

The Writing Program

Director: *Velenchik*

Senior Lecturers: *Iwanaga, Schwartz, Viti, Wood*

Visiting Lecturer: *Johnson*

Writing is central to academic life at Wellesley and will continue to play an important role in most students' lives after they graduate, whether they choose majors in the sciences, the social sciences, or the humanities. WRIT 125 provides a common introductory experience in college-level thinking and writing for all students at Wellesley and is also assumed to provide the base for writing assigned in later courses. WRIT 125 courses are taught by faculty from many departments as well as by a team of writing professionals; all WRIT 125 faculty view writing as an important part of their own professional lives and are committed to helping Wellesley students learn to use writing as a powerful tool of thought and expression, a way to gain entrance to public discourse.

All WRIT 125 courses have the primary goal of helping students establish a useful writing process, from developing ideas through revision. All sections provide instruction in analysis and interpretation, in argument and the use of evidence, in the development of voice, and in the conventions of academic writing, including writing from sources. Students may choose to take a standard WRIT 125 course (meeting two periods a week and addressing a small, well-defined topic related to the instructor's expertise), or to study writing as part of an introductory course in another department. (These "combined courses" are designated with a slash in the course title; all carry one unit of credit, fulfill distribution and/or major requirements, and meet for at least three periods each week.)

All students are required to take WRIT 125 in either the fall or spring semester of their first year at Wellesley. Students who lack confidence in their writing are advised to take WRIT 125 in the fall and to select one of the sections designated for underconfident writers (12, 13, 14 in semester I). Sections 10 and 11 are reserved for students who have chosen to enroll in the Wellesley Plus Program.

Students who wish to pursue the study of writing beyond WRIT 125 may select WRIT 126 (tutorial for students who need more help with writing), WRIT 225 (nonfiction writing), WRIT 290 (advanced research writing), or independent study in writing (WRIT 250 for a full unit or WRIT 250H for a half unit of credit) with a member of the Writing Program staff. Students should also be aware that many courses at Wellesley are taught writing intensively, offering the opportunity to study writing as part of their disciplinary study. Students wishing to pursue coursework in creative writing should consult the English department course listings.

PLEASE NOTE: Students may not take a second semester of WRIT 125 unless they have the written consent of the director of the Writing Program.

Semester I

WRIT 125 01, 02/ENG 120 Critical Interpretation

Chiasson (English), Fisher (American Studies)

A course designed to increase power and skill in critical interpretation by the detailed reading of poems and the writing of interpretive essays. *This course satisfies both the WRIT 125 requirement and the critical interpretation requirement of the English major. Includes a third session each week.*

Prerequisite: None

Distribution: Language and Literature

Semester: Fall, Spring

Unit: 1.0

WRIT 125 03, 04/ARTH 100 Introduction to the History of Art

Part I: Ancient and Medieval Art

McNamara, Rhodes (Art)

A broad multicultural survey of the art of the ancient and medieval worlds. This team-taught course focuses upon major monuments and masterpieces, including the Egyptian pyramids, the temples and sculptures of Greece and Rome, the Buddhist shrines of India, the painted scrolls of China and Japan, the mosques of the Islamic Near East, and the Gothic cathedrals of Europe. Students in this section of ARTH 100 will attend the same twice-weekly lectures as the other ARTH 100 students, but their assignments will be different, and they will attend two special WRIT 125 conferences each week. Through writing about art, students in 100/125 will develop skills in visual and critical analysis.

This course satisfies the WRIT 125 requirement and counts as a unit toward the major in Art History, Architecture, or Studio Art.

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

WRIT 125 06/WGST 108 The Social Construction of Gender

Marshall (Women's and Gender Studies)

This course discusses the ways in which gender is socially constructed through social interactions and within social institutions. The relationship among gender, race, ethnicity, and social class will be stressed. The processes and mechanisms that construct and institutionalize gender will be considered in a variety of contexts: political, economic, religious, educational, and familial.

This course satisfies the WRIT 125 requirement and counts as a unit toward the major in Women's and Gender Studies. Includes a third session each week.

