

# Yale College

# Coarse Critique

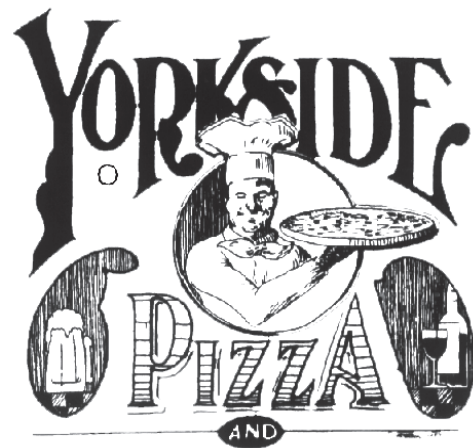
## Fall 2002



**A Yale Record Parody**



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# Yale College Coarse Critique - Fall 2002

A Yale Record Parody Publication

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## Terminology

**CR/D/F** — This indicates that a course is eligible to be taken Credit/D/Fail, which means that any grade higher than a D will appear as “Credit” on your transcript. This option allows Yale to boast that it encourages academic curiosity in students; however, you will notice that very few courses are actually available CR/D/F. This is to prevent students from actually exercising this option, which would give the damaging impression that Yalies value educational experience over grades.

### **Courses with multiple titles**

— A slash in a course listing indicates that the course is being offered for credit in two or more departments, and warns students to prepare accordingly. For example, in a course listed as ENGL 189a / LITR 423a, roughly half of the students will be English majors who think Lit is only for those who couldn’t handle English, and the other half will be Lit majors who think English is only for students who couldn’t cut it in Lit.

**Surv.** — Seminars designated as part of Yale’s experimental new “Survivor” program will be conducted in the same basic manner as regular seminars, with the added stipulation that, after two weeks, students will be given the opportunity to “vote out” one classmate (possibly more, in the case of a tie, and with the instructor’s permission). Yale College hopes that this new program will solve the perennial problem of seminars being ruined for everyone by that one moron who never shuts up.

## Letter from the editors

Welcome, freshmen, and welcome back, returning Yale students! We hope you thoroughly enjoyed your broadening European trip or your rewarding internship in an exciting city, while the dedicated journalists among us sifted through piles of course evaluations all summer long. All good things must end, however, and we are once again entering that exciting time of year known as Shopping Period. Do not let the frivolous name fool you; choosing classes is a serious, life-determining business, and one false move could ruin your carefully-planned double major, destroying your plans for graduate school and bringing shame upon your family.

Lucky for you, Yale students, we at the *Coarse Critique* are here to help. Within these pages you will find reviews of many courses, lovingly assembled by our editorial staff from the responses you submitted. Remember, at the end of last semester, when your professors asked you to fill out an evaluation for the *Coarse Critique*? Or perhaps you were too busy worrying about your approaching final to bother with the evaluation. Perhaps you turned in your forms virtually blank, or responded “bite me” to every question. If so, then this *Critique*, with its glaring faults and inaccuracies, is precisely what you deserve. Think about that before you complain that we left out your major, or did not review any courses you are actually considering taking this semester. We had to work with what you gave us. Show us a copy of *your* Critique.

Sincerely,

Mollie Wilson & Jules Lipoff

*Editors*

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## Highest-Rated Courses

1. CHNS 153, Advanced Modern Chinese for Advanced Learners.
2. CHNS 133, Intermediate Modern Chinese for Advanced Learners.
3. CHNS 161, Literary Chinese through Modern Chinese.
4. HIST 112a / AMST 190a, The Formation of Modern American Culture (FORMAC).
5. CHNS 162, Intermediate Literary Chinese: Old Chinese Prose and Poetry.

## Lowest-Rated Courses

1. PHYS 465a, Physics for Physicists.
2. ENGL 126a, *The American Heritage Dictionary*, Aardvark-Kwanzaa.
3. ACCT 185a, Golf.
4. JDST 310a, Call your Mother!
5. E&EB 235a, Invertebrates Found in Yale Dining Halls.

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# Accounting

ACCT 401a

## The \$150,000 Mistake of a Yale Education

*Instructor: Irving Banks*

According to Prof. Banks's syllabus, this disillusioning lecture course is designed to help students understand that their "rich parents wasted \$150,000 on a Yale education, because the potential profit of \$150,000 invested in a diversified stock portfolio for four years is much greater." Students were considerably shaken by the news. A senior commented, "Professor Banks is totally right. Even if I land a high-paying job, the money I earn will never equal what the stocks would have returned had I invested it instead. Plus, if had just invested the money, I wouldn't have had to do any actual work." Another depressed student wrote simply, "I'm worthless... utterly, utterly worthless."

Most of Prof. Banks's sadder-but-wiser students still plan to pursue careers in accounting or banking, though some have reconsidered their long-term plans. "You won't find me sending *my* kids to a pricey college," one junior declared. "I'm not about to make the same mistake my parents made!"

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# American Studies<sup>1</sup>

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## Anthropology

ANTH 278La / ARCG 278La

### Archaeology Laboratory I

*Instructor: Thomas Tartaron*

"I took this class because it was required for my major," wrote a typical student, "but I'm not sure I got the kind of field experience I was supposed to." Several students pointed out that the "archaeological site" in which they worked just happened to be Prof. Tartaron's backyard,

and at least one observed that the "excavation" they were directed to undertake resulted in a "suspiciously swimming pool-sized hole." A sophomore wrote, "I didn't realize that archaeology involved planting and pruning shrubbery, but Professor Tartaron insisted we were learning vital research methods." A disgruntled major ended his comments by saying, "I'll be taking Lab II in the spring, but what kind of analysis could we possibly do? The only 'artifacts' we excavated were rusty gardening tools and a dog chew."

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# Applied Mathematics

AMTH 120a

## Making Picks for NCAA Basketball Tournament Pools

*Instructor: Edward Kaplan*

When Yale School of Management professor Edward Kaplan created a statistical modeling program to fill out NCAA March Madness brackets, he knew he had stumbled onto something special: a new math class that would be stimulating both academically and financially, although not at all the former. Each student in the seminar is assigned to monitor one of several important factors (Las Vegas odds, point spreads, USA Today ratings, strengths of schedule, etc.) and report back to big man Kaplan on a weekly basis. In exchange, Kaplan is proud to serve as the kindest bookie in New Haven, with great returns and mostly gentle beatings for late payments. "I had to watch ESPN for 48 straight hours to decipher Dick Vitale's secret coded messages," said one sophomore, "but I don't really mind, since I know it'll pay off by April."

Some students from previous years were less satisfied. "That bastard Kaplan had me include Gonzaga in my Final Four last year with his so-called optimization system," one math major complained. "Well, he can go optimize my ass — I was forced to pawn my TI-84 — the one with the cool Tetris program!" Still, the value of Applied Math 120 is proven

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1. Rather than name the many courses cross-listed in the American Studies Department, we invite you to consider this entire publication an overview of the AmStud program. This academic "flexibility" is the true beauty of the American Studies Department (see also: Environmental Studies).

by one student's success getting himself off financial aid upon completing Kaplan's course — even if dozens of others have been forced to apply for *more* aid.

