

### **Section 001 MTh 3-4:30**

**Instructor: David Burkam; RC Social Theory and Practice**

#### ***Daemons, Princes and Saints: Views of Love Across the Disciplines***

The notion of love—romantic, sacred, or profane—has long captured the critical minds and creative talents of authors, artists, psychologists, sociologists, biologists, and self-help gurus. In this reading-intensive seminar, we will focus the collegiate “life of the mind” on matters of the heart. We will explore a wide range of academic and literary responses to this essentially-human emotion: (1) the troubadours & courtly love, (2) the theme of the demon lover, (3) love in myth and fairy tales, (4) sacred love and union with the Divine, (5) eastern views of love, (6) gay & lesbian love from myth and contemporary sources, and (7) the psychological and biological foundations of love. Course readings will be numerous and selected from a wide variety of sources in the humanities, social sciences, and natural sciences.

We will read short stories by Olive Schreiner, Shirley Jackson, Fiona Macleod, Frank Stockton, and O. Henry. We’ll read the poetry of Rumi and C.S. Lewis’ novel, Till We Have Faces. Selections from Ackerman’s A Natural History of Love, Crenshaw’s The Alchemy of Love and Lust, and Taberner’s Aphrodisiacs: The Science of Myth will introduce us to the “science of love.” We will examine romance comic books from the 1950s-1970s, the imagery of tarot cards, and Spiritualists’ descriptions of “love after death.” Finally, we will explore how psychologists and sociologists monitor our love-behavior with such articles as: (a) *Love and dating experiences in early and middle adolescence: grade and gender comparisons*; (b) *Love Means Never Having to Be Careful: The Relationship Between Reading Romance Novels and Safe Sex Behavior*; and (c) *A Study of Men and Women From Different Sides of Earth to Determine if Men are from Mars and Women are from Venus in their Beliefs about Love and Romantic Relationships*.

This seminar will emphasize expository writing as we focus on improving our ability to read, write, and speak critically. The writing goals include: *to improve* the mechanics of writing (grammar, punctuation, organization); *to produce* clear, informative, persuasive, and logical prose; *to approach* writing with seriousness, diligence and productivity; *to respond* effectively to suggestions and criticism by the instructor and others; *to generate* self-criticism and analysis of intellectual choices; and *to value* intellectual risk-taking and unexpected results.

### **Section 002 TTh 11-12:30**

**Instructor: Carl Cohen; Philosophy**

#### ***Philosophy***

This seminar is designed to explore a wide range of challenging intellectual materials, extending from the classical works of Kant and Marx to current controversies, and from philosophical autobiography and drama to social science and law. We will read a different book each week, write about it, and discuss it thoroughly. Many short papers will be written by each student; these papers will serve as the focal points of our seminar meetings. The reading and writing demands on each student will be very substantial. A two-fold purpose will guide our study of each work: first, to clarify and grasp the theoretical issues it presents, and second, to search for the pleasure, intellectual and aesthetic, it may provide.

### **Section 003 MW 4-5:30**

**Instructor: Lawrence Davis; Literature**

*Ways of Reading, Ways of Writing: African American Literature*

In “Ways of Reading” we approach your development as a college level reader and writer through the medium of African American literature. This class will discuss the themes and conflicts that predominate African American creative works and the social concerns that influenced our authors: the importance of voice, the struggle for individuality and group identity, the question of literacy and the movement from bondage to freedom.

Throughout the semester we will read a number of essays, short stories and novels from such celebrated writers as Gloria Naylor, Toni Cade Bambara, Richard Wright, Chester Himes, James Baldwin and Toni Morrison. We shall also sample from such renowned periods in African American literary history as the Post Reconstruction Era, the Black Arts Movement and the Harlem Renaissance.

Each of our class sessions is designed to be consistently demanding and challenging. You will write, draft and redraft essay assignments throughout the term.

The use of literature in this course will provide you and your classmates with the fundamental skills that enable success at the college level: e.g. drafting, note taking, conferencing, and establishing claims and arguments.

By semester’s end you will submit a portfolio of essays that represents the very best work you are capable of producing.

### **Section 004 WF 11-1**

**Instructor: Jeff Evans; Clinical Psychology and Neuropsychology**

*The Science of Creativity; the Creativity of Science*

This course is about the mind, the brain, and the creative process. It is for students interested in applying scientific concepts - especially from psychology and neuroscience - to the question of how we create. It is also for students interested in ways the sciences, as well as the arts, are fundamentally creative endeavors. Finally, it is for students interested in knowing more about their own creative processes.

