in Memphis, Tennessee, Dr. Martin Luther King, Jr., demonstrated a profound commitment to progressive social change in the United States and beyond. Through a critical examination of his speeches and writings, this course will examine King’s ethics of hope and love along with the evolution of his critical thinking on civil disobedience, non-violence, social policy, and the struggle for integration. To put King’s work in context, we will also examine the social ethics of Gandhi, Gustavo Gutierrez, Malcolm X, Rosemary Radford Ruether, and Walter Rauschenbush.

WR100 G1 Mon,Wed,Fri 2:00pm - 3:00pm Satcher
WR100 H3 Mon,Wed,Fri 3:00pm - 4:00pm Satcher

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 C2 Mon,Wed,Fri 10:00am - 11:00am Allenberg

Evolution of Science Fiction

This course will examine and explore the evolution of science fiction from Mary Shelley’s *Frankenstein* to classic sci-fi works by Clarke and Bradbury, to modern speculative fiction. Students will write formal essays and deliver one presentations about the readings, focusing on comparison and synthesis of the works. The course will introduce students to the fundamentals of academic argumentation in writing through an examination of the evolution of science fiction as a genre, and how that evolution reflects scientific/technological development, as well as the development of a new kind of consciousness.

WR100 O4 Tue,Thu 3:30pm - 5:00pm Renstrom
WR100 P3 Tue,Thu 5:00pm - 6:30pm Renstrom

* Courses marked with an asterisk had one or more open seats at the time of printing.
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 reinvigorated 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.

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.

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.”

Global Voices

Economic and technological changes in recent decades contribute to our perception of an ever-shrinking world. In an attempt to appreciate better the multitude of cultures that inhabit our “global village,” we will study several non-Western literary traditions. By reading selections from African, Latin American, and Indian writers, we will explore differences among cultures and sources of continuity that unite diverse peoples. Readings will include Lao Tzu’s *The Way of Life*, J. M. Coetzee’s *Disgrace*, Juno Diaz’s *Drown*, and selections from Barbara Sanford’s *Other Voices, Other Vistas*.

Henry James in Jamesland: A Family of Geniuses

This course focuses on a family that has been called the Royal Tenenbaums of the nineteenth century: The Jameses. How did one family produce major figures in religious theory, memoir, psychology, philosophy, and fiction? This semester we will explore the interlinking philosophies of Alice James, William James, and Henry James Jr., with a special focus on Henry’s short stories. Readings may include *The Diary of Alice James*, *The Turn of the Screw*, “The Beast in the Jungle,” “The Will to Believe,” and selections from *Principles of Psychology*.

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High Meets Low: Historical Origins of American Popular Culture

Throughout our history, American culture has been shaped by writers and intellectuals who recognized the advantages—pecuniary and otherwise—of reaching large audiences through popular forms. This seminar explores the history of American popular culture by focusing on the way high culture has influenced, and in turn been influenced by, its correspondence with a mass reading public. Themes will include the role of a free marketplace in shaping and manipulating public opinion and the ways in which contemporary popular culture continues to reflect its historical connection to high culture. Readings will include Fanny Fern’s *Ruth Hall*, Erskine Caldwell’s *Tobacco Road*, and Don DeLillo’s *Mao II*.

WR100 Q2  Tue,Thu  6:30pm - 8:00pm  Mason

Imagining Other Minds

We use speech and body language to read each other’s minds, yet because these cues often hide as much as they reveal, we imagine others’ thoughts. How does this creative process make discovery and deception possible? Why does it enable readers to imagine fictional characters’ minds? How do differences in gender, race, and species impact how individuals imagine other minds? What do attempts to read other minds disclose about our own? We will explore these questions and others through short stories by Woolf, Bowen, Mansfield, Morrison, and Le Guin, Joyce’s *The Dead*, and texts from psychology, linguistics, philosophy, anthropology and other disciplines.

WR100 K9  Tue,Thu  9:30am - 11:00am  Schaff

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*.

WR100 G4  Mon,Wed,Fri  2:00pm - 3:00pm  Blumenthal

The Immortal and the Sage: Self-cultivation in Classical China

This course aims to improve writing ability through an exploration of early Confucian and Daoist concepts of self-cultivation (self-improvement). Class content will begin with a discussion of the relationship between Chinese thought and religion, and will continue through related topics including early Chinese images of the self and its development, human nature, ideals of human excellence, utopianism, and cosmology. Texts may include the *Analects of Confucius*, the *Dao De Jing*, the *Mencius*, the *Xunzi*, and the *Zhuangzi*.

WR100 B9  Mon,Wed,Fri  9:00am - 10:00am  Loh

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 C1  Mon,Wed,Fri  10:00am - 11:00am  Breen
WR150 D1  Mon,Wed,Fri  11:00am - 12:00pm  Breen

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For the latest updates to this catalog, go to www.bu.edu/writingprogram/writing-program-curriculum/catalog.  Printed on 8/25/2010
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*.

WR100 F8  Mon,Wed,Fri  1:00pm - 2:00pm  Villano
WR100 G3  Mon,Wed,Fri  2:00pm - 3:00pm  Villano

It’s Only a Game--Or Is It?
Professional athletes getting arrested. High school and college team hazing. Soccer moms punching their 7-year-olds’ coaches. With the increase of all of these disturbing trends, why do the numbers of people playing and watching sports continue to rise? We will examine the role of athletics in society and will discuss whether there are any true sports heroes left. Our analysis will include professional, college, high school, and youth sports, as well as parental participation. Readings will include Tom Farrey’s *Game On* and Dan Wetzel’s *Sole Influence* in addition to magazine articles and essays.