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## Astronomy

ASTR 380a

### Constellations that Don't Look like Anything

Professor: R. O. Manswerhi

Have you ever looked up at the night sky and thought, "That group of stars looks just like a winged unicorn?" No? Then Astro 380 is the class for you. As one Astronomy major wrote, "It always bothered me that the constellation called 'The Lizard' is just two stars and a line. How can that be a lizard? Where are the eyes?" Prof. Manswerhi's aim is to validate the skepticism of such frustrated stargazers, and his students applauded his efforts. Most responses echoed that of the sophomore who wrote about the constellation "Aries": "The God of War? It's a goddamn triangle! It doesn't even look like any sort of life form! In Prof. Manswerhi's class, I finally found a forum to air my views."

Especially popular was the lecture devoted to the "Crow" and "Dolphin" constellations, both quite similar to the grouping of stars known as "The Big Dipper." "How can the same basic outline be a big dipper and a dolphin and a crow, *simultaneously*?" wrote a junior. "Professor Manswerhi is so courageous to point that out."

Students' grades were based largely on final presentations on constellations of their choice. "I titled my paper '*Cygnus' Looks like a Swan like My Ass Looks like a Swan*,'" wrote one satisfied junior. "I got an A."

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## Biology

E&EB 112a

### Excretion in the Mammal

Professor: David Smelly

"Excretion in the Mammal" — better known among students by its nickname, "Crapping for Credit" — is a "gut" course in every sense of the word. Students learn considerably more than they would ever want

to know about the human digestive and excretory systems, and are expected to apply their already-intimate knowledge of the subject in periodic labs and problem sets. The workload (no pun intended) is "consistent but not overly taxing," wrote one sophomore. "It fit effortlessly into my schedule, and required only slight alteration of my diet." Students recommended E&EB 112 enthusiastically, though many warned that the course is "not for the faint of heart or sensitive of smell." One respondent, a junior, described the required final project as "not difficult, but really, really gross."

E&EB 165a / ANTH 178a

### Reproduction in the Animal Kingdom

Professor: Jeffrey Corwin

Students described Prof. Corwin's class as "an interesting, relatively easy course in animal behavior," but even those who recommended it expressed strong reservations. "I sometimes got the feeling Professor Corwin was a little too *into* the material," wrote one sophomore. "On the first day he showed us this video of sea turtles mating, which was pretty comical, but I was uncomfortable with the way Professor Corwin kept calling attention to the size of the male turtle's tail."

"Corwin was pretty odd," another student agreed. "Every time he showed a filmstrip of animals having sex, he'd start singing that 'You and me baby ain't nothin' but mammals' song. I thought he'd stop eventually, but he never did."

Particularly unpopular with students was the mid-semester "field trip" to the New Haven Green to watch the pigeons "get it on" (according to Corwin's syllabus). "I tried to tell him they probably wouldn't be mating in November," said a senior, "but he just laughed and said 'pigeons *always* want it, baby.' Then he showed us the footage of the turtles again."

MCDB 490 / MB&B 390

### How to Get Into Med School

Professor: Staff

"Finally," wrote one student, "a biology course about what really matters to pre-meds." Most who completed the yearlong course reported that it was "really hard" and required a great many hours of work, but as one senior wrote, "Years from now — lots of years from now — it will all be worth it." In the words of



one satisfied student, "The final was the hardest I've ever taken, but as long as we passed, we all got A's!"

## British Studies<sup>1</sup>

## Bulldog Studies<sup>2</sup>

BULL 310a / HIST 262a / AMST 302a /  
ECON 320a

### The History of American Higher Education, 1701-present

*Instructor: Richard Levin*

An exciting new lecture course on the evolution of higher education in the United States, beginning with the founding of Yale University and continuing through the 300<sup>th</sup> anniversary of that founding. Topics include the development of the residential college system, the admission of women in 1969, and the invention of American football. The course will offer undergrads the thrilling opportunity to enjoy President Levin's riveting lectures twice each week.

BULL 318a / RLST 260a

### God and William F. Buckley at Yale

*Instructor: William F. Buckley, Jr.*

Visiting Professor Buckley will lecture on the intertwined legacies of religion and himself in the recent history of Yale University. Topics will include the dismissal of religious quotas in the 1960s, the publication of Mr. Buckley's first book, Mr. Buckley's subsequent success as a member of the literati, and the debt of gratitude owed to Mr. Buckley by the University. Readings from Buckley, with supplemental passages from the Bible.

BULL 375a / AMST 325a

### Your Family at Yale

*Instructor: John Trumbull Woodbridge IV*

This seminar course is intended for students with a legacy of two or more generations at Yale. Each student will prepare a presentation on the contribution of his or her own family members to the life and/or endowment of the University, including an analysis of the contribution he or she expects to make in the years following graduation. For a final project, each student will create a "family tree" predicting the future of his or her descendants at Yale — extra credit will be available for students who work together on a combined legacy chart. "And if there is already a major University building named for your family," promised Prof. Woodbridge, "you get an automatic A!"

## Child Study Center

CHLD 112a / PSYC 112a

### Introduction to Child Care

*Instructor: Karen Roberts*

Students have praised CHLD 112a for its "hands-on approach" to teaching child care. "During my first assignment with Danny and Melissa, I didn't know if I could meet Professor Roberts's standards," said one student. "But she tipped me generously and drove me back to my college, so I guess I did fine. Boy, her kids sure are sweet."

"Professor Roberts is such a great instructor that it doesn't even feel like work," said a sophomore. "She encouraged me to help myself to anything in the fridge, and she didn't even mind that my boyfriend came over!"

Still, others shared concerns. "Those brats just wouldn't shut up," complained one senior.

1. Courses in British Studies are offered at the Paul Mellon Centre in London, and are therefore only available to the handful of students already enrolled in the Yale-in-London program. In other words, there is no reason for these courses to be listed in the Blue Book, but Yale puts them there anyway, just to remind you what you are missing.

2. Courses in the newly-developed Bulldog Studies Department focus on the fascinating 300-year history of Yale University, and are designed to encourage deep and abiding love for Old Blue in future alumni donors. The Department office will be located in the space on York Street formerly occupied by Krauszers, disproving critics who predicted that Yale would never do anything useful with the property.

“‘Waahhh, I wet myself.’ ‘Waahhh, I don’t like watching *Will and Grace*.’ What babies.”

## Classical Civilization

CLCV v. 1.0a

### Introduction to Classic Civilization

*Instructor: Melville Herman*

Intro to Classic Civilization was widely hailed as one of the most entertaining and varied courses on campus. Students looking for an introduction to Greek and Roman history will not be disappointed, nor will fans of Egyptian, Zulu, Aztec, or Viking cultures. That’s because each student designs his own curriculum focusing on a society of his choice through the use of Sid Meier’s “classic” strategy game, Civilization.

