

## Fall 2022 First-Year Writing Seminars

### **Monday, Wednesday, and Friday 08:00-08:500 AM**

CLASS 1531 SEM 101                      Greek Myth

### **Monday, Wednesday, and Friday 10:10-11:000 AM**

ANTHR 1101 SEM 102                      Culture, Society, and Power: Canoe Cultures in America—Commerce, Conquest, Contradictions  
ASIAN 1106 SEM 101                      The Great Epic of India  
ENGL 1134 SEM 102                      True Stories  
ENGL 1160 SEM 102                      Intersections: Race, Writing, and Power  
ENGL 1167 SEM 102                      Reading Now  
ENGL 1168 SEM 101                      CANCELLED 7/6/2022 - Cultural Studies: African Literary Activism  
ENGL 1168 SEM 102                      Cultural Studies: Fantasy Television Series  
ENGL 1183 SEM 101                      Word and Image  
ENGL 1191 SEM 101                      British Literature: Jane Austen Made Me Do It  
GERST 1121 SEM 101                      Writing Berlin  
HIST 1200 SEM 105                      The Idea of Entrepreneurship in Modern America  
MEDVL 1101 SEM 105                      Aspects of Medieval Culture: Conjuring Horror in Medieval Literature  
PHIL 1111 SEM 101                      Philosophical Problems: Moral Relativism and Moral Skepticism  
ROMS 1113 SEM 102                      Thinking and Thought: Dante's Examined Life

### **Monday, Wednesday, and Friday 01:30-02:200 PM**

AMST 1139 SEM 101                      Gal Pals: Lesbian and Sapphic Media Fandoms  
ARCH 1901 SEM 102                      Architectural Taxidermy  
CLASS 1531 SEM 104                      Greek Myth  
ENGL 1140 SEM 101                      Writing Medicine: Stories of Illness and Healing  
MEDVL 1101 SEM 111                      CANCELLED - 8/29/2022--Aspects of Medieval Culture: Commenting on Culture in the Middle Ages  
PHIL 1112 SEM 108                      Philosophical Conversations: (Re)writing Herstory—Feminism and Philosophy  
PSYCH 1130 SEM 101                      Navigating the World through the Senses  
ROMS 1113 SEM 104                      Thinking and Thought: On Love

### **Monday, Wednesday, and Friday 01:30-2:200 PM**

PAM 1500 SEM 101                      Reading and Writing in Public Policy

### **Monday, Wednesday, and Friday 02:40-03:300 PM**

ARCH 1901 SEM 101                      Critical and Global Histories of Architecture  
ENGL 1170 SEM 104                      Short Stories

HIST 1200 SEM 103	Writing the Environment
PSYCH 1140 SEM 101	Perception, Cognition, and Development: Why Do We Speak?
ROMS 1114 SEM 101	Semiotics

**Monday, Wednesday, and Friday 11:20-12:100 PM**

ENGL 1111 SEM 101	Writing Across Cultures: Loving and Losing
ENGL 1140 SEM 102	Writing Medicine: Stories of Illness and Healing
ENGL 1160 SEM 103	Intersections: Race, Writing, and Power
ENGL 1167 SEM 103	Reading Now
ENGL 1168 SEM 103	Cultural Studies: Weirdos, Loners, Cryptids
ENGL 1168 SEM 104	Cultural Studies: Voice
HIST 1200 SEM 102	Walt Disney Presents
MEDVL 1104 SEM 102	Modernity and Middle Ages: How To Lie With Maps—Cartography, Politics, and History
PHIL 1112 SEM 107	Philosophical Conversations: Virtue and the Good Life

**Monday, Wednesday, and Friday 09:05-09:555 AM**

COML 1104 SEM 101	Reading Films
ENGL 1134 SEM 101	True Stories
ENGL 1160 SEM 101	Intersections: Race, Writing, and Power
ENGL 1167 SEM 101	Reading Now
ENGL 1170 SEM 101	Short Stories
GDEV 1200 SEM 101	Follow the science?! The Politics of Knowledge for Progress
MEDVL 1101 SEM 102	Aspects of Medieval Culture: Life and Dying in the Middle Ages
MEDVL 1104 SEM 101	Modernity and Middle Ages: Rewriting the Past—Telling a Story and Calling it History
PHIL 1112 SEM 106	Philosophical Conversations: Zen Buddhist Philosophy—Writing about the Ineffable
ROMS 1113 SEM 101	Thinking and Thought: Dante's Examined Life

**Monday, Wednesday, and Friday 03:45-04:355 PM**

GOVT 1101 SEM 108	Power and Politics: Corruption
GOVT 1101 SEM 109	Power and Politics: The Rebellious City: Politics of Dissent in Hong Kong
NES 1964 SEM 101	Jerusalem Stories: How Texts and Artifacts Tell the Tale of the Holy City

**Monday, Wednesday, and Friday 12:25-01:155 PM**

COML 1105 SEM 101	Books with Big Ideas
ENGL 1170 SEM 103	Short Stories
ENGL 1183 SEM 102	Word and Image
GOVT 1101 SEM 105	Power and Politics: Identity, Narratives, and Memory Politics
HIST 1200 SEM 108	Feuds, Disputes, and Law in the Early Middle Ages, 400 CE-1100 CE
LING 1100 SEM 102	Language, Thought, and Reality: Language Myths

MEDVL 1101 SEM 110	CANCELLED - 8/24/2022--Aspects of Medieval Culture: Gods and Kings in the Middle Ages and Beyond
ROMS 1102 SEM 101	The Craft of Storytelling: Decameron
ROMS 1113 SEM 103	Thinking and Thought: On Love

**Monday and Wednesday 08:05-09:200 AM**

ENGL 1134 SEM 104	True Stories
MEDVL 1101 SEM 104	Aspects of Medieval Culture: Details in Dress—Reading Clothing in Medieval Literature
PMA 1104 SEM 101	Gender and Crime: The Case of the Female Detective

**Monday and Wednesday 10:10-11:000 AM**

WRIT 1370 SEM 102	Elements of Academic Writing: Writing about Place
WRIT 1450 SEM 101	Communicating Big Ideas: Climate Change Rhetoric

**Monday and Wednesday 01:30-02:200 PM**

WRIT 1370 SEM 105	Elements of Academic Writing: Language, Identity, and Power
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**Monday and Wednesday 02:45-04:000 PM**

ASIAN 1103 SEM 101	Femininities: Asia
ENGL 1105 SEM 101	Writing and Sexual Politics: The Queer Art of Memoir
ENGL 1111 SEM 103	Writing Across Cultures: Hybridity and Otherness
ENGL 1111 SEM 104	Writing Across Cultures: Technologies of Writing
ENGL 1130 SEM 101	Writing the Environment: Erotic Ecologies I—Literary Gardens of Love
ENGL 1158 SEM 101	American Voices: Asian American Food Writing
ENGL 1160 SEM 107	Intersections: Race, Writing, and Power
ENGL 1167 SEM 104	Reading Now
ENGL 1167 SEM 107	Reading Now
ENGL 1168 SEM 105	Cultural Studies: Comics and Graphic Medicine
ENGL 1183 SEM 103	Word and Image
ENGL 1191 SEM 103	British Literature: Where the Wild Things Are
GOVT 1101 SEM 101	Power and Politics: Writing Against Empire
HD 1155 SEM 101	Playing to Learn
HD 1156 SEM 101	The Psychology of Remembering and Forgetting
HIST 1200 SEM 109	Use and Abuse of the Middle Ages in the Modern World
ITAL 1113 SEM 101	Writing Italy, Writing the Self: Jewish-Italian Literature and the Long Twentieth Century
PHIL 1112 SEM 102	Philosophical Conversations: Philosophy of Fun :)
PMA 1145 SEM 101	Socks, Pads, and Other Stuff(ing): Drag Performance
PSYCH 1120 SEM 101	Personality and Social Psychology: Witches and Werewolves—Monsters, Psychology, and the Other
WRIT 1420 SEM 101	Research and Rhetoric: Bridging Differences

**Monday and Wednesday 11:20-12:100 PM**

WRIT 1370 SEM 103 Elements of Academic Writing: Biohacks

**Monday and Wednesday 11:25-12:400 PM**

ASIAN 1111 SEM 101 Many Buddhisms: Multiple Voices in Early Indian Buddhism  
 COML 1105 SEM 102 Books with Big Ideas  
 COML 1106 SEM 101 Robots  
 ENGL 1134 SEM 105 True Stories  
 GDEV 1200 SEM 102 Can Business Tackle Global Poverty and Inequality?  
 HIST 1200 SEM 106 Emotions in History: The Changing Language of Feeling  
 LING 1100 SEM 101 Language, Thought, and Reality: Debunking Language Myths  
 MEDVL 1101 SEM 108 Aspects of Medieval Culture: Heroes and Heroines of the Medieval World  
 PHIL 1110 SEM 103 Philosophy in Practice: Applied Ethics in a Divisive World  
 PMA 1169 SEM 101 African Cinema: From Script to Screen  
 ROMS 1109 SEM 101 Image and Imagination: French Film—1895 to the Present

**Monday and Wednesday 09:40-10:555 AM**

COML 1134 SEM 101 Reading Poetry  
 GOVT 1101 SEM 103 Power and Politics: The Past, Present, and Future of U.S. Democracy  
 MEDVL 1101 SEM 106 Aspects of Medieval Culture: The Art of Friendship in the Latin Middle Ages  
 PHIL 1112 SEM 101 Philosophical Conversations: Borders, Immigration, and Citizenship

**Monday and Wednesday 01:00-02:155 PM**

COML 1105 SEM 104 Books with Big Ideas  
 COML 1138 SEM 101 Colonial Afterlives  
 ENGL 1111 SEM 102 Writing Across Cultures: Home, Unbound—Writing Out of Diaspora  
 ENGL 1168 SEM 111 Cultural Studies: How to Play—Riddles, Theater, Video Games  
 FGSS 1122 SEM 101 Haunted Herstories: The Politics of Writing, Gender, and the Gothic  
 GOVT 1101 SEM 104 Power and Politics: Decolonization?  
 GOVT 1101 SEM 107 Power and Politics: Politics, Improvisation, Jazz  
 HIST 1200 SEM 107 Emotions in History: The Changing Language of Feeling  
 MEDVL 1101 SEM 109 Aspects of Medieval Culture: Heroes and Heroines of the Medieval World  
 PHIL 1110 SEM 102 Philosophy in Practice: Bioethics  
 PHIL 1110 SEM 104 Philosophy in Practice: Applied Ethics in a Divisive World  
 PHIL 1112 SEM 103 Philosophical Conversations: The Philosophy of Love  
 PMA 1104 SEM 102 Gender and Crime: The Case of the Female Detective  
 ROMS 1109 SEM 102 Image and Imagination: French Film—1895 to the Present  
 ROMS 1113 SEM 105 Thinking and Thought: Dreams  
 SOC 1130 SEM 101 Social Networks in a Global World

**Monday and Wednesday 02:45-04:155 PM**

GERST 1123 SEM 101 Romanticism on Film: International Horror Cinema

**Monday and Wednesday 07:30-08:455 PM**

ENGL 1105 SEM 102 Writing and Sexual Politics: Women Writing Science in the Early Modern World  
ENGL 1105 SEM 104 Writing and Sexual Politics: Modernist Literature's Sexual Revolution  
ENGL 1111 SEM 105 Writing Across Cultures: Medieval Dreams of Modern Insomnia  
ENGL 1167 SEM 108 Reading Now  
ENGL 1170 SEM 102 Short Stories  
ENGL 1170 SEM 105 Short Stories  
ENGL 1183 SEM 104 Word and Image  
HIST 1200 SEM 101 Entangled Environments: Histories of Social Justice in a "More-than-Human" World  
HIST 1200 SEM 104 American Exceptionalism Reconsidered: Decolonizing the American Century  
PMA 1154 SEM 101 The Personal is Political: Feminist Performance 1900-Now  
PMA 1168 SEM 101 Your Fave is Problematic: Media, Fandom, and Race

**Monday and Wednesday 12:25-01:155 PM**

WRIT 1370 SEM 104 Elements of Academic Writing: Biohacks

**Tuesday and Thursday 08:05-09:200 AM**

ARTH 1173 SEM 101 Portraiture  
BIONB 1220 SEM 102 The Cat's Meow: Excellence in Communicating about Communication  
CLASS 1531 SEM 102 Greek Myth  
ENGL 1130 SEM 102 Writing the Environment: Black Atlantic Ecologies  
ENGL 1168 SEM 106 Cultural Studies: Friendship and Literary Character  
MEDVL 1101 SEM 103 Aspects of Medieval Culture: Mind and Soul in the Middle Ages  
PMA 1171 SEM 101 Re/presentations: The politics of Queer BIPOC Artists

**Tuesday and Thursday 10:10-11:000 AM**

WRIT 1370 SEM 107 Elements of Academic Writing: Climate and Literature

**Tuesday and Thursday 01:30-02:200 PM**

WRIT 1370 SEM 110 Elements of Academic Writing: Writing Back to the News

**Tuesday and Thursday 02:45-04:000 PM**

BIONB 1220 SEM 101 Evolution on Islands: How Islands Have So Many Unique Species  
CLASS 1531 SEM 103 Greek Myth  
ENGL 1111 SEM 109 Writing Across Cultures: Transforming Autobiographical Writing  
ENGL 1130 SEM 103 Writing the Environment: Surrealism and Apocalypse in the U.S. and Global South

ENGL 1160 SEM 106	Intersections: Race, Writing, and Power
ENGL 1168 SEM 109	Cultural Studies: Race, Gender, and Writing about Hip Hop
ENGL 1170 SEM 108	Short Stories
ENGL 1270 SEM 102	Writing About Literature: Enemies, A Love Story
GOVT 1101 SEM 106	Power and Politics: Revolution! Conservatism, Liberalism, and Radicalism
HIST 1321 SEM 101	Post-World War II America: Crisis and Continuity
MUSIC 1701 SEM 103	Sound, Sense, and Ideas: The MTV Era—Writing About Music Videos
PHIL 1111 SEM 103	Philosophical Problems: Human Beings – Morals and Metaphysics
PMA 1170 SEM 101	Text Me When You Get Home: Care As Survival
SOC 1190 SEM 101	Call in Experts: How Social Science Research Influences Policy

**Tuesday and Thursday 11:20-12:100 PM**

WRIT 1370 SEM 108	Elements of Academic Writing: Metaphor in Art, Science, and Culture
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**Tuesday and Thursday 11:25-12:400 PM**

ASIAN 1111 SEM 103	Haunting and (Still) Living: Spectral Body in Asian Cinema
BIOEE 1640 SEM 102	The Essential Is Invisible to the Eye: Exploring the Field of Microbiome Research
COML 1105 SEM 106	Books with Big Ideas
ENGL 1105 SEM 103	Writing and Sexual Politics: Discovering Desire
ENGL 1111 SEM 106	Writing Across Cultures: Writing Memory from the Watery
ENGL 1111 SEM 107	Writing Across Cultures: The Culture of the Raj
ENGL 1134 SEM 103	True Stories
ENGL 1140 SEM 104	Writing Medicine: Stories of Illness and Healing
ENGL 1158 SEM 103	American Voices: Literature of Bullshit Jobs
ENGL 1160 SEM 104	Intersections: Race, Writing, and Power
ENGL 1167 SEM 106	Reading Now
ENGL 1170 SEM 106	CANCELLED 8/23/2022-Short Stories
ENGL 1170 SEM 107	Short Stories
ENGL 1183 SEM 105	Word and Image
ENGL 1270 SEM 101	Writing About Literature: New Eastern European Writing
FGSS 1123 SEM 101	Beyond the Binary: Feminist Storytelling For Earthly Survival
GERST 1109 SEM 102	From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
GERST 1170 SEM 101	Marx, Nietzsche, Freud
LING 1100 SEM 103	Language, Thought, and Reality: Ethics in Artificial Intelligence
MEDVL 1101 SEM 107	Aspects of Medieval Culture: Castles, Towers, and Fortresses
MUSIC 1701 SEM 101	Sounds Sense and Ideas: On Display—Carnival, Festival, and Ritual
PMA 1161 SEM 101	Food and the Media
ROMS 1120 SEM 101	Animals in Global Cinema: Human and Non-human
STS 1123 SEM 101	Technology and Society: Digital Infrastructures

**Tuesday and Thursday 09:05-09:555 AM**

WRIT 1370 SEM 106 Elements of Academic Writing: Race in the Middle Ages

**Tuesday and Thursday 09:40-10:55 AM**

ASRC 1825 SEM 101	Educational Innovations in Africa and the African Diaspora
COML 1105 SEM 103	Books with Big Ideas
COML 1105 SEM 105	Books with Big Ideas
COML 1137 SEM 101	“Wonderful Things”: Orientalism in Art, Literature, and Culture
ENGL 1111 SEM 108	Writing Across Cultures: Indigenous Futurisms
ENGL 1111 SEM 111	Writing Across Cultures: Diaspora Voices
ENGL 1140 SEM 103	Writing Medicine: Stories of Illness and Healing
ENGL 1158 SEM 102	American Voices: American Literature and Culture, 1865-Present
ENGL 1167 SEM 105	Reading Now
ENGL 1168 SEM 107	Cultural Studies: Writing with Animals
GERST 1109 SEM 101	From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
GOVT 1101 SEM 102	Power and Politics: States, Power and Global Governance
HE 1150 SEM 101	Why People Change: Aging and the Media
MUSIC 1701 SEM 102	Sound, Sense, and Ideas: Animal Music—From Cicadas to Whales
PHIL 1112 SEM 104	Philosophical Conversations: Puzzles about Personhood
PMA 1160 SEM 101	Wonderlands and Other Worlds

**Tuesday and Thursday 01:00-02:15 PM**

ARTH 1174 SEM 101	Photography and Text
ASIAN 1111 SEM 102	Myth and Mela: Festival and Culture in South Asia
ASRC 1849 SEM 101	Race in Africa?
BIOEE 1640 SEM 101	Sustainability and the Human-Nature Relationship: An Exploration through Science, History, and Personal Experience
ENGL 1111 SEM 110	Writing Across Cultures: Queer Cinema
ENGL 1111 SEM 112	Writing Across Cultures: Diaspora Voices
ENGL 1140 SEM 105	Writing Medicine: Stories of Illness and Healing
ENGL 1147 SEM 101	The Mystery in the Story
ENGL 1160 SEM 105	Intersections: Race, Writing, and Power
ENGL 1168 SEM 108	Cultural Studies: Disability and Writing
ENGL 1168 SEM 110	Cultural Studies: Comic Books! Graphic Novels! Transmedia!
ENGL 1191 SEM 102	British Literature: Oscar Wilde
GERST 1109 SEM 103	From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
GERST 1170 SEM 102	Marx, Nietzsche, Freud
HE 1151 SEM 101	Positive Sustainability: Happiness, Health and the Environment
HIST 1180 SEM 101	Viking America
HIST 1315 SEM 101	American Insurgencies
JWST 1987 SEM 101	Jews on Film: Visible and Invisible
MEDVL 1101 SEM 101	Aspects of Medieval Culture: Medieval Celtic Literature
MUSIC 1701 SEM 104	Sound, Sense, and Ideas: Thank U, Next—How to Make a Pop Star

PHIL 1111 SEM 102	Philosophical Problems: The Nature of Morality
PHIL 1112 SEM 105	Philosophical Conversations: Philosophy and Choice
PMA 1152 SEM 101	Immersions and Engagements: Performance and the Evolution of Participation

**Tuesday and Thursday 12:25-01:155 PM**

WRIT 1370 SEM 109	Elements of Academic Writing: Metaphor in Art, Science, and Culture
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## **AMERICAN STUDIES 1139**

### **Gal Pals: Lesbian and Sapphic Media Fandoms**

In between the girls on TV who steal longing glances at one another is a transformative space of queer subtext. Their chemistry does not go unnoticed by sapphic audiences who push back against heteronormative assumptions regarding female intimacy in American pop culture. This course will reclaim the subtle glances between “gal pals” into the rich landscape of sapphic media representation and the fans who nurture it. Students will critically engage with a wide variety of contemporary texts from television (*Euphoria*, *The Wilds*, *Riverdale*) and film (*Fear Street* and *Pitch Perfect* trilogies) to fanfiction and fan remix videos. This class will invite students to experiment with various combinations of scholarly and creative writing: film analysis, popular criticism, writing fanfiction, and researching digital archives.

