

English Composition Special Topics Spring 2012

Class	Faculty	Description
ENG 106 P1 ENG 106 S1 ENG 106 T1	Alsup	<p>What's Cool?</p> <p>In this section of English 106, we will think hard and write often about the meaning of cool. This course posits that the cool world view is among America's most significant and lasting cultural contributions. That said, this course isn't just about arts and crafts. Over the course of the semester we will examine cool's roots in West Africa, explore its early pre-figuring of a hybridized culture, and chart its wide ranging influence on matters ranging from what we wear to whom we elect. Readings will be wide-ranging and interdisciplinary. We will hang with : Mark Twain; Edith Wharton; W.E.B. Dubois; Emma Goldman; F. Scott Fitzgerald; Dorothy Parker; Lightnin' Hopkins; William S. Burroughs; Albert Murray; Joan Didion; Thomas Frank; John Leland; Raymond Geuss; Joseph Heller: Richard Rorty; Weiden and Kennedy; Kwame Anthony Appiah; Clint Eastwood, Chuck D, Kathleen Hannah, Kim Gordon. They will help us speculate as to cool's origins, argue its current meaning, and speculate as to cool's future course.</p>
ENG 106 F5	Amadori	<p>Writing about Short Stories</p> <p>In this course we will read short fiction from contemporary writers from different backgrounds. We will look at fiction as a thematic base, since it explores the deep and fundamental things of our existence: the nature of love; the progression of our lives within our range of choices; our passions, secrets, obsessions; the feelings of abandonment and indifference; our search for identity; and our fear of the inevitability of death. We will look at the ways these writers seek an affinity with the reader through powerful, authentic, and ingeniously crafted characters and dramatic actions. We will be reading several texts and working carefully with each. In an effort to build critical thinking skills, we will engage in textual analysis and comparisons. An important aspect of this course is reading and responding to pieces of writing that members of the class produce. You should expect your work to be read regularly by your classmates, and you will be expected to comment on the writing of several of your classmates</p>
ENG 106 F1 ENG 106 H2 ENG 106 J2 ENG 106 K2	Anderson	<p>Cinema as Creative Inquiry</p> <p>In this course we'll look at films as methods or modes of creative inquiry and in our own writings investigate how films invite us to think about the ways we construct and interact with reality. We'll investigate commercial films and commercial representational and interpretive practices as well as more experimental films and how they often challenge or disrupt commercial representational and interpretive practices in order to get us to more deeply engage with what cinema is and with what it is we do when we watch films. Much of commercial cinema is a repetition or revisiting of familiar genres and formulas with slight variations, while much of avant-garde or experimental cinema attempts to present us with a world that is either only vaguely familiar or strangely unfamiliar. Commercial cinema is often dismissed as "product" while more experimental cinema is dismissed as "indulgent" or "artsy," so as part of our investigation we'll investigate how various films are marketed to various publics/interpretive communities and how these marketing practices affect interpretive practices. One of the key research questions posed by this course will be: to what extent are films made for pre-existent publics/film cultures and to what extent can a film foster a new kind of public/culture, a new kind of inquiry, and a new form of engagement.</p>

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ENG 106 N2	Baker	<p>Humor: Parody, Satire, and the Surreal</p> <p>Our examination of humor will begin with a theoretical framework in order to decipher exactly what's so funny. We'll read short excerpts from critical works by Freud, Bakhtin, and Elliott on different forms of humor. Students will write and actively engage with several types of humor such as: irony, sarcasm, parody, satire, slapstick, dark comedy, and pastiche. We will examine short literary texts by Swift, Kafka, and Eco as well as 18th and 19th century political cartoons and other forms of visual media. And then move on to contemporary film and television including: Kubrick's <i>Dr. Strangelove</i>, Monty Python, classic SNL, The Daily Show, and stand-up comedy. The course will include several writing assignments that draw on the skills developed in 105 with special attention to reading texts through a specific lens and engaging the different texts in conversation with one another. By the end of the course, students will have developed a sophisticated understanding of various comedy genres and be comfortable writing about the various techniques, applications, and responses to humor.</p>
ENG 106 A1	Be	<p>Peace is the Way</p> <p>This special topic section of English 106 explores the lives, writings and experiences of peacemakers. We will read works written by and about Nobel Peace Prize winners and other notable peace advocates such as Nelson Mandela, Wangari Maathai, Deepak Chopra, Elie Wiesel, Mahatma Gandhi, and Thich Nhat Hanh. The course invites students to identify the rhetorical techniques and strategies that writers use. The texts that we will explore and write about come in a variety of genres, including a novel, a comic book, Nobel Lectures, documentaries, and academic articles."</p>