Beginning with the basics of unit and town formation, CLSC v. 1.0a aims to facilitate more entertaining and longer-lasting gameplay in one of Microprose’s best known world conquest games. The course is divided into two sections devoted to diplomatic and militaristic strategies (including tactics for combining spearmen, cavalry, and nuclear missiles). Weekly assignments include simulations of historic events as well as self-guided attempts to take over the world. One computer science major wrote, “This was the best Group II course I ever took!”

Most dismissed Professor Herman’s lectures as unnecessary, given the presence of an online help file, but noted that the class was essential to any would-be computer gamer. “My Age of Empires games also improved after taking this course,” one senior wrote. “It really developed my resource allocation skills, and helped me decide which Wonder of the World I should build first.”

## Computer Science

CPSC 465a

### Code Cracking through Computer Programs

*Instructor: Vladimir Dolgovnik*

This is the first semester this course has been offered, but Visiting Prof. Dolgovnik provided the following description for our publication:

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“CCCP is class for good computer person. In CCCP we will discuss high-level computer thing while cracking government code and causing very big damage in government program. Must have strong computer background and concurrent enrollment in PLSC 111 (The Communist Party), as well as strong desire to make better Mother Country. Not CR/D/F.”

## Economics

ECON 231a / AMST 335a

### The Economics of Obesity

*Instructor: Stefan Krieger*

Ever wonder why people grow to be enormous embarrassments to their families and friends? Ever suspect there was more to it than genetics? Prof. Stefan Krieger’s new lecture course is based on the theory that students of Economics can learn a great deal from the grossly overweight. Prof. Krieger submitted the following course description to the *Critique*:

“The morbidly obese person may be a medical doctor’s nightmare, but he is the economist’s dream. The obese person understands that food is less expensive when purchased in mass amounts: for example, a kiloton of S’mores Pop Tarts costs only about three-quarters per ton what half a kiloton costs! The critically overweight person also understands how to conserve energy in a way that the average consumer has not yet grasped. Why waste calories spreading mayo on a sandwich when one can put two cans of mayo in a beer helmet and enjoy his snack without leaving the comfort of the living room floor cushions? Unlike the rest of humanity, America’s huge knew the right questions to ask all along: Isn’t jogging an incredible waste of energy? Doesn’t fried chicken taste better with chocolate sauce? If U.S. manufacturing took some cues from the morbidly obese, we might not be in a recession right now.”

ECON 666a

### Souls: Their Acquisition and Retention

*Instructor: M. Stopheles and staff*

One of the most practical courses in the Economics department, Econ 666 teaches the enterprising young demiurge everything he needs to know about the human soul. Most

students balked at this class's "hellish" requirements, including mandatory early morning sessions and a demanding workload (one 13-page paper due every full moon, along with lengthy readings of arcane and often forbidden books of mystical lore), but that should not deter the ambitious necromancer from enrolling. Those students who stuck with the class gave it astoundingly high ratings despite its drawbacks. Many praised Prof. Stopheles's "mystical first-hand understanding of the workings of the soul," though others found his energetic teaching style a little too eccentric for their tastes. "He's even spookier than Harold Bloom! And a harsher grader too," one junior wrote. Some complained about the difficulty in obtaining the goat's blood and human intestines required for the final project, but nearly all agreed that by the course's conclusion, they felt ready to take on (and take over) the world, one soul at a time.

## English<sup>1</sup>

ENGL 101a

### Using the Library

*Instructor: Staff*

In a controversial move, the English Department's mandatory library orientation session has been expanded to a term-long course, effective immediately. "We felt two hours was just not enough time to introduce English majors to the intricacies of the Yale library system," explained Undergraduate DUS Vera Kutzinski. "Plus, the scheduling tended to conflict with classes. Now we have an entire semester to teach students how to access Yale's extensive resources."

Not all English majors are pleased with the department's decision. "I was planning on writing my senior essay this fall," complained one student, "but now that I have to take this extra seminar, I don't think I'll have time for my own research!" A junior English major moaned, "I work in the library, but they're still making me take this class. I hear we'll be spending three weeks just on the difference between Library of Congress and Yale Classification!" At least one potential English major is pleased, however. "I went into the

stacks the day after I got here, just to explore a little," reported a freshman, "and I got totally lost. The custodial staff found me curled up in a ball, sobbing, on 4 Wing. If not for this class, I'd never have the courage to return."

ENGL 200a

### Shakespeare: Comedies and Romances

*Instructor: Mary Floyd-Wilson*

Professor Floyd-Wilson received overwhelmingly high marks both for her refreshing insights into Shakespeare's comedies and romances and for her impeccable sense of style. "She wasn't afraid to take risks — she assigned *Troilus and Cressida*, one of the more obscure plays in the canon," wrote one junior, "and the day she lectured on it, she wore these fabulous lace-up boots and a harlequin blouse. I was so impressed." Other students applauded Floyd-Wilson's attention to often-overlooked female characters, and her impressive ability to pull off the "Catholic school girl look" in mid-fall. "The syllabus moved gracefully into Shakespeare's challenging later works," observed a sophomore, "and Professor Floyd-Wilson's wardrobe made an equally graceful transition into winter colors and fabrics."

Though generally very pleased with Floyd-Wilson's lectures, many students complained about their sections. "My TA could never get a discussion going," complained a senior, "and she always dressed in unflattering black turtlenecks and poorly-tailored slacks. All I can say is, she was no Mary Floyd-Wilson."

ENGL 210a / THST 345a

### Pronouncing Shakespearean Proper Names

*Instructor: Murray Biggs*

In Professor Biggs's popular seminar, English majors are given the opportunity to argue with their peers over the correct pronunciations of character names in Shakespeare's plays. Reviews were very positive: "Inevitably, in my *King Lear* discussion sections, we would get into a quarrel over whether the vowel in the first syllable of 'Regan'

1. English majors are required to complete four courses in literature written before 1800, in order to develop useful skills such as reciting the first 18 lines of *The Canterbury Tales* on command, and reading old manuscripts without snickering every time they see an 's' that looks like an 'f'.

should be a long ‘e’ or ‘a,’” a senior wrote. “But the TA would always tell us we were getting off track. In this seminar we can pursue such topics without bothering with textual analysis.”

Students brought many creative viewpoints to the course: one freshman reportedly accented the first syllable of “Orlando,” and another student managed to complicate even the relatively simple names of “Beatrice” and “Benedick” by pronouncing them in pseudo-Italian. “We had an entire class devoted just to the name ‘Mercutio,’” a junior recalled. “It got pretty ugly.”

All praised the light reading load: “We seldom ventured past the list of *dramatis personae*,” one sophomore wrote cheerfully. The course is not required for English majors, but comes highly recommended. “If you’re going to major in English, you’ll probably read a lot of Shakespeare,” a junior advised. “It’s best to get these issues out of the way.”

ENGL 224a

### Milton’s Minor Works

*Instructor: Blair Hoxby*

“When I preregistered for this seminar,” wrote a junior, “I assumed ‘minor’ meant ‘other than *Paradise Lost*.’ I didn’t realize just how thorough Professor Hoxby’s syllabus would be.” While most who enrolled in Hoxby’s class were convinced of Milton’s genius, many questioned the literary merit of the “minor” works in the course packet, which included personal letters, financial statements, and hastily-scribbled shopping lists. “I had a really hard time writing a 20-page analysis of a brief thank-you note Milton wrote to his aunt,” confessed a senior. “Maybe the grocery inventories we studied did have admirable structure and technique,” wrote one sophomore, “but I was a little freaked out when Professor Hoxby started weeping as he read them. I felt like I must have been missing something.”

