

Fall 2024 First-Year Writing Seminars

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

CLASS 1531 SEM 102	Greek Myth
PSYCH 1120 SEM 101	Social and Personality: What is Morality? Psychological Perspectives on the Nature of Morality

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

ANTHR 1101 SEM 101	Culture, Society, and Power: Canoe Cultures in America—Commerce, Conquest, Contradictions
BIONB 1220 SEM 102	The Cat's Meow: Excellence in Communicating about Communication
CLASS 1531 SEM 101	Greek Myth
ENGL 1158 SEM 101	American Voices: Transcendence and the American Jam Band
ENGL 1160 SEM 105	Intersections: Race, Writing, and Power
ENGL 1170 SEM 102	Short Stories
MEDVL 1101 SEM 101	Aspects of Medieval Culture: Archaeology and Lost Histories
PSYCH 1120 SEM 102	Social and Personality: What is Morality? Psychological Perspectives on the Nature of Morality
ROMS 1108 SEM 101	Cultural Identities, Cultural Differences: Food Cultures
ROMS 1108 SEM 103	Cultural Identities: Interrogating Gender in French Nouvelle Voque

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

ASIAN 1106 SEM 101	The Great Epic of India
CLASS 1531 SEM 103	Greek Myth
COML 1104 SEM 102	Reading Films
COML 1105 SEM 103	Books with Big Ideas
ENGL 1105 SEM 101	Writing and Sexual Politics: Salacious Subcultures
ENGL 1167 SEM 103	Reading Now
ENGL 1183 SEM 104	Word and Image
ENGL 1191 SEM 101	British Literature: Jane Austen Made Me Do It
GERST 1122 SEM 101	Love and Death in Vienna
MEDVL 1101 SEM 103	Aspects of Medieval Culture: Medieval Crossdressings
ROMS 1108 SEM 102	Cultural Identities, Cultural Differences: Food Cultures

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

ASIAN 1112 SEM 101	Literary Realism and Allegories of Identity in Twentieth-Century Chinese Fiction
BIOEE 1640 SEM 101	Ethno-Eco-Botany: Exploring the Natural World Through Traditional Knowledge
ENGL 1111 SEM 104	Writing Across Cultures: Technologies of Writing
PHIL 1111 SEM 101	Philosophical Problems: Moral Relativism and Moral Skepticism

ROMS 1102 SEM 101 The Craft of Storytelling: Brevity from Boccaccio to ChatGPT
ROMS 1113 SEM 102 Thinking and Thought: Dante's Examined Life

Monday, Wednesday, and Friday 02:30–03:20p.m.

MSE 1700 SEM 101 Scientific Breakthroughs: Reality or Hyperbole?
ROMS 1114 SEM 101 Semiotics

Monday, Wednesday, and Friday 03:35–04:25p.m.

HIST 1200 SEM 103 Modern Masculinities
HIST 1200 SEM 105 “Please Don't Tell What Train I'm On”: Black Women's History through Migration and Movement

Monday, Wednesday, and Friday 11:15–12:05p.m.

ENGL 1140 SEM 101 Writing Medicine: Stories of Illness and Healing
ENGL 1160 SEM 102 Intersections: Race, Writing, and Power
ENGL 1170 SEM 103 Short Stories
ENGL 1183 SEM 105 Word and Image
HIST 1200 SEM 104 'She Said, He Said’: Historical Perspectives on Rape
MEDVL 1101 SEM 107 Aspects of Medieval Culture: Food in the Medieval World
PHIL 1110 SEM 102 Philosophy in Practice: Be the Ethicist—Sexual Ethics

Monday, Wednesday, and Friday 12:20–01:10p.m.

CLASS 1531 SEM 104 Greek Myth
ENGL 1160 SEM 103 Intersections: Race, Writing, and Power
ENGL 1167 SEM 102 Reading Now
ENGL 1183 SEM 103 Word and Image
MEDVL 1101 SEM 105 Aspects of Medieval Culture: Medieval Love Songs
PSYCH 1120 SEM 103 Social and Personality: What if? The Psychology of Thought Experiments
ROMS 1102 SEM 102 The Craft of Storytelling: *Decameron*
ROMS 1113 SEM 101 Thinking and Thought: Dante's Examined Life

Monday and Wednesday 08:40–09:55a.m.

