1. SYE 250.01 African American Literature and the 20th Century
Professor Mark Behr
Friday 9:00 to 11:50
In this course we read and discuss five distinguished 20th Century texts by African American Writers in conjunction with a number of inter-disciplinary secondary texts. Secondary materials will include texts from popular culture, psychology, sociology, cultural studies, historiography and journalism. The primary texts are: 1. Zora Neale Hurston: THEIR EYES WERE WATCHING GOD. Ralph Ellison: INVISIBLE MAN. James Baldwin: GIOVANNI’S ROOM. Alice Walker: THE COLOR PURPLE. Toni Morrison: BELOVED. Class format and evaluation will be based on active verbal and written participation by all students.

2. SYE 250.02 Clothing as Metaphor
Professor Cheryl Odom
Friday 9:00 to 11:50
This class will investigate how clothing style is affected by historic events, philosophy, and art. The teacher will choose several examples from history in order to demonstrate this phenomena. Students will then be led in choosing their own different period and making an in class presentation including visual examples. Research techniques and logical thinking will be emphasized as well as methods of presentation style.

3. SYE 250.03 Economic Ideas that Changed the World
Professor Dr. Ali Arshad
Thursday 12:15 to 3:15
In this course we will survey economic ideas that have impacted institutions, history and human relationships. Thinkers such as Adam Smith, David Ricardo, Karl Marx et al will be discussed.

4. SYE 250.04 Cabinet of Wonder
Professor Ligia Bouton
Friday 1:00 to 3:50
Throughout history, the human race has aspired to know and possess the unexpected, the abnormal, and the awe-inspiring. Divided into three main sections - The Collection and Desire, The Collection and Destruction, and The Collection and the Body - this class will explore the psychological, historical, and social implications of the act of the collecting and displaying objects and artifacts. Visits to local resources such as the Museum of International Folk Art will be combined with a close examination of the works of artists who have incorporated
issues of taxonomy into their creative practices. Students will be expected to write extensively on a variety of related subjects and ultimately compile their compositions into a cohesive anthology. In addition, each student will spend the semester creating their own collection and will be required to appropriately display their compilation to be viewed in class.

5. SYE 250.05 The Dailiness of Women: Women and Domesticity in Literature and Film
Professor Marika Brussel
Friday 1:00 to 3:50

He knew . . . that she hated sheets that weren't pressed; that she thought suntans were show-offy unless gotten in the line of work; that she felt letters ought to be written with a fountain pen; that she took a stand against ice in drinks; that she took an equally firm stand against bright colors with the exception of red; and that she would eat oranges but nothing that was orange flavored . . . . Guido believed in the meaning and integrity of gestures. Holly's habits, her rituals, her opinions stood for the way she felt about the world—they expressed some grand conception of life and the placement of things in it. Her perfection and precision were a noble stand against sloppiness.

Traditionally women have been the ones to take on the daily convention of domesticity. The role has changed in the past half century to some extent, but the majority of the work still resides with women. What has changed is the attitude towards that work. The cult of “domestic goddess” Nigella Lawson is one example of the shift. This class will look at works of literature and film and the roles of domesticity that are portrayed. Some examples of the works to be discussed are: “Housekeeping” by Marilynne Robinson (both a novel and a film), “Mrs. Dalloway” by Virginia Woolf (both a novel and a film), “The Hours” by Michael Cunningham (both a novel and a film), various works by Laurie Colwin and Lynn Sharon Schwartz.