ENGL 312a

### American Poetry, 1966-present

*Instructor: Richard Maxwell*

Students who took this seminar last fall tended to criticize Professor Maxwell’s choice of study materials, as the only assigned “text” is Bob Dylan’s 1966 double album *Blonde on Blonde*. “It’s not that I disagree with his classification of Dylan as a poet,” wrote one junior, “but surely he wasn’t the only American

‘poet’ of note in the last forty years.” A sophomore complained, “We spent five weeks on ‘Sad Eyed Lady of the Lowlands’ alone, including one entire class just on the chorus, and I still think that part about ‘My warehouse hides my Arabian drums’ is just nonsense.” “I would have been satisfied if we had just moved on to another Dylan album,” a senior reported, “but Professor Maxwell said *Highway 61 Revisited* deserves a seminar all to itself.”

Though most students were disappointed by the narrow focus of the course, at least one junior was refreshed by its modernity. “Dylan may be a white male,” he wrote, “but for a change, I got to study an author who isn’t dead!”

ENGL 380a / BULL 340a

### How to Read Harold Bloom’s *How to Read and Why*, and Why

*Instructor: Harold Bloom*

This new course promises to be as illuminating as any of the Great Professor Bloom’s Shakespearean seminars, but with far worthier subject matter. Who better to guide students through the brilliance of Bloom’s *How to Read and Why* than Bloom himself? Students fortunate enough to obtain a spot in this seminar can expect to emerge with low grades and even lower self-esteem, but with a very high measure of self-importance where literature is concerned. Not CR/D/F; no secondary readings.

ENGL 392a

### Christ Figures in the Bible

*Instructor: Jill Campbell*

Anyone who has studied high school English knows that the “Christ figure” is ubiquitous in great works of literature. As Professor Campbell’s course demonstrates, the Bible is no exception. The class carefully considers each book of both the Old and New Testaments, taking time to identify all of the Bible’s 327 Christ figures. “Before I took this class, I never fully appreciated the symbolic complexity of the Bible,” wrote a junior. “Jeremiah, John, Ruth, Samuel, Nahum, Amos, Isaiah, Zechariah, Solomon, Noah, Adam, Ezekiel, Abraham, Daniel, Isaac, Joel, Hosea, Judas, Peter, Esther, Paul, and, of course, Haggai: all Christ figures. Jesus, how could I

be so blind?!” Many students were surprised by the level of insight they gained from Prof. Campbell’s lectures. “I never thought of Jesus as a Christ figure,” said one freshman, “but you know, if you read the New Testament carefully, you’ll find unmistakable parallels to the life of Christ.”

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## Film Studies

FILM 110a

### **Movies, 1915-1965**

*Instructor: Christopher Eckenrode*

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According to Professor Eckenrode’s syllabus, this intro-level lecture course covers the “relatively uneventful” early years of American filmmaking, from Griffith’s *Birth of a Nation* through the pre-*Godfather* era. Eckenrode requires no screenings, explaining that “There really aren’t any pre-1965 films worth watching in full. Well, maybe *Citizen Kane*, but that’s about it. And most of the new film equipment can’t even project black and white film—I think that should tell us something.” Most of his students seemed to agree: “We see clips during lectures,” wrote one junior Film Studies major, “silent movies and stuff like that, mostly just for the humor value.” A junior wrote, “I was torn between this course and the one on film noir, but then I found out we were going to watch movies from, like, the 40s in that other class. Who wants to do that?”

A few students dissented, including one freshman who was disturbed by Eckenrode’s “total dismissal of the era of silent films. In fact, one of his early lectures was called ‘Golden Age of Hollywood, My Ass!’ That seemed overly glib.” However, the majority felt they had benefited from taking the course. “Learning about the history of film has given me a greater appreciation for contemporary filmmaking,” one sophomore said. “Movies back then must have really sucked.”

FILM 347a

### **The Talking Animal in Film**

*Instructor: Melissa Blumenkranz*

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This course examines the methods of representing non-human communication in the popular modern genre of talking-animal movies. Topics include the merits of the voiceover technique of films such as *Milo and Otis* and *Homeward Bound: the*

*Incredible Journey* as compared with the CGI-enhanced animatronics of more recent films, including *Babe* and *Cats and Dogs*, and the effectiveness of the celebrity voice (several students commented favorably on the lecture entitled “Michael J. Fox: Puppy, Mouse, Legend”). Older films featuring non-talking animals were screened for contrast, a decision many students praised. “Old Yeller didn’t need dialogue,” wrote one impassioned junior. “He spoke with his eyes.”

FILM 420a / BULL 362a

### **Yale University in Film**

*Instructor: Blanche Hudson*

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This course will guide students through the history of Yale-referencing in film, focusing on movies that mention Yale, however fleetingly, and examining what such references might say about Yale’s contribution to the American consciousness. Screenings will include films from many periods in Hollywood history, including *Sabrina*, *Splendor in the Grass*, and *Mystic Pizza*, although the syllabus very pointedly excludes the recent film *The Skulls*. “I wish to acknowledge only those films that actually mention Yale,” said Prof. Hudson, “Not those that merely hint broadly at some connection.”

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## French

FREN 295a

### ***Je ne sais quoi***

*Instructor: Jean-Jacques Confusot*

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French 295, while not an introductory class, is unusual in that it is restricted to only those students with no prior training in or experience with the French language. When asked to explain the purpose of the class, Professor Confusot responded, “*Je ne sais quoi*.” That is the title of the class, of course, which we can assume means “Very Important French Stuff.” Many students have found French 295 quite difficult despite its obvious importance. “I never had a clue what [Confusot] was saying to us,” complained one junior. “At times it seemed like he was just mocking our ignorance of the French language.” Still, French 295 is clearly a unique experience in the Yale College curriculum. “What did I learn?” pondered one senior, “*Je ne sais quoi*.”

# History

HIST 105a

## The 100 Most Influential Moments in World History

*Instructor: J. Fugelsang*

This new introductory lecture embraces “modern teaching methods,” eschewing chronology to present material in an “anecdotal” manner adopted from popular programming on the VH-1 network. “We like to think of this as a ‘greatest hits’ collection of historical moments,” said Prof. Fugelsang. “Really, it’s the only history class you’ll ever need.” Department Chair Jon Butler was slightly more cautious, but still enthusiastic: “Sure, history majors might want to study certain eras in greater detail. But for your average Yale student, ninety seconds is more than enough time to cover the bombing of Hiroshima.”

Prof. Butler explained that the “multimedia” format of this course is intended to solve the problem of students sleeping through early morning lectures. “Well-chosen visuals, choppy editing, and a carefully orchestrated soundtrack of pop hits,” grinned Prof. Fugelsang. “Who could sleep through that?” The History Department is already developing a “Pop-Up” lecture method expected to attract more incoming students to the major. “Young people’s attention spans are getting shorter all the time,” said Prof. Butler. “We have to keep up.”