Prerequisite: None

Distribution: Social and Behavioral Analysis

Semester: Fall, Spring

Unit: 1.0

WRIT 125 07/CAMS 115 Hitchcock, Auteur

Wood (The Writing Program)

What is it that draws filmmakers, critics, writers, and scholars back to the films of Alfred Hitchcock, time and time again? What shots and frame compositions tempt filmmakers to imitation and homage? What narrative themes seduce critics? What paradoxes puzzle scholars and writers? To what extent is Hitchcock the master of his own films—in the words of film theorists, an auteur as much as a director? To what extent did he collaborate with others—screenwriters, composers, actors, cinematographers, and yes, his own wife and daughter—to produce enduring works of art? In reading, viewing, analyzing, and writing about films from all periods of Hitchcock's working life, this course will use these questions to shape our understanding of film and film theory. *This course satisfies the WRIT 125 requirement and counts as a unit toward the major in Cinema and Media Studies. Includes a third session each week.*

Prerequisites: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall Unit: 1.0

WRIT 125 08/ECON 104 Contemporary Economic Issues

Velenchik (The Writing Program and Economics)

This course is intended for students entering Wellesley with a background in economics at the level of AP or IB courses. We will use the basic principles of economics to analyze, and write about, current economic events and policy questions. Topics will include how moral hazard and asymmetric information contributed to the financial crisis of 2008, an evaluation of President Obama's economic stimulus program, and the cases for and against a substantial increase in federal gas taxes. We will leave ample time to discuss what is happening in economic news during the semester. *This course satisfies the WRIT 125 requirement and counts as a unit toward the major in Economics. Includes a third session each week.*

Prerequisites: International Baccalaureate credit in Economics (a score of 5, 6, or 7) or Advanced Placement credit (a score of 5) in Microeconomics and Macroeconomics, and by permission of the instructor.

Distribution: Social and Behavioral Analysis

Semester: Fall Unit: 1.0

WRIT 125 09 The Nobel Prize in Literature

Pankenier (Russian)

In this course, we consider the history of the Nobel Prize, beginning with Alfred Nobel and his attempts to rewrite his own legacy for the better. As we look back on a century of Nobel Prizes through literary examples, we analyze what biases, or critical approaches, frame the reading of literature. We also think about the mistakes and omissions evident in the history of the Prize and discuss what role politics plays in the evaluation of literature. In addition to historical writings on the Nobel Prize, official materials from the Nobel Committee, and acceptance speeches by Nobel laureates, readings will include fiction, drama, and essays by Slavic, Scandinavian, and English-speaking prize-winners, as well as writers from regions less well-represented in the history of the Prize.

Prerequisite: None

Distribution: None

Semester: Fall Unit: 1.0

WRIT 125P 10 The Maternal in Film

Wood (The Writing Program)

Film theorist MaryAnn Doane observes that "in Western culture, there is something obvious about the maternal, which has no counterpart in the paternal"—and whatever it is that is *obvious* about motherhood is represented and played out in countless films. In this course, we will test Doane's claim, examining multiple versions of "the mother" in Hollywood cinema, both classic and contemporary. Among the motherly archetypes we will consider are: the self-sacrificing mother of '40s melodrama, the monstrous mother of the '50s, women-who-could-never-be-mothers of *film noir*, the absent mother of the '80s and '90s, and (possibly), as we investigate race and immigration issues, mother as "other." Writing assignments will ask students to analyze films using the techniques of film analysis to be taught in the course. *A third class session each week will be devoted to technical aspects of writing, and an additional research and computing lab will be led by Clapp Library staff. The course will provide extra academic support to students who desire intensive preparation for the demands of writing at the college level. Registration in this section is restricted to students selected for the Wellesley Plus Program. Mandatory credit/noncredit.*

Prerequisite: None

Distribution: None

Semester: Fall Unit: 1.25

WRIT 125P 11 The Wire and the American City

Viti (The Writing Program)

The acclaimed HBO television series *The Wire* has opened up a new avenue for scholars, urban community members, and everyday viewers to consider the complex problems of the contemporary American city. In this course, we will look at the rich array of new writing by sociologists, legal analysts, and political scientists in relation to selected episodes of *The Wire*. Required readings from authors, including Randall Kennedy, Geoffrey Canada, William Julius Wilson, Kurt Schmoke, David Simon, and William Bennett as well as screenings of *The Wire* will serve as a springboard for argument and writing. This course emphasizes both writing and research skills. *A third class session each week will be devoted to technical aspects of writing, and an additional research and computing lab will be led by Clapp Library staff. The course will provide extra academic support to students who desire intensive preparation for the demands of writing at the college level. Registration in this section is restricted to students selected for the Wellesley Plus Program. Mandatory credit/noncredit.*

