

Writing 102 Section Titles

Writing 102, Section 1

Professor Carrie O'Dell

Narratives of Incarceration

MW 8:30am-9:50am

Writing 102, Section 2

Professor Mark Bresnan

Work and Play

MW 10:00am-11:20am

Writing 102, Section 3

Professor Carrie O'Dell

Narratives of Incarceration

MW 10:00am-11:20am

Writing 102, Section 4

Professor Mark Bresnan

Work and Play

MW 11:30am-12:50pm

Writing 102, Section 5

Professor Matthew Bissell

Novel and Film

TTH 4:00pm-5:20pm

Writing 102, Section 6

Professor Patrick McCarthy

Society through Film

TTH 8:30am-9:50am

Writing 102, Section 7

Professor Alan Cohen

Representations of Disability

MW 1:00pm-2:20pm

Writing 102, Section 8

Professor Keith Meatto

Writing About Music

MW 1:00pm-2:20pm

Writing 102, Section 9

Professor Tahneer Oksman

Autobiography and New York City

MW 2:30pm-3:50pm

Writing 102, Section 10

Professor John Hodgkins

Crime Stories

Tuesdays 11:30am-2:20pm

Writing 102, Section 11

Professor Alan Cohen

Writing Central Park

Thursdays 11:30am-2:20pm

Writing 102, Section 12

Professor Matthew Bissell

Novel and Film

TTH 2:30pm-3:50pm

Writing 102, Section 13

Professor Tahneer Oksman

Autobiography and New York City

MW 4:00pm-5:20pm

Writing 102, Section 14

Michael Backus

Memoir and Fiction

MW 5:50pm-7:10pm

Writing 102, Section 16

Emily Morgan

The Art of Non-Fiction

TTH 5:50pm-7:10pm

Writing 102, Section 17

Richard Scheiwe

Time and Flesh: Writing the Body

Wednesdays 7:20pm-10:00pm

Writing 102, Section 18

Professor John Hodgkins

Crime Stories

Fridays 11:30am-2:20pm

Descriptions of various upcoming Writ 102 courses

102.1/102.3 Carrie O'Dell – Narratives of Incarceration

Readings in this course will focus on the voices of those incarcerated as punishment for a crime or as a means of rehabilitation. We will discuss how we define *prison*, as well as consider what it means to be rehabilitated, how the threat of incarceration shapes our society, and how it affects the way we write. Possible readings include: Jack Henry Abbott's *In the Belly of the Beast*, Timberlake Wertenbaker's *Our Country's Good*, Karen Russell's "St. Lucy's Home for Girls Raised by Wolves", and *Orange is the New Black* by Piper Kerman. Class members are encouraged to attend the *Crossing Borders V* conference at Bedford Hills Correctional Facility on April 25, 2014.

102.2/102.4 Mark Bresnan – Work and Play

In this course, we will read, write, and think about the roles of work and play in American culture. In particular, we will analyze fields such as dance, sports, and music in which both work *and* play are vital. We will read essays and fiction by David Foster Wallace, Joan Didion, Hunter S. Thompson, and others, in addition to the independent reading each student will do as part of their final research project and paper.

102.5/102.12 Matthew Bissell – Novel and Film

In this course we'll be looking at the concept of horror and how it is represented in novels and their film adaptations. We'll start with traditional ideas of horror in *Dracula* by Bram Stoker and *The Haunting of Hill House* by Shirley Jackson and examine how both texts use the horror genre to get at social concerns, especially the role of women in their respective time periods. We'll then examine how *The Trial* by Franz Kafka and *No Country for Old Men* by Cormac McCarthy ask us to reconsider what horror means - moving it beyond the confines of monsters and haunted houses and into the real world.

102.6 Patrick McCarthy – Society Through Film

Writ102: Society through Film is designed to acquaint students with research and documentation techniques, and improve their writing and analytical skills. We will practice and hone these skills by focusing on the subject of American society throughout the twentieth century and its representation and reflection in contemporary popular film. By watching and analyzing film clips and texts, we will explore the complex cause-and-effect relationship between films, the artists who make them, and the society at large that watches, enjoys, and influences them.