ENG 106 T4	Berzak	<p>Culture, Identity, and the Rhetoric of Science Fiction</p> <p>Whether exploring alien worlds, creating alternate realities, or traveling through time, science fiction is always in some way about the human condition. In this class, we will examine science fiction as a commentary on the modern world and will focus on the visions of culture and identity created by sci-fi authors. We will read both short and long works, which you will write about in order to examine these issues and to understand the rhetoric of the genre.</p>
ENG 106 A2	Bhattarai	<p>War and Memory</p> <p>This course aims to develop your writing skills through your critical and creative engagement with some written texts and films. We will study some parts of novels, short stories, and films on war, using them as springboard for our own writing. I expect that our textual analysis of these study materials will enable us to think, speak, and write about our own writing activity on the one hand and enhance our writing abilities on the other.</p>
ENG 106 O1	Borman	<p>The Dude Abides</p> <p>This section of English 106 will focus on the Coen Brothers' 1998 film <i>The Big Lebowski</i>. After viewing the film in class, we will begin to explore ways of responding to it. Possible discussion and paper topics include but are not limited to: the soiling of rugs, proper methods of making a White Russian, the ethos of National Socialism, the first Gulf War, Pomeranians, and bowling. From our primary text, <i>The Year's Work in Lebowski Studies</i>, we will see scholarly responses to the film. We will think through the ways these responses are constructed and formulate our own ways of writing about texts in general. Finally, the course will finish with scholarly work of our own: students will construct an analysis of a text of their choice.</p>

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<p>ENG 106 C1 ENG 106 D1 (H) ENG 106 E1</p>	<p>Britton</p>	<p>Science Fiction and the Rhetoric of Posthuman Identity</p> <p>Whether creating alien worlds, exploring alternate realities, or depicting time travel, science fiction authors always write about the human condition, often examining how science and technology can remake human identity to create something that can be called the “posthuman.” According to <i>The Encyclopedia of Science Fiction</i>, “posthuman” refers to “the successors of present-day humanity” who are not the “products of natural evolution” but “the result of our own or others’ intervention via technology, genetic engineering, nanotechnology, and so on.” “Posthumanity,” they write, “is generally assumed to prevail.” In this vision of the future, posthumans one day replace humans, a process some believe has already begun. This class will read works of science fiction and essays from a variety of academic disciplines to explore the concept and meaning of posthuman identity.</p>
<p>ENG 106 O5 ENG 106 P5</p>	<p>Burley</p>	<p>Love 106: A Multidisciplinary Look a Love</p> <p>This section of 106 will focus on a multidisciplinary look at love. Through reading and analyzing texts from popular culture, feminist biology, cultural anthropology, and modern literature, we will explore how various disciplines respond to love. You will search your own discipline to write about how love affects it.</p>
<p>ENG 106 H1 ENG 106 J1 ENG 106 K1</p>	<p>Cahill</p>	<p>Imagining the New World</p> <p>This section takes as its thematic point of departure the idea that written and visual representations of the New World defined the region not only in the European mind, but in the Caribbean mind as well. To consider how and with what tools the European imagination constructed the New World, you will look at maps, early explorer accounts and depictions of the landscape and its people, and colonial and travel narratives. A turn to contemporary Caribbean cultural production will allow you to consider how such texts influenced metaphorical representations of the landscape and regional self-perception. Primary and secondary sources will engage the following questions: How do writers describe something new and previously unimagined? How do writers describe both physical and intangible realities? What arguments underlie their perspectives? To what genre do such texts belong? How do they speak to the contemporary writer or reader? How are they appropriate tools to address not only the challenges of fiction, but also other issues such as politics, history and culture?</p>
<p>ENG 106 H4</p>	<p>Casali</p>	<p>You Are What You Eat</p> <p>Description: This course will focus on the various political, social, and health issues surrounding the present-day production and consumption of food in the United States. We will attempt to answer such questions as, “where does our food come from, and why does it matter to us?” “why is food important?” “what is our food doing to us?” and “how is food a political or social issue, not just a personal choice?” In addition to reading and writing about materials that analyze the food industry and the ways it markets itself to the American consumer, we will also investigate its so-called counter-movements like farmer’s markets, independent farms, organic food companies, and the Slow Food Movement, to name a few. Course materials will consist of relevant essays, films, and industry and academic studies, but we will also examine a selection of fictional works in American literature that comment on Americans’ relationship to food and how it is produced and consumed. This course will also give students the opportunity to think and write critically about their own eating choices and to examine what our food habits reveal about us as individuals and a society.</p>