WR100 J8  Tue,Thu  8:00am - 9:30am  Becker
WR100 KB  * Tue,Thu  9:30am - 11:00am  Becker

Jack Kerouac and the Beats
We will read and discuss the Lowell, Mass. native’s work, and the work of his contemporaries, including Allen Ginsberg, William Burroughs, Gregory Corso and Neal Cassady. Through their writing and correspondence we’ll examine the social and literary impact of what’s been called the Beat Generation. Readings include *Selected Letters, Jack Kerouac, 1940-1956; The Portable Beat Reader*, Ann Charters, Editor.

WR100 ME  Tue,Thu  12:30pm - 2:00pm  Atkinson
WR100 OE  * Tue,Thu  3:30pm - 5:00pm  Atkinson

James Joyce: Voicing Modernity
Religion or Art? The metaphysical sublimity of Jesuit initiation, or an artistic immersion in the sensual beauty of this world—which would define the course of James Joyce’s? It would be art, but only after the profound spiritual struggle and coming of age recounted in his first full length work: *A Portrait of the Artist as a Young Man*. It was in this masterwork, poised between autobiography and novel, that Joyce would find his uniquely modern yet timeless *voice*, defining new dimensions and modes of narrative expression. Works will include “The Dead” and *A Portrait of the Artist as a Young Man*, along with secondary sources.

WR100 J2  Tue,Thu  8:00am - 9:30am  Degener

King Arthur: Metamorphosis of a Hero
The legend of Arthur emerges from a murky time in Britain when the civilized Romans were abandoning the island and the pagan Anglo-Saxons began to invade, muscling aside the indigenous Britons. The Arthur seen in early Welsh literature represented, at his best, the undying spirit of the Britons, but he was always an enigmatic figure. During the Middle Ages, accretions of cultural expectations and Christian imperatives transformed Arthur into a Chivalric Knight and secular Christian Sovereign, but he was never more than a human being—complex, confusing, and flawed. Discovering how the metamorphosis of the Arthurian legend reflects the changing Western European culture in the past can provide tools for discerning the way we perceive King Arthur, that is, idealized heroes, today. Readings include early Welsh tales, excerpts from Geoffrey of Monmouth’s *Historia Regnum Britanniae*, tales of Chretien de Troyes, selections from Sir Thomas Malory’s *Le Morte d’Arthur*, Tennyson’s *Idylls of the King*, and T. H. White’s *The Once and Future King*.

WR100 C4  Mon,Wed,Fri  10:00am - 11:00am  Campbell
WR100 D8  Mon,Wed,Fri  11:00am - 12:00pm  Campbell
WR100 G5  Mon,Wed,Fri  2:00pm - 3:00pm  Campbell

* Courses marked with an asterisk had one or more open seats at the time of printing.
Literature and Human Freedom

This course will be organized as an engagement with the ways literature has taken up the fact of human freedom in the world. We will pay close attention to the social and historical but also to the philosophical and aesthetic dimensions of the questions that pertain to the nature of human freedom. Our topics will include fate, will, power, captivity, and various dimensions of questions of ethics and responsibility. Readings will include works by Sophocles, Blake, Shelley, Ibsen, Kafka, Sartre, and Beckett. This seminar is especially suited for students intending to major in English.

EN220 C1  *  Tue,Thu  11:00am - 12:30pm  Ostas

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

Literature and Moral Ambiguity

We explore morally ambiguous situations, characters and authorial attitudes in work by Ryundsuke Akatagawa, Robert Browning, Fyodor Dostoevsky (short extract from The Brothers Karamazov), Christopher Marlowe, William Shakespeare and T.S.Eliot. Filmed versions of In a Bamboo Grove and The Merchant of Venice support our reading of these texts, and we compare Dostoevsky’s Grand Inquisitor with Browning’s Bishop Blougram, and Marlowe’s and Shakespeare’s treatment of Jews.

WR150 L3  Tue,Thu  11:00am - 12:30pm  Fido

Literature of Illness and Healing

“Considering how common illness is, [and] how tremendous the spiritual change it brings,” Virginia Woolf wrote in 1930, “it becomes strange indeed that illness has not taken its place with love and battle and jealousy among the prime themes of literature.” Many major writers have taken up this theme, composing literature that teaches us about aspects of illness and healing that fall outside the realm of biomedical knowledge. We will consider the relationship of the mind and spirit to the body, the socially constructed meanings surrounding sickness, the boundary between mental and physical illness, and the various “plots” that explain the path toward either cure or death. This course should be of special value to students interested in the medical professions. Readings will include Virginia Woolf’s “On Being Ill,” Susan Sontag’s “Illness as Metaphor,” and Albert Camus’s The Plague.

