

Semester I

WRIT 125 01, 02 /ENG 120 Critical Interpretation

Rosenwald, Wall-Randell (English)

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

Bedell, Rhodes (Art)

A foundation course in the history of art, part 1. From the ancient Egyptian pyramids to the Buddhist temples of India, from the mosques of Arabia to the Gothic cathedrals of Europe, the course introduces the visual cultures of the Ancient and Medieval worlds. 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 towards a major in art history, architecture, or studio art.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall Unit: 1.0

WRIT 125 05/RUSS 125 Great Short Stories from Russia

Bishop (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: Fall Unit: 1.0

WRIT 125 06/WOST 108 The Social Construction of Gender

Marshall (Women's 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 both satisfies the Writing 125 requirement and counts as an introductory course toward the major in Women's Studies. Includes a third session each week.*

Prerequisite: None

Distribution: Social and Behavioral Analysis

Semester: Fall Unit: 1.0

WRIT 125 07/CAMS 110 The Political Documentary

Wood (The Writing Program)

Recently, documentary films on overtly political issues have had long runs in US theatres. The purpose of this course is to develop a critical approach to such films as *Fahrenheit 9/11*, *Sicko*, *The Fog of War*, *Control Room*, and *An Inconvenient Truth* as well as several international documentaries. How are these films constructed to make an argument? Do we expect “truth” and “objectivity” in documentary films—or the opposite? What is the range of evidence documentary filmmakers amass for their films, and how do they assemble that evidence in the final cut? What happens when the filmmaker makes his/her presence felt in the film? Readings and writing assignments will emphasize analysis of these films as films in order to understand the films as political statements. *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.*

Semester: Fall

Prerequisites: None

Distribution: Arts, Music, Theatre, Film, Video

Writing 125 08 Russians in America; Americans in Russia

Bishop (Russian)

Since the collapse of the Soviet Union, immigrants from Russia have arrived in the United States in record numbers. Americans' access to Russia has increased as well, allowing for unprecedented cultural interaction. In this course, we will investigate issues of culture shock, assimilation, and the creation of new communities in both the United States and Russia. What does it feel like to be immersed in a foreign culture? How do immigrants integrate their native and new experiences? We will address these questions through the analysis of short stories, memoirs, and films by and about Russian-Americans and Americans living in Russia. We will also explore the Russian community in Boston, visiting a Russian neighborhood and interviewing local immigrants.

Prerequisite: None
Distribution: None
Semester: Fall Unit: 1.0

WRIT 125 09 Lies, Damned Lies, and Statistics

Miwa (Chemistry)

Which is more dangerous, something that increases your risk of developing cervical cancer by 20% or something that increases your risk of developing lung cancer by 10%? 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/non-credit.

Prerequisite: None
Distribution: None
Semester: Fall Unit: 1.0

WRIT 125 10, 11 Just Enough for the City: The Urban Experience

Ford (English), Schwartz (The Writing Program)

How do cities shape an individual's identity and values? We will consider this question through depictions of life in the modern American city in a number of different genres: short fiction, personal essays, TV drama, film, music, and scholarly work in fields ranging from literary criticism to social science to ecology. In their writing assignments and revisions, students will cover a range of academic disciplines, with attention to the particular strengths and requirements of each. 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 Sections 10 and 11 restricted to students selected for the Wellesley Plus Program. Mandatory credit/non-credit.*

Prerequisite: None
Distribution: None
Semester: Fall Unit: 1.5

WRIT 125 12 The Role of Stories

Schwartz (The Writing Program)

This course looks at the rich and various roles stories play. We look at the short story as a literary form, examining the techniques by which writers reveal their visions. This section is appropriate for students who have not done much writing in high school or who perhaps lack confidence in writing (but who love to read stories). *Mandatory credit/non-credit.*

Prerequisite: None

Distribution: None

Semester: Fall

Unit: 1.0

WRIT 125 13 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. 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 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: Fall

Unit: 1.0

WRIT 125 15 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/non-credit.*

Prerequisite: None

Distribution: None

Semester: Fall Unit: 1.0

WRIT 125 16 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.