ANTHR 1101 SEM 102 Culture, Society, and Power: Historytelling as Ritual
COML 1105 SEM 102 Books with Big Ideas
ENGL 1111 SEM 107 Writing Across Cultures: Haunted Homes
ENGL 1160 SEM 106 Intersections: Race, Writing, and Power
ENGL 1183 SEM 106 Word and Image
GDEV 1200 SEM 101 Reading the Landscape: Ecology, Power, and Transformation
GOVT 1101 SEM 102 Power and Politics: Is Feminism for Everybody?
PHIL 1110 SEM 103 Philosophy in Practice: Let’s Agree on How to Disagree—Disagreement in Ethics, Politics, and Art
PHIL 1110 SEM 104 Philosophy in Practice: Enjoy the Silence

PMA 1179 SEM 101 Witch Hunts, Welfare, and Warfare: A Cultural History of Reproductive
Medicine

Monday and Wednesday 10:10–11:25a.m.

ARTH 1178 SEM 101	Rear Windows/Sideview Mirrors: Looking and Writing the City
ENGL 1111 SEM 106	Writing Across Cultures: Growing up with the Victorians
ENGL 1134 SEM 103	True Stories
ENGL 1168 SEM 104	Cultural Studies: No Spoilers! What Watching TV Tells Us About Serial Novels
ENGL 1168 SEM 106	Cultural Studies: ‘We Real Cool’: Linger with Black Masculinities
ENGL 1170 SEM 101	Short Stories
ENGL 1270 SEM 102	Writing About Literature: Representing Femininity
HIST 1200 SEM 102	Twilight of the Republic: The Gracchi to Cleopatra
LING 1100 SEM 101	Language, Thought, and Reality: Speech and the Undead
NES 1921 SEM 101	Radical Love: The Mystical Traditions of Islam
PHIL 1112 SEM 105	Philosophical Conversations: Ancient Greek Cosmology
PMA 1125 SEM 101	The Undead...Live! Vampires on Stage
PSYCH 1140 SEM 103	Make Gender with Words
ROMS 1109 SEM 101	Image and Imagination: Medieval Netflix
WRIT 1370 SEM 101	Elements of Academic Writing: Writing About Place
WRIT 1370 SEM 102	Elements of Academic Writing: Gaming with the Greeks and Rolling with the Romans

Monday and Wednesday 01:25–02:40p.m.

ARCH 1901 SEM 102	Categorizing Architecture and the Making of the Other
BIONB 1220 SEM 101	Sci-Fi/Horror Cinema and Animal Behavior
ENGL 1105 SEM 102	Writing and Sexual Politics: Complaint
ENGL 1111 SEM 105	Writing Across Cultures: Much Ado about Rom Coms—Global Shakespeare Adaptations
ENGL 1111 SEM 108	Writing Across Cultures: “Homecoming”
ENGL 1134 SEM 102	True Stories
ENGL 1140 SEM 103	Writing Medicine: Stories of Illness and Healing
ENGL 1170 SEM 106	Short Stories
HIST 1200 SEM 107	African American History Through Fiction
MUSIC 1701 SEM 102	Sound, Sense, and Ideas: Animal Music—From Cicadas to Whales
PHIL 1112 SEM 107	Philosophical Conversations: Plato’s Republic
WRIT 1370 SEM 104	Elements of Academic Writing: The Long Game—Choices for a healthy life

Monday and Wednesday 02:55–04:10p.m.

ENGL 1130 SEM 101	Writing the Environment: Place and Displacement
ENGL 1140 SEM 105	Writing Medicine: Stories of Illness and Healing
ENGL 1168 SEM 107	Cultural Studies: Dungeons, Dragons, and Collaborative Fantasy

ENGL 1170 SEM 107	Short Stories
ENGL 1270 SEM 103	Writing About Literature: Novel Technologies
GDEV 1200 SEM 102	Tracing your Stuff: The Politics of Consumption
GOVT 1101 SEM 103	Politics of Social Change: Race, Gender, Work
HD 1125 SEM 101	At the Intersection of Psychology and Law
HIST 1200 SEM 108	Writing History With Lighting: Cinema and Its Past(s)
PHIL 1112 SEM 106	Philosophical Conversations: Philosophy of Artificial Intelligence
PMA 1180 SEM 101	Femininities: Representation, Performance and Politics
WRIT 1370 SEM 103	Elements of Academic Writing: The Long Game—Choices for a Healthy Life

Monday and Wednesday 07:30–08:45p.m.

