

Welcome to the Class of 2015!

The Writing Program welcomes you to Haverford and looks forward to your arrival. In the meantime, we need your help as we plan for one of the foundational experiences of your first year: the Writing Seminar. Writing Seminars are integral to a Haverford education and every student (without exception) takes one in the fall or spring of his or her first year. This letter describes policies related to the Writing Seminar and explains what you must do before **July 20** to ensure your placement in a course that matches your interests and level of experience.

Kinds of Writing Seminars

Writing Seminars are organized by academic discipline, topic, or individualized study. While all seminars pair writing instruction with intellectual inquiry, they do so in slightly different ways. As you read the descriptions below, consider which kind of seminar best matches your needs and interests.

- Discipline-based (WSD) sections offer instruction in critical inquiry and writing in the context of a particular academic discipline. These sections, taught by faculty from a variety of departments at the college, meet twice weekly; most also feature additional small group tutorials and/or conferences to discuss student writing. If interested in a particular discipline-based seminar, and if your past performance in courses that have included substantial writing has been consistently strong, these seminars may be for you.
- Topic-based (WST) sections also offer instruction in critical inquiry and writing, meet twice weekly, and feature regular small group tutorials and/or conferences. These sections, taught by Writing Program faculty, explore a thematically interrelated set of readings and tend to devote more attention than do WSD sections to all stages of the composing process. If you have experienced success with writing in the past but would like the chance to spend more time thinking about the elements of the academic essay, this type of seminar may be for you.
- Individualized (WSI) sections also teach critical inquiry and writing, meet twice weekly, and explore a thematically interrelated set of readings. They differ from other seminars in a few ways: they are limited to ten rather than fifteen students; they include more time for individual conferences; and they break down the writing of academic essays into even more manageable and explicit steps. Offered only in the fall semester, WSI sections do not alone satisfy the writing requirement but are intended to prepare students to continue their study of writing in either a WSD or WST section in the spring semester. If you have not had much experience composing academic essays or would like to develop more confidence in your ability to meet the rigors of college-level writing, these seminars may be for you.

When reviewing the course descriptions that accompany this letter, you will see a diverse range of seminar offerings for the coming year. Consider not only those courses that play on your strengths but also those that will stretch your interests in new directions.

How Placement Works

When assigning students to sections, the Writing Program will consider several factors: your own appraisal of your writing competency; your preferences for particular courses; SAT verbal and SAT II Writing scores; and a placement essay that you will soon submit. We will inform you of your placement during the week you arrive on campus.

What You Need to Do

To help us in the placement process, you need to 1) inform us of your preferences and 2) write a short essay.

- A preference form that you should complete is on-line (see below). Consider your options and let us know both which kind of seminar you think is best for you and which particular sections you find most appealing. You will be asked to rank your top three section preferences.
- Also in this packet you will find instructions for writing and submitting the placement essay. For your own benefit in being matched with an appropriate seminar, and in accord with the Haverford Honor Code, you must write this essay without assistance from anyone (and without consulting outside sources).

[Please submit your preferences and essay online.](#)

These materials are due by **July 20, 2011**. If we don't receive them by then, Writing Program faculty will need to place you in a seminar regardless of your preferences, so please do get them in to us.

If you have any questions regarding either Writing Seminars or the placement process, please contact Debora Sherman at dsherman@haverford.edu or 610-896-1255. All of us at Haverford very much look forward to your arrival.

Welcome, again, to the College and to the Writing Program!

Debora Sherman
Director of College Writing and Assistant Professor of English

Essay Instructions

Placement essays are one tool (among others) that the Writing Program uses to assign incoming students to appropriate Writing Seminars.

Guidelines

When writing the essay, please observe the following guidelines.

- Limit the length to 500-750 words (which translates to between two and three double-spaced pages).
- Be sure to include an essay title and your name.
- Compose the essay without any assistance, in the form of either other people or outside commentary. Don't use the web or the library for research. You are, however, permitted to use a dictionary (online or hardback) for words which are unfamiliar to you. And you can use reference tools (online or otherwise) to identify names which you don't recognize. Your best interests will be served only if the Writing Program can make an honest appraisal of how you write on your own. This will be your first opportunity to put Haverford's Honor Code into practice.