Prerequisite: None

Distribution: None

Semester: Fall Unit: 1.25

WRIT 125 12 Wellesley and the World

Johnson (The Writing Program)

Wellesley's mission is to educate "women who will make a difference in the world." In this course, we will study Wellesley's place in the world, particularly its role in the history of American education, collegiate athletics, women's rights, and politics and diplomacy. We will also study the world that is Wellesley, with special emphasis on the College's historic buildings and unique landscape architecture. *This section is appropriate for students who have not done much writing in high school or who lack confidence in their writing. Mandatory credit/noncredit.*

Prerequisite: None

Distribution: None

Semester: Fall

Unit: 1.0

WRIT 125 13 Caught between Cultures: Identity, Choice, and the Hyphenated American

Iwanaga (The Writing Program)

What happens when people identify with (or are identified as having) a particular ethnicity? In this course we examine how non-Anglo writers have contended with the issues they face living in this predominantly Anglo society: stereotyping, culture clashes, racism, and Old World parental expectations. Texts we will read and write about may include works by Julia Alvarez, Danzy Senna, Lê thi diem thúy, and Velina Hasu Houston. *This section is appropriate for students who have not done much writing in high school or who lack confidence in their writing. Mandatory credit/noncredit.*

Prerequisite: None

Distribution: None

Semester: Fall

Unit: 1.0

WRIT 125 14 The International Short Story

Iwanaga (The Writing Program)

Fiction may not be about real lives, but it certainly represents real life. As we read short stories by writers from a variety of countries, we will discover and discuss both what is particular and what is universal about their experiences, issues, and themes. Topics may include gender issues, parent-child relationships, work, and war. Students will do close readings of texts to discover the tools that writers use to reveal and develop their ideas. Formal assignments will ask students to analyze texts, while a few shorter assignments will offer students the opportunity to write creatively as well. *For students who speak English as an additional language. Mandatory credit/noncredit.*

Prerequisite: None

Distribution: None

Semester: Fall

Unit: 1.0

WRIT 125 15 Privacy and the Law

Viti (The Writing Program)

In this course, we will read cases and essays focusing on the developing law of privacy, from *Griswold v. Connecticut* through the most recent United States Supreme Court decisions affecting our privacy rights. Students will write papers analyzing these cases and articles and presenting arguments based on the issues contained in the readings.

Prerequisite: None

Distribution: None

Semester: Fall

Unit: 1.0

WRIT 125 16 The Novels of Jane Austen

Meyer (English)

Students will read a selection of the great novels of Jane Austen and use her work to learn skills for the close reading of fiction in general. We will study the details of Austen's fictional technique. From what perspective are the novels told? How does the author reveal her attitudes toward her characters? At the same time, we will consider the broader questions raised by the novels. What values motivate Austen's fiction? How does she comment on the larger social and historical scene? What are her views on such issues as slavery or the proper role of women? *Mandatory credit/noncredit.*

Prerequisite: None

Distribution: None

Semester: Fall

Unit: 1.0

WRIT 125 17 The Living City on Page and Screen

Ford (English)

The city is not just a setting but a character in its own right in the American literary and cinematic traditions. In this course, we'll read and watch selected works of literature and film that tell stories in and about American cities; we will examine the ways in which these urban myths define particular ideas about gender, race, and identity in contemporary narrative. Characters like the hard-boiled detective hero and the femme fatale, urban experiences like race riots and existential angst, and images of fairy-tale and futuristic cities will all figure into our exploration of the role of the city in defining contemporary American culture. We'll use writing assignments to make connections between the city's varied characters while developing rich and layered readings of individual texts. *Mandatory credit/noncredit.*

Prerequisite: None

Distribution: None

Semester: Fall

Unit: 1.0

WRIT 125 18 New Voices in American Fiction

Schwartz (The Writing Program)

In this course, we will read the stories and novels of four diverse American writers: Jhumpa Lahiri, Junot Díaz, Ha Jin and Edward P. Jones. We will look at how these writers have mined their “outsider” status to produce an extraordinarily rich body of fiction. Most importantly, we will consider how writers from very different linguistic and cultural backgrounds have created themselves as American writers.

