Spring 2020 First-Year Writing Seminars

Monday, Wednesday, and Friday  08:00–08:50a.m.

GOVT 1101 SEM 102  Power and Politics: Mormon Political Development

Monday, Wednesday, and Friday  09:05–09:55a.m.

ANTHR 1101 SEM 104  Culture, Society, and Power: “Come to America, Go to Jail”—Immigration and Incarceration
CLASS 1531 SEM 101  Greek Myth
COML 1106 SEM 101  Robots
ENGL 1158 SEM 101  American Voices: Pain, Proof, and Performance
ENGL 1167 SEM 101  Great New Books
HIST 1200 SEM 108  Landscapes of Death: Cemeteries, Memorials, and Massacre Sites
MATH 1890 SEM 101  Chance, Choice, and Change: A Mathematical Perspective
MEDVL 1104 SEM 101  Modernity and Middle Ages: One Foot in Front of the Other—Walking in Life and Literature
ROMS 1102 SEM 101  The Craft of Storytelling: Decameron
ROMS 1102 SEM 102  The Craft of Storytelling: Women’s Writing, Writing Women

Monday, Wednesday, and Friday  10:10–11:00a.m.

ANTHR 1101 SEM 105  Culture, Society, and Power: Canoe Cultures in America—Commerce, Conquest, Contradictions
COML 1106 SEM 103  Robots
ENGL 1134 SEM 101  True Stories
ENGL 1147 SEM 101  The Mystery in the Story
ENGL 1170 SEM 102  Short Stories
ENGL 1191 SEM 102  British Literature: To Be Like Gods—Modernity and the Twenty-first Century
MEDVL 1101 SEM 103  Aspects of Medieval Culture: Donning the Shining Armor—Knights in Medieval Literature
PHIL 1112 SEM 102  Philosophical Conversations: Ethics of Dying in Ancient Philosophy
ROMS 1108 SEM 103  Cultural Identities/Cultural Differences: New Order in the New World
ROMS 1113 SEM 101  Thinking and Thought: Elements of Life

Monday, Wednesday, and Friday  01:25–02:15p.m.

ENGL 1134 SEM 102  True Stories
ENGL 1183 SEM 106  Word and Image
HIST 1200 SEM 103  The Camera as Historian: Colonial-Era Photographs from Asia
PHIL 1111 SEM 101  Philosophical Problems: Between Theory and Reality—The Philosophy of Science

Monday, Wednesday, and Friday  02:30–03:20p.m.
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<tbody>
<tr>
<td>HIST 1200</td>
<td>SEM 102</td>
<td>Writing the Environment</td>
<td>Monday, Wednesday, and Friday</td>
<td>11:15–12:05 p.m.</td>
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<tr>
<td>ENGL 1111</td>
<td>SEM 102</td>
<td>Writing Across Cultures: Irony, Sincerity, and Authenticity</td>
<td>Monday, Wednesday, and Friday</td>
<td>11:15–12:05 p.m.</td>
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<tr>
<td>ENGL 1134</td>
<td>SEM 103</td>
<td>True Stories</td>
<td>Monday, Wednesday, and Friday</td>
<td>11:15–12:05 p.m.</td>
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<tr>
<td>ENGL 1167</td>
<td>SEM 102</td>
<td>Great New Books</td>
<td>Monday, Wednesday, and Friday</td>
<td>11:15–12:05 p.m.</td>
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<tr>
<td>ENGL 1170</td>
<td>SEM 103</td>
<td>Short Stories</td>
<td>Monday, Wednesday, and Friday</td>
<td>11:15–12:05 p.m.</td>
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<tr>
<td>GERST 1109</td>
<td>SEM 101</td>
<td>From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness</td>
<td>Monday, Wednesday, and Friday</td>
<td>11:15–12:05 p.m.</td>
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<tr>
<td>MEDVL 1101</td>
<td>SEM 101</td>
<td>Aspects of Medieval Culture: Debating Death—Dying and Afterlife in Medieval Literature</td>
<td>Monday, Wednesday, and Friday</td>
<td>11:15–12:05 p.m.</td>
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<tr>
<td>ROMS 1109</td>
<td>SEM 101</td>
<td>Image and Imagination: French Film—1895 to the Present</td>
<td>Monday, Wednesday, and Friday</td>
<td>11:15–12:05 p.m.</td>
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<tr>
<td>COML 1104</td>
<td>SEM 101</td>
<td>Reading Films</td>
<td>Monday, Wednesday, and Friday</td>
<td>12:20–01:10 p.m.</td>
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<td>ENGL 1105</td>
<td>SEM 101</td>
<td>Writing and Sexual Politics: Disobedient Women, Untamable Words</td>
<td>Monday, Wednesday, and Friday</td>
<td>12:20–01:10 p.m.</td>
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<tr>
<td>ENGL 1147</td>
<td>SEM 102</td>
<td>The Mystery in the Story</td>
<td>Monday, Wednesday, and Friday</td>
<td>12:20–01:10 p.m.</td>
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<tr>
<td>ENGL 1167</td>
<td>SEM 103</td>
<td>Great New Books</td>
<td>Monday, Wednesday, and Friday</td>
<td>12:20–01:10 p.m.</td>
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<tr>
<td>ENGL 1170</td>
<td>SEM 104</td>
<td>Short Stories</td>
<td>Monday, Wednesday, and Friday</td>
<td>12:20–01:10 p.m.</td>
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<tr>
<td>ENGL 1191</td>
<td>SEM 103</td>
<td>British Literature: The Literary Enlightenment</td>
<td>Monday, Wednesday, and Friday</td>
<td>12:20–01:10 p.m.</td>
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<tr>
<td>ANTHR 1101</td>
<td>SEM 102</td>
<td>Culture, Society, and Power: Cans to Cultured Meats—Food Technology, Risk, and Society</td>
<td>Monday and Wednesday</td>
<td>08:40–09:55 a.m.</td>
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<tr>
<td>DSOC 1200</td>
<td>SEM 103</td>
<td>Go Forth and Multiply? Enduring Debates on “Overpopulation”</td>
<td>Monday and Wednesday</td>
<td>08:40–09:55 a.m.</td>
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<tr>
<td>ENGL 1170</td>
<td>SEM 101</td>
<td>Short Stories</td>
<td>Monday and Wednesday</td>
<td>08:40–09:55 a.m.</td>
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<tr>
<td>ENGL 1183</td>
<td>SEM 101</td>
<td>Word and Image</td>
<td>Monday and Wednesday</td>
<td>08:40–09:55 a.m.</td>
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<td>ENGL 1191</td>
<td>SEM 101</td>
<td>British Literature: Medieval Fanfic—Victorian Edition</td>
<td>Monday and Wednesday</td>
<td>08:40–09:55 a.m.</td>
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<tr>
<td>GERST 1109</td>
<td>SEM 102</td>
<td>From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness</td>
<td>Monday and Wednesday</td>
<td>08:40–09:55 a.m.</td>
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<tr>
<td>GOVT 1101</td>
<td>SEM 103</td>
<td>Power and Politics: Strategy and World Politics</td>
<td>Monday and Wednesday</td>
<td>08:40–09:55 a.m.</td>
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<tr>
<td>HIST 1200</td>
<td>SEM 106</td>
<td>Desiertos: History and Literature of the Western Borderlands</td>
<td>Monday and Wednesday</td>
<td>08:40–09:55 a.m.</td>
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<tr>
<td>WRIT 1380</td>
<td>SEM 101</td>
<td>Elements of Academic Writing: Food for Thought</td>
<td>Monday and Wednesday</td>
<td>10:10–11:00 a.m.</td>
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<tr>
<td>WRIT 1380</td>
<td>SEM 104</td>
<td>Elements of Academic Writing: Bridging Differences</td>
<td>Monday and Wednesday</td>
<td>01:25–02:15 p.m.</td>
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<tr>
<td>DSOC 1200</td>
<td>SEM 101</td>
<td>Political Ecologies of Degradation and Marginalization</td>
<td>Monday and Wednesday</td>
<td>02:55–04:10 p.m.</td>
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<td>ENGL 1158</td>
<td>SEM 102</td>
<td>American Voices: Performing America</td>
<td>Monday and Wednesday</td>
<td>02:55–04:10 p.m.</td>
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<td>ENGL 1167</td>
<td>SEM 104</td>
<td>Great New Books</td>
<td>Monday and Wednesday</td>
<td>02:55–04:10 p.m.</td>
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<td>ENGL 1168 SEM 101</td>
<td>Cultural Studies: Breaking the Play</td>
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<td>ENGL 1183 SEM 103</td>
<td>Word and Image</td>
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<td>ENGL 1270 SEM 101</td>
<td>Writing About Literature: Reading Poetry</td>
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<td>GERST 1170 SEM 103</td>
<td>Marx, Nietzsche, Freud</td>
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<td>HIST 1200 SEM 107</td>
<td>Graham Crackers to AntiVaxxers: History of Alternative Health</td>
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<td>ITAL 1113 SEM 101</td>
<td>Writing Italy, Writing the Self: Jewish-Italian Literature and the Long Twentieth Century</td>
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<td>PMA 1151 SEM 101</td>
<td>Spectacular Science: Writing for the Theatre and the Scientific Method</td>
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<td>ROMS 1108 SEM 101</td>
<td>Cultural Identities/Cultural Differences: Writing Italy</td>
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Monday and Wednesday  07:30–08:45p.m.  
| COML 1106 SEM 104 | Robots |
| ENGL 1167 SEM 105 | Great New Books |
| ENGL 1170 SEM 105 | Short Stories |
| ENGL 1183 SEM 104 | Word and Image |

Monday and Wednesday  11:15–12:05p.m.  
| WRIT 1380 SEM 102 | Elements of Academic Writing: Metaphor in Art, Science, and Culture |

Monday and Wednesday  12:20–01:10p.m.  
| WRIT 1380 SEM 103 | Elements of Academic Writing: Human Health and the Environment |

Tuesday and Thursday  08:40–09:55a.m.  
| AMST 1141 SEM 101 | Queer Identity and US Popular Music |
| ANTHR 1101 SEM 103 | Culture, Society, and Power: Ethnographic Cinema—A Writing and Filmmaking Studio |
| ASIAN 1116 SEM 101 | The Huns |
| ENGL 1168 SEM 102 | Cultural Studies: The Global Body Politics of Hunger |
| ENGL 1170 SEM 106 | Short Stories |
| ENGL 1183 SEM 105 | Word and Image |
| ENGL 1191 SEM 104 | British Literature: Literary Ecologies of Nature and Culture |
| HIST 1200 SEM 101 | American Anarchism |
| HIST 1200 SEM 104 | Music as African American Cultural Memory: History and Historiography |
| MEDVL 1101 SEM 102 | Aspects of Medieval Culture: Medieval Dreams and Visions |
| PHIL 1110 SEM 102 | Philosophy in Practice: Free Will and the Self |
| PMA 1131 SEM 101 | Performing the Past / Rehearsing the Future |
| STS 1123 SEM 101 | Technology and Society: Quantification of the Self—Race and Gender After Technology |

Tuesday and Thursday  10:10–11:00a.m.  
| WRIT 1380 SEM 105 | Elements of Academic Writing: Writing About Place |
Tuesday and Thursday  10:10–11:25a.m.