COML 1105 SEM 104	Books with Big Ideas
ENGL 1140 SEM 104	Writing Medicine: Stories of Illness and Healing
ENGL 1160 SEM 104	Intersections: Race, Writing, and Power
ENGL 1167 SEM 101	Reading Now
ENGL 1183 SEM 102	Word and Image
HIST 1200 SEM 106	European Modernities
PHIL 1112 SEM 103	Philosophical Conversations: Thought-Crimes and Thought-Police

Monday and Wednesday 11:40–12:55p.m.

ANTHR 1101 SEM 104	Culture, Society, and Power: Becoming Indigenous in Asia
ASIAN 1111 SEM 101	Embodied Deep Ecological Living
ASIAN 1111 SEM 102	Southward Advance: Japanese (Post)imperialism in SE Asia
COML 1104 SEM 101	Reading Films
ENGL 1105 SEM 104	Writing and Sexual Politics: Visionary Futures of Queer Space
ENGL 1168 SEM 102	Cultural Studies: Comics and Graphic Medicine
ENGL 1168 SEM 105	Cultural Studies: Queer Africa
ENGL 1183 SEM 107	Word and Image
ITAL 1113 SEM 101	Writing Italy, Writing the Self: Jewish-Italian Literature and the Long Twentieth Century
PHIL 1112 SEM 102	Philosophical Conversations: Excuses
PMA 1182 SEM 101	Speaking Bodies, Dancing Knowledge in the Caribbean
WRIT 1370 SEM 105	Elements of Academic Writing: Actual Ancient Aliens

Tuesday and Thursday 08:40–09:55a.m.

ANTHR 1101 SEM 103	Culture, Society, and Power: Culture on Tour
ARCH 1901 SEM 101	Diasporic Architectures and Environments
ARCH 1901 SEM 103	Space and Power: Landscapes of Control and Resistance
CLASS 1551 SEM 101	Creativity and Crisis
COML 1104 SEM 103	Reading Films
ENGL 1134 SEM 101	True Stories
ENGL 1140 SEM 102	Writing Medicine: Stories of Illness and Healing

ENGL 1160 SEM 107	Intersections: Race, Writing, and Power
GOVT 1101 SEM 105	Power and Politics: Nation and State
HIST 1200 SEM 101	Romanticism and Nationalism
LING 1100 SEM 103	Language, Thought, and Reality: Language in Popular Media
MEDVL 1101 SEM 102	Aspects of Medieval Culture: Heaven and Hell
PHIL 1112 SEM 104	Philosophical Conversations: Philosophical Feminism
PMA 1181 SEM 101	Love and The Environment

Tuesday and Thursday 10:10–11:25a.m.

ASRC 1825 SEM 101	Educational Innovations in Africa and the African Diaspora
BIONB 1220 SEM 103	Evolution on Islands: How Islands Have So Many Unique Species
CLASS 1553 SEM 101	Art and Originality
COML 1106 SEM 101	Robots
ENGL 1111 SEM 101	Writing Across Cultures: The Culture of the Raj
ENGL 1111 SEM 102	Writing Across Cultures: You Are Neither Here Nor There
ENGL 1134 SEM 104	True Stories
ENGL 1168 SEM 101	Cultural Studies: Disability and Writing
ENGL 1170 SEM 105	Short Stories
FGSS 1100 SEM 101	Lost Bodies
GERST 1121 SEM 101	Writing Berlin
GERST 1170 SEM 101	Marx, Nietzsche, Freud
GOVT 1101 SEM 101	Power and Politics: The Past, Present, and Future of U.S. Democracy
GOVT 1101 SEM 104	Power and Politics: Democracy and Representation in the USA
HE 1151 SEM 101	Children's Environmental Identity: Awareness to Action
HE 1151 SEM 102	Environmental Justice and the Consumer
HE 1152 SEM 101	Exploring Biomedical Textiles in Health and Sustainability
HIST 1425 SEM 101	Writing Historical Graphic Novels
MEDVL 1101 SEM 108	Aspects of Medieval Culture: Medieval Migrations—Globalization and the Medieval Imagining
ROMS 1120 SEM 101	Animals in Global Cinema: Human and Non-human
STS 1126 SEM 102	The "Body" in Medicine and Healing
WRIT 1370 SEM 106	Elements of Academic Writing: Metaphor in Art, Science, and Culture