Prerequisite: None

Distribution: None

Semester: Fall

Unit: 1.0

WRIT 125 19 The Image of Islam in Western Literature, Media, and the Arts

Rollman (History)

Through critical evaluation of selected texts and images produced by European and American travelers, academics, journalists, and artists during the nineteenth and twentieth centuries, the course will explore how cultural stereotypes have had, and continue to have, a formative impact on the way Islam, Muslims, and the Middle East are understood in the West. Students will analyze the processes by which these representations and assumptions are created and perpetuated, their impact in specific historical contexts, and their relevance to broader issues of intercultural communication and understanding.

Prerequisite: None

Distribution: None

Semester: Fall

Unit: 1.0

WRIT 125 20 Lies, Damned Lies, and Statistics

Miwa (Chemistry)

Which is more dangerous, something that increases your risk of developing cervical cancer by 20 percent or something that increases your risk of developing lung cancer by 10 percent? Trampoline injuries nearly tripled from 1991 to 1999; were children and parents less careful as the decade progressed? We are suspicious of statistics presented by those with whom we disagree, and perhaps too accepting of statistics that confirm our beliefs. Can you really prove ANYTHING with statistics? This course will focus on the use of simple, descriptive statistics (percentages, averages, rates) in writing. We will read articles and books that use statistics to support arguments. We will examine how statistics are sometimes represented incorrectly (false statements) and the ways that true statements can be misleading. Students will write about topics of interest to them, using statistics to support their arguments. *Mandatory credit/noncredit.*

Prerequisite: None

Distribution: None

Semester: Fall

Unit: 1.0

WRIT 125 21 The Human Brain: A Case-Study Approach

Sommers Smith (Biological Sciences)

This course will explore a classic method for learning about the structure and function of the human brain. Much of what we know about how the brain works we have learned from “deficit,” by investigating what has been lost when the brain is injured or diseased. We can also approach the subject of repair and regeneration of function by similar means. To learn about the human brain from “deficit,” students will read, discuss, and respond to case studies of patients who have suffered injury to or disease of the central nervous system. The final project will involve students researching and writing a neurological case study. *Mandatory credit/noncredit.*

Prerequisite: None

Distribution: None

Semester: Fall

Unit: 1.0

**WRIT 125 22 The Art of Reading:
An Introduction to Literary Theory**

Parussa (Italian Studies)

What is literary theory? What is its use? Where does it come from? These are just some of the questions that will be addressed in this course dedicated to the exploration of the most important theories for the interpretation of literary texts. Students will read essays on various methods of textual reading and will apply them to the interpretation of major texts of world literature. Through reading and writing assignments, students will consider how theories have represented a challenge to the traditional literary canon, and will develop the intellectual tools that will enable them to interpret other texts they will encounter in their future.

Prerequisite: None

Distribution: None

Semester: Fall

Unit: 1.0

WRIT 125 23 Michelangelo: Artist and Myth

Musacchio (Art)

This course examines the Italian Renaissance artist Michelangelo Buonarroti (1474-1564). Although he is best known as a sculptor and painter, Michelangelo was also a poet, architect, civil engineer, and diplomat driven by complex artistic, religious, political, and economic motivations. His long career provides a framework for understanding the Italian Renaissance, and the mythology surrounding that career provides insight into changing perceptions of the artist and the individual during that time. Writing assignments will focus on contemporary texts, works of art in the Davis Museum and Cultural Center, and a film review; class meetings will include trips to the Museum of Fine Arts, Boston and the Isabella Stewart Gardner Museum in Boston.

Prerequisites: None

Distribution: None

Semester: Fall

Unit: 1.0

WRIT 225/ENG 206 Nonfiction Writing

Writing 225/ENG 206 is a changing topics writing workshop that will each year take up a particular nonfiction writing genre. Open to students who have fulfilled the Writing 125 requirement; please note that this course is not intended as a substitute for Writing 125. *Enrollment limited to 15 students. Mandatory credit/noncredit.*

Topic A for 2009-10: Creative Nonfiction

Schwartz (The Writing Program)

"...all memoirs are false...The correct detail is rarely, exactly, what happened; the most truthful detail is what *could* have happened, or what *should* have."—John Irving

Creative nonfiction is a protean genre of writing, including narrative, dramatic, meditative, and lyrical elements of novels, plays, poetry and memoirs. In this course on writing creative nonfiction, we'll look at a range of forms so we can use the techniques in many different writing situations. We'll pay especially close attention to how writers of creative nonfiction can use fictional techniques to better express the truth about their lives. We'll also consider the ethical and artistic limits of transforming and embellishing personal experience in memoir. How does the implied contract between writer and reader differ between fiction and creative nonfiction?