SEM 101 MWF 01:30-02:20 PM Victoria Serafini 19549 Sabine Haenni

## **ANTHROPOLOGY 1101**

### **Culture, Society, and Power: Canoe Cultures in America—Commerce, Conquest, Contradictions**

The canoe has played key roles in the lives of both indigenous and immigrant peoples in North America. Native peoples relied on canoes for traversing the endless waterways of the northern interior, and colonists recognized their indispensability for settlement, trade, and war. Supplying canoes for the fur trade provided employment for native builders, while the development of wood-and-canvas designs led to mass production and the adoption of the canoe as a leisure craft by non-natives. Although associated today with wilderness appreciation, canoe trekking was instrumental historically in opening up lands for resource extraction and development. Drawing on written and oral history, ethnography, nature travelogues, and canoe design texts, students will explore a variety of writing styles through assignments ranging from cultural analysis to technical description.

SEM 102 MWF 10:10-11:00 AM Adam Arcadi 19342

## **ARCHITECTURE 1901**

### **Critical and Global Histories of Architecture**

Instead of just learning about gothic churches, social housing, or well-known architects, this course will focus on how writers have tried to explain or illuminate architecture. Readings will be informed by critical theory, race, ecology, gender, and postcolonial studies to show how the history of architecture is rooted in ideas of nationalism, colonialism, and power. But this is not the only the story. Buildings have also been central characters in novels and architecture has been used as liberating practice to imagine new worlds and support local autonomy. The discussions in the course will ask students to think critically about architecture and the assignments will illustrate how writing history is both a creative and analytical process.

SEM 101 MWF 02:40-03:30 PM Michael Moynihan 19343 Tracy Carrick

## **ARCHITECTURE 1901**

### **Architectural Taxidermy**

The American Museum of Natural History and the Metropolitan Museum of Art’s American Wing construct National myths real enough to walk inside. Their dioramas and period rooms are monstrous works of architecture assembled out of a vast array of things and stories. But who makes them up, what do they look like, how were they built, and why does this matter? Who gets to write these cultural narratives and decide what counts as “natural,” as “American,” or as “history”? Together we will look at drawings and photographs, consider anthropological expeditions, watch films, and visit fraught spaces on campus while you develop the skills and strategies necessary to dissect this architectural taxidermy.

SEM 102 MWF 01:30-02:20 PM Athanasiou Geolas 19344 Tracy Carrick

## **ART HISTORY 1173**

### **Portraiture**

How does one capture the likeness of an individual? What purposes do portraits serve, and by which criteria may they be judged? Are there aspects of a person that elude representation? We will pose these questions of both artistic and literary portraits, and seek answers by writing about portraits here at Cornell: in our museums, libraries, and around campus. Assignments may include: an exercise in formal analysis (art-historical description); an exercise in literary analysis (account of an epigram on a visual portrait); an exercise in biography (account of the subject of a visual portrait); an exercise in verbal portraiture (description of a person beyond the biographical).

SEM 101 TR 08:05-09:20 AM Benjamin Anderson 19345

## **ART HISTORY 1174**

### **Photography and Text**

Like the right Instagram filter, writing can change the way a photograph impacts its viewer. This course touches on some of photography's key histories and concerns to improve the way students write with images. By making something appear, a photograph wields great power on a screen or printed page. Writers not only elegantly describe photographs, but mine, subvert, and silence images with text. Class sessions will cover topics related to conceptual art, the documentary tradition, fourth-wave feminism, and postcolonial theory to interrogate photography's possibilities against the writer's responsibilities. Writing assignments will include formal analysis and thesis-driven essays linking images to concepts such as class, gender, and colonialism.

SEM 101 TR 01:00-02:15 PM Ksenia Pavlenko 19346 Verity Platt

## **ASIAN STUDIES 1103**

### **Femininities: Asia**

This course will study the politics and aesthetics of representing femininity in Asia across a variety of Asian screen cultures, literatures, and political-economic contexts. We will study foundational scholarly writing on the topic as well as consider fiction writing and feature and documentary films about femininity. What has embodying, rejecting, representing, or refusing to represent femininity come to mean in the globalized, neoliberal economies and mobile societies of South, Southeast, and East Asia? Readings will serve as points of departure for understanding different kinds of argumentation and styles of writing: reading responses, short and long analytical essays, abstracts, and proposals.

SEM 101 MW 02:45-04:00 PM Arnika Fuhrmann 19347

## **ASIAN STUDIES 1106**

### **The Great Epic of India**

The great Sanskrit epic, *Mahabharata*, is one of the principal monuments of world literature. This vast, enthralling, and powerful tale of intra-familial war and world-historical decline (of which the famous Bhagavad Gita forms but a small part) transformed the religious and literary consciousness of India, and exercised a broad impact throughout South and Southeast Asia. This course will introduce students to this remarkable text and the literary tradition it inaugurated, through selected readings from the epic itself, along with samples of later renditions of its story (including contemporary theatrical, TV, and comic book versions).

SEM 101 MWF 10:10-11:00 AM Lawrence McCrea 19348

## **ASIAN STUDIES 1111**

### **Many Buddhisms: Multiple Voices in Early Indian Buddhism**

How did Buddhism market itself in a multi-religious world? Can a woman become a Buddha? What language did the Buddha speak? In this seminar we will primarily read Buddhist literature from early South Asia and unravel the social agendas underlying the Buddhist literature. We will evaluate the historical dynamics that gave birth to the various or even contradictory historical and religious discourses on crucial topics such as, social hierarchy,

language ideology, gender issue, and monastic corruption. The readings will include the stories of the early Buddhist community and depictions of ancient monastic life. Students will be required to analyze the religious texts in specific contexts and compose their own Buddhist scriptures with the techniques learned from the Buddhists.

SEM 101 MW 11:25-12:40 PM Liyu Hua 19351 Daniel Boucher

### **ASIAN STUDIES 1111**

#### **Myth and Mela: Festival and Culture in South Asia**

In this writing seminar we will explore the dynamic religious culture of South Asia by examining various South Asian religious festivals, alongside the myths, stories, and cultural traditions associated with each festival. Much of the material covered will be focused on Hindu festivals, however we will also look at Muslim, Sikh, and Jain festivals and myths as well. Readings will include both primary and secondary source material to help us better examine these topics. Through response papers, short essays, and a research paper, we will practice gathering evidence in support of an argument, as well as cultivating critical thinking skills, personal voice, and stylistic control. We will build upon shorter writing assignments, gradually progressing to the final research paper on a topic of your choosing.

SEM 102 TR 01:00-02:15 PM Vincent Burgess 19352 Anne Blackburn

### **ASIAN STUDIES 1111**

#### **Haunting and (Still) Living: Spectral Body in Asian Cinema**

A haunting body is a living body. This class offers “lens” to conceptualize the issues of history, race and ethnicity, gender and sexuality, trauma and violence, and other political movements in contemporary Asian cinema. We will walk through a wide range of Asian films, covering East Asian, South Asian and Southeast Asian cinema, and also engage with film and critical theories which will foster dialogues on “body,” politics, and humanity. In this course, we will learn how to express ideas and questions through the process of writing, including creative writing, film reviews, and research essays.

SEM 103 TR 11:25-12:40 PM Sirithorn Siriwan 19353 Anne Blackburn

### **AFRICANA STUDIES AND RESEARCH CENTER 1825**

#### **Educational Innovations in Africa and the African Diaspora**

An introductory interdisciplinary course focusing on Africa’s geographical, ecological, social, and demographic characteristics. It discusses African indigenous institutions and values, multiple cultural heritage of African, Islam, Western civilization, and emerging Asian/Chinese connections. Main historical developments and transition, the contemporary political, economic, educational, social and cultural change with technological factor will be analyzed. Africa’s ties with its diaspora with a focus on the United States (from the trans-Atlantic slave trade to the present) and the evolving Afropolitan factor, its impact on the emerging world order and its contribution to world civilization will also be explored.

SEM 101 TR 09:40-10:55 AM N'Dri Assie-Lumumba 19354

### **AFRICANA STUDIES AND RESEARCH CENTER 1849**

#### **Race in Africa?**

This course hopes to probe meanings of race and blackness as they flow from the African continent, rather than from completely Western understandings. We will take into account the legacy of the largely neglected trans-Saharan slaver trade, which not only preceded but also outlasted trans-Atlantic slavery. Overall, we will look at the overlapping legacies of enslavement colonialism and white supremacy as they are reflected in historical monographs, ethnographies, slave narratives, novels, and films. Students will build writing skills through writing reviews, response and position papers, and get exposed to a wide range of interdisciplinary literature that will expand their knowledge about the concept of race and slavery in Africa.

## **ECOLOGY AND EVOLUTIONARY BIOLOGY 1640**

### **Sustainability and the Human-Nature Relationship: An Exploration through Science, History, and Personal Experience**

In this seminar you will use a scientist's perspective to contextualize the current climate change crisis and sustainability movements with the complexities of the human-nature relationship. A pressing question in our climatically changing world is: can the relationship between humans and the rest of the natural world be mutually beneficial? To explore this question, we will focus mainly on readings from two books: (1) *Dirt: The Erosion of Civilizations* and (2) *Braiding Sweetgrass*, and a selection of other short readings, that use scientific knowledge as a main basis for their arguments or stories and explore different aspects of the human-nature relationship. Essay assignments will span in styles from the critical and investigative to the personal and creative. The course will finish with your own proposed answer to our initial question.

SEM 101 TR 01:00-02:15 PM Catalina Mejia 19359 Jed Sparks

## **ECOLOGY AND EVOLUTIONARY BIOLOGY 1640**

### **The Essential Is Invisible to the Eye: Exploring the Field of Microbiome Research**

Microbes live on within us and without us. But our existences are inextricably entangled with theirs. From development to behavior, microbes seem to be implicated in a variety of their host's life functions. In this course we will depart in an exploration of the burgeoning world of microbiome research. What it is, how it's done, and most importantly, why. From popular science pieces to a choose-your-own-adventure excursion through the scientific literature, you will have the chance to exercise your curiosity and hone your ability to apprehend information and evaluate it critically. Through a mix of personal essays, paper synthesis, comparative analyses, and popular science articles, you will develop the skill of thinking deeply about various topics and communicating these thoughts effectively through writing. All through the multidisciplinary and exciting lens of host-microbe associations.

SEM 102 TR 11:25-12:40 PM Madalena Vaz Ferreira Real 19360 Jed Sparks

## **NEUROBIOLOGY & BEHAVIOR 1220**

### **Evolution on Islands: How Islands Have So Many Unique Species**

Did you know that the islands of Hawaii have more cricket species than the continental USA? Or that lemurs are only found in Madagascar? In this course we will learn about how evolution shapes the formation of so many unique species on islands, both in terms of number and quality. Topics will range from the basics of evolutionary biology to why does evolutionary forces act differently on islands. We will read several famous authors on this topic, from Darwin to Dawkins, and learn to write about evolution in a persuasive and powerful way that is accessible to a wide range of audience. No prior background in biology is needed but curiosity to learn about this topic will be helpful.

SEM 101 TR 02:45-04:00 PM Raunak Sen 19349 Kerry Shaw

## **NEUROBIOLOGY & BEHAVIOR 1220**

### **The Cat's Meow: Excellence in Communicating about Communication**

Bird song has inspired countless poems, books, and music, yet as beautiful as it may sound to us, it did not evolve for our pleasure. For the intended listeners, rival birds, it likely sounds anything but beautiful. In this course we will explore the world of animal communication, from singing mice to dancing bees to cellphones, through writing. We will read work from individuals who have taken deep dives into other creatures' worlds, or who have brought new perspectives to our own, from Margaret Morse Nice to Helen Keller. We will explore writing styles through assignments targeted to diverse audiences, including peers, the general public, and grant review committees. No biology background required—only an interest in the form of animal communication we call prose.

## CLASSICS 1531

### Greek Myth

This course will focus on the stories about the gods and heroes of the Greeks as they appear in ancient literature and art. We will examine the relationship between myths and the cultural, religious, and political conditions of the society in which they took shape. Beginning with theories of myth and proceeding to the analysis of individual stories and cycles, the material will serve as a vehicle for improving your written communication skills. Assignments include preparatory writing and essays focusing on readings and discussions in class.

SEM 101	MWF 08:00-08:50 AM	Daniel Gallagher	19355	
SEM 102	TR 08:05-09:20 AM	Mathieu Réal	19356	Eric Rebillard
SEM 103	TR 02:45-04:00 PM	Colin Behrens	19357	Eric Rebillard
SEM 104	MWF 01:30-02:20 PM	Hana Aghababian	19605	Eric Rebillard

## COMPARATIVE LITERATURE 1104

### Reading Films

We live in an image-saturated world. How do we make sense of the moving image and its powerful roles in shaping culture and mediating our relationship with the world? This course will equip students with the tools to understand and decipher film language. It introduces and interrogates the basic notions, technologies, terminologies, and theories of film analysis. We will study visual and compositional elements, like *mise-en-scène*, cinematography, editing, and sound. Films we discuss will include different geographies, genres, major directors, schools, and film movements. Through writing students will learn to analyze films with accurate, medium-specific vocabulary, develop informed and nuanced arguments, and critically reflect on the position of the viewer.

SEM 101	MWF 09:05-09:55 AM	Noah Valdez	19361	Vaziri Parisa
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## COMPARATIVE LITERATURE 1105

### Books with Big Ideas

What do *Frankenstein* and *Things Fall Apart* have in common? What lies behind the fantastical stories of Aladdin? Do we have to like Garcia Marquez and Shakespeare? These texts and authors re-imagine the human experience at its most intriguing level. In this course we will discuss human rights, intimacy, joy, isolation, and other controversies at the heart of these books. Throughout the semester, students will learn how to articulate an informed and nuanced position on these issues via formal practices in analytical readings, drafting, peer review, and self-editing. Actual selection of readings may vary depending on the instructor's focus.

SEM 101	MWF 12:25-01:15 PM	Song Han	19362	Vaziri Parisa
SEM 102	MW 11:25-12:40 PM	Praveen Tilakaratne	19363	Vaziri Parisa
SEM 103	TR 09:40-10:55 AM	Tianyi Shou	19364	Vaziri Parisa
SEM 104	MW 01:00-02:15 PM	Kun Huang	19365	Vaziri Parisa
SEM 105	TR 09:40-10:55 AM	Amrita Chakraborty	19366	Vaziri Parisa
SEM 106	TR 11:25-12:40 PM	Kholoud Hussein	19997	

## COMPARATIVE LITERATURE 1106

### Robots

In 2015 Japan's SoftBank Robotics Corporation announced the world's first robot with feelings. Many people were excited, many more disturbed. If robots are simply, as the dictionary suggests, machines "designed to function in the place of a living agent," then what is so disturbing about them? Since robots are designed to replace human labor (first economic, and now also emotional), do they represent a threat as much as they do an aid? What happens when robots exceed their purpose, and become more humanlike? How do robots read, write, and feel?

How do the activities of coding and writing, or decoding and reading differ? Students will be equipped with the vocabulary and writing strategies to rigorously analyze, compare, and debate the meaning of robots in the human imagination from different epochs, countries, languages, and media. In doing so they will write in a variety of registers about plays such as *R.U.R.* by Karel Čapek, who invented the term “robot.” Other materials may include philosophical texts, fiction, videogames, films, graphic novels, and hip-hop concept albums.

SEM 101 MW 11:25-12:40 PM Marc Kohlbry 19367

### **COMPARATIVE LITERATURE 1134**

#### **Reading Poetry**

There are many ways to read a poem. Some readers are interested in thematic questions such as the persistence of particular topics in poetry—love, death, nature, psyche—and how poems interact with issues of social concern. Other readers are interested in formal questions such as meter and rhyme and their relation to meaning. In this course you will work with poems of varied styles, traditions, and cultures. The focus of the class may be forms such as the sonnet sequence, the prose poem, and the haiku. Or the class may consider problems of language: for example, what do we learn by reading multiple translations of one poem into English? Reading poetry can sharpen your critical skills—and it’s fun! In addition to analytical writing, assignments may include memorization of short poems or composition of your own poems.

SEM 101 MW 09:40-10:55 AM Didi Park 19368 Vaziri Parisa

### **COMPARATIVE LITERATURE 1137**

#### **“Wonderful Things”: Orientalism in Art, Literature, and Culture**

On the eve of his discovery of the treasures of Pharaoh Tutankhamen in the Egyptian desert, archaeologist Howard Carter famously described his findings as “wonderful things”. This idea of wonder, amazement—and fantasy—defines moments of encounter between travelers from Europe and America, on the one hand, and the cultures of Asia, Africa, and the Middle East, on the other. In this course we will study examples of “wonderful” artistic production emerging from such moments of cross-cultural contact, across literature, art, architecture, fashion, and opera. Through the practice of composing conceptually and structurally compelling essays, this course invites us to explore case studies of cross-cultural artistic production, while gaining a background in global history, postcolonial theory, and politics.