Tuesday and Thursday 01:25–02:40p.m.

ASRC 1860 SEM 101	A Dream, not a Nightmare: Martin Luther King, Jr. and the Quest for Justice.
BIOEE 1640 SEM 102	Puzzles in Nature
BIOEE 1640 SEM 103	Sand and Surf: Beach Biology, Geomorphology and Conservation
CLASS 1516 SEM 101	Are You Not Entertained? Gladiators Ancient and Modern
COMM 1106 SEM 101	Manufacturing Need: Writing About the Power of Advertising
CRP 1109 SEM 101	Cities and Regions: Transformative Climate Justice
ENGL 1111 SEM 109	Writing Across Cultures: Found in Translation
ENGL 1158 SEM 102	American Voices: Reading Films: Culture, Politics, and Aesthetics

ENGL 1168 SEM 103	Cultural Studies: Comic Books! Graphic Novels! Transmedia!
ENGL 1168 SEM 110	Cultural Studies: Communicating Climate Change
ENGL 1183 SEM 110	Word and Image
ENGL 1270 SEM 101	Writing About Literature: Worlds of Fiction—Thinking, Reading, Creating
HIST 1321 SEM 101	Post-World War II America: Crisis and Continuity
JWST 1987 SEM 101	Jews on Film: Visible and Invisible
MUSIC 1701 SEM 103	Sounds Sense and Ideas: On Display—Carnival, Festival, and Ritual
PHIL 1111 SEM 102	Philosophical Problems: Explaining Consciousness
STS 1126 SEM 101	Science and Society: Controversies
WRIT 1370 SEM 108	Elements of Academic Writing: Food for Thought
WRIT 1450 SEM 101	Communicating Big Ideas: Climate Change Rhetoric

Tuesday and Thursday 02:55–04:10p.m.

COML 1119 SEM 101	A Taste of Russian Literature
ENGL 1111 SEM 103	Writing Across Cultures: The Bible and Ancient Authors
ENGL 1168 SEM 109	Cultural Studies: Trans Media
ENGL 1168 SEM 111	Cultural Studies: The Animal Question
ENGL 1170 SEM 104	Short Stories
ENGL 1183 SEM 101	Word and Image
ENGL 1191 SEM 102	British Literature: Oscar Wilde
GOVT 1101 SEM 106	Power and Politics:(Re)Form and Revolution—Organization, Education, Change
HE 1150 SEM 101	Why People Change: Gendered Journeys--Inequality Across the Lifespan
HIST 1411 SEM 101	Facts, Frauds, and Rumors: (Un)Truth in Western History
MEDVL 1101 SEM 106	Aspects of Medieval Culture: A Trip to Medieval France
PHIL 1110 SEM 106	Philosophy in Practice: Ethics of Sex and Relationships
PHIL 1111 SEM 103	Philosophical Problems: Explaining Consciousness
PMA 1168 SEM 101	Your Fave is Problematic: Media, Fandom, and Race
PSYCH 1130 SEM 101	Rhythms of Life
PSYCH 1140 SEM 102	History of Psychology
STS 1126 SEM 104	Social Studies of Medicine
WRIT 1370 SEM 109	Elements of Academic Writing: Writing Back to the News
WRIT 1420 SEM 101	Research and Rhetoric: A Sustained Research Writing Adventure

Tuesday and Thursday 11:40–12:55p.m.