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<td>AEM 1106</td>
<td>SEM 101</td>
<td>From Labels to Lab-Grown Meat: Exploring the Food Industry</td>
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<td>ANTHR 1101</td>
<td>SEM 101</td>
<td>CANCELLED 12/10/2019-Culture, Society, and Power: From the Swampy Land—Indigenous People of the Ithaca Area</td>
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<td>ENGL 1111</td>
<td>SEM 103</td>
<td>Writing Across Cultures: Global Poetry as Cultural Critique</td>
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<td>ENGL 1120</td>
<td>SEM 101</td>
<td>Writing and Community Engagement: Inhabiting Gardens</td>
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<td>ENGL 1147</td>
<td>SEM 103</td>
<td>The Mystery in the Story</td>
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<td>ENGL 1167</td>
<td>SEM 107</td>
<td>Great New Books</td>
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<tr>
<td>ENGL 1168</td>
<td>SEM 103</td>
<td>Cultural Studies: Existentialism and Humanism in Anime</td>
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<td>FGSS 1116</td>
<td>SEM 101</td>
<td>Ecofeminism: Gender and Ecology in a World on Fire</td>
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<td>GERST 1170</td>
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<td>Marx, Nietzsche, Freud</td>
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<td>GOVT 1101</td>
<td>SEM 101</td>
<td>Power and Politics: Gender, War, and Education—Three Classics of 1930s Britain</td>
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<td>GOVT 1101</td>
<td>SEM 104</td>
<td>Power and Politics: Reading and Writing the Identity Politics Debate</td>
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<td>MEDVL 1101</td>
<td>SEM 105</td>
<td>Aspects of Medieval Culture: Nationalisms Before Nations—England’s Cultural Identity</td>
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<td>MUSIC 1701</td>
<td>SEM 101</td>
<td>Sound, Sense, and Ideas: Sounds Medieval—Fact and Fantasy</td>
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<td>PMA 1149</td>
<td>SEM 101</td>
<td>“Dykes on Mics”: Queer Women and Stand-up Comedy</td>
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<td>POLSH 1301</td>
<td>SEM 101</td>
<td>East European Film</td>
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<td>ROMS 1113</td>
<td>SEM 102</td>
<td>Thinking and Thought: On Love</td>
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<td>ROMS 1113</td>
<td>SEM 104</td>
<td>Thinking and Thought: Doubles, Doppelgangers, and Dispossession</td>
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<td>STS 1123</td>
<td>SEM 102</td>
<td>Technology and Society: Hippies and Hackers</td>
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Tuesday and Thursday  01:25–02:15p.m.

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<tr>
<td>WRIT 1380</td>
<td>SEM 108</td>
<td>Elements of Academic Writing: Writing Back to the News</td>
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Tuesday and Thursday  01:25–02:40p.m.

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<tr>
<td>ASRC 1849</td>
<td>SEM 101</td>
<td>Race in Africa?</td>
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<td>BIONB 1220</td>
<td>SEM 101</td>
<td>Social Neurobiology: From Circuits to Societies</td>
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<td>DSOC 1200</td>
<td>SEM 102</td>
<td>#Development: Tech, Environment, and Global Change</td>
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<tr>
<td>ENGL 1111</td>
<td>SEM 104</td>
<td>Writing Across Cultures: Aliens and Others—Science Fiction at the Borders</td>
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<tr>
<td>ENGL 1147</td>
<td>SEM 104</td>
<td>The Mystery in the Story</td>
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<tr>
<td>ENGL 1147</td>
<td>SEM 105</td>
<td>The Mystery in the Story</td>
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<tr>
<td>ENGL 1168</td>
<td>SEM 107</td>
<td>Cultural Studies: Comics! Graphic Novels! Transmedia Knowledge!</td>
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<tr>
<td>JWST 1987</td>
<td>SEM 101</td>
<td>Jews on Film: Visible and Invisible</td>
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<td>NES 1922</td>
<td>SEM 101</td>
<td>In the Footsteps of Sinbad: Readings in Arabic Travel Writing</td>
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<td>PHIL 1110</td>
<td>SEM 103</td>
<td>Philosophy in Practice: Environmental Ethics</td>
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<td>PHIL 1112</td>
<td>SEM 104</td>
<td>Philosophical Conversations: Borders, Immigration, and Citizenship</td>
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<td>PMA 1153</td>
<td>SEM 101</td>
<td>Feeling Queer Cinema</td>
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Tuesday and Thursday  02:55–04:10p.m.
The Grammar of the African Diaspora: Writing Through the “Black” Mediterranean

Beauty in the Natural World and the Evolution of Desire

A Taste of Russian Literature

Writing and Sexual Politics: The Queer Art of Memoir

Writing Across Cultures: Humor, Lightness, Wit

Writing and Community Engagement: Imagining, Making, Living—Black Feminist Freedom

CANCELLED 11/22/2019--American Voices: In the House—Black Creative Artists Configuring Home

Great New Books

Word and Image

CANCELLED 11/19/2019-Rethinking Nature in Modern Asia: Interdisciplinary Writing

The Early Modern Death Penalty

The Emergence and Articulation of Islam

Philosophical Conversations: Reason and Belief in God

Going Undercover: Radical Undercover Journalism and the (Re)creation of Self

The Craft of Storytelling: Apocalypse now in Latin America

Thinking and Thought: On Love

Tuesday and Thursday 11:15–12:05p.m.

Elements of Academic Writing: Connecting Cultures

Tuesday and Thursday 11:40–12:55p.m.

Culture, Society, and Power: Person, Time, and Religious Conduct

Nineteenth-Century Europe in Twelve Works of Art

Literature, Culture, and Religion: The Korean Wave—Globalization of S. Korean Pop Culture

Whites Are Here to Stay

Robots

American Voices: Women of Color Righting Their Own Stories

American Voices: The 1950s

Great New Books

Cultural Studies: Latinx Film and Media

Cultural Studies: Inventive Writing

Short Stories

From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness

Marx, Nietzsche, Freud

Aspects of Medieval Culture: Food in the Medieval World

Philosophy in Practice: Problems in Applied Ethics

Philosophical Conversations: Virtue and the Good Life

Narrating the Spanish Civil War
Tuesday and Thursday 12:20–01:10p.m.

WRIT 1380 SEM 107  Elements of Academic Writing: Writing About Place
APPLIED ECONOMICS & MANAGEMENT 1106
From Labels to Lab-Grown Meat: Exploring the Food Industry

Through reading, writing, and discussion students will broaden their understanding of the food market and its components. The course will introduce students to marketing, strategy, industry structure, and public policy within the world of food. Students will write personal narratives about their own food purchasing and consumption. They will write about the market potential of novel and controversial foods, such as lab-grown meat. They will research food companies that have been successful and explain why they’ve been able to dominate their markets. They will write persuasive essays about food policy controversies like soda taxes and GMO labeling. This course is appropriate for anyone excited about food and the functions of the food market.

SEM 101 TR 10:10–11:25 a.m. Anne Byrne 18348 Tracy Carrick

AMERICAN STUDIES 1141
Queer Identity and US Popular Music

Why did disco music emerge in gay, black communities? How did lesbians use punk music for political expression? From Dolly Parton to Prince, from Bikini Kill to Big Freedia, we will explore how individuals use musical performance and fandom to navigate and express non-normative gender and sexual identities and desires. A wide range of U.S. popular music from the twentieth and twenty-first centuries will help us to understand facets of LGBTQ experience and the various, and even contradictory, meanings of “queer.” We will explore ways to think and write about musical sound by reading a variety of texts (music criticism, historical texts, blogs, zines, and scholarly articles), in developing personal narratives and essay projects, and through a hands-on podcast project.

SEM 101 TR 08:40–09:55 a.m. Lee Tyson 17391 Jessica Sands
Due to the overlap in material, you will not receive credit for this class if you have previously taken FGSS 1114 or Music 1701 taught by Lee Tyson.

ANTHROPOLOGY 1101
CANCELLED 12/10/2019-Culture, Society, and Power: From the Swampy Land—Indigenous People of the Ithaca Area

CANCELLED 12/10/2019-Who lived in the Ithaca area before American settlers and Cornell arrived? Where are they today? This class explores the history and culture of the Cayuga people, who call themselves Gayogohón:no’, or people from the swampy land. We will read perspectives written by the region’s indigenous people about their past history and current events, try to understand reasons why that history has been fragmented and distorted by more recent settlers, and delve into primary sources documenting encounters between colonists and Cayuga people. We will also strive to understand the Cayuga people’s ongoing connection to this region despite several centuries of forced exclusion. Writing assignments initially will respond to assigned readings, and build toward independent work that grapples with primary sources on Cayuga history.

SEM 101 TR 10:10–11:25 a.m. Kurt Jordan 17393

ANTHROPOLOGY 1101
Culture, Society, and Power: Cans to Cultured Meats—Food Technology, Risk, and Society

Can you imagine biting into a juicy burger of cell-grown meat? What health, environmental and societal risks are entailed in introducing new food technology? Humans have utilized technology in food production, distribution, and consumption since tool invention, with instruments such as roasting spits and dishware, machines of mechanical reproduction, drones for food delivery, and petri dishes for cultured meats. We will draw from various fields and media: anthropology (Tim Ingold, Claude Lévi-Strauss), social theory, food science, policy, science fiction (Margaret Atwood, Charlie Jane Anders), podcasts (StarTalk), and film to interrogate “progress” and associated or presumed risks and precarity in food technology from past to present to projected future. Assignments consist of identifying issues, formulating arguments, composing a creative work, and engaging with
current controversies.

SEM 102  MW 08:40–09:55 a.m.  Annie Sheng  17394  Marina Welker

ANTHROPOLOGY 1101
Culture, Society, and Power: Ethnographic Cinema—A Writing and Filmmaking Studio
How is making a film about a culture like writing an essay about one? The history of ethnographic filmmaking raises questions and debates about politics, identity, and decolonization that are central to the field of anthropology. Through a close analysis of selected films, both fictional and documentary, we will explore what kind of knowledge ethnographic films draw upon and communicate, as well as how they do it—through what methodological and cinematic devices? Writing about the form and content of the films, along with simple visual labs, will help prepare students to research, design, and reflect upon a short ethnographic film that they will make on their smartphones.

SEM 103  TR 08:40–09:55 a.m.  Mariangela Jordan  17395  Marina Welker

ANTHROPOLOGY 1101
Culture, Society, and Power: “Come to America, Go to Jail”—Immigration and Incarceration
What role have the fences and bars of carceral facilities—including jails, prisons, detention centers, and concentration camps—played in American immigration? Furthermore, what role do such places play in the stories Americans tell themselves about immigration? This course examines both the historical and contemporary significance of im/migrant incarceration, broadly construed, in the U.S.: from the “processing” and interrogation of new migrants at Ellis Island and Angel Island to forced encampment of Japanese-Americans during WW2 to the present-day detention of undocumented migrants and asylum-seekers. Readings will range in both discipline and form, from ethnographic texts to memoirs and graphic novels. Written assignments will actively engage with these distinct forms and will explore the significance of relevant themes—such as exclusion, national identity, and belonging—for the current political context.