Assignment

Read Dale Keiger's ["Immortal Cells, Enduring Issues"](#), *Johns Hopkins Magazine Summer 2010*. (If you have difficulty with this link, a PDF is attached here as well: [Download the PDF](#))

Here's the assignment:

In the prologue to her book, *The Immortal Life of Henrietta Lacks* (2010), Rebecca Smoots writes, "The history of Henrietta Lacks and the HeLa cells raises important issues regarding science, ethics, race, and class. . .". The article that you are being asked to read here describes the profound implications--moral, political, scientific-- of that history, and the many, many questions raised in its wake: what is ethical scientific research? How problematic is the notion of profit--who profited, who did not--in this narrative? what do we mean by "informed consent"? to what extent should it govern medical and scientific practice? to what extent do race and class factor into this narrative? how does history get written and by who? can a secular society respect the Lackses' deeply-held spiritual belief that the cell lines are the actual living body of their mother? is there a "right solution" to the complicated problems raised here?

Pick the **one** issue that you believe to be crucial or especially significant here and develop an argument for it, drawing upon "Immortal Cells, Enduring Issues" for evidence that supports your position. You are not being asked to answer all of the questions above, but to find one issue that speaks to you and for which you feel you can make an effective argument.

When evaluating your essay, Writing Program faculty will attend to the following criteria:

- Engagement and reasoning: How well do you demonstrate a grasp of the argument while still establishing and supporting your own position?
- Structure and style: Does the organization of your essay help or hinder readers? Is there sufficient control of particular sentences to allow us to follow your reasoning?

Courses

First-Year Writing Seminars: 2011-12

A few things to keep in mind. . . .

- Your first-year writing seminar need not be linked to your anticipated major or demonstrated strengths (although it can be). While all seminars are rigorous, they are also introductory; none assumes prior experience in a particular subject matter. Consider the seminar an opportunity to expand your intellectual life and don't be afraid to venture into new territory.
- For writing seminars, differences in course numbers do not signal differences in course difficulty. All topic-based and discipline-based courses include approximately the same amount of reading and writing
- **An "a" after the course number indicates that the seminar will be taught in the fall; a "b" indicates spring.** The Writing Seminar can be taken in either semester.
- Please refer to the welcome letter online for an overview of the placement process and for an explanation of the differences between the three kinds of Writing Seminars (WSI, WST, WSD). You can submit both your seminar preferences and placement essay using an online form. For the overview and placement process, [please follow links on this page](#).

If you have questions, please contact Debora Sherman at dsherman@haverford.edu or at 610-896-1255.

Writing Seminars: Individualized (WS-I)

WRPR 105a Perspectives on Kinship and the Family in the Contemporary United States

B. Hall

TTH 2:30-4:00

Kosh E 115

Using the anthropological study of kinship as a foundation, this course will analyze kinship and the family in the United States from multiple academic perspectives. Starting with an exploration of the ways in which anthropologists have historically studied kinship, the course will unfold as a series of investigations into David Schneider's claim in *American Kinship: A Cultural Account* (1968) that in the American cultural conception, kinship is defined as biogenetic (23), meaning that real or true relatives are linked by blood or by birth (24). In this light, we will consider the ways in which these biogenetic ties both increasingly rely on and are challenged by reproductive technologies like in-vitro fertilization and explore the challenges to Schneiders assertion formed by contemporary transracial adoption practices. We will also examine the ways in which variation in socioeconomic class, culture, race, and religion may affect the experience of American kinship, including analyses of shifting means of cultural reproduction within

immigrant families and the role kinship and parenting practices have in reproducing educational and academic advantage across generations. We will also examine public policy issues such as the gay marriage debate. This is a first-semester course with individual tutorials that prepares students for a second-semester topic-based or discipline-based writing. *Prerequisite:* Open only to members of the first-year class as assigned by the Director of College Writing.

WRPR 109a Perspectives on Immigration and Education in the United States

B. Hall

TTH 11:30-1:00

Kosh E 115

The primary goal of this course is to challenge students as academic readers, writers and thinkers while providing support for continuous growth. We will immerse ourselves in the historical, social, cultural, political, linguistic, and various other contexts of immigration to the United States, with a focus on salient issues relating to k-12 public education. What kinds of experiences, we will ask, have immigrant students had in American schools in the past century? Have schools served this population well? How are schooling and citizenship related? Does public education facilitate or hinder immigrant students in attaining the "American dream" of success and fortune? How do various kinds of educational practice (like bilingual education, English as a Second Language instruction, and contemporary multicultural education) marginalize or empower immigrant students? Readings for the course will include a wide variety of perspectives on these issues, and to that end will include academic articles, ethnographic texts, autobiographical writing, and fiction. This is a first-semester course with individual tutorials that prepares students for a second-semester topic-based or discipline-based writing. *Prerequisite:* Open only to members of the first-year class as assigned by the Director of College Writing.