SEM 101 TR 09:40-10:55 AM Kholoud Hussein 372454

### **COMPARATIVE LITERATURE 1138**

#### **Colonial Afterlives**

What was colonialism? And, of equal importance, what is colonialism? In response to these questions, this class turns to literature, media, and philosophy to ask after the bonds between colonialism and contemporary issues of migration, extraction and environmental degradation, globalized labor, and algorithmic justice. By exploring a diversity of interrelated contexts across the Global North and South, students will be equipped with the vocabulary and writing strategies to rigorously analyze, compare, and debate these issues alongside artists and thinkers such as Aimé Césaire, Mati Diop, Fiston Mwanza Mujila, Achille Mbembe, and Frantz Fanon.

SEM 101 MW 01:00-02:15 PM Marc Kohlbry 19550

### **ENGLISH 1105**

#### **Writing and Sexual Politics: The Queer Art of Memoir**

How does one write the self? What does it mean to compose one’s lived experience? This course poses these questions with a particular focus on memoirs from LGBTQIA+ individuals, including work by Gloria Anzaldúa, Angela Chen, Justin Chin, Marlon Riggs, and David Wojnarowicz. Moving across queer history, we will examine the various forms that memoir can take: from more “heteronormative” narrative styles to “queerer” mediums like the letter, podcast, poem, film, or graphic novel. Inspired by these texts, we will also compose our own queer

memoir pieces, pieces simultaneously analytical, personal, and creative. Thus not only will this course help introduce you to some of history's most important queer voices, but it will also give you the chance to foster your own!

SEM 101 MW 02:45-04:00 PM Peter Shipman 19369 Valzhyna Mort

## **ENGLISH 1105**

### **Writing and Sexual Politics: Women Writing Science in the Early Modern World**

From Ada Lovelace to Rosalind Franklin, women have been increasingly recognized as central to the history of STEM fields. But what kind of contributions have women made to science beyond formal discoveries? How has their fiction and poetry changed the way we think and feel about science? This course will explore these questions by looking at how English women writers from the late sixteenth to the early nineteenth century responded to scientific advancements. More broadly, we'll ask: what is scientific knowledge, and what's the scientific value of literary texts? Students will explore these questions through a series of analytical essays on works ranging from Mary Shelley's *Frankenstein* to understudied poems by recently rediscovered authors including Mary Wroth, Lucy Hutchinson, and Margaret Cavendish.

SEM 102 MW 07:30-08:45 PM Margaux Delaney 19370 Valzhyna Mort

## **ENGLISH 1105**

### **Writing and Sexual Politics: Discovering Desire**

What does it mean for someone to discover their desire? How do we come to know something about our desires that we didn't know before? This course will investigate narratives, poems, and films about people experiencing and coming to know something about what they want. Together, we'll explore questions about the differences and similarities in this experience for different sexes and genders; about whether this process of discovery ever comes to an end; and about how we tell stories about these very bodily experiences. We'll also discuss how these experiences, while often isolating, can make possible new forms of connection between humans, and how being surprised by desire can trouble traditional conceptions of learning. Writing work will consist of essays exploring these questions.

SEM 103 TR 11:25-12:40 PM John Anspach 10371 Valzhyna Mort

## **ENGLISH 1105**

### **Writing and Sexual Politics: Modernist Literature's Sexual Revolution**

This course explores gender and sexuality through writing and through thoughtful exploration of literature and film. Students will compose five position papers on various topics exploring representations of gender in popular texts. Course texts will include documentary film, literature, philosophy, and cinema. By the end of the semester students will gain experience developing rhetorical argument strategy, composing formal textual analysis, and designing a research paper around a topic of their own choosing

SEM 104 MW 07:30-08:45 PM Verdi Culbreath 19372 Valzhyna Mort

## **ENGLISH 1111**

### **Writing Across Cultures: Loving and Losing**

This course will probe love—the force that binds us together and urges us to face the unknown—as well as the pain of its end and loss, or the aftermath of love. We will read novels, poetry, play, nonfictional essays, and watch films that explore love's contradictions, persistence, and bitterness. Students will engage in various analytical and creative writing assignments—from a film review and memoir to a manifesto—and participate in collaborative discussion and writing workshops. Through reading and writing closely, students will develop their own thoughts on love and consider why, at the end of the day, “we must love one another or die”—in the words of the poet W.H. Auden.

SEM 101 MWF 11:20-12:10 PM Yonbom Chung 19390 Greg Londe

## ENGLISH 1111

### Writing Across Cultures: Home, Unbound—Writing Out of Diaspora

How do you write about home amidst ongoing displacement? How would you conjure a home if you had been torn from a homeland and moved across multiple sites instead of belonging to just one? Writers of diasporic background like Bhanu Kapil, Jennifer S. Cheng, and Theresa Hak Kyung Cha who have undergone violent histories continue to invent ways of moving through the world and relating to it. They don't fully arrive at new homes but along the way open space for revolutionary ways of being that reimagine home as a process of becoming rather than a fixed place. Students will write analytical and creative essays as they trace their own trajectories through and in dialogue with works that entwine poetry, lyric prose, collage, and archive.

SEM 102 MW 01:00-02:15 PM Elisávet Makridis 19391 Greg Londe

## ENGLISH 1111

### Writing Across Cultures: Hybridity and Otherness

When worlds collide, what happens in the in-between spaces they create? How are concepts like “other” coded within our cultural/historical memories and mythologies? These questions have existed for centuries and this course will explore the ways we continue to ask them today. From anime, to science fiction, to poetry, the lyric essay, and beyond, we will analyze a variety of media from contexts of race, gender, (post-)colonialism, and trauma. Possible texts include works by: Cathy Park Hong, Octavia Butler, Gabriel Garcia Marquez, James Baldwin, Hayao Miyazaki, and others. Students will craft critical essays, poems, and other creative works in efforts to untangle and engage with the essential question so many of these different voices are asking: how can we belong?

SEM 103 MW 02:45-04:00 PM Lily Codera 19392 Greg Londe

## ENGLISH 1111

### Writing Across Cultures: Technologies of Writing

In this seminar we will endeavor to be better writers by going straight to the source: by studying the different technologies of writing. As far back as Plato, writers and philosophers have expressed the concern that new forms of writing will affect how we think, remember, and communicate. How do the instruments and platforms of writing—from the pen to the personal computer, moveable type to HTML, paper to PowerPoint—shape the things we can say (for better and worse) and the environments in which we communicate? What about literary and rhetorical strategies: are they also “technologies”? We'll ground our knowledge by reading about the history, philosophy, and poetics of different writing technologies. And we'll also conduct experiments of our own in journaling, blogging, letter writing and fiction.

SEM 104 MW 02:45-04:00 PM Rayna Kalas 19393 Greg Londe

## ENGLISH 1111

### Writing Across Cultures: Medieval Dreams of Modern Insomnia

In this course trans-historical accounts of sleeping from the ancient world to now and theories of dreaming will serve as the frame for the dream-visions of the Middle Ages and contemporary tales of insomnia, including *Piers Plowman*, Chaucer's *The Nun's Priest's Tale*, *Pearl* as well as *Cashback*, *Taxi Driver*, *La science des rêves*, *After Dark*, *Fight Club*, *In Search of Lost Time*, *Sleep*, *Insomniac Dreams: Experiments with Time* by Vladimir Nabokov, and many more. Do these stories have something in common? What do the dreams of the Middle Ages have to teach us about our own sleepless age? What can we do with the liminal space between waking and sleeping—is it a waste of life or a door to another world?

SEM 105 MW 07:30-08:45 PM Seth Strickland 19394 Nei Saccamano



## **ENGLISH 1111**

### **Writing Across Cultures: Writing Memory from the Watery**

When we write memory from the watery, we are writing from our ancestral, sensuous-erotic, and imaginative selves. We are freeing ourselves from linear time, from the categorization of “truth” and from the separation of human-spirit realms. Here we will reverse writing stories about our other-worldly selves, into writing *from* our other-worldly selves. We will revolve around collections of Black feminist meditations, poetry, essays, novels, art collections, film, and Black spirit memoirs—following writers such as Morrison, Pauline Gumbs, and Emezi. Such works will help us map our own ways into remembering, reckoning, and restoring. This kind of writing is a confluence of what is, what wants to be, and what haunts. It is a fluidity of “real” and a flooding of invention.

SEM 106 TR 11:25-12:40 PM India Sada Hackle 19395 Greg Londe

## **ENGLISH 1111**

### **Writing Across Cultures: The Culture of the Raj**

Judging from the many popular novels and movies dealing with the British rule in India, the "Raj" was a time of pageantry and color, adventure and romance. But to what extent is this image historically accurate? How did people live their lives, and how did the colonial rule affect not only Indian society and culture but also contemporary Britain? The Raj did invent many of the modern forms of spectacle and public ceremonial display, but is there anything else that survives to the present day? What do we know about “race” and nationalism, for instance, or literature and imperial ideology, and the various “cultural” ways we understand ourselves—then as much as now? Readings will draw on both literary and historical texts, and include some current films and popular fiction.

SEM 107 TR 11:25-12:40 PM Satya Mohanty 19396 Greg Londe

## **ENGLISH 1111**

### **Writing Across Cultures: Indigenous Futurisms**

Representations of American Indians have played a significant role in the formation of popular culture and science fiction, fantasy, and horror genres. From the quintessential Columbusing frontier narratives of discovering new planets and new civilizations to Westworld, references to American Indians, conquest, and cultural encounters continue to function as cultural touchstones within U.S. popular media that include films and television, graphic novels and videogames. This course examines the intersections between literary and cultural figurations of American Indians and the ways in which American Indian and Indigenous authors have reimagined some core genres of popular fiction—ranging from historical romance, science fiction/fantasy, horror, and mystery—to not only transform those genres, but to imagine the possibility of decolonial futures for Indigenous peoples, lands, and stories.

SEM 108 TR 09:40-10:55 AM Jodi Byrd 19397 Greg Londe

## **ENGLISH 1111**

### **Writing Across Cultures: Transforming Autobiographical Writing**

How do writers, inventing their own ways of telling, write from themselves, toward themselves, beyond limiting prescriptions and perimeters of *genre*? Un-*genré*d (or *genré*-bending), multimodal literature releases writers from traditional frames, unlocking new ways of telling their truths; more authentic, intersectional, and holistic ways of naming their experiences and interior-scapes. We will read work that incorporates visual elements like photographs, maps, geometric figures, architectural blueprints, diagrams, blank spaces, etc.). Our reading practice will also involve voice, music, audio recordings, and videotapes. The works will center memory, myth, and multigenerational, multi-regional meditations on utterance, silence, migration, trauma, and healing. We will write creative scholarly papers (ungenred/multimodal personal essays, poetry reviews, etc.) on nuances, complexities, and multiplicities inherent in presenting the unlimited self on the page.

SEM 109 TR 02:45-04:00 PM Mackenzie Donnelly 19398 Greg Londe

## ENGLISH 1111

### Writing Across Cultures: Queer Cinema

This course traces the movement of queerness from subtext to subject in representations of LGBTQ+ experience in avant-garde, independent, and mainstream film. With a particular emphasis on New Queer Cinema and the work of Todd Haynes, Gregg Araki, John Greyson, and Cheryl Dunye, this course examines how films like *Poison* (1991) resisted the conventions of Hollywood filmmaking in order to realize queer lives and perspectives at the level of narrative and form, and it explores the intersections between queer cinema and other revisionary film movements, including African American cinema, feminist cinema, and various international cinemas. Assignments will take the form of close readings, comparative analyses of film and literature, and creative critical assignments that explore the rhetorical effects of juxtaposing texts and images.

SEM 110 TR 01:00-02:15 PM Richard Thomson 19399 Greg Londe

## ENGLISH 1111

### Writing Across Cultures: Diaspora Voices

This seminar will explore the cultural impact of the global Jewish, African, and South Asian diasporas. We will encounter essayists from Susan Sontag to James Baldwin, novelists from Jhumpa Lahiri to Kiran Desai, and filmmakers from Mira Nair to Hanif Kureishi. What does it mean to belong to a diaspora, a people scattered by history far from the “homeland”? What forms of culture emerge from the experience of dispersion, discrimination, adaptation, and longing? Students will investigate these questions and their own roots by writing and revising regularly, keeping reading journals, composing critical essays, and experimenting with the varieties of reflective and creative nonfiction.

SEM 111 TR 09:40-10:55 AM Ben Fried 19400 Greg Londe

SEM 112 TR 01:00-02:15 PM Ben Fried 19401 Greg Londe

## ENGLISH 1130

### Writing the Environment: Erotic Ecologies I—Literary Gardens of Love

In this course students will read the creation accounts from *Gilgamesh*, the *Qur'an*, Genesis, and Hesiod's *Theogony*. From these accounts of clay to flesh, we'll turn to Ovid's mythologies of deified streams and rivers, their offspring, and how the marriage of the divine and the dirt yields human beings in the ancient world. In Genesis, the natural world provides temptations, and in Song of Songs, the fruit for erotic metaphor as it does for hundreds of years in the poems of Rumi and medieval English lyrics. The first semester will end in the Middle Ages, where a green warrior spawned, it seems, from the natural world itself provides terrifying ethical and sexual ambiguities in *Sir Gawain and the Green Knight*.

SEM 101 MW 02:45-04:00 PM Seth Strickland 19413 Neil Saccamano

## ENGLISH 1130

### Writing the Environment: Black Atlantic Ecologies

What does it mean to think through the environmental crisis of our time in tandem with the violent history of coloniality and imperialism? How are Black artists and thinkers exposing the ecological violence in Black communities while imagining alternative sustainable futures for human and non-human beings? Taking on these questions, this course brings Afrodiasporic histories of death and survival in conversation with the global ecological crisis of the present. The class will also engage with cases such as the Flint Water Crisis, Nigeria's Niger-Delta, the e-waste dumpsite in Ghana, and the mining industries in Southern Africa. Students will learn how to write for different audiences as well as how to analyze a wide range of texts.

SEM 102 TR 08:05-09:20 AM Chijioke Onah 19414 Neil Saccamano

## ENGLISH 1130

### Writing the Environment: Surrealism and Apocalypse in the U.S. and Global South

In this course we will interrogate surrealism and magic realism through sites of dystopia, apocalypse, displacement, erosion of landscapes, and other political, economic, and climate crises. How and why do subversions of realism emerge from these crises, and how can we build new worlds from them? This course is interdisciplinary and multimedia, considering surrealism and magic realism as both literary and artistic movements, shaped by environment. We will consider films, such as *Beasts of the Southern Wild*, paintings, such as the work of Frida Kahlo and Salvador Dali, poetry, short stories, essays, and excerpts of novels. Students will write both creatively and analytically in assignments shaped around ecocriticism, personal narrative, and literary and visual analysis.

SEM 103 TR 02:45-04:00 PM Mackenzie Berry 19415 Neil Saccamano

## ENGLISH 1134

### True Stories

How do we understand the reality of others? For that matter, how do we know and understand our own experience? One answer is writing: writing can crystalize lived experience for others. We can record our observations, our thoughts, our feelings and insights and hopes and failures, to communicate them, to understand them. In this course we will read nonfiction narratives that explore and shape the self and reality, including the personal essay, memoir, autobiography, documentary film, and journalism. We will write essays that explore and explain these complex issues of presenting one's self and others.

SEM 101 MWF 09:05-09:55 AM Stephanie Sang 19418 Charlie Green

SEM 102 MWF 10:10-11:00 AM Sol Wooten 19419 Charlie Green

SEM 103 TR 11:25-12:40 PM Shacoya Kidwell 19420 Charlie Green

SEM 104 MW 08:05-09:20 AM Yessica Martinez 19421

SEM 105 MW 11:25-12:40 PM Yessica Martinez 19422

## ENGLISH 1140

### Writing Medicine: Stories of Illness and Healing

What does it mean to be healthy? How do we describe our pain? Who becomes a physician? The practice of medicine isn't confined to scientific knowledge: it raises difficult questions about culture, identity, and bodies, and the stories we tell about all of these. This course will focus on works of literature and media to think about how medical care changes across time and place, and to explore images and narratives that shape our expectations about illness and health. Short writing assignments and longer essays will develop your critical thinking, strengthen your writing skills, and build your awareness of the complex cultural landscape of medical care.

SEM 101 MWF 01:30-02:20 PM Miranda Castro 19454 Charlie Green

SEM 102 MWF 11:20-12:10 PM Sarah Iqbal 19455 Charlie Green

SEM 103 TR 09:40-10:55 AM Vivian Ludford 19456 Charlie Green

SEM 104 TR 11:25-12:40 PM Sarah Jefferis 19681

SEM 105 TR 01:00-02:15 PM Sarah Jefferis 19682

## ENGLISH 1147

### The Mystery in the Story

What makes a story, and what makes it a mystery story? In this course, we'll study and write about the nature of narratives, taking the classic mystery tale as typical of intricately plotted stories of suspense and disclosure that have been written and filmed in many genres: Greek tragedy, "analytic" fiction by Poe and Doyle, "hard-boiled" fiction by Hammett, Chandler, and Mosley, "metaphysical" mysteries by Borges, and a contemporary "hipster" detective novel by Sara Gran. We'll reflect on the enduring appeal of solving mysteries as way of making sense of

the world, but we'll also address the way that sexual and racial politics informs the traditional genre.

SEM 101 TR 01:00-02:15 PM Neil Saccamano 19457

## ENGLISH 1158

### **American Voices: Asian American Food Writing**

From odes to phở, to essays about crying in H Mart, food writing is evocative—and challenging. How do we capture taste in words? How do we convey the intense associations between food, memory, and belonging? We will study how Asian-American writers, documentarians, and food bloggers—including Michelle Zauner, Molly Yeh, David Chang, and Jhumpa Lahiri—explore the connections and tensions between food and racial identity. Students will analyze texts, write critical responses, and work on creative projects, culminating in a class-wide food writing “anthology” of our own.

SEM 101 MW 02:45-04:00 PM Alice Rhee 19458 Neil Saccamano

## ENGLISH 1158

### **American Voices: American Literature and Culture, 1865-Present**

What do the writings of Mark Twain and Will—The Fresh Prince of Bel-Air—Smith have in common? What about Frederick Douglass and Barack Obama? How are Theodore Roosevelt’s lectures like The Joe Rogan Experience? How is the crusade to censor comics in the 1950s like the crusade to censor Maus today? How do we situate Taylor Swift and Beyoncé in relation to Emily Dickinson and Maya Angelou? Is Stephen King the master of horror? Is Kendrick Lamar the greatest rapper of all time? From the thirteenth amendment to the 2016 election, students will read and write work that explores American literature and culture over the past 150 years. They will learn techniques central to creative and argumentative writing.