SEM 104  MWF 09:05–09:55 a.m.  Erin Routon  17396  Marina Welker

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 105  MWF 10:10–11:00 a.m.  Adam Clark Arcadi  17397

ANTHROPOLOGY 1101
Culture, Society, and Power: Person, Time, and Religious Conduct
What happens when we die? Does our skin define the limits of our being? Why are we named for ancestors, for saints, for martyrs, or teachers? How do we act in the face of all these questions? We will read and write about religious strategies from a broad range of traditions that help link individuals to those who came before, those who will come after, and those with us now. You will gain skill at various forms of writing, such as personal reflection, critical summary, and comparison and synthesis of existing scholarship. Your writing will address human practices, from body markings to pilgrimage, fasting and martyrdom, as responses to anxieties and dilemmas shared by Homo sapiens across the bounds of culture and history.
ART HISTORY 1171
Nineteenth-Century Europe in Twelve Works of Art

This course traces the social, aesthetic, political, and economic transformations that made the nineteenth century “The Age of Revolutions” on the canvases of Courbet, Cassatt, and Ensor; on the printing plates of Daumier, Toulouse-Lautrec, and Vallotton; on the streets of Haussmann’s “new” Paris and in the spectacular pavilions of the World Expositions. Each week we will focus on a major theme—mass culture, imperialism, orientalism, technologies of reproduction, fashion, capitalism, gender, urbanization, environmentalism, revolutionary struggles, and utopian imaginations—that unpacks one aspect of the complex legacy of the European nineteenth century. Although structured primarily along the nineteenth-century French art and history, this course will also introduce the students to the artistic and political movements that spanned Britain, Belgium, and Germany.

SEM 101 TR 11:40–12:55 p.m. Asli Menevse  17401 Tracy Carrick

ASIAN STUDIES 1111
Literature, Culture, and Religion: The Korean Wave—Globalization of S. Korean Pop Culture

In the last two decades, the media and popular cultures in East Asia have quickly grown and influenced Western cultures. Particularly, South Korea has turned from a country importing Western cultures to a nation producing its own cultures and circulating them in an increasingly globalized context. In this class we will explore the Korean Wave or Hallyu through academic articles, films, broadcasting, and online comics and games. From a brief introduction of its origin, we will move to analyze the specific features of popular culture industries and productions in South Korea and their reception around the world. With its emphasis on critical analysis, writing process, and revision, this course helps students write about their self-reflective engagements with the media and popular culture.

SEM 101 TR 11:40–12:55 p.m. Jahyon Park  17403 Jessica Sands

ASIAN STUDIES 1116
The Huns

The Huns are commonly known as invaders from Asia in the fourth century C.E. who dominated Eastern Europe and campaigned in Western Europe until defeated in the mid-fifth century. This tale is but one aspect of a larger story about Huns and other peoples in nearly every part of Eurasia who were affected by them. The content of this seminar will include written accounts of the Huns and of events in the history of the Huns and in the histories of the peoples affected by them, epic tales such as the Nibelungenlied, geographic factors in their history, information about the life of Attila, the most famous leader of the Huns, and archaeological evidence. Weekly writing exercises will lead to essays responding to reading and class discussions.

SEM 101 TR 08:40–09:55 a.m. Keith Taylor  17404

AFRICANA STUDIES AND RESEARCH CENTER 1844
Whites Are Here to Stay

At the conclusion of World War II, the US ushered in a new international order based on the principles of the Atlantic Charter, which became the basis for the United Nations Charter: including but not limited to the right to self-determination and global economic cooperation. All this changed when Henry Kissinger proclaimed that “The whites are (in Africa) to stay and the only way that constructive change can come about is through them. There is no hope for the blacks to gain the political rights they seek through violence, which will only lead to chaos and increased opportunities for the communists.” This course will examine how US foreign policy toward Africa has been formulated and executed since the Nixon years.

SEM 101 TR 11:40–12:55 p.m. Siba Grovogui  17417
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.

SEM 101  TR 01:25–02:40 p.m.  Afifa Ltifi  17418  Tracy Carrick

AFRICANA STUDIES AND RESEARCH CENTER 1850
The Grammar of the African Diaspora: Writing Through the “Black” Mediterranean
The presence of Africans in the Mediterranean dates back centuries. Recent waves of migration from the continent of Africa into Turkey, Italy, Cyprus, Greece, Spain, etc. reflect long-standing patterns of multi-directional African-Mediterranean exchanges, migrations, and circulations. This course takes the historical, social, spatial, and cultural positions of Africans in Turkey as a primary lens for apprehending the diverse shapes and shadowy outlines of that elusive, expansive, thing we call “black” life. In this course we will use learning about how Africans have been represented in Turkish popular culture and exploring how one community of African-descended Turkish people coined the term Afro-Turks to claim a position within greater African diasporic discourse to learn how to write clearly and carefully. By dreaming up ways to figure black liveliness across land, ocean, sea, and time scapes students will become more competent readers and writers.

SEM 101  TR 02:55–04:10 p.m.  Olumayowa Willoughby  17419  Tracy Carrick

NEUROBIOLOGY & BEHAVIOR 1220
Social Neurobiology: From Circuits to Societies
What are the biological causes of cooperation and conflict in human and animal societies? How does an understanding of neurobiology and evolution help us to understand the mechanistic basis for anti- and pro-social behavior? This course introduces concepts in social and evolutionary neuroscience and has a strong focus on developing writing skills within the natural science disciplines. The processes by which scientists qualitatively and quantitatively assess behavior are discussed, and material from studies in primate and rodent social behavior are integrated with foundational studies on the neuronal basis for reward and motivation. We will read and produce various forms of scholarly writing, including but not limited to: descriptive natural history observations, popular science articles, and academic literature reviews.

SEM 101  TR 01:25–02:40 p.m.  Caleb Vogt  17874  Elliot Shapiro

NEUROBIOLOGY & BEHAVIOR 1220
Beauty in the Natural World and the Evolution of Desire
Beauty motivates our decisions, lifts our spirits, and guides our judgements across human cultures. So why is beauty so often dismissed as inconsequential and subjective? As Richard Prum argues in his recent book The Evolution of Beauty, beauty’s influence and ubiquity extends throughout the natural world. Building on the investigative tradition of animal behavior research, and drawing inspiration from philosophy, sociology, and psychology, we will explore the natural history of beauty and propose novel lines of research into the evolution of beauty and desire. In three essays students will synthesize book chapters, primary research, and direct experience with natural beauty through field trips and the museum collection of the Cornell Lab of Ornithology, before finally producing a literature review and a research project proposal.

SEM 102  TR 02:55–04:10 p.m.  Liz Bergen  17875  Elliot Shapiro
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 09:05–09:55 a.m.  Peter Osorio  17420  Roby Courtney

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 12:20–01:10 p.m.  Keyun Tian  17421  Debra Castillo

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 works such as the play 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  MWF 09:05–09:55 a.m.  Oliver Aas  17423  Debra Castillo
SEM 102  TR 11:40–12:55 p.m.  Marie Lambert  17424  Debra Castillo
SEM 103  MWF 10:10–11:00 a.m.  Joseph Zappa  17425  Debra Castillo
SEM 104  MW 07:30–08:45 p.m.  Hannah Karmin  17426  Debra Castillo

COMPARATIVE LITERATURE 1119
A Taste of Russian Literature
Explore the culinary tradition and culture of Russia in broad historical, geopolitical, and socioeconomic context through the lens of Russian folklore, short stories of Gogol, Chekhov, and Bulgakov, works of contemporary Russian-American writers, visual art, and international film. The literary journey will take you from the lavish tables of the XVIII-century aristocracy, to the hardship and austerity of GULAG prison, to the colorful and savory regional fare of the former Russian Empire and Soviet Union, to the fridge and pantry staples in the everyday life of Russian family. Your writing assignments will help you develop critical thinking and argumentative skills, precision and clarity of expression, ability to write with discipline, creativity, and a sense of style.

SEM 101  TR 02:55–04:10 p.m.  Raissa Krivitsky  17428
DEVELOPMENT SOCIOLOGY 1200
Political Ecologies of Degradation and Marginalization

How does the overexploitation of the environment in a remote area entangle the local and the global? Beginning with a look at the recent fires in Amazonia, this course is designed to introduce students to a political ecology perspective on global environmental challenges. Political ecology offers a transdisciplinary analytical framework to push against dominant narratives of environmental change and instead develop explanations based on historical and relational analyses of degradation and marginalization. We will read classic work in political ecology, discuss policy interventions to address environmental change, and analyze excerpts from the IPCC’s 2019 Special Report on Climate Change and Land. Students will prepare assignments that engage with policy, activism, and action-based research.

SEM 101  MW 02:55–04:10 p.m.  Fernando Galeana Rodriguez  17429  Tracy Carrick

DEVELOPMENT SOCIOLOGY 1200
#Development: Tech, Environment, and Global Change

Over the past decade, digital tools and the explosion of social media have fundamentally altered global politics, economies, and environments. New technologies raise tough new questions: how can we adapt to climate change? What is Facebook’s role in US elections or Myanmar’s genocide? Will robots take my job? This course explores these and other questions, asking how new technologies can create and cross the “digital divide” between rich and poor, urban and rural, and the Global North and Global South. By reading case studies and social science scholarship, using platforms such as Open Street Map, and writing reflection essays and policy briefs, we will consider how new technologies shape the processes of global development and the nature of our planet.

SEM 102  TR 01:25–02:40 p.m.  Hilary Faxon  17430  Tracy Carrick

DEVELOPMENT SOCIOLOGY 1200
Go Forth and Multiply? Enduring Debates on “Overpopulation”

Is population growth pushing the earth’s limited resources to the breaking point? Are projections of “10 billion by 2050” an imminent sign of ecological collapse? Is it folly to believe technological innovations can extend the earth’s limits? These momentous questions, and the deeply divided responses they provoke, are at the heart of the modern environmentalism debate. In this course we examine these questions using a historical perspective to uncover the social values underpinning competing views on “overpopulation.” Through varied writing assignments (annotations, short essays, research paper) students will learn to critically evaluate historical and contemporary claims on the consequences of population growth, construct evidence-based arguments, and effectively communicate with a research-focused audience. Course materials will include scientific research, historical articles, media articles, and short videos.

SEM 103  MW 08:40–09:55 a.m.  Sneha Kumar  18349  Tracy Carrick

ENGLISH 1105
Writing and Sexual Politics: Disobedient Women, Untamable Words

Life and literature are full of rules. What happens if you break them? In the course we will read texts by and about women who are rule-breakers; all of them are in some way “too much” (too opinionated, too angry, too large or too small, too emotional, too ugly, too strange). Our subjects will be uncomfortable, taboo, unconventional, and fearless. With authors such as Alison Bechdel, Audre Lorde, Virginia Woolf, and Han Kang, this class will ask students to question not only the rules of the world we live in, but of our language itself. Writing both analytically and creatively, students will be encouraged to push boundaries with the questions they ask, the positions they take, and their very practice of writing.

SEM 101  MWF 12:20–01:10 p.m.  Emily Mercurio  17431  Laura Brown
Writing and Sexual Politics: The Queer Art of Memoir

How does one write the self? What is the political “value” of personal experience? This course poses these questions with a particular focus on memoirs from LGBTQ+ writers, including authors such as David Wojnarowicz, Audre Lorde, Justin Chin, and Samuel R. Delany. Moving across queer history, we will examine the plurality of ways that memoir can manifest itself, from more “normative” narrative modes to queerer mediums like the letter, poem, or graphic novel. Alongside these texts, we will also explore a variety of analytical and personal essay styles, including creative nonfiction that you yourself will produce. Thus not only will this course introduce you to history’s most important queer voices, but it will also give you the chance to foster your own.

SEM 102  TR 02:55–04:10 p.m.  Peter Shipman  17432  Laura Brown

Writing Across Cultures: Humor, Lightness, Wit

When is it right or wrong to laugh? What are the limitations of humor? What happens when comic perspectives tackle tragic themes? In this seminar we’ll see how nineteenth- and twentieth-century American and British writers handle a variety of topics with a light touch. We’ll discuss the value and the ethics of lightness. Your writing assignments, which will include both formal essays and creative tasks like composing an original comedy sketch, will invite you to consider how and when you can uplift your own writing with humor, lightness, and wit. Puns are strongly encouraged. Readings may include Oscar Wilde, W. H. Auden, and Kurt Vonnegut, among others.