WR100 D4  Mon,Wed,Fri  11:00am - 12:00pm  Madsen Hardy
WR100 F6  Mon,Wed,Fri  1:00pm - 2:00pm  Madsen Hardy

The Literature of Rebellion

Was Lucifer’s refusal to serve a sin? How have some of the greatest English and American writers imagined rebellion? How do external rebellions against societal structures related to inner or personal forms of rebellion? This course will introduce students to a broad range of literature (plays, poetry, short stories, essays, and novels) in order to explore the ways authors challenge, confirm, and/or re-conceive the cultural values of their historical moment. How do authors represent the distinction between “normal” and “offensive,” good and evil, fairness and foulness? Close reading skills are a primary concern and will lead to unique arguments and themes in your own writing. Techniques and strategies for placing your aesthetic responses and observations into prose and into conversation with other critics will be presented and addressed frequently. Readings may include Macbeth, Coriolanus, Donne’s Holy Sonnets, excerpts from Milton’s Paradise Lost, Blake’s Milton, excerpts from Whitman’s Leaves of Grass, Hart Crane’s The Bridge; the short stories of Hawthorne (“Young Goodman Brown”), Melville (“Benito Cereno” and “Bartleby, the Scrivener”), Rebecca Davis (“Life in the Iron Mills”), and Charlotte Gilman (“The Yellow Wallpaper”); Thoreau’s speech “A Plea for Capt. John Brown” and Conrad’s novel Lord Jim. Frequent discussion, occasional reading aloud, writing assignments, and three major papers are required.

EN120 B1  Mon,Wed,Fri  11:00am - 12:00pm  Hogan

EN120 B1 is a WR100 equivalent offered by the English Department.

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Living Irish Poets

This seminar is devoted to the study of living Irish poets and the earlier writers who influenced them. Our purpose will be to relate the best recent verse to traditions of poetic composition that have proven most relevant and enduring. We will also discuss prose writings in which poets describe and justify their art. Readings will be selected from the works of William Butler Yeats, Michael Hartnett, Seamus Heaney, Paul Muldoon, Eavan Boland, Michael Longley, Ciaran Carson, and Paula Meehan.

WR100 A5 Mon,Wed,Fri 8:00am - 9:00am Barents, B
WR100 B5 Mon,Wed,Fri 9:00am - 10:00am Barents, B
WR100 P5 Tue,Thur 5:00pm - 6:30pm Barents, B

Masterpieces of Russian Prose

In this course we will explore and write about challenging masterpieces of Russian literature created before and after two turning points in Russian history, the Revolution of 1917 and the dissolution of the Soviet Union in 1991. 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 will begin answering these questions through close reading of the texts and through research dealing with intertextual, historical, and cultural matters. Readings will include Isaac Babel’s Red Cavalry, Eugene Zamyatin’s We, Mikhail Bulgakov’s The Master and Margarita, and Alexander Solzhenitsyn’s One Day in the Life of Ivan Denisovich.

WR100 K4 Tue,Thur 9:30am - 11:00am Brofman
WR100 L8 Tue,Thur 11:00am - 12:30pm Brofman
WR100 OD Tue,Thur 3:30pm - 5:00pm Brofman

Measurement and Methodology

Have you ever wondered how people can differ so dramatically about the implications of climate change data? Have you wondered how this data is created, and how those methods bear on its interpretation? If different methods of evaluating exposure to radiation yield different results, how do we determine which method is the right one? Is there a right one? How do we evaluate the extent to which evidence from clinical trials supports hypotheses about the efficacy of a particular pharmaceutical? Questions about measurements and methodology yield vastly different conclusions and perspectives in areas such as climate change, biological risk assessment, and pharmacology. This course will explore quantitative and qualitative arguments, the nature of evidence, inferences from evidence, and the presentation of scientific information for different audiences. Readings will include case studies of scientific practice, scientific publications, and representations of scientific knowledge in popular publications. No prior mathematical knowledge required.

WR100 M7 Tue,Thur 12:30pm - 2:00pm Pohl

Media Watch

Did the media overplay the Tiger Woods scandal? How well have the media performed in covering the wars in Iraq and Afghanistan? Do the media have a “liberal bias,” as some conservatives charge? This timely course gives you an opportunity to explore and write about the strengths, weaknesses and limitations of the media. Important media trends and controversies will be examined, as well as issues such as the state of the news industry; the prickly relationship between the President and the press; and the question of whether TV personalities like Jon Stewart and Stephen Colbert elevate or debase the news. This course is designed to provide a better understanding of how the media works and to increase students’ critical thinking and writing skills. Readings include articles, essays, and books written by leading media analysts and critics, including Ken Auletta (The New Yorker), Howard Kurtz (The Washington Post), and Jack Shafer (Slate), as well as documentaries, such as The Journalist and the Jihadi: The Murder of Daniel Pearl, Outfoxed, and Blog Wars. Occasional guest speakers will also enliven discussions.

WR100 OF Tue,Thur 3:30pm - 5:00pm Knopf

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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*.

WR100 O5  Tue,Thu  3:30pm - 5:00pm  Giraldi

Memory and Experience from Wordsworth to Woolf

In their poetry, the British Romantics focused on the experience of the individual, particularly that of the individual poet. In so doing, they emphasized personal over collective, historical memory and changed the course of western literature. In the twentieth century, modernist authors continued to attempt to represent accurately personal experience and memory. From Wordsworth’s concept of “spots of time” to Proust’s concept “méméoire involontaire” such attempts present challenges and opportunities for literature: how does the writer’s (or literary character’s) past become present to him or herself, and how is the vibrancy of such “poetic memory” to be transmitted to the reader? As the semester proceeds, we will encounter writers who view the representation of memory and even the possibilities of individual experience as fraught with difficulties. In an age of rapid technological developments and increasing brutality, they argue, we may have lost the ability to remember ourselves. Our task will be to analyze and write about various literary works’ strategies to represent memory, as well as writers’ attempts to illuminate both how memory works and how it fails. Readings will include Wordsworth’s *1799 Prelude*, De Quincey’s *Suspiria de Profundis*, selections from Proust’s *In Search of Lost Time*, and Woolf’s *To the Lighthouse*.