We will read about the creativity of scientists and artists such as Richard Feynman, Charles Darwin, Pablo Picasso, and Twyla Tharp. We will consider models of creativity from cognitive, analytic and social psychology, and of mental processes such as memory, dreaming, and executive control. In our discussions we will also go beneath mental process to brain structure and function, and beyond mental process to social and historical forces, all of which contribute to how and why we create.

First year seminars in the Residential College fulfill the initial expository writing requirement of the University of Michigan and are meant to prepare you for college writing. A basic assumption of this particular first year seminar is that all writing – research papers, term papers, essays - can be approached more or less creatively. We will therefore ask how to apply concepts from our readings to our own practice of expository writing. To begin, we take as given that the more you are *engaged* with a course – with the material and with each other – the more enjoyable and creative your work will be. College writing, then, is first a process of discovery – of what really interests you about a course, whatever that course may be. With genuine interest, engagement is easy, and research is then a process of answering questions that are meaningful to you, and writing a process of engaging others in what you’ve found out.

Therefore, a writing course such as this involves learning how better to communicate to your reader, that which is important to you.

Selections from several books and articles are included in a required coursepack. Four books are required for purchase: *A Pocket Manual of Style (5<sup>th</sup> edition)* by Diana Hacker, *The Creative Habit*, by Twyla Tharp, *The Creating Brain*, by Nancy Andreasen and *The Genesis of a Painting: Picasso's Guernica*, by Rudolf Arnheim.

### **Section 005 TTh 3-5**

**Instructor: Helen Fox, RC Social Theory and Practice**

#### ***Unteaching Racism***

How do children learn to accept a certain level of racism as “normal,” even in the most progressive communities? How can we convince skeptics that racism continues to flourish on campus, in schools, and in the media? How can we develop new materials, methods, and forms of education that include more perspectives than the dominant Eurocentric model? How can white students and students of color become allies when their life experiences are often so different? Through readings, videos, experiential activities, and discussion, students will inquire into how race consciousness and its associated taboos are taught, sometimes unwittingly, in U.S. society. We will explore definitions of race, racism, and 'reverse racism,' look at the histories of various ethnic groups in America including ways some groups have managed to "become white," learn how white privilege and institutional racism work, examine racial identity development theory, and look deeply at the messages we ourselves received as children about America's most sensitive, volatile, and hushed-up topic. Frequent reading, journal assignments and several 5-7 page papers; two books, good-sized coursepack. Activities may include in-class presentations on topics chosen and researched by student groups, and the opportunity to "un-teach" racism in area schools or on campus through discussions, art projects, theater games, or other innovative projects of students' own design. Expect lively discussion, disagreement and frustration, hard thinking, and lasting friendships.

### **Section 006 MW 3-4:30**

**Instructor: Beth Genne, Arts and Ideas**

#### ***Music and the Moving Image: Writing About Music and Dance Theatre and Film***

From the time we enter school we study, analyze and write about art forms that are based almost entirely on the written word (books, essays, novels, novellas, poetry and plays.) We learn how to read and write about "writing". This course looks at works of art that convey information primarily through moving image and music. When language is used, it is integrated with music and dance and it is this synthesis of sound and moving image that conveys both cultural meaning and aesthetic impact. In this seminar we will examine representative examples of musical movies, opera, dance works and musical theater from a variety of historical periods and cultural contexts with the aim of understanding, analyzing and being able to articulate in writing and speaking the ways in which sound and moving image work together to convey meaning. Works to be considered will include the depression-era musical movie *The Wizard of Oz* based on Frank Baum's book, Mozart's revolutionary 18th century enlightenment opera *The Marriage of Figaro*, multi-media spectacles at the Court of Louis XIV, the 19th century Romantic ballet *Giselle*, the World War 2 dance-drama *Fancy Free*, the Vietnam era musical *Hair*, and Alvin Ailey's civil

rights era dance work *Revelations*. You do NOT have to have a background in music or dance to take this course.