ASRC 1812 SEM 101	What is Blackness? Race and Processes of Racialization
ASRC 1814 SEM 101	Ida B. Wells: In the Wake of Revolution
COML 1105 SEM 101	Books with Big Ideas
COMM 1105 SEM 101	Action or Despair? Media Representations of Climate Change
ENGL 1130 SEM 102	Writing the Environment: Eco-Anxiety—Apathy to Action
ENGL 1140 SEM 106	Writing Medicine: Stories of Illness and Healing
ENGL 1160 SEM 101	Intersections: Race, Writing, and Power

ENGL 1183 SEM 108	Word and Image
ENGL 1183 SEM 109	Word and Image
GERST 1170 SEM 102	Marx, Nietzsche, Freud
HD 1125 SEM 102	Finding Science in Fiction
HIST 1180 SEM 101	Viking America
MUSIC 1701 SEM 101	The Story of a Song
PHIL 1110 SEM 101	Philosophy in Practice: Feminism, Gender, and Education
PHIL 1110 SEM 105	Philosophy in Practice: Feminism for all Genders
PHIL 1111 SEM 104	Philosophical Problems: Core Issues in Philosophy
STS 1126 SEM 103	The "Body" in Medicine and Healing
WRIT 1370 SEM 107	Elements of Academic Writing: Writing and Artificial Intelligence

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 101 MWF 09:05–09:55 a.m. Adam Arcadi 20272

ANTHROPOLOGY 1101

Culture, Society, and Power: Historytelling as Ritual

History happens all around us, all the time. We live it through stories, events, and experiences. Drawing on a range of media and site visits (museum exhibitions, campus events, manuscript collections), this course offers an exploration of historytelling through the lens of anthropology. Questions at the heart of this seminar include, “What makes history?”; “How is it told and who does the telling?”; and “What is its role in shaping our individual and collective experiences, identities, and beliefs?”. Reading and viewing works by anthropologists, archaeologists, artists, and cultural critics, we will practice our own documentary and descriptive skills in the form of ethnographic writing. Through their writing, students are invited to consider the sociocultural, religious, and political aspects of memory, myth, and storytelling.

SEM 102 MW 08:40–09:55 a.m. Jaimie Luria 20273 Marina Welker

ANTHROPOLOGY 1101

Culture, Society, and Power: Culture on Tour

Why do we yearn to leave home and travel? What separates a tourist from a study abroad student—or even an anthropologist? In this class we will explore the construction and evolution of the “tourist mindset”, from armchair travel to contemporary Instagram travel influencing. Through reading ethnographic, literary, and theoretical texts, we will examine how tourism intersects with global power relations, and will also consider how tourism hosts have negotiated and controlled their encounters with guests. Course readings will cover multiple world regions and address topics such as commodification, marketing, and gender/sexuality. Students will gain insight into writing about the social world and about cultural objects like advertisements, films, and social media.

SEM 103 TR 08:40–09:55 a.m. Connor Rechtzigel 20274 Marina Welker

ANTHROPOLOGY 1101

Culture, Society, and Power: Becoming Indigenous in Asia

The meaning of “indigenous people” varies from one region to another. In Asia the standardized criteria for indigeneity become even more contested due to intertwined trajectories of human mobility, ethnic/racial fluidity, and postcolonial politics. Two essential questions will guide this course: who is eligible to be indigenous, and who gets to decide it? What is at stake when a group of people claim to be indigenous? These questions will not be answered but be put into dialogue with varied genres of materials centered on the indigenous experience in Asia, including historical monographs, ethnographic texts, literary works, and films. The idea of “becoming” aims to problematize the condition and definition of “indigenous people,” and to explicate the fluid, porous nature of identity, which resists a rigid adherence to any essentialist meaning or biological legitimacy.

SEM 104 MW 11:40–12:55 p.m. Yu Liang 20275 Marina Welker

ARCHITECTURE 1901

Diasporic Architectures and Environments

What defines “diaspora” and how does this discourse shape architecture and the environment? How might larger global issues such as climate change, human rights, migration patterns, and continued economic disparities contribute to forms of diaspora? How do these affect the built environment? In this course, we will examine these intertwined questions by studying a broad range of twentieth century global diasporic trajectories, focusing on themes like spatial representation, defining architectural sites as home(land), gendered migration, and diasporic connections to land. The course includes a wide selection of readings from architectural history, science and technology studies, environmental history, and gender studies, as well as other mediums including film and literature. Students will engage in diverse writing tasks including a film review, short narrative essays, and creative writing exercises.