Prerequisite: None

Distribution: None

Semester: Fall Unit: 1.0

WRIT 125 17 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/non-credit.*

Prerequisite: None

Distribution: None

Semester: Fall Unit: 1.0

WRIT 125 18 The Witches of Salem Village

Sheidley (History)

Between January 1692 and May 1693, 144 women and men living in or near Salem, Massachusetts, were accused of witchcraft. Fifty-four of the accused confessed, nineteen were hanged, one was pressed to death by heavy stones, and three more died in custody. Using the original records of the witch trials as well as other historical documents, students will develop their own understanding of the causes of this episode. Conflicting treatments of these long-ago events in scholarship, literature, and film will challenge students to consider why “Salem witchcraft” has become such an important part of the American cultural imagination. Through writing assignments and class discussion, we will learn key elements of writing about history: **how** to contextualize historical evidence, interpret causation, and narrate change over time.

Prerequisite: None

Distribution: None

Semester: Fall Unit: 1.0

WRIT 125 19 *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. *Mandatory credit/non-credit.*

Prerequisite: None

Distribution: None

Semester: Fall Unit: 1.0

WRIT 125 20 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 21 Infectious Reading

Pepper (The Writing Program)

From the Black Death of the Middle Ages to the current HIV pandemic, infectious disease has been a chronic scourge. By the late 19th century, it was apparent that such diseases were caused by specific pathogens, which, if injected into an animal, reproduced the symptoms of the disease. So began the extraordinary—and heroic—efforts to curb infection and to cure these diseases. We will explore the causes and processes of infection by reading popularized and professional accounts of the science. Much can also be gleaned from novelists whose characters have been stricken; thus, we will examine the use of disease in works of fiction to understand the impact of infectious disease not only on human life and history, but also on human imagination.

Prerequisite: None

Distribution: None

Semester: Fall

Unit: 1.0

WRIT 125 22 Source and Sorcery: All about Food

Pepper (The Writing Program)

We begin life as dependent creatures, needing both food and someone to feed us.

Dependence on food continues throughout our lives, connecting us, ultimately, to the earth as the source of all our (physical) nourishment. Individuals—and, indeed, cultures—handle the provision, distribution, and sharing of food in various ways. Industrial agriculture is one model. But with industrialization, food has been profoundly transformed. This course will explore several questions. What are our sources of food? What decisions do we make concerning food, as individuals and as a society? How do we evaluate information concerning food and nutrition? And how much "sorcery," from food additives to pesticides to genetic engineering, are we willing to accept?

Prerequisite: None

Distribution: None

Semester: Fall

Unit: 1.0

WRIT 125 23 Poetry and Other Arts

J. Johnson (The Writing Program)

Drawn both to tradition and innovation, modern poets have reinvented older forms and explored links between poetry and other arts, such as painting, music, film, and even the medical arts. This course will feature sonnets and ekphrastic poems (including those on exhibit at the Davis Museum), as well as poems by Stevens and Neruda that were used as source material for, respectively, a musical composition and the film *Il Postino*. In addition to studying these various forms of poetry and their links to art, we will consider the relationship between poetry and healing. Also, in examining spoken word poetry, students will view the film *SlamNation* and debate whether and how we should distinguish "good" poems from "bad" ones. Students will be required to attend at least one live poetry reading or slam.

Prerequisite: None

Distribution: None

Semester: Fall

Unit: 1.0

WRIT 225/ENG 206 Non-Fiction Writing

Writing 225/ENG 206 is a changing topics writing workshop that will each year take up a particular non-fiction 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/non-credit.