### **Section 007 TTh 11-12:30**

**Instructor: Elizabeth Goodenough; RC Literature**

#### ***Seeding the Future Through Children's Literature***

Just as fantasy inspires utopias, children's books provide a lens to a world apart. This course studies representations of activism and ecological traditions in children's literature from its 18th-century origins to today's concerns: environmental degradation, poverty, racism and peacemaking. Its goal is to provide community based learning opportunities in the humanities. Participants will seek to understand and evaluate the role of children's books in developing models of citizenship. Believing that reading substituted too easily for direct experience, Rousseau banished books from the life of Emile, his model student, until he was over 12. Robinson Crusoe, a survival skills handbook, was his only exception. He never thought to forbid virtual pets or to encourage the creation of urban pastorals and handmade texts like William Blake's. How should we assess kinder-culture and greening trends in contemporary works for children? How do young readers now respond to the myths and political radicalism of juvenile classics? Seminar participants will seek answers to these questions.

### **Section 008 TTh 11:30-1, M 7-9**

**Instructor: Henry Greenspan; RC Social Theory and Practice, Psychology**

#### ***On Listening to Holocaust Survivors***

Drawing on the perspectives of history and psychology, this course will explore the experiences of survivors of the Nazi Holocaust. We shall attempt to understand not only some of what survivors endured during the destruction but also in their lives since the Holocaust--their lives specifically as survivors. While the primary emphasis will be on the experiences of survivors and other victims, there will also be a number of classes devoted to understanding the motives and experiences of Holocaust perpetrators, bystanders, and resisters. We will also discuss aspects of the broader history of racism and genocide.

A special emphasis throughout will be on investigating, and developing, our capacity to listen to survivors. Because survivors use the same words we do, yet have experienced realities totally alien to most of us, we shall continually return to ways we may think we understand survivors yet not actually do so.

The aspects of survivors' experience on which we shall especially focus include: massive psychological trauma; desolation and destruction of identity; the roles of shame, guilt, grief and rage in the aftermath; the need to "bear witness;" the impact of images of survivors in popular culture; survivors' experiences re-creating family, community, and faith.

Writing assignments for this seminar will primarily be interpretive essays. Poetry and journaling will also play a role. On occasion, we will be joined by survivors and thus have the chance to talk with them directly. There will be a number of evening films as well, so **no student should register for this seminar who would not be free to view films on Monday evening between 7:00 and 9:00 p.m.**

Reading will include selections from Martin Gilbert, *The Holocaust*; Elie Wiesel, *Night*; Primo Levi's *Survival in Auschwitz* and *The Drowned and the Saved*; Charlotte Delbo, *None of Us Will Return*; Jean Amery, *At the Mind's Limits*; Isabella Leitner, *Fragments of Isabella*; Christopher Browning, *Ordinary Men*; Art Spiegelman, *Maus*; and a number of excerpts from survivors' audio and video testimony.

**Section 009 TTh 3-4:30**

**Instructor: Lolita Hernandez, RC Creative Writing**

***In Search of the Good Life***

*Is the good life better than the life I live*

This is the question Kanye West asks in his Grammy-award-winning song, The Good Life.

And this is the question that has driven people from time immemorial to make dramatic changes to their lives, to move from one side of the planet to another, one city to another within the same country, to move around the block. To sing, to dance, to write. To build cars. To make war, to make love. To make money. And just to wander. During the term we will read an eclectic assortment of work that tries to grapple with modern wanderers in search of a good life better than the one they have. Through the readings, ranging from John Steinbeck's powerful story of westward migration, *The Grapes of Wrath*, to Luis Alberto Urrea's equally powerful non-fiction account of Mexican northern migration, *The Devil's Highway*, we will experience a variety of expressions of people searching, at times against all odds, for a better life. Our readings will take us around the globe, to China for Mian Mian's *Candy* and back home for Junot Diaz's *The Brief Wondrous Life of Oscar Wao* and finally ending with the campus theme book, the Wizard of Oz.

Writing is a process that includes brainstorming, researching, creating drafts and rewriting in order to achieve a finished product. Along the way, we often discover that original ideas may metamorphose as words meet paper and the writer begins to interact with them outside of the head.

This class will be opportunity rich for interacting with words outside of the head and learning about shifts in content and style as we attempt to explore the shifts in our lives and place ourselves in a social context. The course will emphasize the use of details, humor, personal observation and an assortment of techniques used in fiction that can strengthen expository writing.

The only way to learn to write is to write. To that end, students will write a series of five papers, each 4-5 pages in length, based on the assigned readings. The sixth and final project will be an 8-10 page paper, exploring some aspect of social and/or personal transition. All work, except for the final paper, will include revisions as needed. In addition, students should be prepared to share work in class as well as participate in creative, in-class writing exercises.