WRPR 117a Reading Culture: Poverty in the United States

M. Ruben

TTH 10:00-11:30

Gest 103

Poverty is one of the most persistent problems and controversial issues in the United States. Along with its obvious economic dimensions, poverty has a wide variety of cultural meanings. In fact, the subject of poverty forces us to think critically about how we define and understand the concept of culture. Through a selective critical examination of fiction and nonfiction works addressing the theme of poverty in America, this course will explore key methods for studying and writing about culture. It will look at how poverty and poor people have been discussed and represented in the United States at various points during the last 125 years, and it will provide an opportunity to explore the many ways "poverty" and "culture" intersect and interact, each term affecting the meaning of the other. Readings from Horatio Alger, Sandra Cisneros, Michael Eric Dyson, Barbara Ehrenreich, Michael Harrington, Jacob Riis, and Richard Wright. This is a first-semester course with individual tutorials that prepares students for a second-semester topic-based

or discipline-based writing. *Prerequisite:* Open only to members of the first-year class as assigned by the Director of College Writing

Writing Seminars: Topic-Based (WS-T)

WRPR 109b Perspectives on Immigration and Education in the United States

B. Hall

TTH 11:30-1:00

The primary goal of this course is to challenge students as academic readers, writers and thinkers while providing support for continuous growth. We will immerse ourselves in the historical, social, cultural, political, linguistic, and various other contexts of immigration to the United States, with a focus on salient issues relating to k-12 public education. What kinds of experiences, we will ask, have immigrant students had in American schools in the past century? Have schools served this population well? How are schooling and citizenship related? Does public education facilitate or hinder immigrant students in attaining the "American dream" of success and fortune? How do various kinds of educational practice (like bilingual education, English as a Second Language instruction, and contemporary multicultural education) marginalize or empower immigrant students? Readings for the course will include a wide variety of perspectives on these issues, and to that end will include academic articles, ethnographic texts, autobiographical writing, and fiction. *Prerequisite:* Open only to members of the first-year class as assigned by the Director of College Writing. [Carries Social Sciences divisional credit.]

WRPR 110a,b Medical Narratives

S. Benston

TTH 10:00-11:30

Stokes 301

In "To Build A Case" Rita Charon asserts a polarity between the patient's oral tale and the doctor's written case history: "They are opposing entities. They are examples of language being used in fundamentally different ways. Their goals conflict." We'll test this pronouncement as we read across a spectrum of fiction and nonfiction texts. How does medical language illuminate, and how does it obfuscate, the patient's individual experience? Do the doctor's practices of "history-taking" and "case reporting" wrest narrative control from the patient—and, if so, what are the benefits and costs of a usurping authority? Can we detect the patient's subjective dilemmas finding expression in the doctor's own struggle for solutions? This course will attempt to place the two supposed narrative opponents into a larger context: a rich assortment of medical story-tellers. What types of medical narrative exist outside the consulting room and the "chart," and do they effectively reconcile the alleged conflict between patient- and physician-narrator? We'll look at illness through a variety of lenses, taking our readings not only from standard case reports but from patient memoirs, physician memoirs, medical journalism, essays in philosophy of mind, and (last but hardly least!) literary fiction. We will seek to understand the efficacy of

each genre (even, one might say, its therapeutic implications) while training a clear eye on its inevitable evasions and oversights. Prerequisite: Open only to members of the first-year class as assigned by the Director of College Writing. [Carries Humanities divisional credit.]

WRPR 117b Reading Culture: Poverty in the United States

M. Ruben

TTH 10:00-11:30

Poverty is one of the most persistent problems and controversial issues in the United States. Along with its obvious economic dimensions, poverty has a wide variety of cultural meanings. In fact, the subject of poverty forces us to think critically about how we define and understand the concept of culture. Through a selective critical examination of fiction and nonfiction works addressing the theme of poverty in America, this course will explore key methods for studying and writing about culture. It will look at how poverty and poor people have been discussed and represented in the United States at various points during the last 125 years, and it will provide an opportunity to explore the many ways "poverty" and "culture" intersect and interact, each term affecting the meaning of the other. Readings from Horatio Alger, Sandra Cisneros, Michael Eric Dyson, Barbara Ehrenreich, Michael Harrington, Jacob Riis, and Richard Wright. *Prerequisite:* Open only to members of the first-year class as assigned by the Director of College Writing. [Carries Humanities divisional credit.]