WR100 O7  Tue,Thu  3:30pm - 5:00pm  Andrews
WR100 P4  Tue,Thu  5:00pm - 6:30pm  Andrews

Modern American Liberalism and its Critics

Liberalism is both the animating principle of twentieth-century American politics and one of the most hotly contested ideas in modern U.S. history. This course will introduce students to the fundamentals of academic writing through an exploration of the post-World War II liberal tradition and the impassioned debates surrounding it. We will focus our attention on three main features of modern liberal politics: anti-communism, the welfare state, and the pursuit of civil rights. In addition, we will consider major critiques of liberalism as expressed through the civil rights movement, 1960s student radicalism, and modern conservatism. Source texts will include philosophical writings, historical essays, speeches, and journalistic accounts drawn from a diverse array of political actors, writers, and social critics.

WR100 E9  Mon,Wed,Fri  12:00pm - 1:00pm  Jarvis

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 M1  Tue,Thu  12:30pm - 2:00pm  Ress
WR100 N9  Tue,Thu  2:00pm - 3:30pm  Ress

* Courses marked with an asterisk had one or more open seats at the time of printing.
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*.

WR100 G2  Mon,Wed,Fri  2:00pm - 3:00pm  Rodriguez
WR100 I1  Mon,Wed,Fri  4:00pm - 5:00pm  Rodriguez
WR150 F2  Mon,Wed,Fri  1:00pm - 2:00pm  Rodriguez

The Myth of the Tortured Poet

Jim Morrison rose to fame as the outspoken lead singer of The Doors, and his death at the age of twenty-seven propelled him to iconic status. A tragic, misunderstood figure, Morrison left behind several notebooks of poetry that further documented his tormented existence. From these works, literary scholars uncovered an unmistakable link between Morrison’s verse and that of nineteenth-century French *poète maudit* (accursed poet), Arthur Rimbaud. In this course, we will explore the lives and works of several tortured poets, including Morrison. We will examine the Pre-Romantic roots of the myth of the *poète maudit* and trace its evolution and legacy into modern day. Texts will include the poetry of Chatterton, Baudelaire, Rimbaud, Poe, Plath, and Morrison, along with the prose and drama of Goethe, Vigny, and Plath.

WR100 E8  Mon,Wed,Fri  12:00pm - 1:00pm  Yoder

The Nature of Consciousness

Humans are not only aware of the outer physical world and the inner mental world, but they are also aware they are aware. New technology now allows researchers to investigate the relation of specific brain areas to specific behaviors. Science-based student papers research Dissociative Identity Disorder and Antisocial Personality Disorder. Readings begin with Steven Pinker’s *How the Mind Works* to look at the work of the cognitive scientists and then move on to Antonio Damasio’s *The Feeling of What Happens* for a psychological model and Gerald Edelman’s *Wider than the Sky* for a neurobiological model for consciousness.

WR150 M3  *  Tue,Thu  12:30pm - 2:00pm  Scheuerman
WR150 O1  Tue,Thu  3:30pm - 5:00pm  Scheuerman

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 K2  Tue,Thu  9:30am - 11:00am  Shawn
WR100 L4  Tue,Thu  11:00am - 12:30pm  Shawn

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Paradox of the Hero/Heroin in East Asian Cinema and Fiction

Using the Chinese *wuxia* ("heroic") fiction genre, we will explore individualism in a cultural region where none was assumed to exist, non-conformity where conformity was assumed to rule, and a sense of equality where Confucian hierarchy was assumed the norm. Tracing the genre’s development across a 2,000-year arc, we will read primary source materials in translation as we consider how heroes reflect their cultures. Secondary readings will help us understand how a culture creates and views its heroes. For the modern era, our primary source materials include selections from Chinese and Japanese martial arts films and Japanese Anime. In our writing we will examine these “wandering heroes” and address the question of why after 2,000 years they attract a global following.

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Persuasive Speech in Ancient Literature

In Western literature and politics, the ability to argue persuasively has been revered, celebrated, suspected, and decried from Homer down to our own time. In this course we will examine the use and reception of persuasive speech in Homer’s *Iliad*, Sophocles’ *Philoctetes*, Euripides’ *Medea*, Thucydides’ *Peloponnesian War* and will compare the persuasive techniques found in these ancient texts to the rhetoric of modern political figures, such as Abraham Lincoln, Martin Luther King Jr. and Barack Obama, always with an eye toward the application of persuasive language and rhetorical strategy in our own writing.

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Playing Games: How Video Games Work and What They Mean

According to the MacArthur Foundation, video game playing among American teens is nearly universal—97% have experience with games, and at least half play some sort of video game on any given day. With these numbers in mind, it is unsurprising that video games now rival music and film as global entertainment industries. This course will ask its participants to think critically and write analytically about the games we play, including console games, casual games, cell phone games, and multiplayer online games. Readings will include Ian Bogost’s *Persuasive Games: The Expressive Power of Videogames*, Raph Koster’s *Theory of Fun for Game Designers*, Justine Cassel’s *From Barbie to Mortal Kombat: Gender and Computer Games*, and a variety of current game journalism.

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The Poetics of Rap

This seminar examines rap not only for its historical and cultural significance but even more so for its aesthetic value as a dynamic form of poetry. Close analysis of lyrics and rhythm will lend new insights to the discussion of rap’s dominant—and divisive—issues: free speech, consumerism, criminality, urban identity, regionalism, and the politics of race, gender, and sexuality. Readings include Tricia Rose’s *Black Noise* and *The Hip Hop Wars*, Jeff Chang’s *Can’t Stop Won’t Stop*, Adam Bradley’s *Book of Rhymes: The Poetics of Hip Hop*, and essays from Tracie Morris and DJ Renegade.