SEM 101  TR 02:55–04:10 p.m.  Christopher Hewitt  17433  Jane Juffer

Writing Across Cultures: Irony, Sincerity, and Authenticity

Sincerity and authenticity are often considered hallmarks of good literature. We praise work that feels original, natural, and honest, whereas we condemn work that strikes us as imitative, formulaic, or pretentious. But why do we value sincerity and authenticity so highly? What does it mean to be authentic? In other words, what does it mean to “be yourself”? How could you ever not be yourself? How can you tell when someone is being insincere? Am I being sincere right now? How do you know? No, seriously, how do you know? In this course we will read works of literature that explore these and related issues, including works by Oscar Wilde, Sylvia Plath, David Foster Wallace, Fred Moten, and Rupi Kaur, among others.

SEM 102  MWF 11:15–12:05 p.m.  Bryce Thornburg  17434  Jane Juffer

Writing Across Cultures: Global Poetry as Cultural Critique

What are the boundaries and borders of poetry? What does it actually mean to think of poetry as a representation of our society? Of our world? How does poetry reflect our current political, economic, and social realities? This course will introduce students to the practice of reading and writing about contemporary works of poetry from around the world in order to gain a keen understanding of how our own social, political, and cultural locations influence our readings of texts, and how diverse voices and experiences resonate cross-culturally. Reading texts by Black, Brown, Asian, post-colonial, and queer writers such as Audre Lorde, Rupi Kaur, Ocean Vuong, Derek Walcott, and Long Solider will highlight questions surrounding the politics of identity, race, gender, religion, sexuality, nationality, and translation.

SEM 103  TR 10:10–11:25 a.m.  Ama Bemma Adwetewa-Badu  17435  Jane Juffer
ENGLISH 1111
Writing Across Cultures: Aliens and Others—Science Fiction at the Borders
How do we square the fundamental themes of science fiction—humanity’s colonization of the stars, encounters with the alien Other, apocalypse—with modern critiques of the colonial mindset? Through analytical essays, short freewriting exercises, and shorter creative experiments, this course asks what it means to encounter the nonhuman being, as well as ourselves, particularly through writings by historically oppressed peoples. It covers a time period from the discovery of a "New World" to modern-day pop music. From writers and artists like Robert A. Heinlein to Archie Weller, Octavia Butler to Janelle Monae, this class asks students to produce rigorous analyses of speculative fiction emanating from the margins. By the course’s conclusion students should have a firm grasp of collegiate-level academic writing.

SEM 104   TR 01:25–02:40 p.m.   Noah Lloyd   17436   Jane Juffer

ENGLISH 1120
Writing and Community Engagement: Inhabiting Gardens
What’s in a garden? Art or nature, private property or public good, space of solace or site of farm labor—together we will tackle these questions as we consider these complex man-made spaces that nevertheless teem with plant and animal life. Students will read literary texts about gardens from a variety of time periods and geographical regions, as well as gardening manuals and accounts of contemporary community garden activism. Not only will the curriculum introduce students to garden texts, but it will also get them involved in a community engagement project at Cornell Botanic Gardens. Students will work directly in the Gardens, then write critical and creative reflections that they will share in a community exhibition.

SEM 101   TR 10:10–11:25 a.m.   Madeline Reynolds   17437   Laura Brown

Students must be available for one of the following two presentations on campus at the end of the semester. The presentations will take place April 28 and May 4 at 7-9pm.

ENGLISH 1120
Writing and Community Engagement: Imagining, Making, Living—Black Feminist Freedom
From organizations, like Combahee River Collective, to mass movements, like #BlackLivesMatter, to cultural productions, like Black Panther, creativity, collaboration, and critique have always been at the heart of transformative change. For Black feminists, especially, creating a more equitable and sustainable future has always meant learning how to think differently in order to imagine otherwise and ultimately live freely. In this course we will explore, through key Black feminist texts and Black women’s literary expression, the relationship between feminist theory and political practice. We will consider issues surrounding race, class, gender, sexuality, and community through public writing, zine workshops, and collaborations with the 4-H Urban Outreach Program in order to generate freedom dreams that actively critique their socio-political present and center collective thought and action.

SEM 102   TR 02:55–04:10 p.m.   Jessica Rodriguez   17438   Laura Brown

Student schedules must accommodate four Tuesday/Thursday (3:00-5:00 pm) trips to 4-H Urban Outreach during the latter half of the semester. Transportation will be provided.

ENGLISH 1134
True Stories
When students write personal essays for college applications, they often discover just how challenging writing about and presenting themselves to the public can be. In this course we’ll examine how well-known authors such as Maxine Hong Kingston, Alison Bechdel, Tim O’Brien, and others construct their public, written selves. We’ll consider how an author’s self-presentation affects how readers interpret the experiences, insights, and knowledge presented in each text; we’ll also consider how the style of writing affects how readers understand an author’s personality and motives. Readings will include short essays, possibly some poems, and a few longer works. Together, and writing frequent essays, we’ll explore why and how people write about themselves—
self-exploration, political or social change, purely to practice a form of art, or for other reasons—and we’ll investigate how writing shapes lived experience.

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 written by such writers as Arthur Conan Doyle, Agatha Christie, and Raymond Chandler as typical of intricately plotted stories of suspense and disclosure that have been written and filmed in many genres: Greek tragedy, horror tales by Poe and Shirley Jackson, psychological thrillers by Ruth Rendell and Patricia Highsmith, neo-noir films such as *Memento* and *Fight Club*, and postmodern mystery parodies such as those of Paul Auster and Jorge Luis Borges. We’ll look at the way they hold together, the desire and fear that drive them, and the secrets they tell—or try to keep hidden.

ENGLISH 1158
American Voices: Pain, Proof, and Performance
Bodily pain and psychic trauma are frequently thought to be un-representable and difficult to communicate. As a result, representations of these phenomena often romanticize pain as a quasi-mystical, spiritual encounter; we are told that we have not really lived unless we have experienced pain. Nonetheless, recent activist movements such as #BlackLivesMatter and #MeToo as well as contemporary literature—Claudia Rankine’s *Don’t Let Me Be Lonely* and Christina Crosby’s *The Body Undone*, for example—propose alternative modes of narrating pain. Together, we will analyze narratives of disability, mental illness, and psychic trauma, exploring the legal and physiological stakes of proving one’s pain. We will use the process of writing to think through this philosophic and literary problem, producing both analytic and creative essays.

ENGLISH 1158
American Voices: Performing America
From the drama between brothers in Sam Sheppard’s *True West* to the family stories in Helena Maria Viramontes’ *Under the Feet of Jesus*, characters try to understand themselves through conflicts with their families and their sense of place. To express identity through geography, class, race, sexuality, and gender preoccupies many authors. In this class we will read attentively, write carefully, and think as clearly as we can about such issues as how to locate a sense of self in the U.S. Authors will include Rebecca Harding Davis, Mark Twain, Stephen Crane, Toni Morrison, and Helena Maria Viramontes. Weekly writing assignments.
American Voices: Women of Color Righting Their Own Stories

What can the artistic innovations of women of color teach us about citizenship and national identity in America? As these topics become increasingly contested in popular discussion, some writers and visual artists insist on recognizing social ills while creatively broadening our ability to see beyond them. In this course we will explore this creativity in works by women of color, with particular attention to the literary and visual offerings of non-binary femmes and women in the US and Caribbean. How do they offer us tools for imagining ourselves outside conventional notions of identity and nation? Through careful reading, looking, writing, and listening, we will devote ourselves to a respectful and generative consideration of this multidimensional gathering of voices, including our own.

SEM 103  TR 11:40–12:55 p.m.  Cristina Correa  17448  Kevin Attell

American Voices: The 1950s

Popular views of the U.S. 1950s conjure images of sameness: suburbia, rigid gender roles, the glowing TV. But under this Cold War conformity, a radical, multi-racial, and queer obverse of America still evolved. In this course we’ll look at this “other” 1950s and chart its relationship to that (perhaps fictional) “popular” one. We’ll ask: How does a culture define itself? How does it become “popular”? How does it desire? Students will participate in collaborative exercises, conduct research, and write in several genres concerning texts by James Baldwin, Gwendolyn Brooks, the Beats, and films such as All about Eve, Rebel without a Cause, and Invasion of the Body Snatchers.

SEM 104  TR 11:40–12:55 p.m.  James Ingoldsby  17449  Kevin Attell

CANCELLED 11/22/2019--American Voices: In the House—Black Creative Artists Configuring Home

CANCELLED 11/22/2019--We will read and analyze configurations of home in the works of black creative artists: from poets Lucille Clifton (“if I stand in my window”) and Cornelius Eady (“Gratitude”) to singers Luther Vandross (“A House is Not a Home”) and Stephanie Mills (“When I Think of Home”) to novelists Octavia Butler (Kindred, The Parable of the Talents) and Toni Morrison (Beloved, A Mercy) to filmmakers Julie Dash (Daughters of the Dust) and Jordan Peele (Get Out).

SEM 105  TR 02:55–04:10 p.m.  Lyrae Van Clief-Stefanon  17895  Kevin Attell

Great New Books

Would you be able to identify the Shakespeare or Austen of your time? What are the best books being written today and how do we know they are great? What role do critics, prizes, book clubs, and movie adaptations play in establishing the appeal and prestige of new literature? Are there some books that are great in their moment and others that will be considered great for generations to come? These are some of the questions we’ll explore as we read, discuss, and write critical essays about several of the most acclaimed books published in the last twenty years. Our readings will include works in a range of genres, from novels and memoirs to poetry and graphic novels.

SEM 101  MWF 09:05–09:55 a.m.  Anum Asi  17450  Charlie Green
SEM 102  MWF 11:15–12:05 p.m.  Chi Le  17451  Charlie Green
SEM 103  MWF 12:20–01:10 p.m.  Gabriella Friedman  17452  Charlie Green
SEM 104  MW 02:55–04:10 p.m.  Peter Gilbert  17453  Charlie Green
SEM 105  MW 07:30–08:45 p.m.  Charlotte Pattison  17454  Charlie Green
SEM 106  TR 11:40–12:55 p.m.  Brianna Thompson  17455  Charlie Green
SEM 107  TR 10:10–11:25 a.m.  Alec Pollak  17456  Charlie Green
ENGLISH 1168
Cultural Studies: Breaking the Play
What is a play? How do we read plays, and how is this different from reading other creative writing, or other speech acts? This course will examine in detail the mechanisms behind theatrical and non-theatrical language using techniques from both scholars and actors, focusing on the tension between speech and the written word. Possible works covered may include *Stuff Happens* by David Hare, *Rossum’s Universal Robots* by Karel Čapek, works by William Shakespeare, *The Vagina Monologues* by Eve Ensler, as well as poetry, speeches, political tracts, and more. In addition to extensive close reading and analytic writing, students will be expected to memorize (short passages of) text and to read aloud in class.

SEM 101  MW 02:55–04:10 p.m.  Seth Koproski  17733  Mary McCullough

ENGLISH 1168
Cultural Studies: The Global Body Politics of Hunger
We all eat, or need to eat; while this seems obvious, even neutral knowledge, eating itself is fraught with complexity. This course does not only engage with eating, however—throughout the semester, we will be exploring what it means to have a body that requires food. We will consider what hunger, as an organizing principle, exposes about our own understandings of embodiment, colonialism, global resource inequality, and our consumptive practices. Possible texts include Tsitsi Dangarembga’s *Nervous Conditions*, Hang Kang’s *The Vegetarian*, and the 2018 film *Dumplin’*. Writing for the course will include several creative and analytical assignments, culminating in a longer work of public writing and ending with the possibility to write and film a short documentary, record a podcast, or begin a critical memoir.