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<p>ENG 106 R5 ENG 106 S5</p>	<p>Culver</p>	<p>Dizzy with Disney</p> <p>M-I-C (See you real soon!) K-E-Y (Why? Because we like you!) M-O-U-S-E. Disney has pervaded popular culture since the company's inception in 1923. Producing the first-ever animated feature film, The Disney Company has changed the way we think about many aspects of culture—among them film, television, music, vacation, theme parks, consumer products, and customer service. Through analysis of academic writing about Disney as well as primary and secondary research into the world of Disney, this course will take a multi-disciplinary approach to expose the vast influence of Disney on popular culture</p>
<p>ENG 106 J4</p>	<p>Gautam</p>	<p>Migration, Home, Belongingness and National/Transnational Identity</p> <p>This writing course will consider issues of migration, home, belongingness and national/transnational identity in the context of the end of British Empire and the ensuing postcolonial condition in countries such as India, Pakistan, Israel, Palestine, Ghana and the Caribbean. Specifically, we will read Saadat Hasan Manto's short stories such as "The Dog of Titwal" and "Toba Tek Singh", an excerpt from Shmuel Yosef Agnon's story "Foe to Friend," Ghassan Kanafani's novella <i>Returning to Haifa</i>, Ama Ata Aidoo's story "No Sweetness Here" and Samuel Selvon's novel <i>The Lonely Londoners</i> to analyze the complex issues of nationality, transnationality and Diaspora existence in the present world created mainly by the British Empire. We will use the texts as a springboard not only to our own writing, but also as a way to consider how we can make different kinds of meanings and understand various contexts by looking closely at the written words.</p>
<p>ENG 106 N3</p>	<p>Goddard</p>	<p>The New Frontier: Writing About the Western, Space, and Science Fiction in Popular Culture</p> <p>What is it about the frontier that is so irresistible to our collective imagination and so indicative of the human condition? How does the Western move from old Hollywood across cultures and through space? This course will examine the idea of the American frontier as it is reformed and retranslated through cultures, time, and space as a framework for engaging in textual analysis and refining analytical writing skills. We will look at the evolution of the Western genre from the classics of old Hollywood to the modern retellings of Clint Eastwood, Cormac McCarthy, and American Vampire, and its translation into science fiction from Star Wars to Cowboy Bebop. The critical context of this course will be informed by the frontier theory writings of Frederick Jackson Turner, the rhetoric of space in the speeches of John F. Kennedy, as well as gender and colonial/postcolonial theories. Writings will include reading responses, Blackboard discussion, three papers and a final presentation.</p>
<p>ENG 106 O2 ENG 106 P2 ENG 106 R2</p>	<p>Green</p>	<p>Travel Writing: A Discovery of Foreign Places and Oneself</p> <p>One hundred and fifty years ago, travel writing served a clear purpose: to write about strange, exotic countries and describe the experience of travel in these foreign lands for the majority of people, who would never travel much beyond their own backyard. In modern times, however, with easy access to television, radio, and the internet, as well as relatively affordable and numerous transportation options available, is there much need for travel writing when the information and experience is so readily available? This course seeks to examine what travel writing offers readers in our modern world.</p> <p>Michael Crichton claims, "If you're a writer, the assimilation of important experiences almost obliges you to write about them. Writing is how you make the experience your own, how you explore what it means to you, how you come to possess it and ultimately release it." Is this the role modern travel writing occupies? Is travel the muse to stimulate the writing or the subject of the writing? Students will consider to what extent travel writing is about self-discovery as opposed to foreign discovery.</p>

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<p>ENG 106 S3 ENG 106 T3</p>	<p>Hickman</p>	<p>Walking the Wire</p> <p>HBO's critically acclaimed series "The Wire" foregrounds issues of urban life, including authority, reform, education, and the political system; the role of the inner city in shaping social identity and masculinity; and the constructs that create and perpetuate violence. Through textual analysis of portions of David Simon and Edward Burns' work, including the socio-documentary text "The Corner" and the television series "The Wire," this course will take a multi-disciplinary approach to imploding the perception of binaries through investigation of inner-city life.</p> <p>The goals of the course include the development of close and critical readings of texts; the increased ability to use textual evidence to support an argument or interpretation; the appropriate incorporation of secondary sources; and the development of both stylistic grace and intellectual sophistication in writing. All of the writing for this course goes through extensive revision.</p>