Prerequisite: None

Distribution: Language and Literature

Semester: Fall

Unit: 1.0

WRIT 250 Research or Individual Study

Prerequisite: Open to qualified students who have completed 125. Permission of the instructor and the director of the Writing Program required.

Distribution: None

Semester: Fall, Spring

Unit: 1.0

WRIT 250H Research or Individual Study

Prerequisite: Open to qualified students who have completed 125. Permission of the instructor and the director of the Writing Program required.

Distribution: None

Semester: Fall, Spring

Unit: 0.5

Semester II

WRIT 125 01, 02/ENG 120 Critical Interpretation

Sabin, Wall-Randell (English)

Please refer to description for WRIT 125 01, 02/ENG 120, Semester I.

Prerequisite: None

Distribution: Language and Literature

Semester: Fall, Spring

Unit: 1.0

WRIT 125 03/ARTH 101 Introduction to the History of Art Part II: Renaissance to the Present

Rhodes (Art)

A foundation course in the history of art. From Michelangelo to media culture, this course introduces the visual cultures of Europe, Africa, and the Americas, beginning with the Renaissance, using key issues and monuments as the focus of discussion. Students in this section of ARTH 101 will attend the same twice-weekly lectures as the other ARTH 101 students, but their assignments will be different, and they will attend two special Writing 125 conferences each week. Through writing about art, students in 101/125 will develop skills in visual and critical analysis. *This course satisfies the WRIT 125 requirement and counts as a unit toward the major in art history, architecture, studio art, or media arts and sciences.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring

Unit: 1.0

WRIT 125 04/GER 122 Hitler: The Man in History, Literature, and Film

Hansen (German)

The figure of Adolf Hitler continues to horrify and fascinate those who have inherited the world he changed forever. This writing course explores the historical figure of Hitler and subsequent responses to him by contemporaries, historians, writers, and filmmakers. After reading Hitler's own words and biographers' accounts, we shall focus on representations of the man from Germany (Brecht, Thomas Mann) and elsewhere (Charlie Chaplin, Mel Brooks). This course is built around a series of writing projects that focus on the historical subject, Hitler, and his legacy. Assignments will prepare you to write a formal, analytical paper typical of many disciplines at Wellesley: a paper that uses research tools to make a clearly articulated argument and uses evidence to express original thought. *Includes a third session each week. Students enrolled in German courses are encouraged to fulfill the WRIT 125 requirement with this class. This course counts as a unit toward the German Studies major.*

Prerequisite: None

Distribution: Language and Literature

Semester: Spring

Unit: 1.0

WRIT 125 05/ENG 122 Narrative Theory

Lee (English)

How are stories put together? How do they create the sense that they are told from a distinct perspective? How do they create anticipation

and retrospection? How do we distinguish the telling from the tale? This course offers an introduction to narrative theory, or theories that explain the devices and structures that stories use in order to make meaning. We will read excerpts from major works of narrative theory (Bal, Genette, Barthes), and we will explore how their concepts yield a better understanding and appreciation of short stories (as well as novels). Authors may include Balzac, Joyce, Conrad, and Faulkner. *This course satisfies the WRIT 125 requirement and counts as a unit toward the English major. Includes a third session each week.*

Prerequisite: None

Distribution: Language and Literature

Semester: Spring

Unit: 1.0

WRIT 125 06/EDUC 102 Education in Philosophical Perspective

Hawes (Education)

This course is guided by questions such as: What is a good education? What is its dependence on culture, context, and aims? What perspectives on teaching and learning are most helpful? How can we get reliable knowledge of good education? We will use the works of earlier writers (e.g., Confucius, Plato, and Dewey) and contemporary writers in our investigations. *This course satisfies the WRIT 125 requirement and counts as a unit toward the Teacher Education or Education Studies minor. Includes a third session each week.*

Prerequisite: None

Distribution: Epistemology and Cognition

Semester: Spring

Unit: 1.0

WRIT 125 07/CHIN 105 Self and Society in Chinese Literature

Allen (East Asian Languages and Literatures)