WRPR 118a Portraits of Disability and Difference

K. Lindgren

TTH 2:30-4:00

Stokes 119

Rosemarie Garland-Thomson writes that "staring is an interrogative gesture that asks what's going on and demands the story. The eyes hang on, working to recognize what seems illegible, order what seems unruly, know what seems strange." In this seminar we will explore visual and literary portraits and self-portraits of bodies marked by difference, bodies that often elicit stares. We will ask: What kinds of stories are told about these bodies? How do memoirs and self-portraits by people with disabilities draw on and challenge traditions of life writing and portraiture? How does this work enlarge cultural and aesthetic views of embodiment, disability, and difference? What strategies do writers and artists employ to represent invisible disability and interior bodily space? How do portraits of disability engage differences of gender, race, and class? Through close readings of essays, memoirs, paintings, and photographs, students will hone their descriptive and interpretive skills and develop their ability to craft clear and persuasive arguments. *Prerequisite:* Open only to first year students as assigned by the Director of College Writing. [Carries Humanities divisional credit.]

WRPR 120a Evolutionary Arguments

C. Schilling

TTH 1:00-2:30

Link 205

The current ways humans can or hope to control biological processes, especially at the genetic level, move us far beyond Darwin's descriptions of what he called "man's power of selection." Efforts to control human biology—whether by the state or individuals—have allowed us to anticipate the lessening of human suffering as well as to feel anxious about human overreaching. In this seminar, we'll read and write about a range of arguments by bioethicists about the meanings and consequences of various kinds of biological control. We'll also follow those arguments into works of the imagination, such as the film *GATTACA*, and the life stories of those living with congenital impairments. In the process, we'll compare the eugenics movement of the past and the personalized genomics of the present. We'll investigate the arguments themselves and their assumptions about human relationships, perfection, fitness, normality, disability, and human worth. *Prerequisite*: Open only to first year students as assigned by the Director of College Writing. [Carries Humanities divisional credit.]

WRPR 124a, b Writing and the Senses

T. Devaney

TTH 1:00-2:30

Hall 106

"What I am trying to translate," Cezanne said, "is more mysterious; it is entwined in the very roots of being." Reading our senses requires interpretation. What do the senses teach us about ourselves? How do they help us understand who we are in our sense-saturated world? How do the senses simultaneously inform each other? What on-going problems do they pose and which do they help us resolve? Writing and the Senses is a course that will help you to become a more effective and sophisticated writer using the five senses as a focus. The mode of the class is "close reading" and the analysis of text combined with the exploration of how our sense-data provides insight into the cognitive, biological, and spiritual aspects of our human nature. The seminar is designed to sharpen and broaden your senses and sensibilities via expository writing. Readings include selections from *Flush: A Biography* by Virginia Woolf, *Letters on Cezanne* by Rainer Maria Rilke, *Proust Was a Neuroscientist* by Jonah Lehrer, *Musicophilia: Tales of Music and the Brain* by Oliver Sacks, and *How to Cook a Wolf* by M.F.K. Fisher. The class will also have the opportunity to take a field trip to The Barnes Foundation. *Prerequisite*: Open only to first year students as assigned by the Director of College Writing. [Carries Humanities divisional credit.]

WRPR 125a The Nature of Money

J. Ramey

TTH 1:00-2:30

Stokes 119

Money is one of the most enigmatic of things. On the one hand it seems to be an utterly banal and concrete aspect of everyday life, and yet on reflection money turns out to be one of the most ephemeral, spiritual, and even magical things in the world. The recent financial crisis has led,

among other things, to a flowering of debate over and experimentation with the nature of money itself. In keeping with the urgent sense felt by many within and without the academy that fundamental concepts of economy must be reconsidered, in this class we will take a distinctly philosophical approach to the concept of money, working through some of the historical, structural, religious, and erotic dimensions of exchange in an attempt to gain greater understanding of the role money has played and continues to play in everyday life. Readings for the course include (but may not be limited to) selections from Georges Bataille's *The Accursed Share*, Norman O. Brown's *Filthy Lucre*, Georg Simmels' *Philosophy of Money*, and Hannah Arendt's *The Human Condition*. *Prerequisite*: Open only to first year students as assigned by the Director of College Writing. [Carries Humanities divisional credit.]