SEM 102 TR 09:40-10:55 AM Adam Szetela 19459 Neil Saccamano

## ENGLISH 1158

### **American Voices: Literature of Bullshit Jobs**

Ever worry that after Cornell waits a lifetime in a cubicle, doing work that doesn’t matter? According to anthropologist David Graeber, nearly forty percent of workers today are condemned to such a fate. Why do so many resign themselves to lives of pointless work, and how can we make sense of pointless jobs as a cultural phenomenon? We’ll take Graeber’s descriptions of “bullshit jobs” to shows and films like *The Office* and *Office Space*, but we’ll also go further. Reading Herman Melville, Lorraine Hansberry, Edith Wharton, and more, we’ll discuss how Americans have conceived of work that was (or wasn’t) worth doing. Students will gain skills in multiple modes of writing and textual analysis as they consider their own priorities for work in college and beyond.

SEM 103 TR 11:25-12:40 PM Kyhl Stephen 19460 Neil Saccamano

## ENGLISH 1160

### **Intersections: Race, Writing, and Power**

How does race inform the way we understand the world around us? How do writers explore their experiences of race and colonialism to challenge conventional notions of nation, citizenship, knowledge, and self? In this class we engage materials that complicate our ideas of race in order to imagine new forms of identity, social life, and political possibility. We engage with creators who are Black, Brown, Indigenous, People of Color, or from the Global South. The works we study may include podcasts, graphic novels, memoirs, poetry, plays, or films. Writing projects may be critical, creative, or research-based, as we develop our understanding of race and identity and by extension our capacities as writers.

SEM 101 MWF 09:05-09:55 AM Laura Caicedo 19474 Derrick Spires

SEM 102 MWF 10:10-11:00 AM Alyiah Gonzales 19475 Derrick Spires

SEM 103 MWF 11:20-12:10 PM Winniebell Xinyu Zong 19476 Derrick Spires

SEM 104 TR 11:25-12:40 PM Jehan Roberson 19477 Derrick Spires

SEM 105	TR 01:00-02:15 PM	Banseok Heo	19478	Derrick Spires
SEM 106	TR 02:45-04:00 PM	Amandla Thomas-Johnson	19479	Derrick Spires
SEM 107	MW 02:45-04:00 PM	Juliana Pegues	19480	

## ENGLISH 1167

### Reading Now

Reading is experiencing a new revolution in the twentieth and twenty-first centuries. We still read paper books, but we also read by scrolling on screen, through search engines, and in images and memes. What kinds of texts are emerging in this new era, and how do we read them? How do writing—and our ways of reading—connect with the urgent topics before us now: technology and social control, truth and media, climate change and apocalypse, identity, equality, and human rights? This course will examine the past twenty years of writing in a variety of genres, printed and/or online, from fiction to memoir to poetry and beyond. As we read, we will explore and discover the forms that our own writing can take in response.

SEM 101	MWF 09:05-09:55 AM	Asey Koh	19493	Valzhyna Mort
SEM 102	MWF 10:10-11:00 AM	Farah Bakaari	19494	Valzhyna Mort
SEM 103	MWF 11:20-12:10 PM	Chanté Morris	19495	Valzhyna Mort
SEM 104	MW 02:45-04:00 PM	Elie Piha	19496	Valzhyna Mort
SEM 105	TR 09:40-10:55 AM	Oona Cullen	19497	Valzhyna Mort
SEM 106	TR 11:25-12:40 PM	Roger Gilbert	19498	
SEM 107	MW 02:45-04:00 PM	Abram Coetse	19499	Valzhyna Mort
SEM 108	MW 07:30-08:45 PM	Abram Coetse	19500	Valzhyna Mort

## ENGLISH 1168

### CANCELLED 7/6/2022 - Cultural Studies: African Literary Activism

CANCELLED 7/6/2022 - How is African literature produced? Who controls the publishing, distribution and circulation of literature by Africans? How are Africans building infrastructure for the production and consumption of their literature? We will explore literary and cultural activist projects such as prizes, publishers, festivals, bookstores, podcasts, etc. as interventions against the exclusion of African writers by the Western-dominated “global” publishing industry. Literary activism, understood as extending beyond the activist potential of the written and published word, shows the ways in which the act of publishing remains political for particular peoples in the twenty-first century. Students will critically write about existing African literary and cultural activist projects and propose projects of their own.

SEM 101	MWF 10:10-11:00 AM	Bwesigye Bwa Mwesigire	19512	Greg Londe
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## ENGLISH 1168

### Cultural Studies: Fantasy Television Series

We are experiencing a golden age of television, and many of these on-screen narratives feature supernatural or speculative elements. From sweeping neomedieval epics to quirky superhero stories to action-packed anime series, the flourishing of fantastical tales in the ever expanding television medium is truly remarkable. This seminar will explore the intersection between two of the most popular genres of the contemporary moment and equip students with the skills to thoughtfully analyze and respond to significant cultural touchstones through various writing styles. Some of the television series we may encounter throughout the term include *Avatar: The Last Airbender*, *The Good Place*, *Fullmetal Alchemist*, *The Wheel of Time*, *Game of Thrones*, *The Rings of Power*, *Castlevania*, *Lovecraft Country*, *The Umbrella Academy*, *WandaVision*, and more.

SEM 102	MWF 10:10-11:00 AM	Lars Johnson	19513	Neil Saccamano
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## **ENGLISH 1168**

### **Cultural Studies: Weirdos, Loners, Cryptids**

I'm not like other girls, and neither are you. Why don't we take pride in being unique individuals in the face of crushing societal norms together? This course focuses on "texts" that display ways of being that are "outside of society" or otherwise illegible to the mainstream: like being slippery, disguised, ostracized; acting covert, elusive, deviant; or resoundingly rejecting narrow-minded traditions of humanity to become your own "monstrous" archetype, free of restraint. What's lurking in the shadows or hiding in the closet, and is it friendly? Writing about the likes of Emily Dickinson, Edward Cullen, and Baby Yoda, we will dissect the category of "nonhuman," explore what makes it so enticing, and ask why embracing our weirdness makes for a(n urban) legendary story.

SEM 103 MWF 11:20-12:10 PM Victoria Corwin 19514 Greg Londe

## **ENGLISH 1168**

### **Cultural Studies: Voice**

Maya Angelou wrote that "words mean more than what is set down on paper. It takes the human voice to infuse them with the shades of deeper meaning." Indeed, the voice can be our most powerful asset, a vehicle for political change, and an expression of personal identity. But voices can also fail us, break, and even be silenced. This course will explore the concept of voice throughout literary history. From Shakespeare's stage to the movie musical *My Fair Lady* and Claudia Rankine's *Citizen*, we will ask ourselves: what does it mean to have a voice? How and why are voices cultivated, amplified, and managed? As we interrogate how others have used their voice, we will develop our own through creative and analytical writing.

SEM 104 MWF 11:20-12:10 PM Sara Stamatziades 19515 Derrick Spires

## **ENGLISH 1168**

### **Cultural Studies: Comics and Graphic Medicine**

How does the medium of comic books allow authors to craft new stories about health and illness? Can graphic memoirs and novels help refine modes of clinical dialogue between patients and caregivers? In this seminar we'll study recent comics that help to illuminate the lived contours of affliction, recovery, chronic pain, and mental health. We'll learn how artists challenge the dominant visual vocabularies by which ability and disability tend to be represented. Through close examination of comics from the distant past to the ongoing pandemic, this class will help us discover how to write about and find words for our pains and joys, as well as how we can draw together around experiences of physical change and challenge.

SEM 105 MW 02:45-04:00 PM Greg Londe 19516

## **ENGLISH 1168**

### **Cultural Studies: Friendship and Literary Character**

What is friendship? What makes a "good friend"? How do we form connections? How has the rise of technology altered how we think about our friends? In this course we will explore friendship from a theoretical and a literary perspective, reading novels such as Chuck Palahniuk's *Fight Club* (about white masculinity and friendship), Kazuo Ishiguro's *Klara and the Sun* (featuring an "Artificial Friend"), and Sigrid Nunez's *What Are You Going Through* (about listening/compassion). We will also examine "the friend" as a literary character type—the protagonist's sidekick or constant companion. When it comes to written assignments we will think through these issues by way of analytic and creative essays.

SEM 106 TR 08:05-09:20 AM Christina Fogarasi 19517 Greg Londe

## **ENGLISH 1168**

### **Cultural Studies: Writing with Animals**

In the twenty-first century relationships among humans and non-human animals have changed: while we have largely ceased to live closely with animals in agricultural settings, the experiences of animals themselves have attracted increasing interest. Sentient but not necessarily rational, animals figure both as problems and spurs to the imagination in literature, theory, and popular culture. How can we understand and depict animal lives? How does our conception of what it is like to be non-human affect our ethical relationships? How do animals figure in representations of racial and environmental injustice? In this writing course we will explore how animals are represented in a wide range of fiction, poetry, film, philosophy, and theory. Authors include Kipling, Woolf, Murakami, and Coetzee.

SEM 107 TR 09:40-10:55 AM Elisha Cohn 19518

## **ENGLISH 1168**

### **Cultural Studies: Disability and Writing**

Disability is many things: lived experience, a medical identity, and a set of social dynamics. Yet disability is somehow even more complex than that; a wide variety of diagnoses and impairments constitute disability, so living with disability takes many forms and means many different things. In this course, we will explore the language of disability through the lens of Disability Studies. What does it mean to be and/or be labeled as disabled? What creates the cultural image of disability in the United States? How do those cultural images relate to the experience and political goals of people with disabilities? To explore these issues, we will write critical essays that examine both the reality and social construction of disability, culminating in a proposal to address a disability-related issue at Cornell or in Ithaca.

SEM 108 TR 01:00-02:15 PM Charlie Green 19519

## **ENGLISH 1168**

### **Cultural Studies: Race, Gender, and Writing about Hip Hop**

Hip-hop dominates our cultural landscape influencing everything from our music, to our fashion, to the very phrases we use to express ourselves. From its humble conceptions to its culturally-dominant present, it has popularized social, economic, and political critiques of anti-black Western culture. Paradoxically, it has also mobilized the hyper-masculinity, mass consumerism, and heterosexism that reinforces the very culture it aims to challenge. In this course we will examine and write our way through these paradoxes. By the end of the course students will develop expository essay writing skills by investigating the race and gender politics of hip-hop history and culture.

SEM 109 TR 02:45-04:00 PM Chelsea Frazier 19520

## **ENGLISH 1168**

### **Cultural Studies: Comic Books! Graphic Novels! Transmedia!**

Graphic novels and comics have long mixed research and storytelling. From *Maus* to *Logicomix* to *Fun Home*, graphic novels tackle complex historical, philosophical, and literary issues. The For Beginners and Introducing...comic books series include such titles as *Climate Change for Beginners*, *Black Women for Beginners*, *Quantum Theory*, *Mind and Brain*, and *Derrida*. Finally, the field of graphic medicine translates medical science for at-risk communities. Supporting Cornell's public mission of community engagement, this course teaches students to read and compose argumentative essays, info comics, multimedia presentations, and other forms of transmedia knowledge. Students learn critical and creative skills for sharing research with specialists, community members, policy-makers, funding agencies, and the general public using software such as Word, Comic Life, and PowerPoint.

SEM 110 TR 01:00-02:15 PM Jon McKenzie 19521

## ENGLISH 1168

### Cultural Studies: How to Play—Riddles, Theater, Video Games

Institutionalized formality, high expectations for success, and important ethical or moral considerations all contribute to an aura of the ‘serious’ in university studies—but, from medieval scribes drawing snails in their marginalia to modern students hitting up Pokestops between classes, “play” has always snuck its way into the learning process. This course revolves around the concept of play, especially as it relates to diverse interactive narratives such as video and table-top role-playing games, folk riddles, and the dramatic form we call “a play”. Possible texts include the riddles of Aldhelm, *Final Fantasy*, *The Play that Goes Wrong*, and the *Dungeons and Dragons Player’s Handbook*. This course will engage students in creative as well as analytical assignments, encouraging and developing our own sense of academic play.

SEM 111 MW 01:00-02:15 PM Seth Koproski 19522 Brad Zukovic

## ENGLISH 1170

### Short Stories

What can a short story do that no other art form can do? We all consume and produce stories. To write about how narrative works, both within and against tradition, is to touch the core of identity, the quick of what makes us human. Storytelling informs all writing. Engaging diverse authors, we will practice not only reading sensitively and incisively but also making evidence-based arguments with power and grace, learning the habits of writing, revision, and documentation that allow us to join public or scholarly conversation. We will embrace “shortness” as a compression of meaning to unpack. Our own writing may include close analyses of texts, syntheses that place stories in critical dialogue, and both creative and research-based projects.

SEM 101 MWF 09:05-09:55 AM Chioma Iwunze 19523 David Faulkner

SEM 102 MW 07:30-08:45 PM Maz Do 19524 David Faulkner

SEM 103 MWF 12:25-01:15 PM Rogelio Juárez 19525 David Faulkner

SEM 104 MWF 02:40-03:30 PM Arpita Chakrabarty 19526 David Faulkner

SEM 105 MW 07:30-08:45 PM Corbin Jones 19527 David Faulkner

## ENGLISH 1170

### CANCELLED 8/23/2022-Short Stories

CANCELLED 8/23/2022 - What can a short story do that no other art form can do? We all consume and produce stories. To write about how narrative works, both within and against tradition, is to touch the core of identity, the quick of what makes us human. Storytelling informs all writing. Engaging diverse authors, we will practice not only reading sensitively and incisively but also making evidence-based arguments with power and grace, learning the habits of writing, revision, and documentation that allow us to join public or scholarly conversation. We will embrace “shortness” as a compression of meaning to unpack. Our own writing may include close analyses of texts, syntheses that place stories in critical dialogue, and both creative and research-based projects.

SEM 106 TR 11:25-12:40 PM Zahid Rafiq 19528 David Faulkner

## ENGLISH 1170

### Short Stories

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SEM 107 TR 11:25-12:40 PM Courtney Raisin 19529 David Faulkner



**ENGLISH 1183****Word and Image**

What happens when we adapt books into movies, write fan-fiction about video games, or create poetry about paintings? What happens when we write about one genre as though it were another? We have been writing about images and making images about writing for a long time. In addition to conventional types of art and literature like paintings, novels, or poetry, other forms such as film, video games, exhibitions, and virtual reality offer lively areas for analysis. In this class, we will engage with widely varied cultural forms—including, perhaps, experimental poetry, medieval manuscripts, graphic novels, memoirs, plays, films, podcasts, and more—to develop multiple media literacies as we sharpen our own writing about culture, literature, and art.

SEM 101	MWF 10:10-11:00 AM	Esther Heller	19530	Brad Zukovic
SEM 102	MWF 12:25-01:15 PM	Juan Harmon	19531	Brad Zukovic
SEM 103	MW 02:45-04:00 PM	Ariel Estrella	19532	Brad Zukovic
SEM 104	MW 07:30-08:45 PM	Angelina Campos	19533	Brad Zukovic
SEM 105	TR 11:25-12:40 PM	Robert Romero	19534	Brad Zukovic

**ENGLISH 1191****British Literature: Jane Austen Made Me Do It**

We needn't add zombies to *Pride and Prejudice* to know that Jane Austen still walks the earth, undead. Her influence on popular culture—movies, sequels, “updates,” fan fiction—is greater today than ever. Something about her writing makes us want to (re)write. We will read *Pride and Prejudice* (1813) in its revolutionary historical context, to watch Austen manipulating her contemporary popular culture, especially that threatening new thing called “the novel,” consumed largely by women. (Indeed, her first completed novel, *Northanger Abbey*, can be read as “Gothic” fan-fiction.) We will also sample some modern-day transformations of Austen's works—and perhaps invent some, learning from her stylistic games. Writing assignments may include commonplace-book and encyclopedia entries, literary analyses, critical syntheses, archival research, and creative projects.

SEM 101 MWF 10:10-11:00 AM David Faulkner 19535

**ENGLISH 1191****British Literature: Oscar Wilde**

“My existence is a scandal,” Oscar Wilde once wrote. With his legendary wit, his exuberant style of perversity and paradox, and his audacious sexual transgressions, his scandals continue to fascinate and delight. Through different approaches to interpretive writing, we will explore his work in a variety of genres, including his brilliant comedy *The Importance of Being Earnest*, his banned drama *Salomé*, and his Decadent novel *The Picture of Dorian Gray*.

SEM 102 TR 01:00-02:15 PM Ellis Hanson 19536

**ENGLISH 1191****British Literature: Where the Wild Things Are**

From moralizing bestiaries to tales of dragon-slaying and sea monsters, medieval peoples were deeply interested, as we are today, with both the monstrous and the animal. Stories abound of werewolves, trolls, giants, and even chickens that explode when you touch them. This course will be an investigation of various monsters, peoples, places, and the journeys they appear in throughout the literature of medieval Iceland, Ireland, and Britain. We will be reading texts such as the *Voyage of Mael Duin*, *The Lais of Marie de France*, Chaucer's *Parliament of Fowls*, *The Travels of John Mandeville*, the Old Norse *Grettisaga* and more, as well as engaging in both analytic and exploratory writing assignments, in an eclectic look at how humans have historically represented beings other than themselves.

## **ENGLISH 1270**

### **Writing About Literature: New Eastern European Writing**

In this course students will read prose and poetry by contemporary Eastern European authors in the English translation and write critical essays and reviews in response. The poets and writers studied in this course create out of “bloodlands” and explore the relationship between language and violence, intimate and political, historical trauma and imagination.

SEM 101 TR 11:25-12:40 PM Valzhyna Mort 19538

## **ENGLISH 1270**

### **Writing About Literature: Enemies, A Love Story**

Drama is about passion and conflict. Its purpose is to stage the most intense of personal and political relationships. Very often the hero of a drama is at odds with an enemy. But what is an enemy? Is he a stranger? Is he personal? Political? Is he racial or religious? Is he even a ‘he’ – and if so, is there any escaping him? The course focuses on the figure of the enemy in influential plays from antiquity and the Renaissance through modernity, including Euripides’ Medea, Shakespeare’s Romeo and Juliet, The Merchant of Venice and Othello, Bertolt Brecht’s Measures Taken, Henrik Ibsen’s An Enemy of the People, and August Wilson’s Fences. What can drama teach us about the enemy?