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* Courses marked with an asterisk had one or more open seats at the time of printing.
Postwar America

The decades between WWII and the Civil Rights movements of the late 60s are often remembered as years of drab conformity and sterile materialism in America. However, the cultural output of the postwar era also suggests a time of trauma, disruption, and creative vitality. In this course we will engage actively with literature, journalism, film, and literary criticism, studying the intellectual undercurrents running through the postwar era, leading up to the cultural and social movements of the 1960s. Readings will include John Hersey's *Hiroshima*, John Okada's *No-No Boy*, Richard Yates’s *Revolutionary Road*, short fiction by Ralph Ellison, Philip Roth, and Ernest Hemingway, and essays by Mary McCarthy, Norman Mailer, and Joan Didion.

WR100 B7  Mon,Wed,Fri  9:00am - 10:00am  Kordonowy
WR100 C6  Mon,Wed,Fri  10:00am - 11:00am  Kordonowy
WR100 E5  Mon,Wed,Fri  12:00pm - 1:00pm  Kordonowy

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.

WR100 M4  Tue,Thu  12:30pm - 2:00pm  Blyler

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, Martin Luther King Jr., Malcolm X, among others.

WR100 L2  Tue,Thu  11:00am - 12:30pm  Bennett
WR100 N6  Tue,Thu  2:00pm - 3:30pm  Bennett
WR100 O2  *  Tue,Thu  3:30pm - 5:00pm  Bennett
WR150 N2  Tue,Thu  2:00pm - 3:30pm  Bozek

Reading In: Ambiguity in Twentieth-Century Fiction

This course asks students to examine the role of ambiguity in a selection of twentieth-century literature. Course readings will include prose from Henry James, Leo Tolstoy, Gabriel Garcia Márquez, Edith Wharton, and others. Some of the course texts feature indefinite characterizations or moral situations; others present us with puzzling and potentially unsolvable dilemmas. In one way or another, all of the course’s authors use ambiguity as a literary device, though not always to the same end. Students will become familiar with existing scholarly debates about literary ambiguity by reading scholarly articles from various interpretive frameworks—including psychoanalysis, formalism, structuralism, and feminism—and will then be asked to join the debate, presenting their own points of view.

WR100 KA  Tue,Thu  9:30am - 11:00am  Kervin

* Courses marked with an asterisk had one or more open seats at the time of printing.
Representations of War and Justice
This course examines representations of war and justice in a historical and interdisciplinary context. Specifically, this course asks the questions “What is justice?” and “Can war be just?” with special attention paid to the ongoing war in Afghanistan. Attention will also be paid to the major contemporary philosophical approaches of Realism, Just War Theory, and Pacifism. Students will be asked to write essays critically applying moral and philosophical arguments to historical debates and current events. Readings range from classic passages in Homer’s Iliad and Thucydides’ The Peloponnesian Wars to Michael Walzer’s Just and Unjust Wars, Kurt Vonnegut’s Slaughterhouse-Five, and Barack Obama’s Nobel Lecture.

WR100 FA Mon,Wed,Fri 1:00pm - 2:00pm Robinson

Reviled Architecture: The Buildings We Love to Hate
Former Boston University president John Silber once remarked that while he generally opposed the death penalty, he was willing to make an exception in the case of the architect who designed BU’s Warren Towers dormitory. In a similar vein, Esquire magazine recently named the Ryugyong Hotel in North Korea “the worst building in the history of mankind.” From Portland’s Municipal Services Building to London’s “gherkin,” the built environment is pocked with architectural carbuncles that continue to incite widespread ire, yet even the most despised building has its ardent defenders. This course hones students’ writing skills by exploring controversial buildings from the perspective of the architects, critics, and scholars who loathe (and occasionally love) them. Case studies may include Boston City Hall, the Pan Am Building, and MIT’s Stata Center.

WR100 FB * Mon,Wed,Fri 1:00pm - 2:00pm Sirman

Revisiting Fairy Tales
In this seminar we will do case studies of three fairy tales: “Red Riding Hood,” “Beauty and the Beast,” and “Bluebeard.” We will read multiple versions of each tale, examining the transformation of the themes of violence, adolescence, and sexuality, side by side with critical essays by scholars working from anthropological, linguistic, literary-critical, and psychological viewpoints. We will engage with issues including oral versus print cultures and the significance of the continual retelling and re-visioning of familiar tales, as well as the meanings of recurring motifs such as the monstrous bride/groom. Authors and critics may include Charles Perrault, Brothers Grimm, Italo Calvino, Joseph Jacobs, Anne Sexton, Margaret Atwood, Maria Tatar, Jack Zipes, Bruno Bettelheim, and Angela Carter.

WR100 I2 Mon,Wed,Fri 4:00pm - 5:00pm Bennett-Zendzian

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, and Martin Luther King Jr’s “Letter from a Birmingham Jail.”

WR150 N3 Tue,Thu 2:00pm - 3:30pm Underwood
WR150 O2 Tue,Thu 3:30pm - 5:00pm Underwood

Romanticism to Modernism: Poetry and Poetics
This seminar focuses on major poets of English Romanticism and Modernism. We will begin our study with a look back at English Romantic poets Blake, Wordsworth, Coleridge, Shelley, and Keats, and explore Modernist poets in the context of this movement. Our study will include the evolution of poetic themes and prosody, and various essay-manifestos that proclaim what a poem should be and how it should be written. Additional poets will include Robert Frost, W.B. Yeats, Wallace Stevens, and T.S. Eliot.