WRPR 127b Are We Modern?

J. Ramey

TTH 1:00-2:30

Why do we call ourselves modern? In an era of globalization, when it becomes increasingly difficult to contrast a modern world with one that is primitive or uncivilized, what kinds of values and investments do we still have in the notion that we--whoever we are--are modern? Are we modern because we are scientific? Technological? Democratic? Capitalist? Secular? The conceptual geography of debates about modernity and modernism touch upon nearly every field in the humanities and social sciences, and underlie many debates in contemporary politics and popular culture. In this course, rather than attempt a systematic overview, we will look carefully and closely at two texts that shed extremely interesting light on what it has meant, and what it could mean, to be modern: Giambattista Vico's *The New Science*, written in the 17th century, and Bruno Latour's *Cult of the Factish Gods*, published just last year. Between these two texts, we will seek to engage our own presuppositions through a critical investigations into the nature of the modern, using Vico and Latour as lenses through which to think and write about a variety of issues facing contemporary society. *Prerequisite*: Open only to first year students as assigned by the Director of College Writing. [Carries Humanities divisional credit.]

WRPR 148a, b Innovation, Rebellion, and Dissent

J. Benatov

WF 2:30-4:00

Link 309

What motivates people to rebel? This course examines the notions of originality and dissent from both a social and an aesthetic perspective. Our readings and analyses during the semester will demonstrate that there is no clear-cut separation between these two spheres and that artistic and social idiosyncrasy are mutually constitutive elements. Readings may include works by Herman Melville, Jorge Luis Borges, Philip Roth, J.D. Salinger, Ken Kesey, and Italo Calvino, Quentin Tarantino and Spike Jones. *Prerequisite*: Open only to members of the first-year class as assigned by the Director of College Writing. [Carries Humanities divisional credit.]

Writing Seminars: Discipline-Based (WS-D)

WRPR 106b Children of the Night and Their Music

D.Kight

TTH 11:30-1:00

An examination of monstrosity in literature, film, culture and theory. By focusing on three monster figures that have drawn the attention of a number of authors and film makers—the Vampire, the Creature, and the Double—this course seeks to discover what monsters are, what kinds of fears they embody, how they can be read against each other, and why these figures and their relatives continue to fascinate us. Readings include three novels and a number of other texts (short stories, poems, films, theoretical essays). *Prerequisite*: Open only to first-year students as assigned by the Director of College Writing. [Carries Humanities divisional credit.]

WRPR 113a Madness in Greek Myth

D. LaLonde

TTH 11:30-1:00

Meditation Room, Woodside Cottage

In this course we consider the role of madness in Greek mythology, with a focus on its representation in Greek tragedy. We explore the nature and origins of madness in characters like Heracles and Cassandra, and consider the role of this motif in Greek tragedy. Among the questions we will consider are these: Is madness ever a good thing? What are the symptoms of madness, and how do other characters regard it? Why does madness feature so prominently in Greek mythology and Greek tragedy in particular, and what is the significance of the fact that the god Dionysus is both patron of tragedy and god of ecstasy and intoxication? We focus on Greek tragedy from 5th century BCE Athens (e.g., Aeschylus' *Agamemnon*, Sophocles' *Ajax*, Euripides' *Heracles* and *Bacchae*) with selections from other classical texts, such as Homer's *Iliad*, Plato's *Phaedrus*, and Ovid's *Metamorphoses*. *Prerequisite*: Open only to first-year students as assigned by the Director of College Writing. [Carries Humanities divisional credit.]

WRPR 133a The American West in Fact and Fiction

E. Lapsansky

TTH 10:00-11:30

Hall 112

An examination of the imagery of the American West. Using visual and verbal images, this course explores such diverse aspects of the West as cowboys, cartography, water rights, race and social class, technology, religion, prostitution, and landscape painting. *Prerequisite*: Open only to first-year students as assigned by the Director of College Writing. [Carries Social Science divisional credit.]