How do individual voices establish their identities within and against the demands of the community? How does the drive to assert the individuality of the self balance the comfort and security of being part of a group? We will examine these questions through the lens of Chinese literature, from its beginnings in songs and kings' proclamations in the first millennium B.C.E., through modern writers' reaction against their literary inheritance in the early twentieth century. Our scope will be broad, from lyric poems and essays on political philosophy, to love songs and bawdy plays. The works we will read continue to be read by much of the educated populace and constitute a heritage that writers today emulate, play off of, and rebel against. *No prior knowledge of Chinese literature or language is required. This course satisfies the WRIT 125 requirement and counts as a unit toward the major in Chinese. Includes a third session each week.*

Prerequisite: None

Distribution: Language and Literature

Semester: Spring

Unit: 1.0

WRIT 125 08/WGST 108 The Social Construction of Gender

Marshall (Women's and Gender Studies)

Please refer to description for WRIT 125 06/WGST 108, Semester I.

Prerequisite: None

Distribution: Social and Behavioral Analysis

Semester: Fall, Spring

Unit: 1.0

WRIT 125 09/CLCV 125 Dining in Ancient Greece and Rome

Gilhuly (Classical Studies)

Plato's *Symposium* provides one window into the culture of dining in antiquity, revealing how people gathered in ancient Greece to entertain and be entertained, to perform music and exchange ideas, to form political ties, and to share food and drink as well as other bodily pleasures. Written texts have provided a primary source of evidence for scholars investigating the social relationships and cultural symbols of ancient Greece and Rome. In this course, we will consider literary materials together with visual and archeological materials to understand these cultures. Writing assignments will ask students to assess and make arguments, based on the cultural records, about how these cultures expressed themselves through the distribution of food at the *symposium* in ancient Greece and the *cena* in Rome. *This course satisfies the WRIT 125 requirement and counts as a unit toward the Classical Studies major. Includes a third session each week.*

Prerequisite: None

Distribution: Language and Literature

Semester: Spring

Unit: 1.0

WRIT 125 10/RUSS 125 Great Short Stories from Russia

Pankenier (Russian)

Russian literature has given the world some of the best stories ever told, and this course surveys two centuries' worth of them. Someone once quipped that all of twentieth-century Russian literature came out of Nikolai Gogol's "Nose." And so we begin with "The Nose" and other ridiculous stories by Gogol. We will go on to read some of the finest short stories of Chekhov and the Nobel Prize winner, Ivan Bunin. The grotesque realism of Isaac Babel's stories and the magical realism of Vladimir Nabokov's also lie within the scope of this course. We will conclude with the late and post-Soviet stories of Tatiana Tolstaia and Ludmilla Petrushevskaja. *No prior knowledge of Russian language or literature is required. This course satisfies the WRIT 125 requirement and counts as a unit toward the major in Russian Language and Literature. Includes a third session each week.*

Prerequisite: None

Distribution: Language and Literature

Semester: Spring

Unit: 1.0

WRIT 125 11 The Art of Fiction

Schwartz (The Writing Program)

This course examines the basic elements of short fiction, but it might also be titled "How Writers Write." In conjunction with reading and

writing about short stories, we'll study commentaries about the art of fiction by writers, such as Flannery O' Connor, Henry James, Raymond Carver, Charles Baxter, and Lorrie Moore. We will approach these texts as a source of inspiration and instruction for our own efforts to master the writing process. In order to better appreciate a short story writer's technical and artistic strategies, we will occasionally try our hand at some fictional exercises. Note: This is not a fiction-writing course; the fiction writing exercises are assigned in conjunction with analytical papers.

Prerequisite: None
Distribution: None
Semester: Spring

Unit: 1.0

WRIT 125 12 Romantic (and Unromantic) Comedy

Shetley (English)

"Boy meets girl" has long been a classic starting point in both literature and the movies. This course will focus on romantic comedy in American cinema, with significant looks backward to its literary sources. We'll view films from the classic era of Hollywood (*It Happened One Night*, *The Lady Eve*), the revisionist comedies of the 1970s and beyond (*Annie Hall*, *My Best Friend's Wedding*), and perhaps some of the decidedly unromantic comedies of recent years (*Knocked Up*). We'll also read one or two Shakespeare plays, and a Jane Austen novel, to get a sense of the literary precedents that established the paradigms within which cinematic comedy operates.