HIST 225a

## The Civil War in Connecticut

*Instructor: “Sgt.” Harry Bender*

Professor Bender, who requests that his students address him by the “honorary” title of “Sergeant,” attracts many undergrads with his enthusiasm for the Civil War era. However, by the end of the semester, reviews are often mixed. Reflecting on their studies, some students question whether Professor Bender draws too extensively on his own personal experiences as a Civil War reenactor, at the expense of more significant, historically accurate topics. “Granted, we didn’t cover the actual war much in high school,” commented one sophomore, “but I’m

pretty sure there wasn’t actually a Battle of East Rock, yet Professor Bender devoted two whole lectures to it.” A freshman wrote, “Professor Bender would have us believe that the War between the States was fought exclusively on weekends, and I’m almost positive that’s not accurate.” Students recalled with amusement “Sgt.” Bender’s habit of attending lectures in an authentic-looking uniform, but most were less amused when he requested that they do likewise. A few, however, took to the professor’s unorthodox teaching methods: “His wife taught me how to shoot a musket,” said a junior, “And I got extra credit for growing mutton-chops. The Civil War was really cool!”

HIST 265a

## The Cola Wars

*Instructor: John Gaddis*

Freshmen need not bother applying for seats in this lecture course, one of the most popular at Yale. Majors and non-majors alike turn out in droves to learn about the Cola Wars of the latter half of the 20<sup>th</sup> Century and their impact on American society. Topics include the effectiveness of experimental flavoring, packaging, and marketing, with special attention to the use of spokesmodels, from actress Joan Crawford’s association with Pepsi in the 60s to the introduction of New Coke and the ubiquity of Max Headroom in the 80s. The course also examines the perspectives of also-run brands such as Royal Crown and Shasta. “All this was going on around us while we were growing up, but I hardly know anything about it,” wrote one junior. “The Cola Wars really shaped the world we live in; that’s why this course is so important.”

Though student responses were split when it came to personal preference, all praised the taste-test format of the final.

HIST 314a

## Introduction to Modern Geek History

*Instructor: Mark Reed*

A recent addition to the history curriculum, HIST 314 presents a comprehensive overview of geek culture, from its eccentric, nerdy origins in the 1950s through its socially awkward adolescence in the 1970s, and its gradual domination of

every aspect of modern life. From ENIAC to *Battlestar Galactica*, this course provides the aspiring scholar with the necessary groundwork to analyze the fundamental Geek texts. In addition to course readings by such prominent nerds as Bill Gates and J. R. R. Tolkien, students are required to attend field trips to local computer labs, video arcades, and comic book stores to fully immerse themselves in the thriving subculture of modern geekdom.

On the whole, students raved about Professor Reed's lectures, despite his tendency to spontaneously burst into Monty Python routines. Although prior knowledge of Ancient Geek is not necessary for the course, one student complained that the reading list, which contains texts written in Pascal and Fortran, was "totally outdated and definitely in need of an update patch." Most raved about the course discussion of geek iconography from Screech to Urkel, as well as the D&D inspired role-playing in section.

"Anyone at Yale who has ever been called a geek should take this course," one sophomore concluded. "And when you think about it...that's basically everyone."

HIST 310a

## History of Modern China

*Instructor: Jonathan Spence*

History of Modern China has always been a popular course at Yale, and there's no question as to why: Professor Jonathan Spence's passion for dinnerware is both unparalleled and contagious. "Spence has lit a permanent flame inside of me for porcelain, stoneware, and on very special occasions, bone china!" one history major wrote.

Students were impressed by Spence's "delicate and fragile, but very durable" lecture style. Several lectures were singled out for praise, including one that touched on major innovations in the paper plate industry, and another that focused completely on the development of the spork. The class text, Spence's *The Search for Modern China*, was also lauded for its excellent Tupperware and place setting recommendations. Overall, this is a class that's hard to refuse — believe the hype, and put it on your registry!

## History of Art

HSAR 110a

### The Art of Extemporaneous Criticism

*Instructor: Staff*

This introductory course, required for all History of Art majors, has no lectures, only weekly discussion sections, giving students valuable practice in talking about art without the burden of prior knowledge. Each week, students are shown a painting, sculpture, or collage, some with absolutely no artistic merit, and prompted to discuss it at length. Reviews are overwhelmingly positive. "It's essential for an art history major like me to be able to talk at length about any given object, and I can't be expected to learn every little detail," wrote a junior. "After taking this course I am supremely confident in my ability to carry on intelligent-sounding cocktail conversation with little or no pertinent information." No readings or papers are required: "The whole point of this course is not to prepare," explains DUS Timothy Barringer. Non-majors are encouraged to enroll, as the skills acquired in this course can easily be applied to many other academic fields. Available CR/D/F.

HSAR 305a

### Photography and Arousal in the 20th Century

*Instructor: Harold Davis*

This lecture is notable for its large enrollment of heterosexual males—extremely unusual in the field of art history—and for the enthusiastically positive responses to the *Coarse Critique* question, "How much reading did you do?" which often included several exclamation marks. Very few students complained about the necessary trip to Nu Haven Book and Video for course materials, and attendance at lectures was reportedly quite high. "I have no idea what grade I got on the midterm," wrote one satisfied senior, "but who the hell cares? This class rocked!!" (The DUS will consider individual petitions for credit to the major in American Studies.)

HSAR 458a

## The Genius of Mort Walker

*Instructor: Brad Anderson*

This senior seminar centers on the impressive body of work of artist Mort Walker, creator of *Beetle Bailey*, and his profound impact on the course of American art. "I had always been in awe of Walker's genius," wrote one student, "but this class allowed me to appreciate him on a much deeper level, artistically and compositionally." Topics include Walker's fruitful partnership with Dik Browne (with whom he created the seminal family comic strip *Hi and Lois*) and his impact on public perception of the American military. "Beetle isn't just lazy," observed a senior, "he's *subversive*." A female respondent commented, "In Walker's world, women are simultaneously objectified and feared. It's a very powerful statement."

## History of Science, History of Medicine

HSHM 340a

### Wellness in the American Male, 1942-present

*Instructor: Edgar Levinson*

Students who completed Prof. Levinson's lecture expressed a lack of confidence in his methods. "I'm not sure he understands what the discipline of 'History of Medicine' is meant to entail," wrote a junior. "Surely the course should not have focused exclusively on his own personal medical history." Levinson's detailed accounts of his own childhood bouts with German measles and head lice drew mixed reviews from students, and several were repulsed by the series of lectures focusing on his 1994 vasectomy. "Prof. Levinson certainly has exhaustive knowledge of his subject," commented one sophomore, "but I'm not entirely convinced it's a subject worthy of study."