WR100 B2 Mon,Wed,Fri 9:00am - 10:00am Tandon
WR100 F9 Mon,Wed,Fri 1:00pm - 2:00pm Tandon
WR100 G6 Mon,Wed,Fri 2:00pm - 3:00pm Tandon

* Courses marked with an asterisk had one or more open seats at the time of printing.
Rotten English: The Vernacular in World Literature
This course will explore how various forms of nonstandard English from around the world have found literary expression. Reading so-called “dialect literature” closely will enliven us to the possibilities of language and help us understand the societies (including American ones) that produce it. Such reading will also help us master the standard written English that is the particular dialect of the university. We will read Sozaboy: A Novel in Rotten English by Ken Saro-Wiwa and selections from Rotten English: A Literary Anthology, which includes the work of Junot Díaz, Zora Neale Hurston, Uzodinma Iweala, Mark Twain, Irvine Welsh, and many others.
WR100 N8 Tue,Thu 2:00pm - 3:30pm Walsh

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.
WR100 C7 * Mon,Wed,Fri 10:00am - 11:00am Gapotchenko
WR100 D5 Mon,Wed,Fri 11:00am - 12:00pm Gapotchenko

Shehrazade, Arabesques and Storytelling: Fables of Resistance in Modern Middle Eastern Literature
In this course, students will explore the ways in which Middle Eastern texts experiment with storytelling techniques as a form of resistance to colonial and patriarchal domination. These narrative approaches often blur the boundaries between the imaginative, the real, and the historical in order to question authority. The course will include such works as Dreams of Trespass by Fatima Mernissi, The Century of Locusts by Malika Mokeddem, and others by Anton Shammas, Tayib Salih, and Ghassan Khanafani.
WR100 D9 * Mon,Wed,Fri 11:00am - 12:00pm Jameson
WR100 EB Mon,Wed,Fri 12:00pm - 1:00pm Jameson
WR100 FC Mon,Wed,Fri 1:00pm - 2:00pm Jameson

Science, Technology, and International Development
This class will study current scientific and technological innovation in the context of international development. As an introduction to these intersecting fields, we will draw on development theory and policy alongside relevant works from the STS (Science, Technology, and Society) literature. Within this broad context, we will investigate the recent and contemporary scientific and technological innovations that have been identified as solutions to pressing development issues. In this class, students will work on individual and group research and writing projects that add to our understanding of the important role of science and technology in development projects.
WR150 F1 Mon,Wed,Fri 1:00pm - 2:00pm Breen

Sex, Gender, and the Social Self
We live in a gendered society, and norms about sexuality help shape our world, benefiting some individuals and groups while oppressing others. In this course, we will explore the social construction of gender and sexuality. This task requires that we look at how social institutions and human interaction shape gender and sexuality, as well as the ways that gender and sexuality intersect with other aspects of identity such as race and class. Students will focus on gender and sexuality as aspects of our identities; thinking deeply and writing critically about issues such as heteronormativity, homophobia, masculinities, and femininities. Readings will include Dude, You’re a Fag: Masculinity and Sexuality in High School; “Compulsory Heterosexuality and Lesbian Existence;” “Doing Gender;” and “Coming Out and Crossing Over: Identity Formation and Proclamation in a Transgender Community.”
WR100 O8 Tue,Thu 3:30pm - 5:00pm Donovan

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For the latest updates to this catalog, go to www.bu.edu/writingprogram/writing-program-curriculum/catalog.
Shakespeare and Performance
Although most twenty-first century students are more likely to encounter renaissance plays on the page than on the stage, Shakespeare and his contemporaries conceived of their texts primarily as blueprints for theatrical production. This seminar will attempt to offer a more complete understanding of English renaissance drama by emphasizing the centrality of performance when approaching the texts. Students will explore topics such as the nature of late sixteenth- and early seventeenth-century staging practices, the ubiquity of performance in the daily life of renaissance England, and the incredible range of interpretations the period’s plays have elicited over 400 years of continuous theatrical production. Texts may include Shakespeare’s *Richard III*, *Hamlet*, and *Measure for Measure*, and Jonson’s *Bartholomew Fair*.

WR100 G7 Mon,Wed,Fri 2:00pm - 3:00pm Stokes

Source and Sorcery: All About Food
Food is, of course, essential, but how do we decide what to eat? That decision may be based on taste, nutrition, cost, convenience, or the environmental impact of our agricultural practices, or some combination of these criteria. This course explores the choices we make regarding food not only as individuals but also as a society. The issues addressed include food scarcity and abundance, industrialized agriculture and alternative systems, the ocean as a source of food, and food as an aspect of culture and identity. Readings include work by Michael Pollan, M.F.K. Fisher, Ruth Reichl, and others.

WR100 J5 Tue,Thu 8:00am - 9:30am Pepper
WR100 KD Tue,Thu 9:30am - 11:00am Pepper

Soviet and Post-Soviet Russian Cinema
This seminar provides an overview of Soviet and Russian film, concentrating on its history, aesthetic and political dimensions, and broader impact on international cinema. Class meetings will be devoted to discussion and analysis of specific films and, in particular, practicing the methods necessary to orient our own writing toward theoretically sound interpretations of visual media. Course materials may vary by section, but they will include various writings about film by filmmakers, critics, historians and theorists, such as excerpts from Noël Burch’s *Theory of Film Practice*, Sergei Eisenstein’s *Film Form* or Andrei Tarkovsky’s *Sculpting in Time*, as well as films such as Eisenstein’s *Alexander Nevsky*, Dziga Vertov’s *Kino Eye*, Tarkovsky’s *Solaris*, Nikita Mikhalkov’s *Burnt by the Sun*, Elem Klimov’s *Come and See*, and others.