Prerequisite: None
Distribution: None
Semester: Spring

Unit: 1.0

WRIT 125 13 The Story and the Writer

Cezair-Thompson (English)

Students will read and discuss stories by a wide range of writers, including James Joyce, Flannery O'Connor, and Gabriel García Márquez. Essays will be based on these readings. *Mandatory credit/noncredit.*

Prerequisite: None
Distribution: None
Semester: Spring

Unit: 1.0

WRIT 125 14 Watching the Supreme Court

Viti (The Writing Program)

In this course, students will read and write about landmark United States Supreme Court opinions, and in doing so, locate important themes and trends in the Court's decisions, beginning with the power of judicial review in *Marbury v. Madison*, and jumping ahead to more recent decisions about the Fourteenth Amendment and equal educational opportunity (*Brown v. Board of Education*), privacy rights (*Griswold v. Connecticut* and *Roe v. Wade*), executive privilege (*U.S. v. Nixon*), and federalism (*Bush v. Gore*). We will also read and analyze essays and reports by journalists and legal scholars who comment on the Supreme Court, including Laurence Tribe, Bob Woodward, Nina Totenberg, Jeffrey Rosen, and Jeffrey Toobin.

Prerequisite: None
Distribution: None
Semester: Spring

Unit: 1.0

WRIT 125 15 Macbeth, Shakespeare's

Anatomy of Evil

Cain (English)

In this course, we focus on *Macbeth*, the most intense and disturbing of Shakespeare's tragedies. We will analyze the language, characters, and themes of the play in depth and detail, as well as documents and texts from the period dealing with free will and predestination, witchcraft, and tyrannicide. We will consider important film versions by Orson Welles, Roman Polanski, Akira Kurosawa, and Trevor Nunn. Students with some prior interest in and knowledge of Shakespeare will especially enjoy and benefit from this course.

Prerequisite: None
Distribution: None
Semester: Spring

Unit: 1.0

WRIT 125 16, 17 Athletes and Artists

Johnson (The Writing Program)

In studying the intersections of sport and art in America, we will analyze the ways in which athletes and athletics have been represented in literature and film, and we will examine how writers and others use sport as a metaphor to find deeper meaning in it. We will also consider philosophical questions regarding the nature of art and of athletics and their proper role in our society. In addition, we will explore the relationship between athletics and the liberal arts, particularly in light of recent arguments that an increasing focus on athletics is undermining the academic mission of many schools.

Prerequisite: None
Distribution: None
Semester: Spring

Unit: 1.0

WRIT 125 18 Electric Power and the Environment

Caplan (Physics)

In 1776, much of the energy used in the United States came from the muscles of humans and draft animals. Today, fossil fuels, nuclear fission, and hydropower provide most of our energy, much of which is used to generate electric power. As we have seen in recent years, energy production brings multiple problems, including air pollution, global warming, nuclear waste, accidents, grid failures, and blackouts. In this course, we will learn about and write about the technology that caused the change from muscle to electric power. In addition to

readings, we will learn a great deal by using laboratory equipment. We will also examine recent proposals for safer, cleaner energy sources.

Prerequisite: None
Distribution: None
Semester: Spring

Unit: 1.0

WRIT 125 19/ENG 123 Storytelling in the Middle Ages

Leff (English)

As modern readers, we are accustomed to reading privately (whether on screens or in books), but in the Middle Ages stories were often delivered orally, at court and in wealthy households. This course explores the cultural significance of telling stories in the Middle Ages through an examination of both popular stories and narratives that dramatize acts of storytelling. We will investigate the ways storytelling could entertain, edify, bring a community closer together, or serve as a means of social control. Readings will likely include selections from Chaucer's *Canterbury Tales* and Boccaccio's *Decameron*, saints' lives, and a medieval romance. *This course satisfies both the WRIT 125 requirement and counts as a unit toward the major in English. Includes a third session each week.*

Prerequisite: None
Distribution: Language and Literature
Semester: Spring

Unit: 1.0

WRIT 125 20 Human Genetics and Ethics

LaBonte (Biological Sciences)

Due to recent advances in genetic technology, it is now possible for individuals to make choices that will change the genetic makeup of the human population. Should parents who can conceive naturally undergo *in vitro* fertilization in order to select the sex of their child? Is it appropriate to terminate a pregnancy when the fetus has a genetic variation of unknown significance? Should gene therapy be used to cure disease by altering the genetic makeup of an individual? What are the risks associated with consumer-driven genetic testing and whole genome sequencing? We will analyze accounts of human genetic technologies from the popular press and the scientific literature and discuss the advantages and disadvantages of each

Prerequisite: None
Distribution: None
Semester: Spring

Unit: 1.0

WRIT 125 21 Wealth and Poverty in America: An Economist's Perspective

Velenchik (Economics)

America has become increasingly unequal over the past 30 years. Corporate executives' earnings are hundreds of times those of their blue-collar employees. The middle class is on the precipice, according to *Harvard Magazine*. More Americans are millionaires than ever before, but more of us are poor as well. What is happening? Why? What does this change mean for our economy and society? This course will use primary data, government publications, and articles in both the popular and scholarly press as a basis for writing about the causes and consequences of these trends. We will pay particular attention to learning to write about quantitative phenomena using numbers, charts and graphs. No previous knowledge of economics is required.