SEM 102 TR 02:45-04:00 PM Philip Lorenz 19539

## **FEMINIST, GENDER & SEXUALITY STUDIES 1122**

### **Haunted Herstories: The Politics of Writing, Gender, and the Gothic**

What does a ghost story have in common with a political manifesto? In this seminar students will investigate the intersections between gothic texts and feminist politics. In course readings we will pay close attention to how troupes surrounding ghosts, vampires, witches, and cyborgs are mobilized to convey oppressive and subversive messaging in media as varied as short stories, digital series, performance art, and political protest. In all these texts, we will investigate how genre and style affect theme and thesis. Course writing assignments will include an opinion editorial, a literary book review, a 10-minute script or screenplay, and a political manifesto; through crafting these works, students will develop a personal writing practice supportive of future feminist flourishing.

SEM 101 MW 01:00-02:15 PM Kelly Richmond 19540 Maria Fernandez

## **FEMINIST, GENDER & SEXUALITY STUDIES 1123**

### **Beyond the Binary: Feminist Storytelling For Earthly Survival**

If you have a prosthetic arm, are you a human or a machine? When are you human or/and a machine? The enterprise of sciences and engineering depend on the pursuit of the truth and objectivity, but that is rarely all there is to the question of scientific and technological practice as these are themselves human endeavors. What then does it mean to approach the work in STEM from a perspective of challenging the binary of human-machine, nature-culture, expert-novice, etc.? In this course we will learn to ask to uncover the art of feminist storytelling that takes one beyond these binaries to tell stories of worlds that are otherwise.

SEM 101 TR 11:25-12:40 PM Palashi Vaghela 19541 Maria Fernandez

## **GLOBAL DEVELOPMENT 1200**

### **Follow the science?! The Politics of Knowledge for Progress**

Recent public health debates have presented polarized opinions about science’s role in policymaking, either as a subjective political tool or an omniscient force that points the only way forward. Taking global development as an entry point, we will learn to navigate a “post-truth” society by exploring the power and limits of scientific knowledge. We will read scholarly and popular texts that illuminate the ways that science—what it is and what it

claims to be—has globalized a set of relations, norms, and truths in the name of human progress. Drawing on Marxist and Foucauldian theories of power, students will produce nuanced analysis of the role that scientific experts, institutions, and technologies play in both solving and producing global problems of hunger, deforestation, and poverty.

SEM 101 MWF 09:05-09:55 AM Sidney Madsen 19542 Kate Navickas

## **GLOBAL DEVELOPMENT 1200**

### **Can Business Tackle Global Poverty and Inequality?**

Corporations from Coca-Cola to Walmart, Monsanto to Nike are promising to improve the lives of the world's 1.8 billion poor people. In the name of "doing good," companies offer loans to street-vendors, promote the use of menstrual pads, and sell seeds to smallholder farmers. Are these programs motivated by commitments to human well-being or the search for greater profits—or both? How do vulnerable people respond to business initiatives, and what happens when programs fail? Students in this course will read management manifestos and narratives from impoverished communities. By practicing writing in multiple genres, from research essays to policy briefings, students will learn to construct persuasive arguments, engage diverse audiences, and develop sophisticated assessments of the prospects and limits of businesses in global development.

SEM 102 MW 11:25-12:40 PM Ewan Robinson 19543 Kate Navickas

## **GERMAN STUDIES 1109**

### **From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness**

How did bawdy tales of peasants using magic to climb the social ladder get transformed into moral lessons for children? The answer lies in Romanticism and its appropriation of the imagination as a force for social transformation. As Romantics edited older tales for juvenile consumption they wrote new ones for adults. This new fiction created the matrix for modern pop genres like fantasy, science-fiction, murder mysteries, and gothic horror. To understand this paradigm shift in modern culture, we will read, discuss, and write about a variety of texts the Romantics collected, composed, or inspired, including poetry and film, in addition to classic fairy tales and academic scholarship on the topic.

SEM 101 TR 09:40-10:55 AM Amparo Necker 19544 Douglas McBride

SEM 102 TR 11:25-12:40 PM Jason Archbold 19545 Douglas McBride

SEM 103 TR 01:00-02:15 PM Paul McQuade 19822

## **GERMAN STUDIES 1121**

### **Writing Berlin**

Berlin is a city that reinvents itself by rewriting itself. In this writing seminar we'll study a variety of literary, visual, and sonic texts to create a virtual map of the city, from its emergence as modern metropolis in the 1920s, reduction to rubble in World War II, afterlife as refuge of the disaffected in the 1980s, and rebirth at the turn of the twenty-first century. As we make our way through the linguistic, visual and aural landscape of its ever-changing topography we'll create our own stories of a mythical Berlin in dialogue with texts written by the displaced persons who breached its real and imagined walls and navigated its illicit economies.

SEM 101 MWF 10:10-11:00 AM Douglas McBride 19546

## **GERMAN STUDIES 1123**

### **Romanticism on Film: International Horror Cinema**

This course introduces students to the legacy of Romantic thought in the context of international horror cinema. Students will gain skills in formal film analysis and cultural criticism by watching movies such as *Get Out*, *Midsommar*, and *A Girl Walks Home Alone at Night*. Assignments will cover genres such as personal essay, textual and film analysis, and op-ed column writing. No previous knowledge of the topic and no language requirements are necessary to take this course.

## **GERMAN STUDIES 1170**

### **Marx, Nietzsche, Freud**

A basic understanding of Marx, Nietzsche, and Freud is a prerequisite for participating in critical debates in the humanities and social sciences. Our seminar will explore key terms in the revolutionary models of critical analysis these thinkers pioneered: historical materialism, post-metaphysical philosophy, and psychoanalysis. This will mean articulating points of contrast as well as convergence. Discussions and writing exercises will focus on texts that created the discursive framework for critiquing society and culture today. Our method will proceed from the premise that critical reading, thinking, and writing are inseparable moments in the same operation of critique. The question that guides that method will be: Do alternative ways of thinking exist in opposition to the ones we view as natural, inevitable, or universal?

SEM 101 TR 11:25-12:40 PM Seth Thomas 19380 Douglas McBride

SEM 102 TR 01:00-02:15 PM Emir Yigit 19381 Douglas McBride

## **GOVERNMENT 1101**

### **Power and Politics: Writing Against Empire**

This seminar investigates the practices and legacies of empire, which have historically been interwoven with racism, settler colonialism, and capitalism, and continue to shape our political, economic, and social lives, our identities, and our knowledge production. By reading and writing about these histories and contemporary examples, we will also learn about the theories, possibilities, and limitations of solidarity which are crafted out of resistance to imperialism, racism, and capitalism. At the end of the semester you will acquire skills to critically analyze primary and secondary texts; learn to formulate your own arguments, as well as develop your own style and writing voice; learn to write for different audiences; and develop skills of collaborative learning through a peer review and revision process.

SEM 101 MW 02:45-04:00 PM Begum Adalet 19382

## **GOVERNMENT 1101**

### **Power and Politics: States, Power and Global Governance**

Why do international organizations exist? Do they shape outcomes in international politics? This course considers the role that institutions have played in addressing global problems. Some argue their role is trivial, since there is no international police force that can constrain states. Others argue their role is profound, as institutions help states overcome important barriers to cooperation. You will apply these theories to understand institutions governing economic stability, human rights, global development, and more. To do so, you will complete several writing assignments where you step into the shoes of world leaders. You will assess whether your state should join and comply with international organizations; when it might make sense to leave them; and how new institutions should be designed to address the world's challenges.

SEM 102 TR 09:40-10:55 AM Richard Clark 19383

## **GOVERNMENT 1101**

### **Power and Politics: The Past, Present, and Future of U.S. Democracy**

By almost any measure, democracy in the United States is in crisis. What does history have to teach us about the current crisis? What reforms may help us create a more equitable democracy for the future? In this course, students will express their own perspectives about the political problems facing the United States today and develop potential solutions to these problems, and they will have the opportunity to do so through a variety of written forms and styles. Along the way, we will read work by prominent political and cultural leaders, political scientists, and creative writers who address political issues, including Martin Luther King, Jr., Amanda Gorman, Henry David Thoreau, and several Cornell professors who study democracy in the United States.

## **GOVERNMENT 1101**

### **Power and Politics: Decolonization?**

What is decolonization? Is it an event? Is it an ongoing process? Is it a single thing? How do we reconcile post-war “decolonization” of countries in Asia and Africa with recent calls to “decolonize the syllabus” and “decolonize your mind”? To investigate these questions, we will be reading and responding to texts and media across units such as violence, economy and political strategy. Students will write with and against scholars, filmmakers, novelists, and activists. These writing exercises will include personal reflections, “letters to the editor,” and an essay that will grapple with a central question of the student’s choosing. By supplementing these exercises with in-class activities like debate, pair-work, and conceptual mapping, we will make elements of the often solitary writing process into collective activities.

SEM 104 MW 01:00-02:15 PM Musckaan Chauhan 19385 Patchen Markell

## **GOVERNMENT 1101**

### **Power and Politics: Identity, Narratives, and Memory Politics**

This course investigates questions of social and political identity: How are such identities formed? What forces shape existing identities? What role does identity play in social and political processes? Critical to our study will be the narratives that shape and reflect contestation over group identities. We will examine the roles of identity and narratives in collective action, ethnic conflict, nation-building, and mass violence. Notions of dynamism and change will also feature in the attention lent to the politics of memory. We will explore how memory changes over time, possibly indicating the revision of group boundaries or a new understanding of one’s group identity. Writing assignments will be structured around a research proposal broken into several components, providing individuals an opportunity to pursue their research interests.

SEM 105 MWF 12:25-01:15 PM Joseph Lasky 19386 Alex Blackman

## **GOVERNMENT 1101**

### **Power and Politics: Revolution! Conservatism, Liberalism, and Radicalism**

The American and French Revolutions posed fundamental challenges to the nature and legitimacy of political authority at the end of the eighteenth century. How did writers and thinkers react to these momentous revolutions then, and how should we understand them today? In this course, students will read secondary texts on the background of three big “isms” that shape political life: conservatism, liberalism, and radicalism, before turning to the eighteenth-century context, and the writings of Edmund Burke, Adam Smith, and Thomas Paine, to see how conservatism, liberalism, and radicalism developed in response to the revolutions of the late eighteenth century. Students can expect to study argumentative writing while developing their own argumentative writing style, and their own position regarding these three big “isms.”

SEM 106 TR 02:45-04:00 PM Jordan Ecker 19387 Jill Frank

## **GOVERNMENT 1101**

### **Power and Politics: Politics, Improvisation, Jazz**

Jazz musicians break from and riff on scores, drumming up new melodies and rhythms. Democratic actors disobey old rules and invent new ones: the civil disobedient breaks laws, while the canvasser conjures up new arguments on-the-spot. Given these similarities, this course asks how democratic actors are like and unlike jazz artists by exploring the meaning of improvisation in music and politics. Considering the writings and performances of musicians and political theorists, including John Coltrane, Max Roach, W. E. B. Du Bois, Amiri Baraka, and Bernice Johnson Reagon, this course explores how jazz improvisation has been used to make political claims and model political organization. Student writing assignments will include analytic papers, persuasive essays, memos, and critical reviews to explore the significance of improvisation in contemporary political life.

## **GOVERNMENT 1101**

### **Power and Politics: Corruption**

Corruption can impede development and democratization, incite political upheaval, and undermine trust in government. In this course we will explore the causes and consequences of corruption, compare U.S. and international patterns of political corruption, and evaluate policies aimed at reducing corruption. We will debate questions not limited to the following: How should corruption be defined? Does corruption cause underdevelopment or grease the wheels of economic growth? What motivates government anti-corruption campaigns? Are anti-corruption agencies and laws effective? We will watch news reports and documentaries and read texts by scholars and practitioners in the fields of political science, economics, and law. Students will write an argumentative essay, an op-ed, a short research paper, and a policy proposal.

SEM 108 MWF 03:45-04:35 PM Adoree Kim 19565 Jeremy Wallace

## **GOVERNMENT 1101**

### **Power and Politics: The Rebellious City: Politics of Dissent in Hong Kong**

In 2019, a wave of huge protests in Hong Kong captured the headlines of every major newspaper outlet. Today, protests have come to a halt, and many protesters have gone into either hiding or exile. What does the experience of Hong Kong teach us about the politics of dissent? This course uses Hong Kong as a case study and asks: Why do people participate in protests? What makes some movements succeed and others fail? How does repression shape people's lives in authoritarian regimes? Students will use a variety of texts and media to answer these questions, including political science journal articles, memoirs, images, and documentaries. Writing assignments will include a series of short papers, an op-ed, and a documentary reflection.

SEM 109 MWF 03:45-04:35 PM Samuel Liu 19576 Alexander Livingston

## **HUMAN DEVELOPMENT 1155**

### **Playing to Learn**

Children learn through play, but what they learn is influenced by how they're playing! In this course, we will explore how toys, games, and media shape children's learning experiences from infancy into middle childhood. We will discuss learning across the motor, cognitive, and social domains and ask questions such as: What makes a toy "developmentally appropriate"? How does learning change when children are playing alone? With a peer? With a parent? How well do children learn from television and electronic toys? Students will learn to write for broad audiences through diverse assignments such as reading reflections, scholarly literature reviews, and toy reviews and proposals.

SEM 101 MW 02:45-04:00 PM Valerie Bambha 19591 Kate Navickas

## **HUMAN DEVELOPMENT 1156**

### **The Psychology of Remembering and Forgetting**

Why do people forget? Is forgetting the opposite of remembering? Is it a blessing or a curse? By addressing these questions this course will explore remembering and forgetting processes. By using texts from cultural, social, and cognitive psychology, we will examine human memory at the individual and collective levels. How do people remember and forget the past of themselves and their society? Are there any links from individual to collective memory? By the end of the course, students will be familiar with basic concepts of human memory and their implications in daily life. In exploring themes related to human memory, students will write personal reflection, opinion, and explanatory essays.

SEM 101 MW 02:45-04:00 PM Ezgi Bilgin 19592 Kate Navickas

## **HUMAN ECOLOGY NONDEPARTMENTAL 1150**

### **Why People Change: Aging and the Media**

How is aging portrayed around the world and how has older adults' image changed over time? How do biased depictions shape our choices and attitudes from a young age? Using examples from classic and contemporary media, the first half of this course will examine cultural, historical, and social differences in the perception of old age. The second half of the course will address the way biopsychosocial changes influence older adults' engagement with information and the media (such as advertisements or COVID-19 news coverage). We will review and discuss media excerpts, scholarly papers, and op-eds, and learn how to write for both scientific and lay audiences.

SEM 101 TR 09:40-10:55 AM Julia Nolte 19389 Casasola Marianella

## **HUMAN ECOLOGY NONDEPARTMENTAL 1151**

### **Positive Sustainability: Happiness, Health and the Environment**

Headlines and conversations around big environmental issues like climate change can sometimes feel overwhelming and hopeless. It may even seem like there's a fundamental conflict between environmental sustainability and our own happiness, health, and quality of life. Does it always have to be this way? What if we could better understand these issues in a more positive and complimentary manner? We'll analyze and break down writing and arguments on these big topics, and start to develop an alternative argument of our own. The course will utilize various writing styles including personal reflection, a poster, academic article, and a video script. We'll learn to write toward a broad audience, and in doing so seek to illuminate a more positive path forward for us and the world.

SEM 101 TR 01:00-02:15 PM Michael Kowalski 19403 Wells Nancy

## **HISTORY 1180**

### **Viking America**

Five centuries before Columbus's fateful journey, Europeans in flimsy wooden ships were trekking westward across the Atlantic. This course examines the Norse discovery of America ca. 1000 AD, focusing on the so-called "Vínland sagas." We will study these sagas as medieval historians' attempts to write about their own past, contrasting their works with modern historians' takes on the same issues. We will also engage with Native American perspectives, with the contact zone between texts and material evidence, and with the afterlife of the Norse journeys in popular imagination. Students will write short essays reviewing and reassessing existing historiography, with the aim of refining our sense of the relationship between events and their textualization, both now and in the past.

SEM 101 TR 01:00-02:15 PM Oren Falk 19404

## **HISTORY 1200**

### **Entangled Environments: Histories of Social Justice in a "More-than-Human" World**

The Covid-19 pandemic has shown how human networks can become pathways for nonhuman actors like viruses to spread. Inadvertently, it has also brought to light how histories of class, caste, gender, and race-based inequalities shape the uneven effects of the pandemic across different communities. In the wake of our present predicament, this course studies the entangled, co-evolving histories of human and nonhuman worlds in conditions of social and environmental distress. We will read select works from history, anthropology, indigenous studies, science and technology studies, art, and literature, as we think about life in extractive plantations, blasted mines, dammed rivers, towering garbage hills, and industrial forests. We will approach writing from an interdisciplinary perspective. Student assignments will involve the writing of historical essays, reviews, and auto-ethnographies.

SEM 101 MW 07:30-08:45 PM Aparajita Majumdar 19405 TJ Hinrichs

## **HISTORY 1200**

### **Walt Disney Presents**

“Walt Disney Presents” was the name of an anthology series premiering on ABC in 1954. Walt and Roy Disney developed the program, initially called “Walt Disney's Disneyland,” to finance the construction of the iconic theme park that opened the following year. The show leveraged Disney’s famous name and face to attract outside investment for new projects. This course will examine the history of the strategies that launched the iconic brand, from the late 1930s to Disney’s death in 1966. Film, finance, law, media, and politics: all intersect with the theme of Disney in this course. Students will be asked to think and write critically about what Disney was presenting, to whom, and why his messages were significant in a particular historical moment.

SEM 102 MWF 11:20-12:10 PM Jennifer Begakis 19406 TJ Hinrichs

## **HISTORY 1200**

### **Writing the Environment**

How do we tell the stories of the environments that surround us? This course explores how contemporary writers blend observation, history, interviews, and scientific research to tell these stories. From climate change to the grassy park down the street, the subjects this course addresses grant us an opportunity to discuss topical environmental and social concerns, and to examine how writers have successfully and artfully approached these issues. Readings include authors such as Annie Dillard, Ian Frazier, Jesmyn Ward, and John McPhee, among others, and brief selections from environmental theorists and thinkers. Writing assignments will include short exercises to hone specific writing skills and essays that will ask you to question and be critical of the environments in which you spend your time.

SEM 103 MWF 02:40-03:30 PM Matthew Dallos 19407 TJ Hinrichs

## **HISTORY 1200**

### **American Exceptionalism Reconsidered: Decolonizing the American Century**

The Trump presidency raises questions concerning the progressive story of American exceptionalism. What stories does the United States tell about itself and its exercise of global power? What is the nature of this power? Can we think of the United States as an empire? If so, what does it mean to decolonize America? This course investigates these questions by surveying the kinds of hegemonic power that the U.S. has exercised at home and abroad. We will examine anticolonial visions and resistance to imperial power, in particular by Indigenous Americans and African Americans. We will read a range of texts from intellectual history, political theory, sociology, anthropology, literature and law. Assignments will be directed at articulating critical arguments about race, class, gender, nation, and citizenship.