WRPR 140a The Language of Argument

J. Muse

TTH 10:00-11:30

Roberts Hall 007

In this course students will learn how to analyze arguments, compose arguments of their own, and write clear, concise, and elegant prose. The first half of the course will relate principles of argument and composition to principles of textual analysis. A good reader can analyze the logic of an argument, the style of its presentation, and the way it solicits its audience. Similarly, the good writer understands her audience, adopts a style appropriate to the situation, and crafts an argument that establishes grounds for possible agreement. A good writer is a better reader. For example, in Act II, scene ii of *Hamlet* Polonius wastes time while saying he won't: "...since brevity is the soul of wit / And tediousness the limbs and outward flourishes / I will be brief..." He can't even speak briefly of brevity but follows his aphorism with a redundant flourish of his own. Like Polonius, when you present your reader with tedious prose you present yourself as tedious. And though few occasions warrant such a presentation, this course will supply students with the power to suit their words to different occasions and the power to read how others in turn both craft themselves and either succeed or fail to convince. The second half of the course will consider the relation between experience and language, between our world and our words. Using the analytic tools assembled during the first half, we will examine works of philosophy and literature that seek to define this relation. Texts will include Plato's *Gorgias*, Friedrich Nietzsche's early essay, "On Truth and Lying in an Extra-moral Sense," and Toni Morrison's novel, *Sula*. We will evaluate these works on the basis of their claims about language and on the basis of the language of these claims. *Prerequisite*: Open only to members of the first-year class as assigned by the Director of College Writing. [Carries Humanities divisional credit.]

WRPR 150a-01 Introduction to Literary Analysis: Marvelous and Monstrous Passions of the West--from Homer to the Holocaust

K. Benston

TTH 10:00-11:30

Stokes 119

Philosopher Walter Benjamin writes: "There is no document of civilization that is not at the same time a document of barbarism." Western literature--extending from roots in Greek (Homeric) and Judeo-Christian (biblical) traditions--can be read as an extended exploration of Benjamin's insight, unfolding as a debate about its own ability to fashion and transmit meaning in a world often governed by chance, cruelty, and confusion. Through stories pitting heroic energies against mysterious challenges--stories of traumatic violence and passionate restoration, of travel into the unknown and quest for sanctuary--bardic wordsmiths, priestly mythographers, epic poets, experimental novelists, and modern autobiographers have alike tested and transformed traditional values as a means of mastering experience. This course will explore how Western literary culture creates itself by confronting its own dreadful limits and creative possibilities, as each great text reworks its predecessors through a blend of inspiration and repudiation. Works studied will include: Homer's *The Odyssey*; Genesis; Milton's *Paradise Lost*; Shelley's

Frankenstein; Douglass's *Narrative of the Life of an American Slave*; and Levi's *Survival in Auschwitz*. *Prerequisite*: Open only to members of the first-year class as assigned by the Director of College Writing.[Carries Humanities divisional credit. Carries credit toward the English major.]

WRPR 150a,b-02 Introduction to Literary Analysis: Fatal System Error: When Literary Investigations Go Awry

A. Boone

TTH 10:00-11:30

Meditation Room, Woodside Cottage

The practice of literary analysis is founded upon the practice of close reading, of paying minute attention to small details and building an argument about meaning based on patterns of these particularities. This first-year writing seminar will follow literary characters who conduct their own close readings of situations and texts—only to find that misinterpretations and mistakes litter the path of literary investigation. The class will begin with Anne Carson's translation of *Elektra* and her contemporary poetry about failure and “the willful creation of error / the deliberate break and complication of mistakes / out of which may arise / unexpectedness.” With Carson's provocations in mind, the class will consider William Shakespeare's *Hamlet*, Mary Shelley's *Frankenstein*, Charles Brockden Brown's *Wieland*, Arthur Conan Doyle's Sherlock Holmes story *The Hound of the Baskervilles*, and Thomas Pynchon's *The Crying of Lot 49* as texts that dramatize the unexpected error that can arise in mediating information through mishearing, gossip, lies, misprinting, mistranslation, misjudgment, and misinterpretation. These unexpected, unpredictable errors—which are sometimes noticeable only through close reading, but which may also be exacerbated by this minute attention—can generate fascinating questions about the nature of our pursuit of knowledge. Students will write and revise short 4-6 pp. essays about these texts, including an essay how one of these texts has been adapted in contemporary media and how errors (say, in conflating *Frankenstein* and his monster in the popular imagination) have strange afterlives. *Prerequisite*: Open only to members of the first-year class as assigned by the Director of College Writing.[Carries Humanities divisional credit. Carries credit toward the English major.]