Prerequisite: Fulfillment of the basic skills component of the Quantitative Reasoning requirement
Distribution: None
Semester: Spring

Unit: 1.0

WRIT 125 22 Defining Asian-American Literature

Iwanaga (The Writing Program)

The question we will pose at the outset, and that we will revisit frequently, is "What defines Asian-American literature?" The writer's ethnicity? The topic? Both? Neither? Authors studied may include Maxine Hong Kingston, Patti Kim, Jhumpa Lahiri, R.O. Butler, Peter Ho Davies, Sandra Tsing Loh, Monique T.D. Truong. Students will also read essays on the power of creativity and the imagination. As students refine their definitions of Asian-American literature, spurred on by texts that challenge their initial ideas, they will work toward defining American identity itself.

Prerequisite: None
Distribution: None
Semester: Spring

Unit: 1.0

WRIT 126 Writing Tutorial

Schwartz (The Writing Program)

An individual tutorial in expository writing, taught by juniors and seniors from a variety of academic departments. An opportunity to tailor reading and writing assignments to the student's particular needs and interests. Tutorial meetings are individually arranged by students with their tutors. *Mandatory credit/noncredit.*

Prerequisite: Open to students from all classes by permission of the instructor.
Distribution: None
Semester: Spring

Unit: 1.0

WRIT 225/ENG 206 Nonfiction Writing

Writing 225/ENG 206 is a changing topics writing workshop that will each year take up a particular nonfiction writing genre. Open to all students who have fulfilled the Writing 125 requirement; please note that this course is not intended as a substitute for Writing 125. *Enrollment limited to 15 students. Mandatory credit/noncredit.*

Topic B for 2009-10: Writing the Travel Essay*Sides (English)*

If you have taken a trip lately—junior year abroad, summer vacation, spring break—or look back fondly or in horror at a family road trip, come write about your travels! We will be studying the genre of the literary travel essay (as distinguished from the more journalistic travel writing in newspaper travel sections) and writing our own travel narratives. The course will focus on the essentials of travel writing: evocation of place, a sophisticated appreciation of cultural differences, a considered use of the first person (remember, travel narratives are closely related to the genre of memoir), research, and strong basic writing skills. *Mandatory credit/non-credit.*

Prerequisite: None

Distribution: Language and Literature

Semester: Spring

Unit: 1.0

WRIT 250 Research or Individual StudyPlease refer to description for WRIT 250, Semester I.

WRIT 250H Research or Individual StudyPlease refer to description for WRIT 250H, Semester I.

WRIT 290 Advanced Writing in the Social Sciences

This course is designed to develop students' skills in writing up the results of research in the social sciences, with emphasis on qualitative research, including interviews and oral histories, and research from secondary sources. In addition, the course will focus on adapting scholarly findings to a range of genres, audiences, and purposes. The course will serve students who have already taken Writing 125 and achieved a certain degree of proficiency in writing, but who wish to deepen and broaden their understanding of research, writing, and rhetoric in the social sciences.

Topic for 2009-10: Writing About Religion: Church and State in Conflict*Viti (The Writing Program)*

In a footnote to his opinion in *United States v. Carolene Products Company* (1938), U.S. Supreme Court Justice Harlan Fiske Stone coined the now well-known phrase, "discrete and insular minorities," to describe those citizens most in need of the law's protection. What happens when a religious minority challenges existing law through noncompliance and civil disobedience? We will focus on several landmark legal cases involving three discrete religious minorities, Jehovah's Witnesses, Seventh-day Adventists, and Christian Scientists, and the ways these religious sects have challenged, influenced and shaped American law and public policy.

Prerequisite: None

Distribution: Language and Literature or Social and Behavioral Analysis

Semester: Spring

Unit: 1.0