SEM 102  TR 08:40–09:55 a.m.  Maggie O'Leary  17734  Mary McCullough

ENGLISH 1168
Cultural Studies: Existentialism and Humanism in Anime
How do we know we exist? What makes us human? These questions inspire the core theme of anime: the essence and worth of humanity. In anime and manga, that theme is often conveyed through the exploration of the human mind’s relation to human behavior, and through the discovery of a savior who embodies both sides of the paradox of humanity: human and monster. That paradox repeats the question about humanity in concrete terms: are humans monsters? Together, we will ask how human-monsters can explain human essence and “save” humanity. To explore these questions, we will examine anime and manga such as Aijn, Neon Genesis, and Attack on Titan as well as essays and presentations on the essence of being a human.

SEM 103  TR 10:10–11:25 a.m.  Sasha Smith  17735  Mary McCullough

ENGLISH 1168
Cultural Studies: Latinx Film and Media
How have Latinx used social media and visual culture over the last 200 years? This course will look first at the historical, visual representations of Latinx in newspapers and film. Next we will turn to a study of films written and produced by Latinx artists. We will then turn to a study of how contemporary Latinx artists and writers use social media, especially Twitter and Instagram, and how their use has been crucial to the work of activists such as the Undocu poets and artists. We will conclude with a discussion of the rise of Latinx podcasts.

SEM 104  TR 11:40–12:55 p.m.  Mary Pat Brady  17736
Cultural Studies: Inventive Writing

How are "new" things made and what do they remake? How do writers navigate untraditional narratives? Writing is, at its foundation, an endeavor of communication, but new stories require new tools of communication. This course will study the inventions of adventurous writers as they sought to communicate the as-of-yet-uncommunicable. Focusing on those narratives traditionally oppressed and overlooked, we will use new forms to re-imagine what is strange or marginalized. We will encounter a variety of genres and mediums in this course and experiment, together, outside the structures of dominant narratives. Like the writers we are reading, we will invent our own tools to write “new” stories and essays that remake the unfamiliar, familiar. The imaginative writing we practice will be both creative and analytical.

SEM 105  TR 11:40–12:55 p.m.  Alice Turski  17737  Mary McCullough

Cultural Studies: Comics! Graphic Novels! Transmedia Knowledge!

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. Transmedia knowledge is fun!

SEM 107  TR 01:25–02:40 p.m.  Jon McKenzie  17739

Short Stories

What is the difference between an anecdote and a short story or a memoir and a short story? How does the short story separate itself from the prose poem, the myth, or the parable? What can a short story do that no other art form can do, including cinematic narrative? This course will focus on the reading and analysis of short stories derived from a range of cultures and time periods, with some emphasis on English-language stories, particularly those from the North American continent. Writers may include but not be limited to: Tobias Wolff, Alice Munro, Gabriel Garcia Marquez, Willa Cather, Edgar Allan Poe, Nikolai Gogol, Eudora Welty, Louise Erdrich, Haruki Murakami, Denis Johnson, Margaret Atwood, Donald Barthelme, Flannery O’Connor, Edith Wharton, Raymond Carver, Joyce Carol Oates, and Anton Chekhov. There will be a research component and some workshop discussion of student work.

SEM 101  MW 08:40–09:55 a.m.  Alice Mercier  17745  David Faulkner
SEM 102  MWF 10:10–11:00 a.m.  Carlos Gomez  17746  David Faulkner
SEM 103  MWF 11:15–12:05 p.m.  Kyhl Stephen  17747  David Faulkner
SEM 104  MWF 12:20–01:10 p.m.  Neal Giannone  17748  David Faulkner
SEM 105  MW 07:30–08:45 p.m.  Sophia Veltfort  17749  David Faulkner
SEM 106  TR 08:40–09:55 a.m.  Ashley Hand  17750  David Faulkner
SEM 107  TR 11:40–12:55 p.m.  Kevin Attell  17751
ENGLISH 1183
Word and Image

Writers and artists from Homer to Raymond Pettibon have been fascinated by the relationship between words and images, a relationship that is sometimes imagined as a competition, sometimes as a collaboration. What are the differences between literary and visual media? What can the juxtaposition of word and image teach us about the nature of representation? What other goals do artists and writers hope to achieve by coupling words with images? To explore these questions, we will consult works drawn from a range of periods and genres (graphic novels, medieval manuscripts, contemporary art and new media, emblem books, film, literary gaming, fiction, and poetry). The course is structured around a progressive set of writing assignments and will include both informal exercises as well as formal essays.

ENGLISH 1191
British Literature: Medieval Fanfic—Victorian Edition

Game of Thrones, Monty Python and the Holy Grail, A Knight’s Tale, Ella Enchanted. These are just some of the places we find the medieval in pop culture. But where do such representations of the “medieval” come from? This course attempts to answer that question by turning to nineteenth-century Britain, whose medievalist fanfic shaped the predominant terms in which we think the “medieval” today: King Arthur and his knights, damsels in distress, magic and Merlin, religion and superstition, darkness and mystery. While completing traditional and creative writing assignments and learning how to work with rare books, we’ll explore how we inherit the Middle Ages from nineteenth-century writers, artists, and thinkers, encountering medieval texts, manuscripts, and modern films along our own quest for “the medieval.”

ENGLISH 1191
British Literature: To Be Like Gods—Modernity and the Twenty-first Century

What would it be like to be all-knowing, all-powerful, forever young? The desire to become like gods is as old as humanity, and quests to achieve that goal constitute a major theme in literature, from the myths of antiquity to the futuristic fever dreams of twenty-first-century transhumanists. Literature allows us to play out these fantasies and explore their consequences—their highest highs and most terrifying lows. Part Two of this two-part course (which can be taken separately) will explore the quest to become like gods through human willpower and technological advances, by escaping the natural constraints of earth and the human body, from the eighteenth century to the present. Readings include Swift, Goethe, Shelley, Pullman, and SciFi from the Victorian era onwards, including film.

ENGLISH 1191
British Literature: The Literary Enlightenment

Locke and Hume in Great Britain. Voltaire and Rousseau in France. Leibniz and Kant in Prussia. Each of these 18th-Century thinkers helped shape the movement called the Enlightenment, from which we still derive our culture’s attitudes toward reason, science, democracy, and the international exchange of ideas—but also towards contentious categories like gender, race, and other types of Otherness. All these thinkers also moved in literary circles, exchanging ideas with writers of fiction, poetry, and plays. In this course we will explore the question of
how literature can work as “thought experiments” for great ideas by reading texts (in English) by these thinkers and their literary friends, including Ibn Tufayl, Cyrano de Bergerac, Cavendish, Behn, Defoe, Swift, Fénelon, Beaumarchais, Hippel, and Lessing.

SEM 103  MWF 12:20–01:10 p.m.  Jonathan Reinhardt  17757  Kevin Attell

ENGLISH 1191
British Literature: Literary Ecologies of Nature and Culture

From global warming to deforestation, human intervention has transformed our planet. Grounded in the environmental humanities, this course explores how different mediums construct the relationship between two intersecting categories: nature and culture. We will analyze a range of literary works from the coal-fueled Industrial Revolution through the twenty-first century, as well as visual art and film. How do different forms of art and narrative structure our understanding of the “natural”? And how have human interactions with the environment changed over the past couple of centuries? Through class discussion, critical essays, and creative projects in our mediums of choice, we will practice articulating complex natural-cultural relationships of our own.

SEM 104  TR 08:40–09:55 a.m.  Elisabeth Strayer  17758  Kevin Attell

ENGLISH 1270
Writing About Literature: Reading Poetry

What is poetry? Why is it so baffling yet present in all cultures? What exactly does poetry communicate, and how? In this course we will demystify poetry by immersing ourselves in it, moving away from trying to “get” poetry toward experiencing it, from formal verse (e.g., sonnets, ballads, sestinas) to free verse, focusing primarily on poetry in English. Writing frequently, mostly essays and also poems, we will explore what makes a poem a poem and how to take pleasure in the process of reading. Our readings will likely include Walt Whitman, Emily Dickinson, June Jordan, Ilya Kaminsky, and others.

SEM 101  MW 02:55–04:10 p.m.  Charlie Green  17459

FEMINIST, GENDER & SEXUALITY STUDIES 1116
Ecofeminism: Gender and Ecology in a World on Fire

Mass extinction, drought, toxic pollution: When the world’s on fire, does gender really matter? In this course we will examine the relationship between the degradation of the earth and the oppression of women, analyzing how novels and films—like The Witch, Mad Max: Fury Road, Okja, Parable of the Sower, Annihilation, and The Vegetarian—link feminist and environmental thinking. Students will develop both analytic and creative skills in their writing assignments, which will include a traditional literary analysis paper, a film review, a zine, “poetree,” and a final research paper. Ultimately, we will consider how an interwoven vision of environmental and social justice might help us to live in, write through, and build a more just world beyond our hazardous ecological present.

SEM 101  TR 10:10–11:25 a.m.  Kristen Angierski  17458  Lucinda Ramberg

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  MWF 11:15–12:05 p.m.  Soren Bo Larsen  17752  Douglas McBride
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?

GOVERNMENT 1101
Power and Politics: Gender, War, and Education—Three Classics of 1930s Britain
The 1930s, not unlike today, were a time of turmoil and danger in Britain and throughout the world. Women agitated for equal rights in education and the economy while the threat of war seemed to argue for putting such concerns aside in the interest of national defense. Fascists clashed with pacifists and socialists, while Idealists put their faith in international law and Realists stressed power. This seminar covers these themes through close readings of three classics: E. H. Carr’s political study, *The Twenty Years’ Crisis*, Virginia Woolf’s feminist anti-war essay, *The Three Guineas*, and Dorothy Sayers’ mystery novel, set in a women’s college of Oxford University, *Gaudy Night*. Writing assignments range from biographical sketches and short fiction to political analysis and opinion pieces.

GOVERNMENT 1101
Power and Politics: Mormon Political Development
Mitt Romney, a Mormon, almost became President of the United States in 2012. His Father, George Romney, the only other Mormon seriously considered for President ran in 1968. Joseph Smith, the Founder of Mormonism was running for President in 1844 when he was assassinated. This course grapples with the development of Mormonism as an institution within U.S. politics, from its oppositional beginning to fidelity to the Constitution. It uses a combination of original writings and speeches from religious leaders combined with traditional scholarship, including Joseph Smith: *Rough Stone Rolling*, *Mormons and American Politics*, and *The Next Mormons: How Millennials Are Changing the LDS Church*. It offers writing exercises in traditional expository prose, rhetoric and persuasion, and policy brief/memo writing by incorporating Mormon political policies.