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## Humanities

HUMS 310a

### The Beard in Western Civilization

*Instructor: Ralph Larson*

Professor Larson is an iconoclast with a single goal: setting the record straight about the significance of the beard in the history of humankind. His crusading has stirred up some controversy among colleagues in the History Department, as evidenced by a statement made by Prof. Doreen Jameson in a Nov. 2001 *YDN* article: "Ralph Larson's theories about the beard are totally self-serving and preposterous." Larson is undaunted by such criticism: "It is interesting to note that none of my critics have beards," he points out. "My biggest critic, Professor Jameson, couldn't grow a beard if she wanted to. Coincidence? I think not."

Despite all the controversy, the class couldn't come more highly recommended. Most of those enrolled in Larson's lecture seemed to agree with his views regarding the importance of facial hair. "I particularly enjoyed Prof. Larson's lecture, 'The Beard at the Signing of the Magna Carta,'" a typical student wrote. "As I sit here, stroking my medium-bodied strawberry blonde beard and meditating fondly on Professor Larson's excellent class, I must say I have no regrets."

HUMS 280a

### Modern Perspectives on Modernism in the Modern Age: A Survey

*Instructor: Archibald K. Archibald*

Modern Perspectives on Modernism in the Modern Age: A Survey (commonly known to undergrads as MoPOMITMAAS) offers an intense introduction to the political, economic, social, religious, sexual, psychological, pharmacological, zoological, political-economical, and socio-religio-psychosexual movements that have shaped the modern intellectual agenda. Students raved about the "comprehensive" nature of the course: "I feel like I've crammed an entire college education into one semester!" boasted a sophomore. Most also commented favorably on Prof. Archibald's lectures, like the junior who wrote, "I usually had no idea what he was talking about, but he said it all with such a sexy British accent." A freshman added, "I can't wait to take Professor Archibald's class on Postmodernism in the spring!"



# Mathematics

MATH 244a

## Discreet Mathematics

*Instructor: Will Jebenbring*

Students considering careers in finance gave very positive reviews for Prof. Jebenbring's course, which is designed to give students a solid background in "circumspect numerical manipulation." Topics ranged from personal finances (checkbooks, tax returns, gambling debts) to large-scale mathematics (corporate budgets, government grants, college tuition). "Discreet Mathematics gave me the competitive skills I'll need to get ahead in today's business world," a senior wrote. "The only complaint I have regards the grading system — I think I should have had a higher grade, but I could never figure out how Professor Jebenbring calculated my test scores!"

MATH 280a

## Inverted Sets in Hilbert Space

*Instructor: Igor Frenkel*

Prof. Frenkel's course was praised by many students as "Challenging, but totally worth it." Most respondents reported positive results after spending just 90 minutes a day on the assigned exercises. "My abs were rock-hard after just one week of Professor Frenkel's lectures!" enthused one satisfied sophomore. A junior boasted, "Before MATH 280a, 14 inch biceps. Now, 22. You do the math."

"A lot of people tell me, 'I'd love to take your class, but I just can't afford to spend the time,'" explained Prof. Frenkel. "I say, with results like these, you can't afford not to!"

# Philosophy

PHIL 311a

## Man and Superman

*Instructor: Winslow Loomis*

Many students who enrolled in this advanced philosophy course admitted some confusion upon seeing the syllabus. "I entered expecting discussions of Nietzsche, Shaw, and

the philosophical conception of the übermensch," one junior philosophy major wrote. "I ended up writing a paper on the spiritual implications of kryptonite on truth, justice, and the American way." Although several "traditional" authors are included in the syllabus, PHIL 311 focuses on the modern conception of Superman, as epitomized by Smallville native Clark Kent. From his earliest comic book escapades through the various cinematic adventures, Prof. Loomis guides students through humanity's ever-evolving relationship with this foremost representative of the genetically superior Kryptonian race.

Several students noted that Prof. Loomis "creeped them out" with his near constant advocacy of eugenics and theories involving the so-called "Bizarro" complex. "I also hated visiting him to discuss my work," one sophomore wrote. "He insisted on referring to his office as his 'Fortress of Solitude.'" Yet Loomis was not without his fans. Students cited his discussions of phone booths and identity and the necessity of a megalomaniacal nemesis for self-actualization as high points of their semester. Many were pleasantly surprised by the light reading load: one sophomore wrote, "I got through the first five *Superman* comics faster than a speeding bullet!"

# Piratical Studies<sup>1</sup>

ARRR 115a

## Introduction to Piratology

*Instructor: Captain Bluegoatee*

Many students approach Piratology with some basic questions, for example: What is a "pirate," and what distinguishes the historical "pirate" from the "pirate" socio-eco-cultural construct lionized by centuries of myth and Czech literature? Such questions are not addressed in this course, which instructs students in the dark piracy arts of swashbuckling, blunderbussing, and waving one's hook in a child-menacing manner. A freshman particularly enjoyed the section on "Ornamental Swordplay": "I finally mastered the down-across-down stroke, and now I can cut people's clothes off and carve my initials

1. Courses in Piratics hold special interest for those Yale College students planning on pursuing a "cut-throat" career in law, finance, management consulting, international development, geriatric urology, or wetlands management. It is no wonder that Piratical Studies is the second most popular imaginary studies major at Yale, after Sociology.

in their chests! My girlfriend wasn't so impressed, but I still think it's cool."

ARRR 230a

## Advanced Piratechnicography

*Instructor: Captain Wonderbreadbeard*

This course, open to students who have completed ARRR 115, focuses on selected topics in piracy, rotated bi-yearly. Past class projects include the construction of a working plank and the conquest of Skull and Bones's Secret Island Fort. This year's project will focus on the distribution of counterfeit Microsoft products in China.

ARRR 240a / MUSI 102a

## Sea Shanty Chanting

*Instructor: Captain Waistcoat*

Students gave very positive reviews of this "recreational" Piratics course, which emphasizes bawdy lyrics rather than musical content. "I can't sing a note," one sophomore wrote. "Captain Waistcoat called my voice 'authentic.'" Yes, the course requires memorization of lengthy, repetitive shanties, but a senior reported that the course packet's thickness can be deceptive. "I could never remember all fifteen verses of 'The Mermaid Prostitute,'" he wrote, "but I found out if you just slur along and join in extra-loud on the 'yo ho' part, nobody knows the difference."

Students also gave high marks to Professor Waistcoat's generous dispensing of bootleg liquor, and his dispelling of "Piratic Musical Myths." "You know those skinny accordion things that sailors in movies are always playing?" wrote a sophomore. "A real pirate would never play one of those. They're totally gay."

A junior summed up his experience: "People said this course could never apply to real life, but just wait'll I break out these shanties at the next POR Mory's Night!"

ARRR 316 a / WGST 412a / JDST 319a / LITR 193a

## The Spiritual Autobiography of Lesbian Jewish Pirates

*Instructor: Captainess Ladybearded*

Prof. Ladybearded's new seminar will ask some of pirate history's obvious questions: Why does the traditional historical narrative ignore the issue of spiritual self-expression among

lesbian Jewish pirates? Is this repression due to systemic or systematic influences? Was the legacy of the gay she-pirate mystics the oral tradition that bridged the chasm between aboriginal folklore and the Internet age? It's time to break the silence! Readings will concentrate on issues of selfhood, motherhood, interlocking spheres of identity, and cannon bombardment technique.