SEM 104 MW 07:30-08:45 PM Lewis d'Avigdor 19408 TJ Hinrichs

## **HISTORY 1200**

### **The Idea of Entrepreneurship in Modern America**

The language of entrepreneurship seems nearly ubiquitous today, as policymakers and ordinary Americans across the political spectrum celebrate the economic and social benefits of innovative start-ups and small businesses. This course will explore the history of entrepreneurship in American thought and culture from the late nineteenth century to the present. In addition to influential theorists like Joseph Schumpeter and Peter Drucker, we will read historical sources and scholarly works on subjects ranging from the politics of small business in the early twentieth century to the rise of microfinance in the 1980s and 1990s. Written assignments will include reading responses, short essays, and a research paper that will allow students to engage with key course themes and place them in conversation with contemporary debates around entrepreneurship.

SEM 105 MWF 10:10-11:00 AM Jeremy Goodwin 19409 TJ Hinrichs



## **HISTORY 1200**

### **Emotions in History: The Changing Language of Feeling**

In the sixteenth century, Montaigne commented, “I have lost two or three children in infancy, not without regret, but without great sorrow.” Did people in the past feel differently than we do? Did they experience emotions in a way that we cannot understand? In this class, we explore how historians have tried to reconstruct past emotional worlds. We will ask what sorts of evidence give us clues about other emotional cultures. Readings will draw on eulogies, parenting guidebooks, romantic correspondence, and philosophies of emotion such as René Descartes’ *Passions of the Soul*. Writing assignments will involve constructing our own arguments based on the emotive texts of the past in conversation with the work of historians.

SEM 106 MW 11:25-12:40 PM Kaitlin Pontzer 19410

SEM 107 MW 01:00-02:15 PM Kaitlin Pontzer 19411

## **HISTORY 1200**

### **Feuds, Disputes, and Law in the Early Middle Ages, 400 CE-1100 CE**

Early medieval conflicts ranged from the fierce blood feuds of Viking Age Iceland to judges’ use of law codes and religious ritual to navigate trials on the precarious frontier with Islamic Spain. Beyond these examples, a diverse array of peoples left a wealth of sources revealing both how people believed law should work and how disputes actually unfolded. This course allows you to explore this relationship between legal ideal and practice, while also considering how a similar distinction affects our own present-day legal systems. We will use law codes, records from trials, angry letters between disputing parties, and literary accounts of feuding families to build strategies for articulating your thoughts in different genres of writing, including source summaries, short position pieces, op-eds, and research proposals.

SEM 108 MWF 12:25-01:15 PM Adam Matthews 19587

## **HISTORY 1200**

### **Use and Abuse of the Middle Ages in the Modern World**

Whether through movies, video games, or novels, our society has maintained a longstanding fascination with the world of the European Middle Ages. Yet, as Viking symbols and Crusader slogans from the 2017 Unite the Right rally in Charlottesville, VA graphically demonstrated, this period’s history, literature, and art have also been used to grow white nationalist movements and spark division in the United States, Europe, and elsewhere. Through studying medieval texts, art, and literature this course will equip you to better understand the historical context behind uses and misuses of medieval culture in popular media and extremist propaganda. Writing assignments—including media reviews, source summaries, position pieces, and op-eds—will give you an opportunity to explore the relationship between these sources and their modern invocations.

SEM 109 MW 02:45-04:00 PM Adam Matthews 19588

## **HISTORY 1315**

### **American Insurgencies**

This course explores how social, political, and economic movements for equality challenge entrenched power. The class will examine the long Civil Rights Movement, the Populist movement, the labor movement, women’s suffrage, third wave feminism, and gay and lesbian liberation. In addition to reading articles, book chapters, and excerpts from academic history, we will analyze primary sources (such as *Letter from a Birmingham Jail* by Martin Luther King, Jr., and *Black Power* by Ture and Hamilton); view documentary films; and read memoirs (such as Roxanne Dunbar-Ortiz’s *Outlaw Woman*). Students will engage in a range of academic and history-based writing, including review essays, comparative analyses, and a research-oriented project based on some primary source analysis.

SEM 101 TR 01:00-02:15 PM Derek Chang 19416

## **HISTORY 1321**

### **Post-World War II America: Crisis and Continuity**

Why are the years following World War II considered so remarkable in the landscape of American history? Several critical events and debates that rocked the nation from the 1940s onward reverberate today, such as involvement in wars, civil rights, women's rights, concerns about teenagers, and crises in American cities. Enriched by a variety of primary sources, including films and TV shows, this course analyzes the central events, people, and forces that transformed American society and culture from the years after World War II to the present. The course aims to help students learn how to write persuasively about scholarship and primary sources, while gaining a deeper appreciation for the lasting influence of the major events, crises, and interpretations of post-World War II American history.

SEM 101 TR 02:45-04:00 PM Kelly King-O'Brien 19417

## **ITALIAN 1113**

### **Writing Italy, Writing the Self: Jewish-Italian Literature and the Long Twentieth Century**

The Jewish community of Rome is the oldest one in all of Europe, dating back to 200 BCE, and the authors of some of the most important twentieth-century works of Italian literature are Jewish. In this course we will examine how some of these writers have articulated the self against the background of the historical events that have shaped the past hundred years: two world wars and different social movements of the pre- and post-WWII eras. The seminar includes several film screenings and a meeting with at least one of the authors read in the course.

SEM 101 MW 02:45-04:00 PM Kora von Witelbach 19423

## **JEWISH STUDIES 1987**

### **Jews on Film: Visible and Invisible**

Why were Jews virtually invisible in films produced during the Hollywood's "golden age"? Is this a surprise, given the leading role played by American Jews in founding the studio system? Writing about the films studied in this course will help students situate and interpret the presence (and absence) of characters identifiable as Jews in Hollywood films released from the silent era through the present. We will view approximately six films in their entirety and study excerpts from others. Films to be studied in whole or part may include: *The Immigrant*, *The Jazz Singer*, *The Great Dictator*, *Casablanca*, *The Apartment*, *Funny Girl*, *Annie Hall*, *Barton Fink*, and *A Serious Man*. Students will write film analyses, review essays, reflective responses, and explorations of contextual material. Readings from film studies and popular journalism will situate these films within the historical, cultural, and industrial contexts in which they were produced.

SEM 101 TR 01:00-02:15 PM Elliot Shapiro 19424

## **LINGUISTICS 1100**

### **Language, Thought, and Reality: Debunking Language Myths**

Have you ever been told that the way you say something is wrong, bad, or weird? Or maybe someone has told you that some languages are more complex than others? Most people develop strong opinions about how languages work based on their everyday experiences, but these are not always well-informed. In this course we will critically examine these kinds of misconceptions about language using various articles and Bauer and Trudgill's (1998) *Language Myths*. Students will also be encouraged to discuss their own questions about language, and the writing assignments will prepare them to evaluate claims, deconstruct assumptions, and articulate arguments in a clear, convincing manner.

SEM 101 MW 11:25-12:40 PM Juhyae Kim 19425 Tracy Carrick

## **LINGUISTICS 1100**

### **Language, Thought, and Reality: Language Myths**

Language is such an integral part of our daily lives that we often do not even think about it. When you do think about language, you may notice that people have many opinions about it and make judgments about what is right or wrong. You may have heard someone say, “Young people are ruining the English language!” or “Some languages are harder than others.” We will examine these as well as other common language myths, which you may have heard from friends and family, read online, or seen in popular media. In this course you will be asked to think critically about language. Writing assignments will include analyzing arguments about language as well as a research project on the history of a language or word.

SEM 102 MWF 12:25-01:15 PM Nicole Dreier 19426 Tracy Carrick

## **LINGUISTICS 1100**

### **Language, Thought, and Reality: Ethics in Artificial Intelligence**

New advancements and applications of artificial intelligence (AI) are found at an ever-increasing rate, but at what cost? With AI becoming so pervasive in our lives, discussion about the ramifications and ethical concerns that arise is increasingly important. This course will cover material ranging from the economic and environmental effects of AI to current topics like deep fakes and self-driving cars. Various articles and Martin Ford’s *Architects of Intelligence: The truth about AI from the people building it* will be used as a basis for examining these issues. Students should expect to defend their views on ethical implications of AI as well as propose ways of guarding against darker outcomes in clear and concise academic essays.

SEM 103 TR 11:25-12:40 PM Kaelyn Lamp 19427 Tracy Carrick

## **MEDIEVAL STUDIES 1101**

### **Aspects of Medieval Culture: Medieval Celtic Literature**

Ranging across bardic poetry, tales of the mystical “Otherworld,” and the legends of the mythical King Arthur, the rich and diverse body of medieval Celtic literature still fascinates and puzzles modern readers. This course will center on the works of the Insular Celts of the British Isles and will provide a broad survey of the major genres and folkloric developments during the period. As we move through these readings, we will consider such questions as: What does it mean to be “Celtic”? How do writers respond to and adapt texts from the past for their own purposes? And how do Celtic peoples today still engage with this heritage? Students will explore such issues in five formal essays and shorter informal assignments.

SEM 101 TR 01:00-02:15 PM Savannah Caldwell 19428 Marilyn Migiel

## **MEDIEVAL STUDIES 1101**

### **Aspects of Medieval Culture: Life and Dying in the Middle Ages**

How does life go on in the presence of death? What does it mean to live well, or as medieval authors more often asked, to die well? This course will explore these questions and more through medieval literature and the historical contexts that prompted medieval reflections on dying. By reading texts such as Boccaccio’s *Decameron*, medieval ghost stories, and *Sir Gawain and the Green Knight*, we will examine what medieval conceptions of death, life, and dying can offer twenty-first-century readers. Students will develop their writing and research skills through short essays and a research project in which they will engage with medieval literature and modern scholarly criticism.

SEM 102 MWF 09:05-09:55 AM Jordan Chauncy 19429 Marilyn Migiel

## **MEDIEVAL STUDIES 1101**

### **Aspects of Medieval Culture: Mind and Soul in the Middle Ages**

“*Know thyself*,” a timeless injunction as true in Socrates’ time as it is now. What is it to know one’s self without understanding the deepest, most ineffable part of one’s being—the mind? This idea occupied ancient and medieval philosophers, theologians, and writers. This course will explore issues surrounding the immortality of the soul, conscience, intellect, and reason through an attentive analysis of ancient and medieval texts, beginning with the classic theorizations of Aristotle’s *De Anima* and Plato’s *Phaedo*, progressing through medieval texts representing both Neoplatonic and Aristotelian heritages (including texts of the great thirteenth-century philosopher-theologians, Bonaventure and Aquinas), and culminating in literary texts, particularly Dante’s *Commedia*. The course will devote considerable attention to developing fundamental academic writing and research skills.

SEM 103 TR 08:05-09:20 AM Felicia Di Palo 19430 Marilyn Migiel

## **MEDIEVAL STUDIES 1101**

### **Aspects of Medieval Culture: Details in Dress—Reading Clothing in Medieval Literature**

A neutral toned vintage jacket, a neon green hand-knitted sweater, a designer suit—these are all clothes, but they each evoke something different. We all get dressed every day, but what we choose to wear and how we choose to represent ourselves as we dress is different. Writers, too, tell us important details when they dress their characters; their choice of materials, color, and style reveal characters’ gender identities, attitudes, loyalties, and even aspirations. This course examines literary representations of garments in medieval European literature. Primary sources will include texts from across the Middle Ages: *Beowulf*, *Sir Gawain* and the *Green Knight*, parts of Chaucer’s *Canterbury Tales*, and more. Students will develop their writing skills through informal reading responses, guided research, and essay writing.

SEM 104 MW 08:05-09:20 AM Alexa Parker 19431 Marilyn Migiel

## **MEDIEVAL STUDIES 1101**

### **Aspects of Medieval Culture: Conjuring Horror in Medieval Literature**

This course explores horror as a literary genre and mode of artistic expression within Medieval Europe, ca. 1000–1500 C.E. Primary sources include works such as *Sir Gawain and the Green Knight*, *Beowulf*, Sir Thomas Malory’s *Le Morte d’Arthur*, and Dante Alighieri’s *Inferno*. Students will engage questions such as: what defines the genre of horror? what terrified medieval readers? and how does the historical experience of fear, terror, disgust, and anxiety as a mode of entertainment compare to our experiences today? Students will develop fundamental textual analysis skills through class meetings, informal writing responses, composition exercises, and a self-directed research paper. Using primary and secondary sources, students will develop their writing skills and produce multiple formal and informal writing assignments for this course.

SEM 105 MWF 10:10-11:00 AM Ryan Randle 19432 Marilyn Migiel

## **MEDIEVAL STUDIES 1101**

### **Aspects of Medieval Culture: The Art of Friendship in the Latin Middle Ages**

This course will study how friendship was imagined and cultivated in the Latin Middle Ages, exploring what pre-modern friendship has to offer an increasingly global and rootless world. Medieval Europe was rich in forms of friendship and communal life: monasteries, universities, trade guilds, and letter writing provided context for intimate personal and long-distance relationships, even as urbanization, expanding horizons, and a deluge of new ideas created a challenging sociological space analogous to our own. The course surveys ancient writers like Aristotle and Cicero, before tracing the ways the pagan inheritance took root in a Christian milieu. Analytic and creative writing exercises will teach students to engage poetry, art, architecture, and epistolary correspondence as a means of finding their own voice in the polyphony of history.

SEM 106 MW 09:40-10:55 AM Zachary Thomas 19433 Marilyn Migiel

## **MEDIEVAL STUDIES 1101**

### **Aspects of Medieval Culture: Castles, Towers, and Fortresses**

Few symbols of the medieval world are more familiar than the castle. The word conjures the romantic image of tall foreboding towers silhouetted on a distant hill or the clash of constant warfare and terrifying sieges. This class will push the discussion of castles beyond military technology to consider how they reveal social, economic, and gendered relationships, and beyond the more familiar castles of Western Europe to include Byzantine and Middle Eastern fortifications. Studying castles and other medieval fortifications can reveal much about the people who built them, commanded them, or lived under their shadows. Students will write essays investigating the ways in which castles interact with the wider medieval landscape and engaging with scholarly debates on their function, symbolism, and wider importance.

SEM 107 TR 11:25-12:40 PM Tyler Wolford 19434 Marilyn Migiel

## **MEDIEVAL STUDIES 1101**

### **Aspects of Medieval Culture: Heroes and Heroines of the Medieval World**

This course explores how heroic narratives reflect ideas about gender, nation, religion, and belonging and how those ideas developed over time. What makes figures heroic or villainous, and what do such things about the societies who tell their stories? We will focus on a broad selection of historical sources from Africa, Asia, and Europe related to the period of the “Middle Ages,” 500-1500 C.E. We will examine conflicts and contests between men and women in *Beowulf*, *The Arabian Nights*, and *Sundiata*. We will also explore historical and legendary accounts of “warrior women,” such as stories of the Amazons, Mulan, and Joan of Arc. A series of formal essays and assignments will familiarize students with the fundamentals of writing and research.

SEM 108 MW 11:25-12:40 PM Patrick Naeve 19435 Marilyn Migiel

SEM 109 MW 01:00-02:15 PM Patrick Naeve 19436 Marilyn Migiel

## **MEDIEVAL STUDIES 1101**

### **CANCELLED - 8/24/2022--Aspects of Medieval Culture: Gods and Kings in the Middle Ages and Beyond**

CANCELLED - 8/24/2022--Throughout the Middle Ages, Church and State frequently cooperated and just as frequently were at odds. When did Church and State come to be seen as separate powers? How do medieval authors justify the Church over the State, and vice versa? To what extent do medieval ideas of Church and State still apply today? In this course we will examine texts that argue for and against Church power and State power, including the Book of Kings from the Old Testament and Machiavelli’s *The Prince*, letters from Popes and Kings, and modern theories of sovereignty. Students will be expected to write one 8-10 page research paper on a topic of their choice, with several shorter response assignments to encourage critical thinking and discussion.

SEM 110 MWF 12:25-01:15 PM Paul Vinhage 19437 Marilyn Migiel

## **MEDIEVAL STUDIES 1101**

### **CANCELLED - 8/29/2022--Aspects of Medieval Culture: Commenting on Culture in the Middle Ages**

CANCELLED - 8/29/2022--How can the devil talk with God from Hell? Is the voyage of Aeneas an allegory for the soul’s journey to knowledge? What is quintessence? The Book of Job, Virgil’s *Aeneid*, and Aristotle’s *Metaphysics* all raised innumerable problems for their medieval commentators who asked many and diverse questions of these texts. These commentators sought to better understand enigmas and inconsistencies, to resolve the opinions of the ancients, and to help new readers approach texts for the first time. Students will read biblical, poetic, and philosophical texts along with medieval commentaries from Gregory the Great, Bernardus Silvestris, and Averroes. Students will write essays that investigate how medieval commentators practiced their craft and compose a commentary on a cultural artifact of their choosing.

SEM 111 MWF 01:30-02:20 PM Paul Vinhage 19438 Marilyn Migiel

## **MEDIEVAL STUDIES 1104**

### **Modernity and Middle Ages: Rewriting the Past—Telling a Story and Calling it History**

We are in a moment when the way that we tell history is in question. Narratives around the removal of statues, critical race theory, and the role of history in identity building are key parts of our political discourse. Students often come to college with the presumption that there is a single, correct historical record, and that it is possible to achieve an unbiased historical account. This class will attempt to show students that the history they know is contingent on the way that people in the past have told stories, and that rewriting the past is something that every generation does. Students will learn these lessons partly through readings and discussions, but also through their own rewriting of the past.

SEM 101 MWF 09:05-09:55 AM John Wyatt Greenlee 19439 Marilyn Migiel

## **MEDIEVAL STUDIES 1104**

### **Modernity and Middle Ages: How To Lie With Maps—Cartography, Politics, and History**

We live in a map-inundated culture, but we are most often uncritical about the maps we see on a day-to-day basis. Students often assume that maps are unbiased representations of the world, and do not think to ascribe political or cultural reasons to their creation. But maps are always cultural constructions, and they are the result of decisions about what to include and what to exclude. They are inherently—and often explicitly—political. It will benefit students greatly to start to think critically about the maps that they see. In a world that will begin changing rapidly under the strain of climate change, students will begin to encounter more and more maps that are in conflict with each other. They will be well-served if they can make critical assessments of the ways that maps are asking them to understand the world.