GOVERNMENT 1101
Power and Politics: Strategy and World Politics
The primary purpose of this seminar is to introduce first-year students to academic writing in the discipline of political science. The course will ground its readings and assignments in classic and recent texts on strategic studies and world politics. Students will learn about the foundations of modern strategy, causes of war, political objectives of strategists, and the tools leaders use to implement policy. Students will be exposed to a variety of different writing styles to prepare them to thrive in academic and professional endeavors in this field.
GOVERNMENT 1101
Power and Politics: Reading and Writing the Identity Politics Debate

It seems like everyone these days is talking about identity politics. We will ask: who engages in identity politics? Why? When and How? Are identity politics, as Jonathan Haidt and colleagues will argue, inviting, yet toxically divisive? Do they depress other, more desirable political projects—per Nancy Isenberg? Moreover, what—as Lilliana Mason asks—separates them from regular politics? We will explore how centuries of discrimination energized and circumscribed Black politics in Michael Dawson’s work. Finally, we will trace Ashley Jardina’s investigations into how dominant groups (such as whites and men) make use of identity politics. In written assignments we will evaluate the tensions and implications of arguments concerning identity politics and interrogate how our own identities inform how we engage with the political world.

HISTORY 1200
American Anarchism

Anarchists are notorious for bomb-throwing “propaganda of the deed,” but they have historically been far more likely to reach for a pen than a stick of dynamite. What do anarchists have to offer us as writers? This course explores the history of American anarchism through historical analysis paired with literature and manifestos. We will study the rebellious writing of anarchists like Emma Goldman, Ursula K. Le Guin, and CrimethInc in order to refine our own techniques. Students will write historical essays, artistic and literary analysis, a persuasive political essay, and a manifesto. We will take inspiration from Le Guin’s affirmation that “writers know words are their way towards truth and freedom, and so they use them with care, with thought, with fear, with delight.”

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.

HISTORY 1200
The Camera as Historian: Colonial-Era Photographs from Asia

We will look at photographs taken in Asia during the nineteenth and twentieth centuries—of public celebrations and executions, prostitutes and missionaries, royal portraits and mugshots. We will learn how to read these photographs analytically, not merely for the “look of the past,” but for what they can tell us about ideals of power, desire, and modernity. How do we read photographs to see them not just as images but as arguments? How do we, then, write arguments about (and using) photographs? We will end the course with a short paper that will bring together descriptive writing, historical context, and analysis of selected archival photographs from the Kroch Asia Library.
HISTORY 1200
Music as African American Cultural Memory: History and Historiography
Music has often been described as “African American cultural memory.” In this seminar we will learn how music was used as a vehicle to write African-American history or as contemporary social commentary. By using texts about music from different time periods, we will also gain insight on how the writing of history relates to the moment in which it is written. We will read academic texts as well as newspaper articles and literary texts from different time periods. Students will learn the fundamental principles of how to write an academic review of texts, compare writings from different time periods, and analyze a historical primary source—using both music as the historical text itself, and a historical text about music. (No musicological knowledge necessary.)

SEM 104  TR 08:40–09:55 a.m.  Neta Goder  17412  Eric Tagliacozzo

HISTORY 1200
CANCELLED 11/19/2019-Rethinking Nature in Modern Asia: Interdisciplinary Writing
CANCELLED 11/19/2019-Are terms like “nature,” “conservation,” and “development” neutral or are they power-laden categories privileging one discourse over another? The course will explore the contested histories of the “natural” environment in modern South Asia, and connect its thematic concerns to regions of East and Southeast Asia. It will discuss the politics of human as well as non-human bodies living in Himalayan mountains, damaged forests, expanding cityscapes, dammed rivers, protective wildlife sanctuaries, and extractive “resource” frontiers. We will study the works of historians, anthropologists, and activists on these issues, analyze their writing methods and ethical concerns; we will also engage with works by filmmakers and theatre artists. Student assignments will involve the writing of historical and historiographical narratives, ethnographic and auto-ethnographic accounts, and “review” essays. 11/19/19: HIST 1200.105 CANCELLED

SEM 105  TR 02:55–04:10 p.m.  Aparajita Majumdar  17413  Eric Tagliacozzo
11/19/19: HIST 1200.105 CANCELLED

HISTORY 1200
Desiertos: History and Literature of the Western Borderlands
In this course we will engage with historians and poets, reflecting on a swath of the earth now split by the United States and Mexico. How do we think about this space? How do we know it, and how do we write about it? We will discuss violence but also the limits of a focus on violence. We will discuss borders but also the borderlessness of the spaces these lines cross. Reading novels, histories, and poetry, we will write about people, landscape, conflict, identity, and space. Students will be asked to produce some literary analysis and complete a historical research paper.

SEM 106  MW 08:40–09:55 a.m.  Nicholas Myers  17414  Eric Tagliacozzo

HISTORY 1200
Graham Crackers to AntiVaxxers: History of Alternative Health
This course will survey alternative health movements from the nineteenth- to twenty-first-century United States. We will consider how these movements shaped and were shaped by major transformations in culture, politics, and society. We will also analyze how the social meanings of health and illness changed over time and explore debates around the institutionalization of medicine. Finally, we will trace how advocates, medical professionals, and consumers have historically employed categories like “traditional,” “alternative,” and “natural” and with what effects. Students in this course will have the opportunity to develop a substantive research project around a particular health crusade or debate and will hone the skills of formulating a research question, undertaking rigorous historical research, and constructing a compelling argument.

SEM 107  MW 02:55–04:10 p.m.  Molly Reed  17415  Eric Tagliacozzo
HISTORY 1200
**Landscapes of Death: Cemeteries, Memorials, and Massacre Sites**

Why do we build memorials? Why is it important to remember the dead? From the battlefield at Gettysburg to Holocaust memorials, from Arlington National Cemetery to roadside bouquets at accident sites, we physically and visually alter our landscape to commemorate the deceased. This course will examine how we memorialize the dead in the modern era, and the controversies that arise in the process. We will read from authors including Michel-Rolph Trouillot, Benedict Anderson, Urvashi Butalia, and Erica Doss. Students will develop close reading skills and written analysis of a wide array of source materials, including works of fiction, eye witness accounts, films, historical records, and podcasts.

SEM 108  MWF 09:05–09:55 a.m.  Kelsey Utne  17416  Eric Tagliacozzo

HISTORY 1200
**The Early Modern Death Penalty**

It is clear that the death penalty is a source of controversy in our time, but how did pre-modern societies view executions? In this course we will look at early modern descriptions of executions and the controversies surrounding them. We will consider the rituals around executions, the final words of the condemned, and printed reactions to executions in the early modern public sphere. Specific cases of interest will range from royal executions, including Charles I of England and Marie Antoinette, to treasonous conspirators, such as Guy Fawkes. We will look at the social importance of executions from religious dissidents to thieves and highwaymen. Writing assignments will require thoughtful reflections on historical attitudes to the legal, social, political, and emotional aspects of executions.

SEM 109  TR 02:55–04:10 p.m.  Kaitlin Pontzer  18545  Eric Tagliacozzo

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 02:55–04:10 p.m.  Kora von Wittelsbach  18301

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 01:25–02:40 p.m.  Elliot Shapiro  17408
MATHEMATICS 1890
Chance, Choice, and Change: A Mathematical Perspective

Would you trust someone’s evaluation of an art piece after they have been shown a random number larger than a million? Should we assign middle-school girls to a lower level math class if they perform worse than the boys on tests? Answering these questions reveals a need to contextualize different aspects of our daily lives within a mathematical framework. Through writing, students will learn how mathematics is used to model and understand human decision making. Students will write letter exchanges, comparative essays, position papers, and reflective responses. We will pay close attention to clarity and efficiency in writing, to supporting an argument with relevant evidence, and to ensuring the logical flow of a line of reasoning. Reading materials will include works by Daniel Kahneman, Cathy O’Neil, and Malcolm Gladwell. The course requires no mathematical prerequisite.

SEM 101  MWF 09:05–09:55 a.m.  Ana Smaranda Sandu  17407  Elliot Shapiro

MEDIEVAL STUDIES 1101
Aspects of Medieval Culture: Debating Death—Dying and Afterlife in Medieval Literature

What happens when we die? Where do our souls go? What happens to the body? Do all bodies suffer the same in death? What roles do the dead play in the societies of the living? This course explores medieval attitudes toward death and dying in a variety of literary genres. From scientific treatises to theological arguments, ghost stories to miracle stories, humorous poems to heartbreaking elegies, we will encounter many fears, hopes, and questions about dying and the afterlife across medieval cultures. We will also investigate how death literature reveals many prejudices and preoccupations about life and living in medieval society. This course emphasizes academic writing and revision through regular journal responses, formal essays, peer-review, and a final research project on a personalized topic.

SEM 101  MWF 11:15–12:05 p.m.  Sophia D’Ignazio  17725  Oren Falk

MEDIEVAL STUDIES 1101
Aspects of Medieval Culture: Medieval Dreams and Visions

Why do we dream? What do our dreams mean? These questions puzzled medieval poets, scientists, and philosophers, and even today continue to puzzle cognitive psychologists. In this course we will join in puzzling over these questions and other topics concerning dreams and visions, including day dreams, fantasies, nightmares, religious and prophetic visions, and dream worlds. We will read medieval and early modern works by Chaucer, Julian of Norwich, and Shakespeare, and conclude the course with a discussion of Christopher Nolan’s Inception. Through classroom discussion, short responses, and formal writing assignments, we will explore the strange process of dreaming.

SEM 102  TR 08:40–09:55 a.m.  Ryan Lawrence  17726  Oren Falk

MEDIEVAL STUDIES 1101
Aspects of Medieval Culture: Donning the Shining Armor—Knights in Medieval Literature

The image of a knight in shining armor swaggering around the battlefield with a sword in his hand and a damsel on his arm has come to epitomize the Middle Ages for the present. These elite warriors captured medieval imaginations, inspiring fantastical stories about Roland, King Arthur’s round table, and Joan of Arc that give us insight into the values of these cultures. To what extent do these tales reflect the realities of a professional warrior in the Middle Ages? How do the concepts of knighthood and chivalry develop and how do these tales invent, reinforce, or question them? Students will respond to these questions and others in close-reading assignments, literary and historical analysis papers, and a research project.

SEM 103  MWF 10:10–11:00 a.m.  Abigail Sprenkle  17727  Oren Falk
MEDIEVAL STUDIES 1101
Aspects of Medieval Culture: Food in the Medieval World

The proverb “you are what you eat” was just as true in the medieval period as it is today. What foods did medieval peoples eat? How did food help define their identities? In this course students will explore food in the medieval world from both archaeological and textual perspectives. Students will learn how people living between 450 and 1500 AD produced, consumed, and thought about food. Readings will include scientific articles, selections from history books, and medieval texts ranging from cookbooks to literary epics. Through writing assignments focused on crafting evidence-based arguments, students will learn how to interpret both scientific and literary scholarly work. There will be an option for creative work within the structure of the class.

SEM 104  TR 11:40–12:55 p.m.  Alice Wolff  17728  Oren Falk

MEDIEVAL STUDIES 1101
Aspects of Medieval Culture: Nationalisms Before Nations—England’s Cultural Identity

How does nationhood, or the lack thereof, inform a community’s understanding of identity, especially in periods of profound cultural shifts? This course will explore this question by examining the history and literature of medieval England. We will focus on texts that exemplify some of England’s dramatic transformations of identity in a period when the concept of the nation did not yet exist. We will read Arthurian legends written in the wake of the Norman conquest by authors like Marie de France. We will also examine works written during the Hundred Years’ War, a period of close contact between England and France, by others like John Gower and Christine de Pizan. Through formal essays and assignments, the students will learn the fundamentals of writing and research.