102.7 Alan Cohen – Representations of Disability

In this course, you will build on the skills acquired in Writing Seminar I and continue to practice your critical reading, thinking and writing skills, as well as explore the genres of academic writing introduced in the previous semester. In addition, you will learn how to propose, formulate, develop, and present an original academic project, based on extensive independent research. The overarching theme of the course focuses on how disabilities have been and are portrayed in contemporary media and what such representations say about our understanding of the human condition and diversity. You will reflect on whether disabilities are real or merely social constructs that reflect cultural opinions regarding normal human variation. Further, you will investigate the legal, moral, educational, and other consequences of these representations.

102.8 Keith Meatto's – Writing About Music

The theme of this section is writing about music. We will address the following essential questions: How does music get into our brains, minds, and hearts? What makes a musician or a piece of music "great"? What makes music addictive? How does music influence our ideas about politics, race, ethnicity, gender, and sexuality? Assignments and discussion will focus on the art, science, and history of contemporary popular music genres, including rock, pop, hip-hop, country, and jazz. The goal is for students to develop critical reading, thinking, and writing skills and deepen their appreciation of music and the challenges and rewards of writing about music. The final research paper will give students an opportunity to build on readings and class discussions and explore a music-related topic of their choice.

102.9/102.13 Tahneer Oksman – Autobiography and New York City

What's the difference between the self we present to the world and the self we create on paper? Can the everyday experiences of living, walking, and breathing in New York City be translated into writing? What is it about this city that spurs so many to want to capture their experiences of it on the page? In this course, we will use writing to think through these questions, as well as develop clear and original arguments that respond to the ideas of others. Students will hone their research and writing skills, including developing an argument, citing texts, and evaluating and documenting sources, through a series of writing assignments that build on one another and culminate in a final research paper. Our readings might include works by Vivian Gornick, Joan Didion, Gabrielle Bell, Alfred Kazin, Julie Doucet, Colson Whitehead, Patti Smith, and Anatole Broyard.

102.11 Alan Cohen – Writing Central Park

In this course, you will build on the skills acquired in Writing Seminar I and continue to practice your critical reading, thinking and writing skills, as well as the genres of academic writing introduced in the previous semester. In addition, you will learn how to

propose, formulate, develop, and present an original academic project, based on extensive independent research. The major writing skill we will focus on is developing and writing a thesis driven research paper. While this is a writing/thinking course, the content focuses on Central Park. The Park was created as a work of art, a social experiment, an expression of democratic ideals, and a way for New York City to establish itself on the same cultural level with Europe's great cities. By reading and touring the Park (weather permitting) we'll explore various controversies surrounding the Park as well as competing visions for the Park's use, design, and it's place in contemporary New York City.

102.10/102.18 John Hodgkins – The Simple Art of Adaptation: Crime Stories on Page and Screen

Our focus for this semester will be American crime stories, and the various ways they have been adapted over the years from the printed page to the silver screen. What do these stories have to teach us, we will ask, about our country, our history (or histories), and ourselves? And what does the adaptive process reveal to us about the respective strengths and limitations of literature and cinema? By the end of the course, students should be able to read, write, and think critically about the assigned fiction, films, and theoretical essays, moving beyond reductive notions about the "fidelity" or "faithfulness" of an adaptation to its source, and into a deeper exploration of the tense yet symbiotic relationship between literary narrative and cinematic language.

102.16 Emily Morgan – The Art of Non-Fiction

This semester we will explore the concept of "truth" in non-fiction literature, attempting to answer questions such as: What are the differences between "based on a true story," "memoir," "nonfiction novel," etc? How do these classifications help us understand what we read? Do they ever cause misunderstanding? Do people look for the same things in nonfiction as they do in fiction? Why read fiction? Why read nonfiction? Can nonfiction be "great literature"? Can it be "art"? What is the role of research? What kinds of research are there? What are the benefits and drawbacks of different approaches to and presentations of research? In what areas does non-fiction excel? What does fiction do better? Does it really matter if something is "true"? What is "true" anyway? By the end of the semester we will get closer to an understanding of what we mean by "truth" in non-fiction writing, and link our ideas about research in non-fiction to our own academic research writing.