Required Reading: **John Steinbeck** – *The Grapes of Wrath*  
**Luis Alberto Urrea** – *The Devil's Highway*  
**Mian Mian** – *Candy*  
**Junot Diaz** - *The Brief Wonderous Life of Oscar Wao*  
**J. Frank Baum** - *The Wizard of Oz*

Technical Resource: **William Strunk and E.B. White** – *The Elements of Style*

**Section 011 MW 11-12:30****Instructor: Kate Mendeloff, RC Drama*****Inside the Dramatic Process: Images of the American Family***

American drama often focuses on the American family and the struggle of individuals and families to achieve the elusive “American Dream”. During the semester we will examine these themes through the perspective of major playwrights Arthur Miller, Tennessee Williams, Edward Albee, Lorraine Hansberry, Sam Shepard and Tony Kushner.

In this seminar students will have the opportunity not only to read and respond to major plays of the American theater as dramatic literature, but also to explore them from inside the dramatic process as actors, directors, designers and dramaturges. Each play we examine will be explored in collaboration with fellow students who will take on the various roles of a production team. There will be dramaturgy and design presentations in class and directors will stage selected scenes in the Keene Theater.

Major writing assignments over the term will focus on analytical essays on the plays themselves but will also include reflections on perspectives gained through the creative encounter with the material. Other writing will include critiques of outside productions, reports on outside reading and the creation of an original play.

**Section 012 TTh 3-4:30****Instructor: Virginia Murphy, STS, RC Creative Writing*****From the Delta to the DMZ: The Literature, Music, and Film of the Vietnam War***

“How could the army of the most powerful nation on Earth, materially supported on a scale unprecedented in history, equipped with the most sophisticated technology in an age when technology had assumed the role of a god of war, fail to emerge victorious against a numerically inferior force of lightly armed irregulars?”

-- Andrew Krepinevich, Jr.

*The Army in Vietnam* (1986)

Debates about the Vietnam conflict remain as contested years after the war's end as they were at the height of U.S. involvement in the late 1960s. Protests raged across the US taking forms as various as music, poetry, and sit-ins. Students nationwide rallied and 35,000 people besieged the Pentagon in October 1967. Although not written as an anti-war song, the Animals', “We Gotta Get Outta this Place” became the Vietnam anthem and the most-requested song of the Armed Forces Network. The most widely read works on the Vietnam War during the late 1960s and early 1970s indicted government policy. Those works presented a radically different version of the war's origins, purpose, and efficacy than that offered by Washington. Only in the late 1970s, following North Vietnam's military triumph and the extended soul-searching it occasioned throughout the United States, did a revisionist school of thought emerge.

As domestic opposition to the war rose, the University of Michigan became one of the epicenters of the anti-war movement. The first Teach-In was held on this campus in March of 1965. Since that time, many excellent works of literature and film have traced the essential ambivalence of the experience of combat. Using literature and film, our class will explore the loss of national

and personal innocence in Vietnam, the existential morality of war, and the role that UM students played in the anti-war movement.

Texts may include:

Bao Ninh, The Sorrow of War

Denis Johnson, Tree of Smoke

Tim O'Brien, If I Die in a Combat Zone and The Things They Carried

Bobbie Ann Mason, In Country

Michael Herr, Dispatches

Norman Mailer, Armies of the Night

Tatiana Soli, The Lotus Eaters

Jack Kerouac, On the Road

Films May Include:

Good Morning Vietnam

Robert McNamara: The Fog of War

Apocalypse Now

Platoon

Full Metal Jacket

### **Section 013 TTh 3-4:30**

**Instructor: Fred Peters, RC Literature**

***Nietzsche: Philosopher of Nihilism and Psychologist of the Fascist Personality***

In the history of Western thought and culture, Nietzsche remains one of the most original, courageous and discomfiting thinkers. As the father of 19<sup>th</sup> century nihilism and 20<sup>th</sup> century existentialism, he proclaimed: "God is dead. We have murdered him," and then proceeded to uncover a vision of existence as purposeless, empty, and incomprehensible. With his corrosive skepticism, he undermined all traditional and unquestioned absolutes and values: bourgeois morality, science and reason, Christianity, democracy, etc.—all viewed as fraudulent attempts to mask a void, a nothingness yawning beneath man's daily life. But Nietzsche not only diagnosed the pathology and decadence of modern civilization, his philosophy also contained a visionary and prophetic impulse designed to lead man beyond the despair, triviality and meaninglessness of contemporary life. A new form of purely secular redemption would be achieved by the self-affirming "individual" driven by the "Will to Power" to create a personal meaning in a meaningless world. Readings: Nietzsche, *The Birth of Tragedy*, *Thus Spake Zarathustra*, *Beyond Good and Evil*, *The Anti-Christ*, Hitler, *My Struggle* (*Mein Kampf*- selections) and other Nazi intellectuals; and the constitution of the United States.