SEM 105  TR 10:10–11:25 a.m.  Thari Zweers  17729  Oren Falk

MEDIEVAL STUDIES 1104
Modernity and Middle Ages: One Foot in Front of the Other—Walking in Life and Literature

This seminar will explore the role of walking in both our day-to-day lives and in our culture more broadly. The course is organized around a series of readings that consider walking in a variety of contexts, with the purpose of guiding students towards thinking critically about the role of walking in modern life. The writing assignments—both informal and formal—will provide students with an intellectual space for processing the course readings and for examining the place that walking has in their own lives. In keeping with the theme of the seminar, part of this course will be taught in motion, while walking. Designated class discussion sessions will meet on tracks and trails, and we will spend most of those classes walking and talking.

SEM 101  MWF 09:05–09:55 a.m.  John Wyatt Greenlee  17759  Oren Falk

MUSIC 1701
Sound, Sense, and Ideas: Sounds Medieval—Fact and Fantasy

Can we hear a medieval castle, tournament, cathedral..., or are these sounds lost forever? What can the study of music reveal about a past culture, and what do our ways of consuming it today say about our own? In the realm of (scholarly) guesswork, where does the distinction between fact and fantasy lie? Through critical and analytical writing assignments, grappling with primary and secondary sources, this course examines various musical approaches to the middle ages. Alongside musico-historical study of courtly love song, we will consider modern performers engaging with the repertory (from “historically informed” ensembles to German “Minne-Rockers”), and popular culture approaches to the medieval sound-world in contemporary film, from rock music in A Knight’s Tale (2001) to medievalist fantasies such as Game of Thrones.

SEM 101  TR 10:10–11:25 a.m.  Anna Steppler  17760  Jessica Sands
NEAR EASTERN STUDIES 1922
In the Footsteps of Sinbad: Readings in Arabic Travel Writing

Is the Sinbad adventure merely a story of wondrous events that aim to entertain the reader? Or does its densely symbolic language tell us something more about the nature of crossing frontiers and encountering the unknown? How do we locate and read moments of encountering difference in a travel account and what does the way these moments are described tell us about travelers themselves? On what basis do we analyze these moments? In this seminar we perform close reading of primary fictional and non-fictional texts in Arabic travel writing. The texts we read are from both medieval and modern periods and are written by men and women writers. The main goal of the seminar is to develop students’ ability to understand literary texts and write about them. Readings include, but are not limited to, the English translations of: “The Story of Sinbad the Sailor” from The Arabian Nights, the medieval Travels of Ibn Battuta by Ibn Battuta, My Travels Around the World by Nawal El-Saadawi, The Journey of Ibn Fattouma by Naguib Mahfouz, and Season of Migration to the North by Tayeb Salih.

SEM 101  TR 01:25–02:40 p.m.  Rama Alhabian  17761  Deborah Starr

NEAR EASTERN STUDIES 1981
The Emergence and Articulation of Islam

The factors and influences that contributed to the early development of Islam are a topic of intense debate and continued speculation. Devoted to the question of Islamic origins, this course examines Islam from numerous vantage points across the vast and shifting religious landscape of the Near East. Through selections of primary sources and scholarly literature, we will encounter the Sabaeans and Himyarites of Yemen, the Christians of Byzantine Rome and Abyssinia, and the Jewish diaspora in Arabia. Scrutinizing our state of knowledge, we will think and write much about how nascent Islam may have been impacted by these and other communities. Assignments—several multi-draft analytical essays and a research paper—will focus on developing critical thinking and persuasive, clear arguments.

SEM 101  TR 02:55–04:10 p.m.  Raashid Goyal  17762  David Powers

PHILOSOPHY 1110
Philosophy in Practice: Problems in Applied Ethics

Is abortion morally permissible? Is assisted suicide? Is death bad for the person who dies? What makes for a meaningful life? Is it morally permissible to eat animals? Is discrimination ever morally justifiable? In this class you will learn how to dissect and properly critique philosophical arguments while also learning how to articulate and write about your own opinions in such a way that they can withstand detailed critical analysis and feedback. Through discussion of interesting philosophical problems and written assignments students will improve the clarity and rigor of their own thinking and writing.

SEM 101  TR 11:40–12:55 p.m.  Alex Esposito  17763  Will Starr

PHILOSOPHY 1110
Philosophy in Practice: Free Will and the Self

Have you ever found yourself wondering how, if the mind is just like a complex machine, we could possibly have free will? If you aren’t the ones making the choices in your life, what is it that makes you, you? These are the kind of questions we will be covering in this course. We will be reading works by Western philosophers, both contemporary and from history, who address the topics of whether we are free, and what it is that makes our actions authentically reflect who we are deep down. Taking this course will develop your ability to think and write logically and carefully, and you will learn the invaluable ability to present complicated and nuanced ideas in a way that is concise and understandable.

SEM 102  TR 08:40–09:55 a.m.  Benjamin Sales  17764  Will Starr
Many of today’s most pressing moral and political questions have to do with the way we relate to the natural world: How should we respond to the threat of climate change? How should we treat non-human animals? Is it wrong to eat them, to experiment on them, to use them for entertainment? Are environmental pollution and the destruction of biodiversity wrong only because of the harm they cause us? Or might they be wrong in themselves, regardless of the impact they may have on humans? This course takes an interdisciplinary approach to investigating these issues, drawing on mainstream and scholarly work in environmental law, climate science, and moral philosophy. Assignments will include short reconstructions of important arguments as well as longer essays.

PHILOSOPHY 1111
Philosophical Problems: Between Theory and Reality—The Philosophy of Science
Most of us think of science as having a mainline to the truth; if some claim is supported by science, then it is surely true. What gives science this special status? And what exactly gets to count as “scientific” in this sense? Just the natural sciences, or the social sciences too? What about anthropology and history? Do all “sciences” really share the same methodology, and is that methodology really more reliable than other methodologies? Is science always our best tool in finding out about the world, or are there some aspects of the world that science (even a fully developed science) can’t tell us about? In this class we will explore these questions and others with a view to literature in the philosophy of science.

PHILOSOPHY 1112
Philosophical Conversations: Reason and Belief in God
Is belief in God rational? Are there any good arguments that show that God exists? For example, does the existence or life-permitting nature of the universe provide reason to believe that God exists? Are there any good arguments for the opposite conclusion? For example, does the existence of evil and suffering show that atheism is true? Does one need arguments to be rational in believing in God in the first place? 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 clearly and concisely summarize the arguments of others as well as to develop clear, persuasive arguments of their own.

PHILOSOPHY 1112
Philosophical Conversations: Ethics of Dying in Ancient Philosophy
What is death, what is dying, and should we be worried about either or both? How does worrying about death affect our psychological health and our behavior? For ancient philosophers, correctly answering these questions is the foundation of living well. Readings will be drawn from the philosophers Epicurus, Lucretius, Plato, Epictetus, foundational Buddhist texts, and some contemporary authors. Topics will include: the nature of death, dying; the harms death and dying pose; death, dying, and happiness; political dimensions of death; fear and grief; the existence and afterlife of souls. The course is writing intensive, including short weekly writing assignments and papers. Class goals include development of skills at reading primary resources, writing critically about primary resources, understanding some of the landscape of positions in ancient ethical theory, and relating ancient writing on death to contemporary issues.
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 104  TR 01:25–02:40 p.m.  Ben Yost  17824

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 105  TR 11:40–12:55 p.m.  Quitterie Gounot  17825  Will Starr

PERFORMING & MEDIA ARTS 1130
Going Undercover: Radical Undercover Journalism and the (Re)creation of Self
What would it be like to go through life as a completely different person? In order to expose and combat social injustice, journalists have crossed lines of race, gender, age, class, and appearance, and gone undercover, sometimes risking their reputations, sanity, and even their lives. But what are the results of these experiments? Do the ends justify the sometimes ethically questionable means? How does “going undercover” affect an individual or a community? By examining works of John Howard Griffin, Sarah Jones, Morgan Spurlock, Barbara Ehrenreich, Norah Vincent, and a variety of identity-probing texts, we examine the complex facets of diverse identities. The course facilitates a range of writing assignments and culminates in students devising and executing their own undercover journalism and research projects.

SEM 101  TR 02:55–04:10 p.m.  Rosalie Purvis  17766  David Feldshuh

PERFORMING & MEDIA ARTS 1131
Performing the Past / Rehearsing the Future
Lin-Manuel Miranda’s reimagining of Alexander Hamilton’s biography as a hip-hop musical captured the imagination of American audiences. Miranda’s interpretation of Hamilton’s life raises significant questions about theater’s ability to not only faithfully represent the facts of history, but also its ability (and perhaps responsibility) to meaningfully intervene into historical narratives. Can dramatic interventions into history empower artists and audiences to imagine a future that diverges from our past? What are the ethical considerations involved in altering historical narratives for political or artistic purposes? This course engages with these questions through the close analysis of dramatic texts and live performances. Through in-class discussions, direct instruction, and collaborative writing workshops, students will develop the ability to analyze scholarly arguments and produce coherent, concise, persuasive prose.

SEM 101  TR 08:40–09:55 a.m.  Caitlin Kane  17767  David Feldshuh
“Dykes on Mics”: Queer Women and Stand-up Comedy

With the success of Hannah Gadsby’s 2018 stand-up special Nanette, connections among gender, sexuality, feminism, and stand-up comedy (once again) came to the fore of public discourse. In this class we will think together about these connections by looking at the work of queer women comedians who pioneered and shaped stand-up comedy—such as Jackie “Moms” Mabley, Margaret Cho, or Ellen DeGeneres—as well as performers who have been shaking up the world of stand-up comedy in recent years. The course will introduce students to some key concepts and issues of feminism related to comedy and humor. Students will practice and develop their critical skills via writing weekly short responses, a few longer essays, and creative writing assignments.

PERFORMING & MEDIA ARTS 1151
Spectacular Science: Writing for the Theatre and the Scientific Method

What happens when we represent the scientific experiment onstage? How can we use the scientific method to ignite creative modes of storytelling and critical analysis? In the cross-pollinations between science, theatre, and writing, what magical mutations emerge? These questions provoke an interdisciplinary crossover between the theatre and laboratory, while centering exploration through this course’s core: writing. Throughout this course students will work through a variety of writing methodologies, while attending to the productive overlaps and cross-over between them. How is the preparatory work for a lab report similar to the outline of an original play? How do the research methodologies in the humanities and sciences mirror one another? How is re-writing a draft consistent across contexts, and when must a specificity of style be cultivated?

PERFORMING & MEDIA ARTS 1153
Feeling Queer Cinema

“Queer cinema” cinema is a complex definitional category, as it might refer to the filmmaker’s identity, the characters represented onscreen, and/or the visual and emotional identifications engendered by the film. To this latter point, queer cinema might describe an orientation to the world writ large. As such, this seminar takes the position that a study of queer cinema by necessity warrants a study of affect, asking: how do queer films invite spectators to feel queerly? How is cinema a queer artform? And, more broadly, how can a writer develop a theoretical field around the subjective experience of viewing cinema? Students will write manifestos, film reviews, and research papers on topics discussed in class. Screenings include Happy Together, Blue, Pariah, Desert Hearts, Moonlight, and more.

POLISH 1301
East European Film

In this class we will watch, discuss, and write about fiction films, documentaries, and animated movies from Eastern Europe. In addition to learning film terminology, students will have the opportunity to become acquainted with cultures, social issues, and geography of Eastern Europe. They will write film reviews, critical essays, and creative assignments about Oscar-winners and lesser known films from the region. The class includes guest speakers and a visit to Cornell museum. All films are available for streaming through Canvas for students to watch them in their free time.
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 09:05–09:55 a.m.  Marilyn Migiel  17809

ROMANCE STUDIES 1102
The Craft of Storytelling: Women’s Writing, Writing Women

Does gender influence writing? If so, how do women use their writing to interact with, and push back against, their male contemporaries who dominate the literary field? We will be exploring the differences between texts authored by men and women, with a particular emphasis on the early modern era. While this course will focus on poetry from sixteenth-century France, other modern forms of writing will help students think critically about the social and political implications of women picking up a pen. Students will be expected to produce both analytic, personal, and creative essays as they explore what it means to write about, to, for, and as women.