<p>ENG 106 B3 ENG 106 C3 ENG 106 E3 ENG 106 F3</p>	<p>Hood</p>	<p>Into the Wild</p> <p>What is the place of the natural world in contemporary society? How do government and religion influence values and behavior? How does context shape and guide human acts and intentions? This course is prompted by reading and considering cultural critiques, investigative accounts, and ethnographic studies from texts such as Jon Krakauer's, <i>Into the Wild</i>, Azar Nafisi's <i>Reading Lolita in Tehran</i>, Tim O'Brien's <i>How to Tell a True War Story</i>, and Malcolm Gladwell's <i>The Power of Context</i>. Documentary films, photo essays, and current articles from political analysts, war correspondents, and social scientists join the conversation, which focuses on thinking and writing critically, not only about the complex interplay among individual identity, group behavior, and cultural influence, but also about the language we employ to talk about being human.</p>
<p>ENG 106 U2</p>	<p>Howey</p>	<p>Culture and Identity in Cold-War Science Fiction</p> <p>Whether exploring alien worlds, creating alternate realities, or traveling through time, science fiction always speculates about the human condition. In this class, we will examine science fiction as a commentary on contemporary America and will focus on the visions of culture and identity created by sci-fi authors. We will read and write about both short and long works in order to examine these issues and understand the rhetoric of science fiction.</p>
<p>ENG 106 N1</p>	<p>Johnson</p>	<p>From Rule Britannia to Cool Britannia?: Writing About Contemporary British Culture</p> <p>Britain today is a more culturally diverse nation than ever before. The decline of the British empire in the first half of last century and the ensuing immigration over the following decades from formerly colonized (and other) countries has had an enormous influence on contemporary British culture. In this course we will read and write about various aspects of multicultural Britain today by examining media, politics, social issues, music, sport, humour, and literature. We will use others' and our own writing to explore and to present ideas, and students can thus expect to write a great deal both in and out of class.</p>

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ENG 106 N5	Kelly	<p>Legacies of the High Seas: Piracy and the Literary Imagination</p> <p>Pirates have been a source of literary fascination for centuries, and they continue to plunder our imaginations in contemporary popular culture. What is it about piracy that captures our interest so persistently? What does the image of the pirate evoke for us? How have our attitudes towards piracy changed over the last century? How has piracy evolved in the face of developing technologies and globalization? This course will utilize literary representations of piracy as a means of exploring, considering, and writing about radicalism in the face of globalization.</p>
ENG 106 C4 ENG 106 D4 ENG 106 E4 ENG 106 G3	Komis	<p>Eat, Breath, Write</p> <p>This section of the course is divided into two parts. This first will focus on health and wellness with respect to food, food source, food sustainability, and other issues that are very popular in contemporary media outlets. We will read from Eric Schlosser's <i>Fast Food Nation</i>, Michael Pollan's <i>The Omnivore's Dilemma</i>, and from Brian Wansink's <i>Mindless Eating</i> and watch <i>Food Inc.</i> The second portion of this section will focus on health and wellness as they pertain to the environment. The class is structured so that we read texts, respond to them in writing, and discuss both the content and the writing strategies</p>
ENG 106 O4 ENG 106 P4 ENG 106 R4 ENG 106 S4	Leary	<p>Transition and Crisis in the Victorian Era</p> <p>This section of English 106 invites you to explore the recurring theme of self-definition in popular short stories and poems of the Victorian era. The Victorians lived in an age of rapid transition and struggled to understand who they were amid great social and political change. Selected texts illustrate the difficulties in this quest for self-discovery, and you will analyze the influences that shape each character's development, such as love, loss, faith, self-doubt, and transgression. While assignments treat the specific time period, you will be able to make connections across history by looking at how identity is constructed in a variety of contexts.</p>
ENG 106 C2 ENG 106 D2 ENG 106 E2 ENG 106 G4	Morando	<p>Queer Pop Cultures</p> <p>What does it mean to be queer? Is it useful for queer people to have a common language that articulates their identities and practices? How has writing been used to construct queer identities? In this course we will examine multiple media formats in both mainstream popular culture and queer subcultures to think through possible answers to these questions. Topics of discussion may include David Bowie and glam rock, Buffy the Vampire Slayer, transgender zines, Lady Gaga videos, Glee, and new examples of queer pop culture that emerge as the semester progresses.</p>