SEM 102 MWF 11:20-12:10 PM John Wyatt Greenlee 19440 Marilyn Migiel

## **MUSIC 1701**

### **Sounds Sense and Ideas: On Display—Carnival, Festival, and Ritual**

How are cultural practices (and cultural differences) articulated, negotiated, and expressed in diverse modes of public display? Are carnivals, festivals, and rituals a *part of* or *apart from* everyday life? What role does music play in these celebratory spaces? In this course we will explore a wide variety of case studies—from religious rites to folkloric performance, from *carnival* to Coachella—to understand the ways that expressive forms of public display both constitute and reflect the cultural networks that encompass them. We will experiment with various writing styles and creative projects, including ethnographic texts, expository essays, and “public” scholarship, to think through how these processes can be represented in writing.

SEM 101 TR 11:25-12:40 PM Rachel Horner 19441 Annie Lewandowski

## **MUSIC 1701**

### **Sound, Sense, and Ideas: Animal Music—From Cicadas to Whales**

As musically conscious beings, what might we discover about ourselves, and about the sentient world, by exploring the creative minds of other species? In this class we’ll investigate the broad world of animal music through topics ranging from the rhythmic cycles of cicadas to the evolving songs of humpback whales. Class content will be drawn from scholarly writings, contemporary narratives, field recordings, and guest visits by researchers working in animal communication. Synthesizing material drawn from recorded and written sources, students will develop skills in writing essays and reflections about the nature of music, broadly defined.

SEM 102 TR 09:40-10:55 AM Annie Lewandowski 19442

## **MUSIC 1701**

### **Sound, Sense, and Ideas: The MTV Era—Writing About Music Videos**

Founded in 1981, Music Television (MTV) ushered in a revolution in how audiences listened to and consumed music. This course is designed to incorporate a variety of different styles of writing, including music journalism, film studies, performance studies, and musicological texts, to provide the student with the tools to write about the aural and visual medium of the music video. What can we learn from the deeply personal and erotic works of Lester Bangs, the more measured conventional music reviews by Robert Christgau, or the academic prose of performance studies scholars like Philip Auslander? To this end, writing assignments are designed around allowing students to explore these different styles, and the course culminates in a final paper that brings these different voices of analysis together.

SEM 103 TR 02:45-04:00 PM Sean Peters 19443 Annie Lewandowski

## **MUSIC 1701**

### **Sound, Sense, and Ideas: Thank U, Next—How to Make a Pop Star**

How do pop stars become pop stars? What defines musical clout, and who gets to decide? This course explores how media, critics, and audiences have defined the successes, failures, and identities of influential performers, from the virtuosic opera divas of the eighteenth century to today's TikTok scene. Weekly topics will focus on the performances—and surrounding receptions—of personalities as varied as Farinelli, Franz Liszt, Lana del Rey, Cardi B, and Ariana Grande. The main goal of this course is to understand how media makes stardom, and how critical language shapes musical meaning. Students are expected to produce think-pieces and critical reviews of artists past and present, and to attend live performances of musical events at Cornell throughout the semester.

SEM 104 TR 01:00-02:15 PM Theodora Serbanescu-Martin 19566 Annie Lewandowski

## **NEAR EASTERN STUDIES 1964**

### **Jerusalem Stories: How Texts and Artifacts Tell the Tale of the Holy City**

Jerusalem is home to holy sites venerated by the adherents of the three great western monotheistic faiths: Judaism, Christianity and Islam. For most of its existence it has also been a national capital or major provincial center for the many states and empires which vied for control of the vital Levantine land bridge connecting Africa, Europe and Asia. Thus, many pivotal events which shaped western civilization were played out in the streets and structures of Jerusalem. Through a series of writing exercises this class will explore selected aspects of the interplay between the history and archaeology in understanding Jerusalem throughout its long life, including the Bronze Age, Jerusalem as the capital of the Davidic dynasty, the Roman–Byzantine era city of Herod and Jesus, Jerusalem of the Caliphs, the Crusader and medieval Jerusalem, and Ottoman Jerusalem as the city entered the modern era. A special emphasis will be to examine the debates and controversies that affect our understanding of transformative moments in the city's life. Students will examine original textual sources in translation and archaeological materials to better understand the nature of these debates.

SEM 101 MWF 03:45-04:35 PM Jeff Zorn 19444

## **POLICY ANALYSIS AND MANAGEMENT 1500**

### **Reading and Writing in Public Policy**

In this class we will discuss how public policies can be understood and evaluated through clear, evidence-based writing. Assigned reading will focus on poverty alleviation in developing countries with the assistance of Abhijit Banerjee and Esther Duflo's *Poor Economics*—a book which addresses the health, education, and financial lives of the poor. Students will be asked to write a series of essays identifying policy problems, detailing proposed solutions, and arguing in favor of specific policy proposals. Students will choose essay topics based on their own policy-related interests with no requirement that they be related to the reading. Students will be advised and evaluated on the strength of their writing with a special emphasis on clarity and cited evidence.<sup>3:45</sup>

SEM 101 MWF 01:30-2:20 PM Jacqueline Blair 19570 Laura Tach

## **PHILOSOPHY 1110**

### **Philosophy in Practice: Bioethics**

Is abortion akin to murder? Would human genetic enhancement amount to playing God? Is it wrong to procreate and can it ever be right to assist in a person's death? In *Bioethics* we'll deal with various real-world ethical issues concerning the beginning of life, the end of life, and the many stages in between. Topics will be explored through readings in Western philosophy, both classic and contemporary. With reading responses, discussion activities, and a series of essays, students will hone the skills of expressing complex ideas clearly and concisely while constructing plausible and persuasive arguments.

SEM 102 MW 01:00-02:15 PM Matt Paskell 19446

## **PHILOSOPHY 1110**

### **Philosophy in Practice: Applied Ethics in a Divisive World**

Is abortion morally permissible? Is Affirmative Action a wrongful form of discrimination? Do social media platforms such as Facebook and Twitter have an ethical obligation to censor hate speech? Is it morally permissible to eat animals? What is the most ethical approach when it comes to vaccine distribution? This course will focus on the principles and philosophical arguments underlying conflicts and moral dilemmas of central and ongoing concern to society as they arise within practical and real-life contexts. Throughout the course students will learn how to write and think critically about divisive issues in the world today and the importance of doing so both on a personal and academic/professional level.

SEM 103 MW 11:25-12:40 PM Alex Esposito 19563 Karolina

SEM 104 MW 01:00-02:15 PM Alex Esposito 19564 Karolina

## **PHILOSOPHY 1111**

### **Philosophical Problems: Moral Relativism and Moral Skepticism**

Ordinarily, we all know what's right and wrong. But there are some reasons for skepticism. One reason has to do with relativism: what if what is right and wrong is somehow relative to individuals, or to cultures? Another reason for skepticism comes from reflection on the sources of our intuitions of moral rightness and wrongness: what if our moral intuitions are not really trustworthy? The philosophical aim of the seminar will be to get clear on our own thoughts on this difficult subject. To help our progress, we shall study the work of some recent and past philosophers perplexed by these questions. Our practical aim will be to learn to write as clearly as we think.

SEM 101 MWF 10:10-11:00 AM Theo Korzukhin 19447

## **PHILOSOPHY 1111**

### **Philosophical Problems: The Nature of Morality**

We make moral judgments ("that was wrong!") and act for moral reasons (e.g., doing something because it's right) all the time. But what is the nature of morality? What makes an action right or wrong? And are rightness and wrongness actually out there in the world, or just figments of the human mind? In this writing-intensive course, we will address these general questions about morality, as well as tackle some concrete moral debates (including abortion and gun rights/control). Through explaining and evaluating arguments of philosophers, we will develop skills in writing clearly and persuasively.

SEM 102 TR 01:00-02:15 PM Daniel Murphy 19560

## **PHILOSOPHY 1111**

### **Philosophical Problems: Human Beings – Morals and Metaphysics**

Do we have free will, and what would that amount to anyway? Would using a Star Trek transporter actually transport you, or instead kill you and create a new person with your memories? This writing-intensive course will begin with thinking through metaphysical questions about human beings such as these. We will then transition into investigating moral questions. Can particular ways of harming others (such as abortion and the death penalty) be



justified, and do humans have stronger moral rights than other animals? Through explaining and evaluating arguments of contemporary philosophers, and crafting philosophical positions of one's own, students will develop skills in writing clearly and persuasively.

SEM 103 TR 02:45-04:00 PM Daniel Murphy 19561

## **PHILOSOPHY 1112**

### **Philosophical Conversations: Borders, Immigration, and Citizenship**

We become citizens by being born to citizens or by being born within the relevant territory. But in other cases our rights do not depend on where, and to whom, we are born. Why is citizenship different? And what justifies national borders in the first place? Citizens are often thought to have the right to keep people out of their country. Why do they have this right, if they do? And may they use force to enforce it? Your writing on these issues will aim at good argumentative practices. Accordingly, you will work on careful, charitable analysis of textual arguments, considering and responding to counterarguments, and explaining your reasoning. A clear, concise, and inviting prose style will be emphasized.

SEM 101 MW 09:40-10:55 AM Benjamin Yost 19448

## **PHILOSOPHY 1112**

### **Philosophical Conversations: Philosophy of Fun :)**

What is fun? How does one have fun? These aren't just questions posed by an overworked student—they're rich philosophical questions to explore. We'll read what philosophers recommend for fun activities and why, such as why Plato thinks getting drunk is a great way to have fun. We'll read influential moral theories such as hedonism, Epicureanism, and utilitarianism, we'll read contemporary philosophy of games and sports as well. We'll learn why games and sports are fun, in part by playing games ourselves. And we'll learn how argumentative writing is like a game, and how it can be fun, too. Readings will range from ancient to contemporary theorists, and students can expect to write informal reflections and minute-essays, and engage in in-class peer reviews.

SEM 102 MW 02:45-04:00 PM Barbara "Bobbi" Cohn 19449 Karolina Hubner

## **PHILOSOPHY 1112**

### **Philosophical Conversations: The Philosophy of Love**

This seminar offers a philosophical investigation of the nature and value of love. Two questions motivate our inquiry: What is love? And, why is it valuable? Surveying historical and contemporary philosophy literature, we will critically engage with theories of love from authors such as Plato, Aristotle, and Simone de Beauvoir. Furthermore, we will examine common conceptions about love, such as the claims that love is an emotion, that love is irrational, and that love is universal. Finally, we will compare different kinds of love and reflect on the ideals of romantic and sexual relationships. Students of this course will practice reconstructing arguments and producing clear, concise, and structured prose; they will also engage with writings by fellow classmates through peer editing.

SEM 103 MW 01:00-02:15 PM Peiyong "Peggy" Zhu 19450 Karolina Hubner

## **PHILOSOPHY 1112**

### **Philosophical Conversations: Puzzles about Personhood**

What are you? Are you a soul? A human body? A brain? Or is there reason to doubt that, strictly speaking, you exist at all? A related question: what makes you the same person you were five years ago? Is it facts about biological continuity that settle this, or is it psychological continuity that truly matters? Finally, do answers to these questions have any ethical implications? For example, do they shed light on when human life begins or ends? In this course we will examine these and related questions from a philosophical perspective. Through class discussion and a series of writing assignments, students will learn to summarize the arguments of others clearly and concisely as well as to develop clear, persuasive arguments of their own.

## **PHILOSOPHY 1112**

### **Philosophical Conversations: Philosophy and Choice**

Life is fully of choices. They shape our lives. What constitutes a good choice? Are rational choices always morally right choices? Can I rationally choose to become a different person or make a choice for my future self? This seminar will survey philosophical approaches to rational, moral and life-changing choices and debates on particular examples of them: e.g. whether to believe in God, whether to buy a new cell phone or donate the money to charity, whether to be a vegetarian, whether to have my own child, and so on. (Subtopics may change.) Through reading and discussing classic and contemporary works in philosophy dealing with these questions and writing assignments, students will develop the ability to critically read, understand and write about academic texts.

SEM 105 TR 01:00-02:15 PM Yuna Won 19452 Karolina Hubner

## **PHILOSOPHY 1112**

### **Philosophical Conversations: Zen Buddhist Philosophy—Writing about the Ineffable**

This class will present a Zen Buddhist philosophical perspective on questions ranging from the metaphysical nature of the universe to karma and from reincarnation to how short you should cut your fingernails. Zen seems to deny you can really write about Zen. Yet there is a lengthy written record of Zen texts. We will focus on *The Lavankatara Sutra*, *Bodhidharma*, *Dōgen*, and *Ryōkon*. Each text will attempt to answer big questions in distinctive ways. As we work to make sense of these answers, you will learn how to write clearly about unclear material. Each of these texts, from essays to koans, will provide unique challenges to help improve the quality of your writing, thinking, and argument.

SEM 106 MWF 09:05-09:55 AM Tim Kwiatek 19453 Karolina Hubner

## **PHILOSOPHY 1112**

### **Philosophical Conversations: Virtue and the Good Life**

What does it mean to be a good person? How do we become good? How are happiness and personal goodness related? In this class we'll discover one philosophical tradition that has tried to answer these questions, virtue ethics. Our foundational text will be Aristotle's *Nicomachean Ethics*. We will then turn to some critiques of the kind of theory Aristotle proposed. For instance, we will address the "situationist challenge" based on work in social psychology, like the now infamous Milgram studies and Stanford Prison Experiment. We will also discuss Lisa Tessman's feminist critique and her take on how we might adapt the theory to cover socially-unjust conditions. A major focus of the course will be developing skills in expository and argumentative writing.

SEM 107 MWF 11:20-12:10 PM Quitterie Gounot 19574

## **PHILOSOPHY 1112**

### **Philosophical Conversations: (Re)writing Herstory—Feminism and Philosophy**

In the wake of SCOTUS overruling *Roe v. Wade* (the landmark ruling on abortion,) feminism is a timelier subject than ever. What rights do those who can get pregnant have over their bodies? How do social norms and expectations around gender shape our lives, keeping in mind the impact of factors like race and class? In this course we will explore different answers to such questions in philosophy and beyond, drawing upon the work of feminist thinkers like bell hooks and Kate Manne. Specific topics may include trans rights in sports, dieting and fatphobia, and sex and harassment in the Me Too era. Throughout we will practice engaging with different sources critically yet charitably, and hone our writing skills through reflective, comparative, and argumentative essays.

SEM 108 MWF 01:30-02:20 PM Quitterie Gounot 19575

## **PERFORMING & MEDIA ARTS 1104**

### **Gender and Crime: The Case of the Female Detective**

Some say crime's a man's world, but female detectives like Lisbeth Salander, Clarice Starling and Miss Marple can be found solving crimes and busting bad guys across media. Drawing from TV, film, fiction and theatre across a range of cultural moments, this course explores the ways in which the female detective impacts the conventions of the crime narrative in which she functions. Texts include *How To Get Away With Murder*, *Veronica Mars*, *Silence of the Lambs*, and Jennifer Healey's virtual reality crime drama *The Nether*. Students will develop strategies for attentive reading and thoughtful writing. Assignments include reviews, position papers, pitches and analytical responses, and will focus on critical thinking, preparation, clear prose, argument structure, and well-supported claims.

SEM 101 MW 08:05-09:20 AM Aoise Stratford 19462

SEM 102 MW 01:00-02:15 PM Aoise Stratford 19463

## **PERFORMING & MEDIA ARTS 1145**

### **Socks, Pads, and Other Stuff(ing): Drag Performance**

"We're all born naked and the rest is drag"—RuPaul. This course explores drag as a mode of queer cultural performance. Through a wide range of readings and viewings that introduce a diverse array of drag traditions and aesthetics, we will search for an understanding, even a simple definition, of drag. In so doing, we will explore drag performance as a queer cultural practice, a means of community formation, a potential disruption of gender norms and binaries, and as a radical act of liberation. By engaging in class discussion, practicing a variety of analytic writing styles, and establishing an essay drafting and revising process, students will develop and hone their college writing skills all while investigating drag performance and being absolutely fabulous.

SEM 101 MW 02:45-04:00 PM Sam Blake 19464 Austin Bunn

## **PERFORMING & MEDIA ARTS 1152**

### **Immersions and Engagements: Performance and the Evolution of Participation**

This class will investigate work which demands or encourages interaction between audience and performer, examining various styles of interactive engagement in contemporary performance including Site Specific work, on site-collaboration/improvisation and Choose-your Own-Adventure. Contemporary performance often startles, surprises, and instigates much more than a passive viewing from its audience. Immersive Performance, for example, eliminates the physical stage, placing its viewers at the center of the event necessitating a shift in perspective for all present. What would inspire an audience to leave its seats or change positions? What causes discomfort or distraction? What encourages (or demands) interaction? Class readings will include source inspiration material-contextual and video excerpts and performance texts. Students will be encouraged in their writing to examine the overall effectiveness of these pieces. What are the core artistic values and intentions of the work, the company, the author, or the group—who generated the work—how successful are these authors/creators in achieving these goals? Additionally, students will be asked to imagine their own immersive event.

SEM 101 TR 01:00-02:15 PM Beth Milles 19465

## **PERFORMING & MEDIA ARTS 1154**

### **The Personal is Political: Feminist Performance 1900-Now**

Is feminism a set of personal experiences, political ideas, or the ideology that women and men are equal? How has feminism been represented in the public sphere? How does feminist performance contribute to our understandings of identity, power, and community? Grounded in a study of dramatic literature and theatrical spectacles, this course discusses how women in theater contribute to and challenge prevalent understandings of history, gender identity, and masculinist ideas of power. With an emphasis on in-class discussions and peer editing, this class will foster and enhance each student's ability to produce coherent, concise, persuasive prose in the form of critical arguments. Students will analyze examples of performance through critical texts from fields of performance studies, gender and sexuality studies, and critical race theory.

## **PERFORMING & MEDIA ARTS 1160**

### **Wonderlands and Other Worlds**

Fantastic places often cut into reality with a “subtle knife” or fold it via tesseract. Transported to timeless noplaces masquerading as whimsical flights of fancy, like Neverland or Oz, we enter a wardrobe into dark, melancholy, even eerie imaginary lands. We journey alongside children touched by trauma, and together we navigate the most treacherous adventures: recovery and maturity. Through different writing assignments we will cross these thin borderlands into Lyra’s *Oxford*, Martin’s *Fillory*, Percy’s *Camp Half-Blood*, Bastian’s *Fantasia*, Eve’s *Bayou*, or Miranda’s *Hanging Rock*, and using critical strategies, explore them. With an emphasis on cinema and television adaptations (which are themselves familiar worlds transformed), and with particular foci on diverse identities, we will practice critical strategies to closely analyze and articulate in writing evidence-based arguments.