SEM 102  MWF 09:05–09:55 a.m.  Julia Karczewski  17810  Irene Eibenstein-Alvisi

ROMANCE STUDIES 1102
The Craft of Storytelling: Apocalypse now in Latin America

When we think of dystopias we usually imagine far away, apocalyptic futures. But what if those scenarios were already here? In Latin America several works of fiction remind us that the makings of dystopia are all around us. With a recent history of dictatorships, corruption, and political and economic instability, fiction need not be a projection of societies’ fears and anxieties, but rather a mirror of its present condition. Through short stories, graphic novels, and novellas we will explore the definition of dystopia as “bad-place” as opposed to the “no-place” that is utopia. Students will develop innovative skills for critical writing and close reading. Texts will include Oesterheld’s *The Eternal*, Bioy Casares’ *The Invention of Morel*, Aira’s *The Literary Conference*, Bolano’s *Distant Star*, among others.

SEM 103  TR 02:55–04:10 p.m.  Francisco Diaz Klaasen  18085  Irene Eibenstein-Alvisi

ROMANCE STUDIES 1108
Cultural Identities/Cultural Differences: Writing Italy

Starting in the mid-1600s, one of the most important experiences for many young upper-class Europeans was the Grand Tour, an extensive educational trip that culminated in Italy, the land of classical ruins, Renaissance art, and breathtaking landscapes. Since then, Italy has become the destination where artists have searched for insight, growth, and renewal. Following this tradition, we will take a virtual tour of Florence, Rome, and Venice by analyzing the text and exploring the context of three acclaimed novels for which the setting is as important as any of the characters: E. M. Forster’s *A Room with a View*, Henry James’s *Daisy Miller*, and Thomas Mann’s *Death in Venice*. The students will write creative and analytical essays, and produce the text for a travel blog.

SEM 101  MW 02:55–04:10 p.m.  Irene Eibenstein-Alvisi  17771
**ROMANCE STUDIES 1108**

**Cultural Identities/Cultural Differences: New Order in the New World**

What if you woke up tomorrow to find that the entire U.S. government had vanished? This is exactly what happened to the Portuguese people on November 29, 1807: due to the Napoleonic Wars, the entire Portuguese royal family fled to Brazil, becoming the first royals to set foot in the New World and forever changing the course of events in the Americas. Texts such as *1808: The Flight of the Emperor* and artworks from the period will provide students with a novel, broader understanding of the New (and the Old) World. Writing assignments will include critical responses to readings, supporting interpretations, and research into interdisciplinary approaches to aesthetic and historical questions.

SEM 103  MWF 10:10–11:00 a.m.  Simone de Lemos  17773

**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  MWF 11:15–12:05 p.m.  Nicholas Huelster  17774  Irene Eibenstein-Alvisi

**ROMANCE STUDIES 1113**

**Thinking and Thought: Elements of Life**

*The Periodic Table* (1975), written by the Italian chemist and Holocaust survivor Primo Levi (1919–87), has been called “the best science book ever written.” In twenty-one chapters, each of which bears the name of an element, Levi reflects on his life, experiences, and education before, during, and after the Second World War. In doing so he poses questions that are important to us today: Where does education happen? Do we become educated by reading books or through experience? What is education good for? What’s the relation between our lives as individuals and our lives as members of a community? Students will write creative pieces, personal reflections, and critical analyses applicable to multiple academic disciplines.

SEM 101  MWF 10:10–11:00 a.m.  Irene Eibenstein-Alvisi  17790

**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 102  TR 10:10–11:25 a.m.  Itziar Rodriguez de Rivera  17791

SEM 103  TR 02:55–04:10 p.m.  Itziar Rodriguez de Rivera  17792
Thinking and Thought: Doubles, Doppelgangers, and Dispossession

The figure of the double, or doppelgänger, has long captivated our collective imagination. Strikingly familiar yet eerily foreign, such figures come to dispossess a person of their own identity. Transcending boundaries between canonical and popular fiction, why do these beings—from European Romanticism to Invasion of the Body Snatchers and the Faceless Men of Game of Thrones—serve as a source of continued fascination, intrigue, and horror? Through a variety of analytical, argumentative, and critical writing assignments, we will examine how writers have been haunted by such entities in an attempt to understand the relationship between a writer and their writing. Readings include texts by George R. R. Martin, Oscar Wilde, H. P. Lovecraft, Sigmund Freud, Fyodor Dostoevsky, Heinrich von Kleist, Maurice Blanchot, and others.

SEM 104  TR 10:10–11:25 a.m.  Brandon Greer  17793  Irene Eibenstein-Avisi

Narrating the Spanish Civil War

The Spanish Civil War of 1936–39 started as a domestic conflict that soon became an international event as the first confrontation between democracy and fascism. The support of the right-wing military uprising by Nazi Germany and Fascist Italy, and support of the left-wing Republican Government by the Soviet Union and international volunteers, turned the struggle into a rehearsal and prologue to the Second World War. In this class we will explore the literary, photographic, and cinematic representations of the war from its outbreak to the present, paying particular attention to its rich international intellectual legacy. Authors may include Langston Hughes, Pablo Neruda, and del Guillermo Toro, among others. Students will develop their critical thinking and analytical writing skills through oral presentations, reading responses, and essays.

SEM 101  TR 11:40–12:55 p.m.  Itziar Rodriguez de Rivera  17805

Vital Politics: Science, Medicine, Activism

During Spring 2017, headlines announced: “Thousands Rally in DC for March for Science;” “March for Science: Crowds Join International Global Earth Day Protests.” But why are people gathering to assert—publicly—that science matters? What is the relationship between science and politics, science and democracy, science and social change? This seminar examines social movements in which issues of science and medicine have become objects of contentious political debate. We explore environmentalism and green movements, reproductive justice, HIV and AIDS, and related topics in the interdisciplinary field of Science and Technology Studies. Closely examining the craft and rhetoric of effective communication, we “read” academic scholarship, print and web-based words and images, fiction and film. Assignments include response papers, critical essays, and creative pieces.

SEM 101  TR 11:40–12:55 p.m.  Chris Roebuck  17806

Technology and Society: Quantification of the Self—Race and Gender After Technology

In this class we are interested in examining the ways in which numbers, data, statistics, and algorithms transform the self into quantifiable and measurable subjects. By talking about the self, we will allude to the (re)making of race and gender through different techniques of quantifying and qualifying. To this end, we ask: What are some of the modes to quantify (and qualify) the self, more particularly our race, gender, and body? How do we measure and describe the world we live in through quantitative measures? What are the impacts and ramifications of these methods on our ways of life? This course will introduce you to writing about the ways in which quantitative measures of the self constitute a form of social orderings.

SEM 101  TR 08:40–09:55 a.m.  Dung Ha  17807  Elliot Shapiro


SCIENCE & TECHNOLOGY STUDIES 1123  
Technology and Society: Hippies and Hackers

The American “countercultures” of the 1960s and 1970s—the hippies, the New Left, the Black Panthers—are often thought of as a rejection of Cold War science and technology. However, many of these social movements embraced forms of scientific knowledge and technological projects as a means for advancing their ostensibly liberatory goals, often appropriating industrial and military technologies and repurposing them—attempting to build a new society with the tools of the old. Through hands-on exercises in writing and research, students in this class will critically explore the politics of utopian science and technology. Alongside recent historical scholarship, we will examine primary sources: art and architecture (Buckminster Fuller and Ant Farm), music (Sun Ra and the Grateful Dead), and texts (The Whole Earth Catalog).

SEM 102  TR 10:10–11:25 a.m.  Jeffrey Mathias  17808  Elliot Shapiro

WRITING 1380  
Elements of Academic Writing: Food for Thought

How does the food on your table tell a story about you, your family, your community, your nation? How do we make food choices, and how are these choices complicated by the cultural, socio-economic, and political forces that both create and combat widespread international hunger and food insecurity? The Writing 1380 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. Because Writing 1380 is designed as a workshop, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing by collaborating with peers to pose questions, examine ideas, and share drafts. With smaller class sizes, two 50-minute class sessions and weekly student/teacher conferences, Writing 1380 is an alternative route FWS that provides an individualized 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 101  MW 10:10–11:00 a.m.  Tracy Carrick  17811

WRITING 1380 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 general lack of confidence about academic writing.

WRITING 1380  
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 1380 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. Because Writing 1380 is designed as a workshop, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing by collaborating with peers to pose questions, examine ideas, and share drafts. With smaller class sizes, two 50-minute class sessions and weekly student/teacher conferences, Writing 1380 is an alternative route FWS that provides an individualized 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 11:15–12:05 p.m.  Brad Zukovic  17812

WRITING 1380 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 general lack of confidence about academic writing.
WRITING 1380
Elements of Academic Writing: Human Health and the Environment

How do environmental exposures affect our health? Chemical and ecological changes in the environment impact individual health as well as large-scale medical practices and public policy. In this class we will delve into research in order to think and write about problematic, positive, and innovative relationships between human health and the environment. 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.

*This course is particularly appropriate for multilingual writers.

SEM 103  MW 12:20–01:10 p.m.  Jessica Sands  17813

This course is particularly appropriate for multilingual writers. WRIT 1380 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 general lack of confidence about academic writing.

WRITING 1380
Elements of Academic Writing: Bridging Differences

In a world increasingly divided by long 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 studio-style writing course, we’ll read broadly about a variety of divisive topics and potential solutions related to the course theme of “Bridging Differences.” 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 provides an 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 104  MW 01:25–02:15 p.m.  Kate Navickas  17814

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 general lack of confidence about academic writing.

WRITING 1380
Elements of Academic Writing: Writing About Place

How do our own experiences shape the stories we tell about the cities—both large and small—where we live? By learning about the many different lives people lead in cities we can explore connections between social and environmental issues, and learn about the political and economic stakes of urban life today. 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 105  TR 10:10–11:00 a.m.  Scott Sorrell  17815
WRIT 1380 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 general lack of confidence about academic writing.

WRITING 1380
Elements of Academic Writing: Connecting Cultures

What is culture? How does culture set standards for our behavior? How do we negotiate the intersections between cultures? How do the processes of culture determine the politics of assimilation, the power of language, and the spaces we inhabit? Particularly in writing, how does culture help us determine strategies appropriate for convincing a variety of distinct audiences and purposes? 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 106  TR 11:15–12:05 p.m.  Darlene Evans  17816

WRITING 1380
Elements of Academic Writing: Writing About Place

How do our own experiences shape the stories we tell about the cities—both large and small—where we live? By learning about the many different lives people lead in cities we can explore connections between social and environmental issues, and learn about the political and economic stakes of urban life today. 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 107  TR 12:20–01:10 p.m.  Scott Sorrell  17817

WRITING 1380
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 1380 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore complex, interdisciplinary questions. Because Writing 1380 is designed as a workshop, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing by collaborating with peers to pose questions, examine ideas, and share drafts. With smaller class sizes, two 50-minute class sessions and weekly student/teacher conferences, Writing 1380 is an alternative
route FWS that provides an individualized 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 01:25–02:15 p.m.  Kelly King-O’Brien  17818

WRIT 1380 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 general lack of confidence about academic writing.