### **Section 014 MW 3-4:30**

**Instructor: Susan Rosegrant; RC Creative Writing**

***Truth Through Story: the Art and Craft of Narrative Journalism***

*"Of the many definitions of story, the simplest may be this. It is a piece of writing that makes the reader want to find out what happens next."* --Bill Buford

It's been called gonzo journalism, new journalism, literary nonfiction, and feature writing. Its practitioners have hung out with motorcycle gangs, jumped on empty freight cars, worked as kitchen slaves, and trekked through Florida swamps with an accused orchid thief—all in the

interest of writing a telling story. Narrative journalism encompasses a range of styles and has gone by a number of names. But fundamentally it is rigorous interview- and observation-based journalism that goes beyond the facts and employs all five senses to consciously—and artfully—tell a story. According to Mitchell Zukoff, a reporter for *The Boston Globe*, the elements of narrative journalism “aren't much different than what works in any good story: a plot with inherent tension, well-developed characters, [and] a theme that transcends the immediate story to capture something universal.”

In this seminar, we will explore and experiment with the differences between traditional news writing and narrative journalism. We will read masters of the craft—such as Truman Capote, Joan Didion, Tracy Kidder, and Susan Orlean—and analyze their styles and what makes their work effective. We will examine ethical questions, including the legitimacy of reconstructing scenes the reporter didn't witness, and the importance of maintaining proper boundaries with sources. We will also consider pitfalls that have tripped up some journalists, such as fictionalization and the creation of composite characters. In the process, we will focus on the craft of narrative journalism. In-class exercises will sharpen your skills with dialogue, description, tone, and voice. We will discuss how to generate story ideas, refine interviewing techniques, and organize material into narratives with a clear beginning, middle, and end. This will be a reading- and writing-intensive course; in addition to reflections on readings, students will write three narrative pieces with first and final drafts. All writings will be revised with the help of in-class writing workshops. We'll devote much of the last third of the semester to researching, writing, and revising your final enterprise piece.

### **Section 015 MW 11-12:30**

**Instructor: Laura Thomas, RC Creative Writing**

#### ***Saving the World with a Story: Writers' Voices of Conscience in Fiction***

A writer's impulse to create a work of fiction often is driven both by the desire to tell a good story and the compulsion to right wrongs, or cast a spotlight on an issue or an historical event. This sense of dual purpose can collide as the author places a story and cast of characters in service to the message he or she wants to convey. If a writer allows the message to rule the messenger of story and voice, characters and conflicts may become pawns of the issue. An intimate story can become lost in an ambitious plot and scope of action. Characters can suffocate under the weight of a heavy-handed author's voice. How do writers tell good stories as they do what they consider to be good work for society and their own conscience?

This course examines the artistic role of social issues and historical events in fiction. We'll explore how authors craft smaller scale dramas from large scale events; how a writer creates characters we both love and listen to; and how successfully different authors present their personal stake in an issue through their storytelling. As we read, we will ask ourselves: Do we like the story as much as we are learning from it? Is this story great literature, a great message, or a successful combination of both?

We will read work by such contemporary authors as Dave Eggers, Toni Morrison, and Don DeLillo to examine how writers blend their message with their craft, and whether they achieve an artistic balance between their stories and their voice.

## Section 016 MW 4-6

**Instructor: Martin Walsh; RC Drama**

***“Crazy Wisdoms/Paths of Faith: Art, Devotion, and Popular Religion in Islam and Christianity, Medieval to Modern.”***

This FYS will compare and contrast artistic expressions and devotional practices in Islam and Catholic Christianity at the level, not of sophisticated theology or the culture of the elite, but at the level of popular culture, the common practices and expressions of the people, past and present. The materials of this course will range from the poetry of the early Franciscans and the Sufis, to the popular tales of the crazy imam Nasreddin, to Shi’ite passion plays, to Italian saint’s festivals combining religion and competitive sport. Class discussion and writing assignments based on the outline below, will be supplemented by exercises in research and methodology for the study of popular culture. Students will develop an individual research project within the field for a formal presentation toward the end of the term.

### I. Introduction

Islam and the Koran/Medieval Christianity and the New Testament.