SEM 101 TR 09:40-10:55 AM Joshua Cole 19466 Austin Bunn

## **PERFORMING & MEDIA ARTS 1161**

### **Food and the Media**

Ours is a food-obsessed culture. Whether we focus on diet and health, or binge-watch competitive cooking shows, or explore cuisine in relation to regional, racial, or ethnic identity, many of us either “eat to live” or “live to eat.” Television producers, investigative journalists, bloggers, and cultural critics feed our obsession, generating a burgeoning body of food-related prose and programming both informative and entertaining. Through readings from *Gourmet* and *Eating Well* magazines, screenings of *Beat Bobby Flay* and *The Great British Baking Show*, and airings of Samin Nosrat’s *Home Cooking*, among others, we will examine together how food suffuses our media and constitutes our Food Nation. Assignments will include food memoirs, food histories, food podcasts, food criticism, and food reporting.

SEM 101 TR 11:25-12:40 PM Ellen Gainor 19467

## **PERFORMING & MEDIA ARTS 1168**

### **Your Fave is Problematic: Media, Fandom, and Race**

Do you enjoy reading essays and watching videos about your problematic faves? Want to try your hand at making one of your own? Essays offering critical analysis of media objects and fandoms are an increasingly popular form of user-generated content and information dissemination. This Freshman Writing Seminar will give students a chance to dip their toes into discourse surrounding media and fandom as it relates to race. Students will write on the topic of race while engaging their favorite media objects or fandoms through a series of short weekly reading responses and 5 concise 5-page essays. Students are encouraged to use these as scripts to submit a video essay element for extra credit.

SEM 101 MW 07:30-08:45 PM Elissa Badique 19468 Austin Bunn

## **PERFORMING & MEDIA ARTS 1169**

### **African Cinema: From Script to Screen**

What does it mean to tell stories from an African perspective? What artistic choices and challenges do African filmmakers explore to represent the multiplicities of the African experience? In what ways are these narratives an upliftment of a continent and its people, who are critically reclaiming agency for themselves in the global production of knowledge? By employing an interactive creative and critical praxis, this seminar will seek to maximize students’ ability to think critically and write exploratively about African stories. We will consider how inspirations from history, lived experiences, African literature, and Afrobeats fuse to produce a dynamic practice for African cinema. Writing assignments will include short script developments (5 pages), thematic analysis, film reviews, and critical responses to trends within the African cinematic sphere.

SEM 101 MW 11:25-12:40 PM Rejoice Abutsa 19469 Austin Bunn

## **PERFORMING & MEDIA ARTS 1170**

### **Text Me When You Get Home: Care As Survival**

What does it mean when a friend tells you to “take care” and to text them when you get home? How does showing up for and caring about each other transform our futures? Using music videos by Lil Nas X and Janelle Monáe, television shows like *Pose*, and films like *Moonlight*, this course asks what care can look like and how it helps us survive. This class will give you an opportunity to think critically about popular media and written texts with specific attention to the works of queer and trans BIPOC. Students will write about topics of care, self-care, and futures through close readings of various texts and media, short critical essays (

SEM 101 TR 02:45-04:00 PM Ariel Cruz 19470 Austin Bunn

## **PERFORMING & MEDIA ARTS 1171**

### **Re/presentations: The politics of Queer BIPOC Artists**

Can queer/BIPOC artistic practices subvert Western assumptions about identity and politics? You do not have to be an artist to embrace the concepts, the beauty and rawness we will explore in this seminar. We will look at artworks and at theories of queer and BIPOC (Black, Indigenous, or Person of Color) subjectivities in the United States. Think: Mickalene Thomas and Felix Gonzalez-Torres alongside José Esteban Muñoz and bell hooks. Assignments may include writing for museum displays and catalogues, artist statements, and reviews.

SEM 101 TR 08:05-09:20 AM Gina Goico 19471 Austin Bunn

## **PSYCHOLOGY 1120**

### **Personality and Social Psychology: Witches and Werewolves—Monsters, Psychology, and the Other**

Monsters are one of the most enduring tools humans have created for processing and communicating fears, and in particular, fears of others. In this course we will discuss both the origins of monsters and their historical and present cultural significance, with a focus on how monsters can help us understand prejudice and oppression towards those considered different. We will read short stories, folklore, academic articles from psychology, and a range of other disciplines. Class assignments will emphasize understanding a range of primary sources, developing a thesis and outline, and drafting and editing essays. Students will write five papers building on course readings and sources they discover on their own.

SEM 101 MW 02:45-04:00 PM Bronwyn Monteiro 19472 David Pizarro

## **PSYCHOLOGY 1130**

### **Navigating the World through the Senses**

Our senses connect the brain to the outside world, and have long interested scientists and philosophers alike. This course will explore various historical and modern debates surrounding sensation and perception: Is your red the same as my red? How does the brain solve the binding problem? And are human pheromones real? To become familiar with topics like these, we will read and discuss work drawn from psychology, neuroscience, and philosophy. Students will develop their academic writing skills through assignments such as critical reviews of the readings, comparative essays, and literature reviews.

SEM 101 MWF 01:30-02:20 PM Jesse Werth 19551

## **PSYCHOLOGY 1140**

### **Perception, Cognition, and Development: Why Do We Speak?**

Where did vocal communication come from? What evolutionary pressures and biological constraints organize the emergence of vocal communication as a phenomenon that spans many species? Despite decades of study, debates about the rise of vocal communication continue. Could speech (and its precursors in other animals) arise from specific genes, or is it a general feature of cultural transmission? Did dinosaurs communicate vocally? Is communication inherently honest or did it evolve to deceive others? Are communication systems designed to

transfer information or to facilitate social bonds? Our readings will draw from book chapters, scientific papers, and New York Times op-eds. Writing assignments will emphasize concisely articulating the implications of scientific findings, proposing new research, and conveying new scientific ideas to the public in accessible language.

SEM 101 MWF 02:40-03:30 PM Steven Elmlinger 19473 Michael Goldstein

## **ROMANCE STUDIES 1102**

### **The Craft of Storytelling: Decameron**

All of us tell stories for a variety of reasons—to entertain, to console, to teach, to persuade—to discover and explore both our inner lives and the world we inhabit. Stories are one of the prime ways in which we make sense of a world that is not always propitious. They serve as instruments by which we seek to shape our future. In this seminar we shall consider how the craft of storytelling helps us face the task of living: the love and the happiness and the community we seek, the virtues we espouse, our talents and our vulnerabilities. Our principal reading (in English translation) will be a masterpiece of European literature, Giovanni Boccaccio's *Decameron* (ca. 1349–51), which showcases one hundred stories told by ten young Florentines fleeing the Black Death of 1348. Students will write both analytic and personal essays.

SEM 101 MWF 12:25-01:15 PM Irene Eibenstein-Alvisi 19481

## **ROMANCE STUDIES 1109**

### **Image and Imagination: French Film—1895 to the Present**

This course explores French cinema from the first projection by the Lumiere brothers in 1895 to today. We will study a range of films, from early silent films like Melies's *Voyage dans la lune*, to some surreptitiously subversive films from during the Nazi occupation, to the avant-garde experiments of the New Wave Cinema, as well as more recent films. By engaging with the films, academic articles, and some film theory, as well as participating in writing workshops, you will successfully interpret filmic form, and produce clear and original written arguments about French cinema.

SEM 101 MW 11:25-12:40 PM Nick Huelster 19482 Cary Howie

SEM 102 MW 01:00-02:15 PM Nick Huelster 19483 Cary Howie

## **ROMANCE STUDIES 1113**

### **Thinking and Thought: Dante's Examined Life**

Why do we study? What is the point of learning? Do we aspire to more than career success? A philosopher once said that “the unexamined life is not worth living.” Is this true? In this course we'll answer this question while venturing into Dante Alighieri's *Inferno*, a work that not only describes the state of souls after death, but also urges us to consider how we, in this life, envision ourselves and our communities. Reading the poem in English translation, we shall use it as a frame for further interrogation. Students will write both analytic and personal essays.

SEM 101 MWF 09:05-09:55 AM Irene Eibenstein-Alvisi 19484

SEM 102 MWF 10:10-11:00 AM Irene Eibenstein-Alvisi 19485

## **ROMANCE STUDIES 1113**

### **Thinking and Thought: On Love**

Love is everywhere—in our own lives, but also in literature, film, art, and media. Yet we spend very little time thinking critically about love and its companion, sex. In this course we will analyze love from a multiplicity of perspectives, drawing on philosophical, religious, literary, visual, and sociological texts. We will consider such topics as philosophical approaches to love, feminist thinking on love and sex, state regulations of sexuality, love and sex in literature, film, and popular culture, sex on campus and the hook-up culture, as well as the intersections between race, ethnicity, class gender, and sexuality.

SEM 103 MWF 12:25-01:15 PM Itziar Rodriguez de Rivera 19486

SEM 104 MWF 01:30-02:20 PM Itziar Rodriguez de Rivera 19487

## **ROMANCE STUDIES 1113**

### **Thinking and Thought: Dreams**

Why do we dream? What is the difference between dreams and waking life? Do dreams have meaning? What are dreams, exactly? Dreams have puzzled us for centuries. Not only do they present various problems for knowledge, they also have had radically different historical and cultural functions, including foretelling the future, communicating with the dead, processing unconscious desires, starting political movements, and launching military campaigns. In this course we will read the dream's greatest logicians, Calderón de la Barca, Borges and Freud; we will look at literary examples of the function of dreams; and we will study texts that question the politics of dreams, focusing on the unique case of Latin America. Students will write creative pieces and scholarly papers applicable to different disciplines.

SEM 105 MW 01:00-02:15 PM Vanessa Gubbins 19684

## **ROMANCE STUDIES 1114**

### **Semiotics**

What allows us to make assumptions about people based on the way they speak or dress? How can we understand the deeper meaning of a fairy tale or an episode of *The Simpsons*? What does macaroni and cheese mean, and why is it not on the menu at most upscale Manhattan eateries? This seminar introduces semiotics, the study of signs and the meaning-bearing sign systems they form; sign systems that include not only human language but also literature, painting, sculpture, film, music, dance, and also such aspects of popular culture as advertising, fashion, food, and television, to name just a few. The diversity of semiotic systems provides many possibilities for thinking and writing critically about the world we live in.

SEM 101 MWF 02:40-03:30 PM Ti Alkire 19488

## **ROMANCE STUDIES 1120**

### **Animals in Global Cinema: Human and Non-human**

In this class students will learn about animal welfare and conservation through international films. We will discuss wildlife, companion, and farm animals in conjunction with human cultures and politics. The course will cover various animal species, e.g., pangolins, dogs, and sheep in fiction films, documentaries, and animated movies. Students will learn how to compose film reviews critical essays, and creative assignments. The class includes guest speakers and a visit to Cornell barn. All films are available for streaming through Canvas for students to watch them in their free time.

SEM 101 TR 11:25-12:40 PM Ewa Bachminska 19489

## **SOCIOLOGY 1130**

### **Social Networks in a Global World**

People are connected; so their decisions, tastes, habits, routines, and everyday lives are connected. And we live in a world where social life spans the boundaries of culture, values, beliefs, languages, nations, and many other so-called social categories. Organizations base their operations in multiple locations; individuals migrate to follow opportunities while keeping their connections to their hometowns. How do individuals navigate the economic and social relations within and across social groups? This seminar will introduce students to the core ideas on how social networks operate in the modern world and guide them through the preparation of five writing assignments.

SEM 101 MW 01:00-02:15 PM Jaeun Lim 19490 Knight Staff

## **SOCIOLOGY 1190**

### **Call in Experts: How Social Science Research Influences Policy**

Medical expert, leading expert, expert witness—the notion of “expertise” is ubiquitous in our modern society. But how and when expertise is valued can result in very different approaches to policy and practice. Drawing examples from the K-12 education system, disaster sociology, and social welfare policy, we will explore what happens when: (1) the opinions of these so-called “experts” are prioritized over the perspectives of those with firsthand experience, or (2) their professional expertise is ignored, often for political reasons and to the detriment of innocent people. Students will apply the lessons learned throughout the course to an issue of their choosing, writing analytical and persuasive essays, ultimately crafting a policy solution that they can persuade others to support.

SEM 101 TR 02:45-04:00 PM Lili Dodderidge 19491 Knight Staff

## **SCIENCE & TECHNOLOGY STUDIES 1123**

### **Technology and Society: Digital Infrastructures**

How are TikToks connected to a Congolese mine, space debris, and a Bengali street market? These are all part of the digital underbelly: the often-forgotten patchwork of infrastructures including undersea cables, gig workers, and algorithms enabling our use of digital technologies. In this seminar, we will trace and analyze these backstage technologies, exploring issues including tensions in the gig economy, the environmental impacts of the cloud, and current debates surrounding the development of algorithms. Writing assignments include speculative fictions about the future of the internet, analyses of TikToks and ads from Silicon Valley firms, and an exploration of the history and disposal of a digital technology.

SEM 101 TR 11:25-12:40 PM Donny Persaud 19492 Elliot Shapiro

## **WRITING 1370**

### **Elements of Academic Writing: Writing about Place**

How do the places where we live and learn shape our understanding of the world? Drawing on fiction, essays, anthropology, music and the natural sciences, this course illustrates different approaches to academic writing about place. Students will use observation and analysis to write their own “biography” of a place. The Writing 1370 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1370 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 102 MW 10:10-11:00 AM Tracy Carrick 19502

**WRIT 1370 provides a more intensive and individualized learning environment that is particularly appropriate for students who have not had much formal high school writing instruction; are unfamiliar with academic or research-based writing, or feel a gener**

## **WRITING 1370**

### **Elements of Academic Writing: Biohacks**

Now more than ever, biology has the potential to contribute practical solutions for many major health challenges, but can we biohack our way to optimal health? To what extent can we regenerate the human body by manipulating factors like nutrients, sleep, and movement? We will write about how scientists across disciplines are working to optimize health in our environment and evolve our understanding of disease and well-being. The Writing 1380 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research,



and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1380 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims

SEM 103 MW 11:20-12:10 PM Jessica Sands 19503

SEM 104 MW 12:25-01:15 PM Jessica Sands 19504

This course is particularly appropriate for multilingual writers. WRIT 1370 provides a more intensive and individualized learning environment that is particularly appropriate for students who have not had much formal high school writing instruction; are

## **WRITING 1370**

### **Elements of Academic Writing: Language, Identity, and Power**

What is the relationship between our language and identity? How does our gender, race, class, sexuality, nationality, religion, and culture influence our meaning-making practices? What languages and language practices do we associate with power and why? What is language discrimination and how does it work? The Writing 1370 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1370 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 105 MW 01:30-02:20 PM Kate Navickas 19505

WRIT 1370 provides a more intensive and individualized learning environment that is particularly appropriate for students who have not had much formal high school writing instruction; are unfamiliar with academic or research-based writing, or feel a gener

## **WRITING 1370**

### **Elements of Academic Writing: Race in the Middle Ages**

How do historical conceptions of race shed new light on race and racism today? In this course, we will read poets, philosophers, and historians, primarily from the medieval period, in order to trace the invention, construction, and articulation of race before European colonialism and the Atlantic slave trade. The Writing 1370 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1370 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 106 TR 09:05-09:55 AM Ryan Lawrence 19506

WRIT 1370 provides a more intensive and individualized learning environment that is particularly appropriate for students who have not had much formal high school writing instruction; are unfamiliar with academic or research-based writing, or feel a gener

## **WRITING 1370**

### **Elements of Academic Writing: Climate and Literature**

What can literature teach us about climate change? How do writers, from the medieval period to the modern, write about changes in the weather? In this course, we will investigate literary representations of air, clouds, storms, temperature, pollution, and other atmospheric phenomena. We will discuss the ways that literature can help us understand climates of the past and imagine more just and sustainable climates for the future. The Writing 1370 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1370 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 107 TR 10:10-11:00 AM Ryan Lawrence 19507

**WRIT 1370 provides a more intensive and individualized learning environment that is particularly appropriate for students who have not had much formal high school writing instruction; are unfamiliar with academic or research-based writing, or feel a gener**

## **WRITING 1370**

### **Elements of Academic Writing: Metaphor in Art, Science, and Culture**

Metaphor is the essence of human creativity—a form of thought, desire and the language of the unconscious mind. How does metaphor operate in literature, pop culture, politics, and the thought of theoretical scientists such as Einstein and Richard Feynman? Can we improve our capacity to think metaphorically? The Writing 1370 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1370 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 108 TR 11:20-12:10 PM Brad Zukovic 19508

SEM 109 TR 12:25-01:15 PM Brad Zukovic 19509

**WRIT 1370 provides a more intensive and individualized learning environment that is particularly appropriate for students who have not had much formal high school writing instruction; are unfamiliar with academic or research-based writing, or feel a gener**

## **WRITING 1370**

### **Elements of Academic Writing: Writing Back to the News**

Students will ensconce themselves in debates raging within the contemporary news media—such as politics, conflicts within higher education, gender equality, international crises, American popular culture—and will write about contemporary controversies to different audiences in a variety of mediums, such as argumentative essays, investigative pieces, and blog posts. The Writing 1370 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1370 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 110 TR 01:30-02:20 PM Kelly King-O'Brien 19510

WRIT 1370 provides a more intensive and individualized learning environment that is particularly appropriate for students who have not had much formal high school writing instruction; are unfamiliar with academic or research-based writing, or feel a gener

## **WRITING 1420**

### **Research and Rhetoric: Bridging Differences**

In an increasingly divided world along lines of identity, language, politics, and religion, how do we enact change? How do we talk across our differences when we cannot even agree on what count as facts? In this research-intensive class, we'll read broadly about a variety of divisive topics and potential solutions related to the course theme of "Bridging Differences." Drawing upon personal experiences, academic interests or questions sparked by course readings, you will select a course-inspired topic and compose a research portfolio that highlights significant analytic research. We will explore the Cornell Library gateway to develop college-level research skills: using databases, evaluating information, and engaging responsibly with sources to produce effective academic writing. You will learn strategies for analyzing, synthesizing and acknowledging sources, developing a thesis that emerges from research, and for talking about the research and writing you are doing. This course is especially appropriate for students interested in building academic research and writing skills with an eye toward graduate school.

SEM 101 MW 02:45-04:00 PM Kate Navickas 19511

## **WRITING 1450**

### **Communicating Big Ideas: Climate Change Rhetoric**

Record heat and historic floods, epic droughts and raging wildfires. These are just a few examples of how the world is changing due to anthropogenic (or human-induced) climate change. increasingly being In this class we will read and write about issues of environmental justice from different genres and disciplinary perspectives. Some of the questions we will address include: how scientists talk to policy makers, how young people connect to the natural world and each other, how indigenous people make use of traditional knowledge to keep the land in balance, and how people across the globe speak out for climate justice.

SEM 101 MW 10:10-11:00 AM Scott Sorrell 19798