

Fall 2009 English 101 Course Descriptions  
(as of 2/27/09)

ENGL 101-01 Writing            MW 8:00-9:50  
Madeleine Herlong

ENGL 101-02                    MF 8:00-9:50  
Staff

ENGL 101-03 Writing        WF 8:00-9:50AM  
ENGL 101-14 Writing        MF 12:00-1:50PM  
ENGL 101-19 Writing        MW 2:00-3:50PM  
Todd Kennedy

**Nations and Nationality**

This class will look at historical and contemporary paradigms for defining and understanding national identity. We will begin the semester by reading an alternative world history told from the point of view of the Basque “nation” (which isn’t a nation), and will proceed to examine literature, film, and popular culture to look at how they interpret national identity. While we are taught from a young age to see, within our own self-identity, a sense of larger group identity, what does it mean to claim to be part of a larger identity with a group of people you have never met? Is national identity innate or a social construct? If it is innate, what about it is so “essential”? If it is a construct, then what does society gain from choosing to adhere to a constructed national identity? Does nationalism work as a positive or destructive force? What about multiple national identities (such as Irish-American, African-American, Korean-American, et al)? This course is fundamentally about writing, so we will seek to answer such questions through a series of papers and revisions, even as we ask how filmic and internet technologies change how we understand both argumentation and identity.

ENGL 101-04 (H) Writing    MW 9:00-10:50  
ENGL 101.13 (H) Writing    MW 12:00-1:50  
ENGL 101.26        Writing    MW 2:00-3:50  
Roz Foy

**Relationships: Ancient and Modern**

English 101 at Tulane is intended to further your understanding of and control over the conventions of public and academic discourse. To this end, you will read assigned works with a critical eye, discuss them, analyze them, and respond to the issues and ideas discussed in thoughtful, well-reasoned essays. The course emphasizes writing analytical and argumentative essays, incorporating research and evidence into your papers, using argumentative strategies, and developing style and tone. Completion of English 101 should therefore prepare students for appropriate writing in a variety of disciplines whether it be science, business, engineering, or traditional liberal arts.

Through readings, film showings, and class discussions, this course will examine how relationships have evolved from the Greeks to the Victorians to the Moderns and to our present society. Readings that draw on ancient literature, modern and contemporary literature and perhaps some film and television will be the impetus for academic/critical

writings in an attempt to discover how historical, cultural, and societal beliefs about relationships have shifted and changed (yet ultimately managed to remain the same in many ways) over the centuries. As we move through the course, we will cover the fundamentals of rhetoric, critical and argumentative writing, as well as the basics of reading critically and thinking logically. Assignments will include three researched papers, annotated bibliographies and accompanying preparations, peer response workshops, and in-class discussions and presentations, and ten short writing projects/presentations/ responses.

ENGL 101-05 Writing            MF    9:00-10:50  
Michelle Beissel Heath

### **Reading and Writing Childhood**

This course will help us to develop, improve, and foster our critical reading, critical thinking, and critical writing skills to produce sustained academic and public discourse. Through a variety of assignments – peer reviews, several short papers, and a lengthy research project and paper – we will consider our own roles as writers and will both broaden and fine-tune our writing skills. The texts we will use as launching-pads for our considerations and writing assignments will be both familiar and unfamiliar: the texts of childhood and wonder seen through the often-nostalgic lens of adulthood. Likely texts include Robert Louis Stevenson’s *Treasure Island*, J.M. Barrie’s *Peter and Wendy*, Frances Hodgson Burnett’s *The Secret Garden*, C.S. Lewis’ *The Lion, the Witch, and the Wardrobe*, Laurence Yep’s *Dragonwings*, Lois Lowry’s *The Giver*, J.K. Rowling’s *Harry Potter and the Sorcerer’s Stone*, Eoin Colfer’s *Artemis Fowl*, Ingrid Law’s *Savvy*, and Neil Gaiman’s *The Graveyard Book*, along with film versions of some of these and of other well-known children’s stories.

ENGL 101-06 Writing            WF 9:00-10:50  
ENGL 101-12 Writing            WF 11:00-12:50  
ENGL 101-31 Writing            T 2:00-3:15  
   R 2:00-4:30

Emad Mirmotahari  
“Writing” Africa

This course acquaints students with important literary texts written throughout the African continent in the last fifty years, and how these texts contribute to ‘rewriting’ historical narratives of Africa. Students will explore the role of African literature in anti-colonial struggles, cultivating national consciousness, capturing the complexity of African cultures and societies, and as an educational instrument for the non-African reader. Among the texts we will read are Joseph Conrad’s *Heart of Darkness*, Chinua Achebe’s *Things Fall Apart*, and Camara Laye’s *Dark Child*, among other works. The principal task of the course is producing scholarly and argumentative papers that are crucial in an academic environment. This is achieved by recognizing the natural relationship between critical (and close) reading and effective writing. Students will learn to persuade and inform their readers by developing, organizing, and executing an argument and by never losing sight of their sources. This involves moving beyond and away from mere observation, generalizations, and qualitative statements. Moreover, this course will impress the idea that form (structure, grammar, transitions, syntax, and tone)

and content (ideas, arguments, interpretations of passages and texts) are tightly entwined with one another.

ENGL 101.07 Writing MW 10:00-11:50

ENGL 101.20 Writing MW 3:00-4:50

ENGL 101.34 Writing TR 3:30-5:20

Tom O'Connor

**A Hollywood of Poetry: The Aesthetics of New Media**

This is a writing course that emphasizes the key aspects of academic discourse, especially argument, revision, and effective evidence; **THEME:** This course will explore how visual artists in film, TV, and graphic novels not only critique social alienation and illusions, but create alternative cultural expressions in order to overcome these pitfalls.