## Psychology

PSYC 155a

### Sleep and Cognition

*Instructor: Grøxny Mjczkūnyff*

Reviews were overwhelmingly positive for this introductory lecture course. Students praised Prof. Mjczkūnyff's "incomprehensible accent," "dull, whispering monotone" and "bedtime-story cadence." Equally popular were the "incredibly comfortable seats and poorly-lit atmosphere" of the Art Gallery Auditorium. Said one freshman, "the huge class size, lack of sections and basic subject matter all contributed to an extremely restful course." A sophomore commented, "I thought the 8:30 AM class time was going to be a total drag, but it actually worked out quite well."

## Renaissance Studies

RNST 200a / HUMS 240a

### Craftsmanship in the Renaissance

*Instructor: Alvin Prentice*

Many students overlook RNST 200 because of its Saturday meeting time, but the handful who did enroll reported a positive, if unusual, experience. "I thought I'd be learning about the Renaissance from a historical viewpoint," wrote one sophomore, "but dressing up in these rented costumes does bring a kind of realism to the course. A fabricated kind of realism." After studying with Prof. Prentice for a term, students boasted of a variety of new talents, from spinning wool to illuminating manuscripts to juggling. "I don't think they had nylon back then," one male student wrote, "but I'm really enjoying wearing these tights." Another student confessed, "I

don't know when the Renaissance started, but as far as I'm convinced, it's not over yet. The spirit of the Renaissance will remain alive as long as I keep talking in this pseudo-British accent."

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## Sociology

SOCY112a / THST 358a

### The Celebrity Marriage

*Instructor: Elizabeth Smith*

"The celebrity marriage is like a goldfish in a plastic baggie," Calvin Coolidge once observed. "Momentarily fascinating, but cheap, and destined for the toilet-bowl." Professor Smith's class breaks down the phenomenon of the celebrity marriage, attempting to devise a formula for success. Early lectures focus on classic celebrity match-ups, including "The Bacall / Bogart bliss," "The DiMaggio / Monroe madness," and "The Farrow / Sinatra sorrow." "The flow chart of Liz Taylor's husbands was extremely helpful," wrote a junior, and several students praised Prof. Smith's published article, "Judy and Liza: Does Marrying Gay Men Run in the Family?"

The latter half of the course is devoted to the constantly changing world of modern celebrity pairings: "Today's hot couple could be tomorrow's Letterman monologue punchline," Prof. Smith reported. "Students loved the 'Pitt / Aniston: Will it Last?' final paper assignment last semester, but this year I'll be ending with a 'Jolie / Thornton: What went Wrong?' critique."

"She really takes her subject seriously," commented one student. "The day after Tom Green and Drew Barrymore broke up, we could tell she'd been crying all night." Smith's emotional involvement has earned her legitimacy: "I can't tell you how blessed I feel since she said I'd find my Matthew Broderick someday," wrote a junior girl.

SOCY 115a

### The History and Development of Oxford University

*Instructor: Joseph Soares*

Most students who submitted reviews of this course were bewildered by the experience: "The class is supposedly about the history of

Oxford," wrote one sophomore, "but halfway through the semester, Professor Soares suddenly started lecturing on public life in America. I kept checking the syllabus to see if I'd missed something." An equally frustrated freshman wrote, "I guess we learned a lot of interesting statistics about church attendance in America in the 19<sup>th</sup> century, but I don't see what that has to do with the title of the course."

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## Theater Studies

THST 250a

### Bringing Drama to Your Personal Life

*Instructor: George Nadine*

Designed especially for divas-in-training, Professor Nadine's course operates on the principle that "life is drama." Nadine encourages students not to settle for simplicity or contentment in their emotional lives, but rather to strive for the instability and turmoil that makes for great drama. Students practice "creating a scene" in role-playing exercises, then apply what they learn to their personal lives. "I dumped my boyfriend for no reason, then slept with his best friend," wrote one enthusiastic junior. "He almost killed himself. My life is rife with drama now!" Other students reported throwing attention-getting tantrums in Commons and experimenting with bisexuality.

Responses to the course were overwhelmingly positive. "I'm such a better actress now," a sophomore reported. "Ever since I stopped speaking to my parents, I can totally understand what Blanche is going through in *Streetcar*." "Professor Nadine taught us that 'all the world's a stage,' and now I never stop performing," wrote a senior. "I am immeasurably richer for the artificial drama I've created in my personal life."

THST 330a

### Production Seminar: The Fake Orgasm

*Instructor: Daniel Grafenburg*

Theater Studies 330 provides a solid foundation for those Yalies who aspire to

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1. The Theater Studies Department is *not* the same thing as the Yale School of Drama (although it sometimes works in Yale's favor to allow people to think so).

become great Shakespearean actors or porn stars. The course begins by studying Meg Ryan's virtuoso "deli scene" from *When Harry Met Sally*, and culminates with the Turkish bar scene from *Wet Hot Sirens II*. Amazingly, 100% of the class's female students recommended it highly. "Now I have the skills to sleep to the top in Hollywood," remarked one female student. Another added, "The professor took time aside for each of us. Oh God he was big!" Male reactions were less positive: "This has got to be the toughest class at Yale," wrote a junior. "I spent hours on the problem sets and I still don't get it." However, a closeted THST major described the class as "An invaluable learning experience... Now I can pretend I'm having fun when I'm with my 'girlfriend.'"

In the end, was the course worth the work? "Oh yes, yes, yes! Oh God yes, don't stop!" replied most students.

THST 380a

## Swallowing Your Pride

*Instructor: Paulette Spellman*

Upper-level performance majors have signed up in droves for this popular new course, intended to prepare future actors for the humiliating experience of making a living in modern professional theater. "Let's face it," Professor Spellman says frankly, "Broadway's getting more embarrassing every day, and only the most determined, least-principled performers will survive." With this in mind, Spellman helps students prepare to audition for the shows they would never deign to see. "When I was little and I dreamed of being on Broadway, I thought *Cats* was the most desperate I could ever get," one senior admitted. "Now that's gone, and I'm actually hoping to be a dancing teacup in *Beauty and the Beast*." Other acting-hopefuls sheepishly admitted they had set their sights on the national tour of *Mamma Mia!* and the upcoming *Little Mermaid* stage show. Most agreed that the course was tough, but valuable training: "Professor Spellman crushed my spirit," a student wrote, "but someday I'll thank her for it."

# Women's and Gender Studies<sup>1</sup>

WGST 290a

## Why Everything is Offensive

*Instructor: Jennifer Steffens*

Each week of Prof. Steffens's ambitious lecture course addresses a different period and genre of world literature, methodically detailing why each and every work is deeply offensive from a feminist perspective. "I'd never heard anyone describe the Wife of Bath as a misogynist before," wrote one impressed student. "But I've never actually read any Chaucer, so I'm willing to take Prof. Steffens's word for it." In spite of the extensive syllabus, many students praised the course's light reading load: "I saved a ton on books, because Prof. Steffens didn't want us to waste our time reading anything 'unenlightened,'" wrote a freshman. "She assured us she'd hit all the important parts in lecture."