ENG 106 F4	Otis	<p>Writing about Science and Nature</p> <p>Our writing this semester will explore ways to bridge the gap between the work of scientific experts and the general reader, as well as between the logical world of scientific inquiry and our more physical and emotional responses to the natural world – and to the romantic idea of “nature.” We will examine the relationship between human and nonhuman nature, and the ways that science attempts to define and mediate between the two. Students will have the opportunity to choose essays from the BEST SCIENCE AND NATURE WRITING series on which to model their own writing. We will learn to build strong arguments using credible sources, but we will also experiment with using “cinema” (great descriptions), stories, and profiles of important personalities to convey the drama and the stakes of each issue we write about.</p>

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ENG 106 G1	Owens	<p>Isn't a Bad Girl Almost Like a Boy?</p> <p>The objective of this course is to develop a critical lens through which to consider the concept of gender as a social construction. Central to the course will be the ways women have used autobiographical writing to discuss personal, social and political experiences and to theorize from these experiences by examining the growing body of women's studies scholarship as it has emerged over the last few decades. Texts include: the personal essay, memoir, the self-portrait, film, and various scholarly journal articles.</p>
ENG 106 C5	Pickens	<p><i>Ain't we got fun?</i>—Thinking and Writing About Play</p> <p>This course will explore one of the most fundamental and universal experiences of living beings, the act of play. Playful and festive gestures connect with issues of identity, performativity, and community, speaking in part to the meaning and significance of our existence. Coursework will invite students to think deeply and write extensively about playtime activities like sports, gaming, parties, parades, carnivals—indeed, all of the things we think we do for fun, whether alone or in groups. By drawing on research inspired by sociology, anthropology, performance studies, and cultural studies, students will consider the meanings behind the ways we play, questioning how these gestures inform our selves and our society.</p>
ENG 106 H3 ENG 106 J3	Reyes	<p>Isn't a Bad Girl Almost Like a Boy?</p> <p>The objective of this course is to develop a critical lens through which to consider the concept of gender as a social construction. Central to the course will be the ways women have used autobiographical writing to discuss personal, social and political experiences and to theorize from these experiences by examining the growing body of women's studies scholarship as it has emerged over the last few decades. Texts include: the personal essay, memoir, the self-portrait, film, and various scholarly journal articles.</p>
ENG 106 N4	Riccelli	<p>Women in African American Writing</p> <p>This writing course seeks to examine African American writing that is of and about women. Through our readings of short fiction, poetry, song lyrics, and essays, we will develop skills in critical thinking, analysis, and comparison. Most importantly, our focus will be centered on how to use these abilities to craft coherent and thoughtful writing. Our readings will draw from such authors as Octavia Butler, Audre Lorde, Langston Hughes, Erika Badu, Gwendolyn Brooks, and Jamaica Kincaid. Through our analytical work with these readings, you can expect to strengthen your writing ability by writing and editing several papers, creating a blackboard blog, and by completing in-class writing exercises.</p>
ENG 106 U1	Richmond	<p>The Intellectual History of Cognitive Shifts in the Twentieth-century</p> <p>Psychologists, philosophers, anthropologists, journalists, and creative writers alike have investigated (and employed) the phenomenon of altered consciousness for different ends through various modes and means. This class examines the rhetoric behind mediating the purely subjective experience of altered consciousness through written and visual media, including movies, newspapers, periodicals, and the internet. Similarly, we will explore the possibility—or impossibility—of categorizing and assessing these subjective experiences in an objective, scientific context.</p> <p>Expect to analyze texts in light of what we read about their inspiration and ultimate composition, but this class's primary focus isn't just analytical; we'll also talk about each piece's underlying methodology in terms of adhering to and defying convention, and we'll do so by providing the cultural context for each reading.</p>

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ENG 106 R1 (H)	Rogers	<p>Universal Issues in Our Changing World</p> <p>Writing, reading, researching, and thinking critically at a university level—these identify our ultimate objectives. To develop skills in meeting these objectives, we use selected literature (both fiction and nonfiction). International writers from Asia, Middle East, Europe, Latin America, Caribbean, and North America create our literature. These selections focus on universal themes: humanity’s violence, ways of seeing, identity, and choices-- both individual and group values. But more important is this: what each individual in class thinks, discovers, and communicates in both oral and written communications.</p>