WRPR 105b-01 Introduction to Literary Analysis: Memory: The Use(s) of the Past

D. Sherman

TTH 10:00-11:30

Frequently in his descent into the Inferno, Dante is accosted by those who ask of him but one thing: “[W]hen you return to earth's sweet light./ Recall my memory there to the human world.” What is memory that it should be so grievously lost? What are its uses? What is its use or value? Through different works across the curriculum, we will press the issue of narrative representation in terms of its capacities to revisit, to remember, to recollect and the subsequent revision of that memory into text. How does narrative “remember”? Is memory coterminous with self? Can memory betray self? And is memory only ever singular and individual or multiple and plural--can there be a cultural practice of memory? We will pursue these questions through Virgil's

retelling of the myth of Orpheus and Eurydice to Milton's great elegy, "Lycidas"--both paradigms for memory--to Shakespeare's competing histories in *The Tempest*; Wordsworth's *technik* of memory in *The Prelude*; Woolf's elegy for her parents in *To the Lighthouse* ("I used to think of him & mother daily; but writing *The Lighthouse*, laid them in my mind"); T.S. Eliot's *The Wasteland* which remembers literature past, and selected critical essays, Freud, Caruth, etc. The focus of the course will be on close reading and critical analysis in short essays, revised and reworked in small group tutorials. *Prerequisite*: Open only to members of the first-year class as assigned by the Director of College Writing. [Carries Humanities divisional credit. Carries credit for the English major.]

WRPR 150b-03 Introduction to Literary Analysis: Accidental Tourists and Passionate Exiles

R. Mohan

TTH 10:00-11:30

Travel as well as exile gives full play to the desire for change, the need to escape, the yearning for home, the pursuit of adventure, the quest for life's meanings, and, always, the interminable project of self-definition. According to the writer Roland Barthes, the vicissitudes of travel "have the function of conferring on the world a sort of elastic state, making its limits more distant, then closer, blithely playing with cosmic distances, and mischievously testing the power of man over space and schedules." This elasticity is a prominent feature of the texts we will be reading for the course, and our concern will be to track its different effects. How much does a text's historical and political context shape its representation of the world? What are the possibilities opened up by travel for self-fashioning as an individual, as a member of a community, as man or woman, as a desiring and sexual subject? Are there particular obsessions that the role of traveler or exile brings to the narrator or protagonist? In what ways does imagination about travel throw into relief questions of narrative design and closure? Can we identify conventions or traditions of representing travel? And what happens to them when they show up in different genres such as epic, lyric poetry, and first person narrative? Can the traveler who is constantly trying to process new places and unfamiliar experiences, be taken as a model or stand-in for the reader? Through class discussion and small group tutorials we will address these questions orally and in writing, and, in the process, undertake our own projects of self-fashioning as critical, alert readers and discerning, skillful writers. Texts will include Homer's *The Odyssey*, Woolf's *Orlando*, Ellison's *Invisible Man*, and Derek Walcott's *Collected Poems*. *Prerequisite*: Open only to members of the first-year class as assigned by the Director of College Writing. [Carries Humanities divisional credit. Carries credit toward the English major.]

WRPR 150b-04 Introduction to Literary Analysis: Literature of Carnival and the Carnavalesque

C. Ducomb

TTH 10:00-11:30

This course explores the literature of carnival and the carnivalesque from Greek tragedy to the contemporary novel. Through a focus on the literary representation of fools, fairgrounds,

masquerades, and grotesquerie, we will investigate how, when, and why societies create space for the transgression of prevailing norms and values. Can carnival and the carnivalesque incite social change, or does the temporary, fictive status of carnival function to reinforce existing structures of power? Course readings will include works by Euripides, Shakespeare, Ben Jonson, Mary Shelley, and Earl Lovelace alongside theoretical, historical, and anthropological studies of carnival in Europe and the Americas. Students with an interest in theatre and performance are particularly encouraged to enroll. *Prerequisite:* Open only to members of the first-year class as assigned by the Director of College Writing. [Carries Humanities divisional credit. Carries credit toward the English major.]

Courses at Bryn Mawr College

(These courses do not fulfill the writing requirement at Haverford but are open to Haverford students as space is available.)

English 125 Writing Workshop

English 126 Writing Workshop for Non-Native Speakers of English

English 220 Writing in Theory/Writing in Practice: The Study of the Teaching of Writing(Also listed as Education 220)