Topic A for 2008-09: 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: 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

Fisher, Hickey (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 towards a major in art history, architecture, or studio art.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

WRIT 125 04/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 Writing 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 05/EDUC 102 Education in Philosophical Perspective

Hawes (Education)

This course is guided by questions such as: What is education? How do an individual's own efforts to make sense of the world and to guide her life relate to schools and academic work? To the diversity of experiences and cultures? What should the aims of education be? The focus will be on perspectives and processes of learning and teaching. We will use the works of earlier writers (for example, Confucius, Plato, and Dewey) and contemporary writers as starting points 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 06/CAMS 120 Women in Film

Wood (The Writing Program)

To a large extent, film is about watching, and much film is about watching women. This course provides basic instruction in film analysis, and then makes a foray into theories of cinema. How does the camera work, not only to display its characters, but also to direct the gaze upon them? What are the relationships between the visual spectacle and the progress of the film's story? Writing assignments ask students to observe, analyze, interpret, and explain. *This course satisfies the WRIT 125 requirement and counts as a unit towards a major in Cinema and Media Studies. Includes a third session each week.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

WRIT 125 07/ Japanese 155 Exploring Solitude: Japanese Writers Across the Ages

Morley (East Asian Language & Literature)

In Japanese literature, solitude has been shaped into an intensely emotional response to nature and human experience. The esthetic values that many feel lie at the heart of the Japanese literary and artistic tradition--sabi (solitude), wabi (the aged or weathered), yugen (subtle mystery), and shiori (wilting)--arose from this preoccupation with solitude. How do we recognize these values in the literature that we read? Do they resonate with our own experience? What Buddhist cultural beliefs influenced the development of these values in Japan? How are they recast in modern fiction to recapture what is felt to be a uniquely "Japanese" atmosphere? *No prior knowledge of Japanese language or literature is required. This course satisfies the WRIT 125 requirement and counts as a unit towards a major in Japanese or East Asian Studies. Includes a third session each week.*

Prerequisite: None

Distribution: Language and Literature

Semester: Spring Unit: 1.0

WRIT 125 08/AMST 150 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 will likely 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. *This course satisfies the WRIT 125 requirement and counts as a unit toward the Asian American Studies major. Includes a third session each week.*

Prerequisite: None

Distribution: Language and Literature

Semester: Spring Unit: 1.0

WRIT 125 09 Law, Literature, and Film

Viti (The Writing Program)

We will read and write about short works of fiction and nonfiction, as well as popular films that reflect society’s values concerning law and justice. Readings will be selected from works of Elie Wiesel, Franz Kafka, and Jeanne Houston, and popular and classic films such as *Inherit the Wind*, *To Kill a Mockingbird*, *The Verdict*, *Dead Man Walking*, and *The Firm*. Students will be required to attend evening screenings of five films. Each film will be shown on a weeknight and again on a Sunday night, to accommodate varying student schedules.

Prerequisite: None

Distribution: None

Semester: Spring Unit: 1.0

WRIT 125 10 TBA

Prerequisite: None

Distribution: None

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 Modern North African Writers: Identity and Struggle

Rollman (History)

Since independence (1956-1962), North African writers have played a prominent, often courageous, role in the ongoing struggle to turn the promises of national liberation from colonial rule into daily life realities for the people of Algeria, Tunisia, and Morocco. This course focuses on works in English translation by four women writers who have spoken especially eloquently and strongly for human rights and against the harsh realities of the post-colonial order: Laila Lalami, Assia Djebar, Monia Hejaiej, and Leila Abouzeid. Writing projects will examine the issues (identity, patriarchy, democracy, poverty, freedom of expression) addressed in their works, as well as the evolution of the writing form and style in response to intensely contested linguistic, cultural, economic, and political terrains that configure North Africa today.