ENG 106 S2 ENG 106 T2	Schriftman	<p>A Traveler’s India: Dreams of Spirit, Dreams of Domain</p> <p>This course will consider the stories the West has told about spirituality and seeking in the East in general and in India in particular. Our readings will include texts—filmed and written, fiction and nonfiction, poetry and prose—that feature questing narratives and texts that offer commentary on these topics. We will read these texts with a critical eye, and we will ask questions of the connections we discover between them. For instance: What are the dreams and ideas that the West has projected upon India—and what do those dreams say about the dreamers? Or: Can we find evidence of the cultural trends we’ve identified from our texts in contemporary cultural artifacts, such as a Lonely Planet guidebook, or the pages of a National Geographic? Or: How has the West’s representation of Indian spirituality shaped the American spiritual marketplace? Our overall goal will be to carefully read, to thoughtfully discuss, and to write</p>
ENG 106 D5 ENG 106 E5 ENG 106 G5	Simpson	<p>The Moon over Miami</p> <p>Holding the distinction of being the only major city in the U.S. conceived by a woman (Julia Tuttle), Miami today continues to stretch the boundaries of intellectual, imaginative, and social thought. Writing for this course will engage how specific architectural, musical, visual, and literary texts are not merely shaped by Miami, but how these cultural texts actively function as the source of contradictory meanings, motivations, and identities within the city. Utilizing the University of Miami archives and the Wolfsonian library, students will have several opportunities to write about and analyze specific urban forms, environmental forces, artistic movements, and social conflicts that compose the city. All assignments in this course will provide students with the skills to write a final research-based argument that will explore, through historical, artistic, and academic sources, their own sense of location in Miami.</p>
ENG 106 B2	Smith	<p>Writing About Race in Early American Literature</p> <p>This course focuses on race in Early American Literature, and the readings for the course are texts written by and about Native Americans and African Americans. Through analyzing these texts, students gain insight into our country’s history, relations between whites and non-whites, the destruction of Native American culture, and slavery. With the exception of James Fenimore Cooper’s <i>The Last of the Mohicans</i>, the readings for the course are non-fiction. Students will learn how to support their own arguments through close readings of the assigned material. Further, students will learn how to incorporate secondary sources into their writing. My goal for the class is to teach my students how to become more competent academic writers while at the same time teaching them about the history of race relations in our country.</p>

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<p>ENG 106 O3 ENG 106 P3 ENG 106 R3</p>	<p>Turner</p>	<p>Defining Aesthetics: Determining the Artistic Value of New Music</p> <p>In this section of English 106, we will write essays investigating the aesthetic value of contemporary music. While we may all get an intrinsic sense about which songs we like and which we do not, defending these choices can be difficult. From K-Os to My Bloody Valentine to Corrine Bailey Rae, throughout the semester, we will examine the poetics, symbolism, and originality of technique employed by various present day songwriters. Because this is a writing course, our most focused investigations will involve our own writing about the lyrics of these songwriters.</p>
<p>ENG 106 F2 ENG 106 G2</p>	<p>Wafer</p>	<p>Exploring Normalcy: “The first thing I want people to know about me is that I think normal people suck, guys, they suck”, Jonathan Mooney</p> <p>This class introduces students to key concepts concerning the social construction of normalcy, and how those who have been riders on the symbol of what is not normal in American culture – the short yellow school bus, and those folks with any kind of perceived or real disability – serves as a social function. As one of the writers you will be reading in this course states: “The short bus polices that terrain; it patrols a fabricated social boundary demarcating what is healthy and sick, acceptable and broken, enforcing normalcy in all of us” (Mooney 28). We will examine, by reading academic scholars in the field of Disability Studies and then writing about the issues and ideas they raise - myths of who we are, who we should be like - that scholars suggest is actually created by categorizing people with disabilities. Michael Foucault suggests that “the judges of normality are present everywhere”. Want to explore a multi-cultural identity that has been the missing term in the Race, Class, Gender Triad? Hop on board this academic bus. The intellectual ride is an eye-opener.</p>
<p>ENG 106 B1</p>	<p>Zieba</p>	<p>Postcolonial Writing</p> <p>This writing course will consider issues of the legacy of the British Empire and the ensuing postcolonial condition. Specifically, we will read Chinua Achebe’s novel <i>Things Fall Apart</i> and extracts from British author Zadie Smith’s <i>White Teeth</i> along with some poetry by a Caribbean writer Grace Nichols as a way to consider some of these issues. First and foremost, however, this is a writing and composition course, and as such we will use these texts as a springboard not only to our own writing, but also as a way to consider how we can make different kinds of meanings and understand various contexts from closely analyzing the written word.</p>