The religious year: the ritual life of the mosque and of the monastery and cathedral.

‘Rules of engagement’ for the comparative exercise.

Texts: *Introduction to Islam* – Zahid Aziz (Ahmadiyya Assoc.)

*The Koran: A Very Short Introduction* – Michael Cook (Oxford)

### II. Songs of Oneness:

The poems of Francis of Assisi and Jacopo da Todi, with the *vita* of Francis and the frescoes of the Basilica of San Francesco, Assisi.

compared to Sufi lyrics: the poems of Yunus Emre, Hafiz, and Rumi, with the DVD, *I Was Raw, Cooked, and Then Burned: Dervishes Ceremony* (Konya)

Supplementary Text:

*Tales of God’s Friends: Islamic Hagiography in Translation*, ed. John Renard (Univ. of California)

### III. Crazy Wisdom

Select tales of Nasreddin Hoca

with *The Little Flowers of St. Francis*

Secondary Text: *I, Hoca Nasreddin, Never Shall I Die: A Thematic Analysis of Hoca Stories* - Basgöz and Boratav

Sidebars: Carnival before Lent (Pieter Brueghel’s “Battle of Carnival and Lent” and Hans Sachs’ play *Fool Surgery* (*Das Narrenschneiden*)).

Ramadan Nights: Food, Family Celebration, and *Karagöz* (shadow puppet playscript “The Witches”)

### IV. Passion Plays

Select *Ta’zieh* play translations from Lewis Pelly’s *The Miracle Play of Hasan and Husain* (1879) along with Mohammad Ghaffari’s contemporary versions (“Moses and the Wandering Dervish,” etc.), with the DVD *Dress Rehearsal: The Brave Hurr’s Ta’zieh*.

compared with selections from the English Mystery Cycles (esp. Wakefield “Cain and Abel” and “The Buffeting,” and the York “Crucifixion”), and with the contemporary Oberammergau Passion Play, 2000 and 2010.

Secondary Text: *Ta'ziyeh: Ritual and Drama in Iran* – Peter Chelkowski

V. Shrines, Pilgrimages, Religious Festivals Today:

Eyüb Sultan and Fatih mosques, Istanbul; Hacibektas; Konya and Rumi's tomb.  
Assisi and Gubbio's *Festa di Ceri*, Italy; *Misteri d'Elx*, Elche, Spain.

## WINTER 2011 First-Year Seminars

### Section 001

**Instructor: Helen Fox, RC Social Science**

#### *Unteaching Racism*

How do children learn to accept a certain level of racism as “normal,” even in the most progressive communities? How can we convince skeptics that racism continues to flourish on campus, in schools, and in the media? How can we develop new materials, methods, and forms of education that include more perspectives than the dominant Eurocentric model? How can white students and students of color become allies when their life experiences are often so different? Through readings, videos, experiential activities, and discussion, students will inquire into how race consciousness and its associated taboos are taught, sometimes unwittingly, in U.S. society. We will explore definitions of race, racism, and "reverse racism," look at the histories of various ethnic groups in America including ways some groups have managed to "become white," learn how white privilege and institutional racism work, examine racial identity development theory, and look deeply at the messages we ourselves received as children about America's most sensitive, volatile, and hushed-up topic. Frequent reading, journal assignments and several 5-7 page papers; two books, good-sized coursepack. Activities may include in-class presentations on topics chosen and researched by student groups, and the opportunity to "un-teach" racism in area schools or on campus through discussions, art projects, theater games, or other innovative projects of students' own design. Expect lively discussion, disagreement and frustration, hard thinking, and lasting friendships.

### Section 002

**Instructor: Lolita Hernandez, RC Creative Writing**

#### *In Search of the Good Life*

*Is the good life better than the life I live*

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And this is the question that has driven people from time immemorial to make dramatic changes to their lives, to move from one side of the planet to another, one city to another within the same country, to move around the block. To sing, to dance, to write. To build cars. To make war, to make love. To make money. And just to wander. During the term we will read an eclectic assortment of work that tries to grapple with modern wanderers in search of a good life better than the one they have. Through the readings, ranging from John Steinbeck's powerful story of westward migration, *The Grapes of Wrath*, to Luis Alberto Urrea's equally powerful non-fiction

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**Junot Diaz** - *The Brief Wonderous Life of Oscar Wao*  
**J. Frank Baum** - *The Wizard of Oz*

Technical Resource: **William Strunk and E.B. White** – *The Elements of Style*