"I thought she'd have trouble supporting her claim when she got to writers like Jane Austen and Virginia Woolf," commented one impressed junior, "But now I see how naïve I was. Professor Steffens certainly has spent a lot of time being offended by great works of literature." The overall reaction to the course was quite positive, although one sophomore wrote that she "was a little weirded-out by the last lecture, when Prof. Steffens started attacking her own book. When she says *everything* is offensive, she really means it."

WGST 330a

## Coming Out in America

*Instructor: Susan Avedo-Cohen*

Many who pre-registered for this popular seminar were disappointed to find themselves studying, not the experience of gay and lesbian self-actualization in 21<sup>st</sup> century America, but rather the phenomenon of debutante balls in 18<sup>th</sup> and 19<sup>th</sup> century America. "The title of this course is blatant fraud," fumed one of the many gay males who eagerly enrolled in Prof. Avedo-Cohen's seminar when it was first announced last

1. At least half of Yale's undergraduate population is made up of women, and every Yale undergrad has at least one gender. These facts more than justify the discipline of Women's and Gender Studies.

spring. Most of his classmates agreed: "I didn't major in Women's and Gender Studies to waste my time on mainstream social history," whined one junior. However, several consoled themselves with the course's unexpected pleasures: "Debutante balls may have reinforced the tyranny of the heterosexual status quo," admitted one senior, "but those dresses were fabulous!"

WGST 338a / SOCY 135a

## **Social Implications of Dressing Gay to Impress Chicks**

*Instructor: Vito Baldassari*

New this semester, Prof. Baldassari's course will examine of the homosexual community's struggle to maintain its individuality in the years since it became cool for straight men to dress as well as gay men.

WGST 345a

## **Men are from Assholeville, Women are from Venus**

*Instructor: Penelope Nudelman*

In order to review any gender-related course responsibly, one must take into account the perspectives of both male and female students. The single male enrolled in this course reported that it fell short of his expectations: "I took this class to meet chicks, but most of them seemed more interested in each other than in me. And they were all such bitches. I was totally the only one in the class with a sense of humor."

The many females who took the course praised its "engaging subject matter" and "thoughtful discussions," but one sophomore added, "The only thing that distracted from the course was a male student who asked questions like, 'Why do girls always go to the bathroom in groups?' and 'How come women at Yale don't dress sexier?'" "I liked everything about the course except for this one guy," a junior wrote. "Any time Professor Nudelman mentioned an encouraging statistic, he would celebrate not by 'raising the roof,' but by raising the glass ceiling with his arms and saying 'Oops, I can't lift it.'"

"I hope Prof. Nudelman takes my advice and excludes men from the course next year," a senior WGST major wrote. "It's much easier to learn about what jerks they are when they're not right there demonstrating it."



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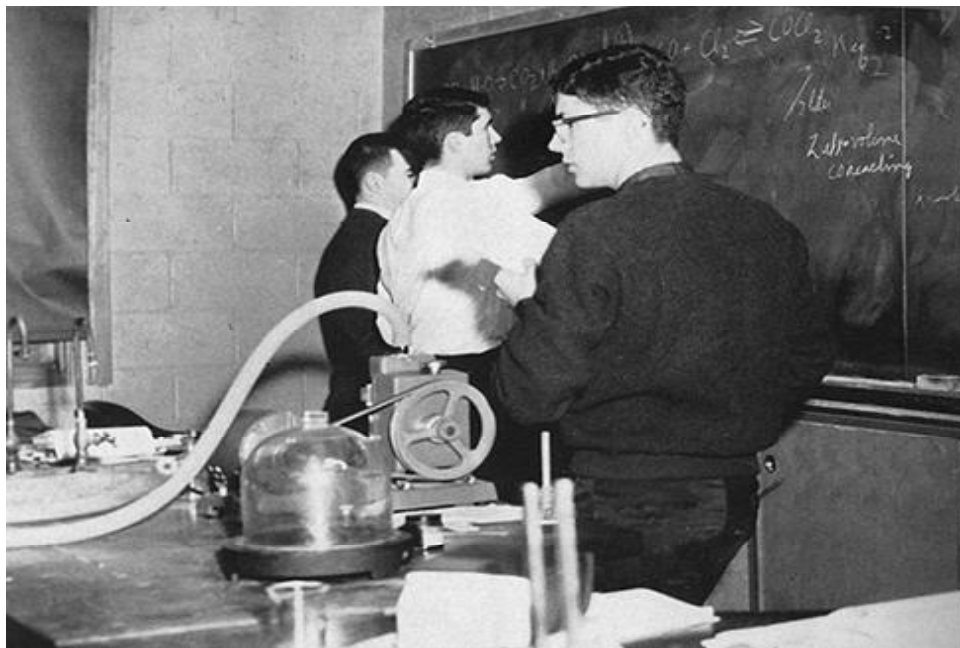
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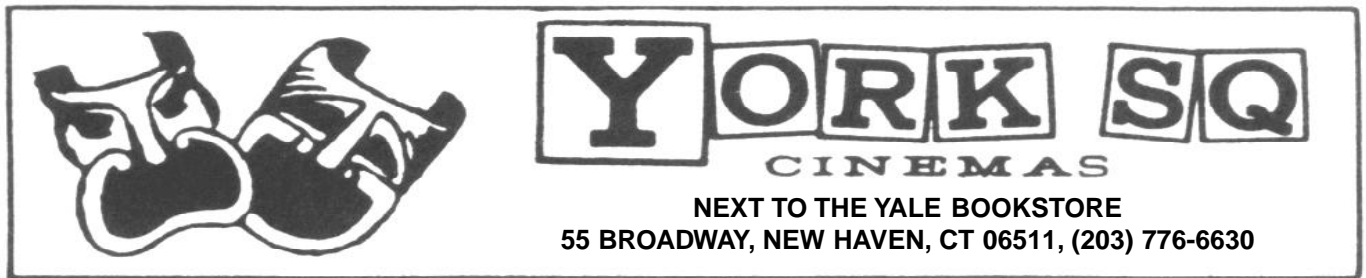
Polio is a terrible disease. And it won't just cure itself. That's why we at the *Yale Record* are dedicated to finding a polio vaccine. And we need your help.



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Writers, artists, editors, designers, business people, and experts in immunobiology: join us in our quest to wipe out polio and publish humor at Yale! Write [record@yale.edu](mailto:record@yale.edu) for more information, or visit [www.yale.edu/record](http://www.yale.edu/record).

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A note to our faithful patrons:

For many years the “Hollywood” film companies have refused to play films downtown. A thriving cinema center has seen all of its theatres close, except the York Square. We’ve been in federal court 2 1/2 years fighting obvious and wrongful discriminatory behavior. Why should Yale students, for instance, have to travel round-trip 15 miles to the nearest turnpike cinema? And to then pay \$9! It’s crazy, of course. We’ll keep you posted.

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Coming soon: [www.yorksq.com](http://www.yorksq.com)