ENGL 101-08 Writing MF 10:00-11:50

ENGL 101-23 Writing T 8:00-9:15

R 8:00-10:30

ENGL 101-29 Writing T 12:30-1:45

R 12:30-3:00

David Kaufmann

ENGL 101-09 Writing WF 10:00-11:50

ENGL 101-18 Writing WF 1:00-2:50

ENGL 101-36 Writing TR 5:30-7:20

Cat Gubernatis

**“Sports in the Contact Zone”**

In this section of English 101, we will be using the moments where sports and culture interact to teach students how to construct academic arguments, support those claims with specific examples, generate and arrange ideas, revise and edit a draft, stylize particular sentences for maximum effectiveness, conduct library research and incorporate quotes from others, and, most broadly, how to begin to take part in the kinds of conversations that define the university. The class theme is “sports in the contact zone.” Contact zones, a concept developed by Mary Louise Pratt, are “social spaces where cultures meet, clash, and grapple with each other.” In this class, we will treat sports as a contact zone, examining how it becomes a space where different facets of culture interact--such as politics, finance, and the media--and asking critical questions about these clashes. Possible topics for the class include: steroids in major league baseball, the economy of amateur sports, and the media's representations of athletes. Students will be graded on critical thinking skills, their interactions with readings and ideas, their ability to develop clear, persuasive arguments, and most importantly their ability to write, to express their ideas using words.

ENGL 101-10 Writing MW 11:00-12:50

ENGL 101-21 Writing MW 4:00-5:50

ENGL 101-33 Writing TR 3:30-5:20

Jacob Leland

ENGL 101-11 Writing      MF 11:00-12:50  
ENGL 101-17 Writing      MF 1:00-2:50  
ENGL 101-27 Writing      T 11:00-12:15  
   R 11:00-1:30

Ashlie Sponenberg

**“Writing: Feminism and Dystopia”**

In this class, you will be introduced to the standards and rhetoric of scholarly discourse. The first weeks of the semester will focus on basic skills such as annotation, argumentative dialogue, MLA citation, and crucial generic definitions. This foundation will serve as a basis for later discussions and assignments that are increasingly analytical and that develop more complex rhetorical approaches. Overall, the course aims to improve your ability to critically engage a topic through close, analytical reading; deliberate employment of rhetorical strategies; and a revision process that allows you to build complex, cohesive, and compelling argumentative responses. Reading for the course consists of a selection of dystopian novels and films and will approach this material through a critical feminist framework: attention will be paid to matters of gender, sexuality, race, class, and labor, and your approach to your readings will work through each of these critical categories in order to develop analytical responses appropriate to the course’s discursive frame. Texts will include Gilman’s *Herland*, Zamyatin’s *We*, Piercy’s *Woman on the Edge of Time*, and Jameson’s *In the Second Year* among others.

ENGL 101-15 Writing      WF 12:00-1:50  
Staff

ENGL 101.16 Writing      MW 1:00-2:50  
ENGL 101.22 Writing      MW 5:00-6:50  
ENGL 101.28 (H) Writing    T 12:30-3:00  
   R 12:30-1:45

Victoria Elmwood

**Identity in Words and Pictures: Graphic Novels and Memoir**

This course will introduce students to the fundamental reasoning skills and analytic devices that they will need to successfully complete complex, long-term writing projects required by the undergraduate degree. Students will learn about writing as a process that begins with invention and brainstorming and continues with drafting, revision, and peer review. In addition, students will undertake a major research project in which they will learn the terms of a particular debate and then intervene in that debate themselves. Leading up to this project will be three long papers and five short essays. While the short essays will urge students to journal their own reactions to a piece of writing, the longer papers (5-6 pp. each) will have them extract from those reactions insights that help them further develop and strengthen basic analytic capacities. In particular, we will concentrate on maneuvers such as comparing and contrasting, interpreting through close reading, and extending critical ideas (or questions or theories) developed by other scholars in their critical work. Finally, the course’s capstone research paper will



Staff

ENGL 101-37 Writing      TR 5:30-7:20  
ENGL 101-40 Writing      WF 9:00-10:50  
ENGL 101-41 Writing      WF 12:00-1:50

Lauren Cardon

American Makeovers and Body Transformations

In this course, we will discuss and write about the American fascination with physical transformation and self-fashioning. Our culture's Pygmalionesque obsession with physical transformation emerges most clearly in the number of makeover and plastic surgery shows on our prime-time television lineup (*Extreme Makeover*, *Queer Eye for the Straight Guy*, *What Not to Wear*, etc.). Why are we so fascinated with the process of physical transformation? What does an individual lose and/or gain when he or she submits to a makeover? How do questions of class, race, sexual orientation, and gender factor into our society's ideals of physical beauty?

Students will complete four major paper assignments (in addition to short homework/response essays): 1) a personal statement recounting their own (or an acquaintance's) experiences with physical transformation; 2) a cover letter in which students focus on "self representation"; 3) a persuasive essay focusing on an issue or topic we've discussed in class; and 4) a research paper on a topic relevant to the course themes. Classes will focus on discussions of texts (including the novels *Black No More*, *The Bell Jar*, *Caucasia*, and *The Extra Man*) and course themes; readings of student responses; lessons on implementing stylistic principles, outlining, and revising to improve student prose; and workshops/peer reviews for major paper assignments.

ENGL 101-38 Writing      TR 6:00-7:50  
Staff