SEM 101 TR 08:40–09:55 a.m. Priyanka Sen 20264 Elliot Shapiro

ARCHITECTURE 1901

Categorizing Architecture and the Making of the Other

What is Modern Architecture and why do we categorize buildings? In this class we will look at the ways in which empires, nation states, and international organizations used architecture (through style, form, climate, program, technologies, and materials) to define themselves as modern and progressing. To address racialized and Orientalized tropes in architectural knowledge production, we will ask how Modern Architecture employed difference to illustrate/construct itself. The course readings span genres of architectural history, the history of science and technology, feminist migration studies, literary criticism, and media studies. Throughout the semester, we will visit Cornell archives and exercise writing for different mediums: a book review, a short story, an op-ed, and a curatorial statement.

SEM 102 MW 01:25–02:40 p.m. Asya Uzmay 20265 Elliot Shapiro

ARCHITECTURE 1901

Space and Power: Landscapes of Control and Resistance

How does power inform the organization of physical space? We will put architecture into conversation with political theory, geography, anthropology, and philosophy. We will read and write about the relevance of space for the production of colonialism, capitalism, nation-states, race, and gender, as well as for the search for new balances and ecologies. Authors will include—but also move beyond—influential theorists of power and spatial organization such as Foucault, Lefebvre, and Le Corbusier. We will ask, can histories of architecture and landscape help us to understand the emergence and functioning of colonialism and capitalism? Written responses to readings and peer group work will lead to longer essays and independent projects.

SEM 103 TR 08:40–09:55 a.m. Maria Luisa Palumbo 20266 Elliot Shapiro

ART HISTORY 1178

Rear Windows/Sideview Mirrors: Looking and Writing the City

How have our perceptions of the cities and people of the Global South been shaped by visual art forms such as graphic novels, films, and photography? What are the dominant narratives in these media? We will investigate how their visual politics are formulated by the dynamics of media circulation in both North and South, via concepts such as labor and gender, religion and globalization. We will read such authors as Olivia Laing on art and loneliness, Rebecca Solnit on urban walking, and Suketu Mehta and Mike Davis on slums. To engage critically with different approaches to the city, we will write reviews of films and book chapters, analyze advertisements and photographs, and present ideas publicly to the class.

SEM 101 MW 10:10–11:25 a.m. Ayesha Matthan 20251 Elliot Shapiro

ASIAN STUDIES 1106

The Great Epic of India

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

SEM 101 MWF 10:10–11:00 a.m. Larry McCrea 20280

ASIAN STUDIES 1111

Embodied Deep Ecological Living

How to negotiate the flood of news of environmental disasters? What is required of being a human responsibly in the biosphere? This seminar is designed for students who have genuine interests in practicing deep ecological living. Together, we will think through the questions above and many more. Throughout the semester, you will be guided to develop your “auto-theory” of eco-criticism, and apply your auto-theory to creative projects relevant to your interests and expertise (art, community or business project, etc.). Potential writing assignments include curatorial statement, manifesto of deep ecology, etc. Potential readings and viewing materials include *Dao De Jing*, George Bataille, Anna Tsing, poems by Gu Cheng, Timothy Morton, Chinese artists Xu Bing and Guo Fengyi, *Princess Mononoke*, etc.

SEM 101 MW 11:40–12:55 p.m. Yanting Li 20277 Jessica Sands

ASIAN STUDIES 1111

Southward Advance: Japanese (Post)imperialism in SE Asia

How did the Japanese empire imagine Southeast Asia as the “South” and “tropics” in racial and civilizational terms? In this course, we will explore Japanese imperialism in Southeast Asia to open windows on questions of racial and cultural differentiation; colonial development; decolonization and postcoloniality; media and cultural memory. The shape of Japanese imperialism has been far less explored than that of Western counterparts. Regardless of its short duration, it was a historical turning point leading to the national independence of Southeast Asian countries after centuries of Western rule. It was based on the idea of “Asianism” to emphasize cultural and racial similarities rather than differences between “us” and “them.” We will learn to write critical reflections on scholarly texts, primary sources, and visual materials.