WR100 D7 Mon,Wed,Fri 11:00am - 12:00pm Eubanks
WR100 E6 * Mon,Wed,Fri 12:00pm - 1:00pm Eubanks
WR100 F7 Mon,Wed,Fri 1:00pm - 2:00pm Eubanks

Space and Time: Common Sense and Beyond
Scientific thinking is often equated to common sense thinking, yet the two are known to clash. In this seminar, we will explore the disagreement between the common sense understanding of space and time and the scientific description of them in Albert Einstein’s special and general theories of relativity. Should we accept counterintuitive descriptions of space and time? Does our scientific understanding of space and time shape our common sense? To understand the relationship between common sense and scientific inquiry into the nature of space and time, we will read Einstein’s own writings, reactions to Einstein’s theories, and fiction inspired by his work. Readings will include Einstein’s *Relativity: The Special and General Theory*, Lightman’s *Einstein’s Dreams*, and Gamow’s *Mr. Tompkins in Paperback*.

WR100 Q1 Tue,Thu 6:30pm - 8:00pm Bradonjić

Structures of Language
Anyone who speaks a language, according to Steven Pinker, is interested in language. Reading Pinker’s *The Language Instinct* to understand how the mind translates thought to words and structures words into original yet coherent sentences, the class will apply the theories of cognitive science to sentences from Shakespeare, Samuel Johnson and Gertrude Stein, and to the logical paragraphs of the scientists Darwin, James Watson, and Stephen Jay Gould. Papers explore both the biological origins and the cultural consequences of language.

WR100 L1 Tue,Thu 11:00am - 12:30pm Scheuerman

* Courses marked with an asterisk had one or more open seats at the time of printing.
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*.

WR100 N1 Tue,Thu 2:00pm - 3:30pm Fido

Technology and Nature in New England
This course will introduce students to the fundamentals of academic writing and argument through an exploration of technology and nature in New England. As this region is the birthplace of both American environmentalism and the first industrial revolution in the U.S., we will use the local landscape and authors to explore the relationship between rapid technological innovation and our changing conceptions of nature. As we explore this question from the advent of the first Massachusetts mills and railroads to the current controversies over biotechnology and the Cape Wind Project, we will survey the work of a broad array of New England authors, thinkers, and activists. Readings will include selections from Jonathan Edwards, Henry David Thoreau, Nathaniel Hawthorne, Margaret Fuller, George Perkins Marsh, Benton Mackaye, Rachel Carson, Leo Marx, David E. Nye, William Cronon, and Bill McKibben.

WR100 A4 Mon,Wed,Fri 8:00am - 9:00am Deese

"The Play's the Thing": Literature Influenced by Shakespeare's Hamlet
This course will not only consider why *Hamlet* can be understood as such a “universal” or “unlimited” text, but also explore how and why various subsequent texts have pointedly invoked aspects of Shakespeare’s most famous play throughout the past four centuries. Beginning with a close examination of *Hamlet* itself, we will then undertake readings of a series of English/European and American texts stretching from the eighteenth to the twentieth century. Some central thematic dynamics which we will pursue include the following: representations of hypocrisy; notions of confidence, duplicity, and seeming vs. being; understandings of fidelity and familiarity; problems of reflection and the constructed nature of words and language; and the balance between masculinity and cowardice, individuality and history/inheritance, and agency and fate.

WR100 MD Tue,Thu 12:30pm - 2:00pm Rothschild

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.

WR100 H1 Mon,Wed,Fri 3:00pm - 4:00pm Wallace, T
WR150 H1 * Mon,Wed,Fri 3:00pm - 4:00pm Marx

Topics in the History of Public Health
Since the turn of the century, life expectancy has nearly doubled and mortality due to food and waterborne illnesses has nearly vanished. These advances are due in large part to public health measures that ensure the provision of abundant, clean water and nutritious, contaminant-free food. In this class we will look at how the emergence of modern cities drove the development of industrial food production and sanitation infrastructure, as well as the rise of government protections for consumers, all through the lens of public health. Readings will include *London Labour and the London Poor* by Henry Mayhew, *The Ghost Map* by Stephen Johnson, and excerpts from *Hungry City* by Carolyn Steel.

WR100 C5 Mon,Wed,Fri 10:00am - 11:00am Smith
WR100 E4 Mon,Wed,Fri 12:00pm - 1:00pm Smith
WR100 F4 Mon,Wed,Fri 1:00pm - 2:00pm Smith

* Courses marked with an asterisk had one or more open seats at the time of printing.
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 A1 Tue,Thu 11:00am - 12:30pm Van Anglen Enroll in EN220 A1.

EN220 A1 is a WR150 equivalent offered by the English Department.

Transatlantic Identities
This section focuses on the development of separate British and American national and literary identities during the period from the American Revolution to the Civil War, in order to introduce participants to textual analysis, literary research, and contemporary critical methodologies. Authors will include Sheridan, Tyler, Equiano, Wordsworth, Austen, Emerson, Thoreau, Melville, Dickens, Arnold, and others. This seminar is especially suited for students intending to major in English.