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 Garcia-Marquez. Essays will be based on these readings. *Mandatory credit/non-credit.*

Prerequisite: None
Distribution: None
Semester: Spring Unit: 1.0

WRIT 125 14 Hamlet: Poem Unlimited

Cain (English)

The topic for this course will be Shakespeare's *Hamlet*—the greatest of all plays, a towering artistic achievement that is as vital and provocative as ever and open to endless inquiry. We will study the text intensively; enjoy and examine a number of film adaptations; survey treatments of the play by major critics, intellectuals, philosophers, and psychologists of the past (e. g., Samuel Taylor Coleridge, A. C. Bradley, Sigmund Freud); and explore the play's fascination and importance for contemporary scholars and literary theorists (e.g., René Girard, Harold Bloom). *Mandatory credit/non-credit.*

Prerequisite: None
Distribution: None
Semester: Spring Unit: 1.0

WRIT 125 15, 16: Athletes and Artists

J. 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 or 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 17 Primates and Us

Pepper (The Writing Program)

The animal and the human may be closer than we think. Where we draw the line between them is indicative of how we situate ourselves in the natural world. For example, if we consider intelligence to be a uniquely human attribute, we may cultivate particular attitudes toward animals. The great apes (chimpanzees, gorillas, orangutans, and gibbons), even as they stand on the verge of extinction, offer an extraordinary window through which to explore the human/nature divide. In this course, we will consider these amazing creatures and the remarkable studies that have been done of them, as well as our common evolution and our ongoing relationships, cultural, biological, and scientific.

Prerequisite: None

Distribution: None

Semester: Fall, Spring

Unit: 1.0

WRIT 125 18 21st Century Biomedical Literacy

Crum (Biological Sciences)

Should Wellesley students be immunized with the newly licensed cervical cancer vaccine? Is Avian (bird) flu to be a 21st C pandemic of catastrophic import? Is alcohol really “good” for you? If you have a family history of breast cancer or Alzheimer’s disease, should you be tested for associated gene mutations? How is biomedical research effectively communicated to audiences both scientific and public? This course helps students understand the basic structure of scientific investigation and writing by investigating such current topics, comparing published studies in scientific journals to distillations by science writers in newspapers and magazines. Writing assignments will range from the technical to the popular, and will include instruction in effective figure design. *Mandatory credit/non-credit.*

Prerequisites: None

Distribution: None

Semester: Spring

Unit: 1;0

WRIT 125 19 The American Frontier: History, Myth, and Memory

Sheidley (History)

From Davy Crockett and Natty Bumppo to Annie Oakley and Laura Ingalls Wilder, the frontier has given American popular culture some of its most vivid characters. This course examines the creation of the American frontier as both a place and an idea, a site of human experience and of cultural production. What was life on the frontier like? How and why did it come to occupy such an important place in American culture? We will use visual art, film, dime novels, and tall tales in addition to more traditional scholarly works in order to explore the changing meanings that Americans have attached to the frontier and frontier experiences from the eighteenth century through the present.

Prerequisites: 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/non-credit.*

Prerequisite: Open to students from all classes by permission of the instructor.

Distribution: None

Semester: Spring Unit: 1.0

WRIT 225/ENG 206 Non-Fiction Writing

WRIT 225/ENG 206 is a changing topics writing workshop that will each year take up a particular non-fiction 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/non-credit.

Topic B for 2008-09: Reviewing the Arts

Shetley, (English)

The best reviewing enriches our understanding of particular artworks, and helps to frame the expectations with which we approach new aesthetic experiences. In this course, students will write numerous reviews of new works, and study reviews by the best practitioners of the art. We will discuss one another's writing, workshop-style, but will also use the Internet to extend our audience beyond the classroom and the campus. The course will be flexibly structured so that students can focus on the medium (fiction, poetry, film, music, television, visual art, dance, etc.) about which they are most passionate.

Prerequisite: None

Distribution: Language and Literature

Semester: Spring Unit: 1.0

WRIT 250 Research or Individual Study

Please refer to description for WRIT 250, Semester I.

WRIT 250H Research or Individual Study

Please refer to description for WRIT 250H, Semester I.