EN220 B1 Tue,Thu 3:30pm - 5:00pm Van Anglen Enroll in EN220 B1.

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

Travelers, Transients, and Pioneers
This seminar examines figures “on the move” in American literature to explore the relationship between identity and place. What ties a person to a particular place, and how are those ties broken? How is the metaphor of the journey deployed in different works and genres? We will consider the ways that characters are defined by their connection to—or distance from—their homes, and identify some of the meanings and expectations that are embodied in the idea of “home” itself. Readings will include fiction, nonfiction, and critical works. Authors may include Herman Melville, Frederick Douglass, Mark Twain, Henry James, and Marilynne Robinson.

EN120 C1 Mon,Wed,Fri 1:00pm - 2:00pm Czapski Enroll in EN120 C1.

EN120 C1 is a WR100 equivalent offered by the English Department.

Turn-of-the-Century Modern: American Art at 1900
This course examines American visual culture at a time of great social change when modernist expression and modernity went hand-in-hand. We will consider visual products of all kinds (painting, cinema, photography, and architecture) to piece together a picture of a rapidly modernizing nation. Emphasis will be placed on situating these works in their historical context. Readings will include: Alan Trachtenberg’s Incorporation of America, Robert Sklar’s Movie-Made America, and John Cooper’s Pivotal Decades.

WR100 B3 Mon,Wed,Fri 9:00am - 10:00am Root

U.S. Presidents on American Secularism
The separation of Church and State is a prominent aspect of American cultural and political life. Despite the centrality of this separation for our culture, various interpretations and appraisals of this secularism have supported antithetical social agendas. Writings for this seminar will engage speeches of various American presidents to explore the meaning, benefits, and limits of political and cultural secularism. Readings, which will all be available online, will include Jefferson’s Virginia Act for Establishing Religious Freedom, Lincoln’s Second Inaugural Address, John F. Kennedy’s Speech to the Greater Houston Ministerial Association, and Obama’s Call to Renewal Address.

WR100 E7 Mon,Wed,Fri 12:00pm - 1:00pm Larson

* Courses marked with an asterisk had one or more open seats at the time of printing.
Utopia and Dystopia

“A map of the world that does not include Utopia is not worth even glancing at, for it leaves out the one country at which Humanity is always landing.” The idea of utopia had been thriving in literature and philosophy for millennia, but when Oscar Wilde wrote these words in 1891, it was witnessing the rise of its dark counterpart, the dystopia. This course will focus on various ways writers have imagined the ideal society from Plato to the present day, as well as on horrific visions of social experiment gone wrong. We will study and enter the debates on topics such as science and technology; sex, gender, and procreation; art and censorship; and family and education. Authors may include Plato, More, Swift, Samuel Butler, Charlotte Perkins Gilman, Aldous Huxley, George Orwell, Kurt Vonnegut, and Ursula Le Guin.

WR100 OB Tue,Thu 3:30pm - 5:00pm Christensen

Victorian to Modern: Dickens to Woolf

We move from the classic British novel to works of high modernism that radically revise what literature looks like, replacing grisly murders and secret marriages with the drama of interior life. Authors include Dickens, Browning, Hardy, Hopkins, Proust and Woolf. This seminar is especially suited for students intending to major in English.

EN220 HP Tue,Thu 11:00am - 12:30pm Henchman Enroll in EN220 HP. Restricted to Honors students.

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

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 Bradbury among others.

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

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. We will explore perception as a theme and strategy in fiction, drama, and poetry from several periods. We will 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 D1 Tue,Thu 9:30am - 11:00am Costello Enroll in EN220 D1.

EN220 D1 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 K1 * Tue,Thu 9:30am - 11:00am Degener
WR150 L1 Tue,Thu 11:00am - 12:30pm Degener

* Courses marked with an asterisk had one or more open seats at the time of printing.
**Woman Scorned: The Myth of Phaedra in Antiquity**

When a stepmother loves her son too much but her stepson will not acquiesce to her advances, the stage is set for tragedy. In this course we will examine several versions of the Phaedra and Hippolytus myth in Greek and Roman literature. Starting with Euripides’ tragedy *Hippolytus*, we will acquaint ourselves with the Greek myth, its major themes, and the function of the myth in Greek culture. Then, taking a primarily structuralist approach, we will examine the story type in its other forms, in Biblical literature (*Potiphar’s Wife*), in early prose fiction (*Apuleius’ *Metamorphoses*), and in other dramatic adaptations (*Seneca’s *Phaedra* and Racine’s *Phèdre*).

**WR100 J7**
**Tue,Thu**
**8:00am - 9:30am**
**Vincze**

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**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.

**WR100 BA**
**Mon,Wed,Fri**
**9:00am - 10:00am**
**Stuelke**

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**Writing About Science**

It has never been more important for scientists to communicate effectively with the lay public. Urgent policy questions relating to global warming, stem cell research, and the possible exhaustion of energy sources all require serious and informed attention from the electorate. This course looks at cases where reputable laboratories have given conflicting or erroneous reports to consultees. We will consider as a case study the published philosophy and policy strategies of those who want Intelligent Design to be taught as a scientific parallel to Darwinism. Finally, we examine the debates that have arisen over human personality, from sociobiology and evolutionary psychology to cultural evolution. Readings will include Richard Feynman’s *Surely You’re Joking, Mr. Feynman!*, Richard Dawkins’s *The Blind Watchmaker*, and Bill Bryson’s *A Short History of Nearly Everything*.

**WR100 K1**
**Tue,Thu**
**9:30am - 11:00am**
**Fido**

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