SEM 102 MW 11:40–12:55 p.m. Tsuguta Yamashita 20278 Jessica Sands

ASIAN STUDIES 1112

Literary Realism and Allegories of Identity in Twentieth-Century Chinese Fiction

In times of national crisis, in times of cultural soul-searching, what role can literature play? Two celebrated Chinese writers of the twentieth century, Lu Xun (1881-1936) and Feng Jikai (1942-), sought answers to this question at pivotal historical moments, each contributing to his generation's search for a Chinese modern identity by writing stories. While both writers wrote in the mode of “literary realism,” representing people's everyday experiences “as they really were in real life”, they also employed allegory to embed other levels of meaning, figurative or symbolic, within their “true-to-life” narratives. Investing, interpreting, and learning to write about these different levels of meaning will be the goal of our class lessons and discussions, our writing exercises and assignments.

SEM 101 MWF 01:25–02:15 p.m. Ding Xiang Warner 20276 Jessica Sands

AFRICANA STUDIES AND RESEARCH CENTER 1812

What is Blackness? Race and Processes of Racialization

What is Blackness? Is it a monolith, or does it develop new features or identities as the African diaspora spreads to different parts of the globe? And why have thinkers written about Blackness in differing ways? We will explore the literature on race as it pertains to Blackness, including authors such as Cheikh Anta Diop, Frantz Fanon, Amilcar Cabral, Walter Rodney and others. Students will have the opportunity to engage, study and write about the various ways Blackness has been conceptualized.

SEM 101 TR 11:40–12:55 p.m. Momodou Taal 20262 Jessica Sands

AFRICANA STUDIES AND RESEARCH CENTER 1814

Ida B. Wells: In the Wake of Revolution

Heroine, Agitator, Crusader, these are but a few names used to describe journalist and activist Ida B. Wells. In the wake of the Age of Revolution, Ida B. Wells and her contemporaries converged in contention with how the ideas of justice, citizenship, and human rights ought to be actualized. Though in theorizing alongside Wells, through critical engagement with her searing exposés against injustice and damning speeches, one of the most compelling demands for the actualization of these themes is found. Grounded in critical analysis and extensive data collection, Wells's work captured the ethos of justice, in particular, in ways the United States government struggled to contend with. In this course we will be learning from the example set by Wells. We will contextualize Wells's groundbreaking contributions within the broader historical framework of her era through in-depth discussions and supplementary readings. Mastery of course materials will be displayed through composing essays and articles that capture the essence of Wells's life and legacy.

SEM 101 TR 11:40–12:55 p.m. Mariah Thompson 20261 Jessica Sands

AFRICANA STUDIES AND RESEARCH CENTER 1825

Educational Innovations in Africa and the African Diaspora

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

SEM 101 TR 10:10–11:25 a.m. Ndri Assie-Lumumba 20260

AFRICANA STUDIES AND RESEARCH CENTER 1860

A Dream, not a Nightmare: Martin Luther King, Jr. and the Quest for Justice.

What are your “dreams” and how do you articulate and communicate them to others, especially in writing? This course primarily serves as your writing laboratory with the objective of helping students think critically and write clearly as they seek to understand the ethical framework underpinning MLK's nonviolent active resistance and its applicability to our contemporary quest for justice. The primary text for this course is *A Testament of Hope: The Essential Writings and Speeches of Martin Luther King Jr.* which encompasses MLK's writings including his historic public addresses, letters, sermons, interviews, books, and essays that will serve as templates for learning various types of writings. This course challenges students to “dream” freely, think critically, and write clearly using informal and formal writing assignments.

SEM 101 TR 01:25–02:40 p.m. Enoch Aboi 20258 Jessica Sands

ECOLOGY AND EVOLUTIONARY BIOLOGY 1640

Ethno-Eco-Botany: Exploring the Natural World Through Traditional Knowledge

How can we cultivate a deeper connection to the natural world by using lessons from traditional knowledge? This course will delve into concepts in ethno-eco-botany, allowing students the unique opportunity to explore this intersection while developing strong writing skills that can be used throughout their time at Cornell. Throughout this course, we'll explore diverse forms of traditional knowledge, focusing on a variety of cultures and how they leverage their strong connections to their environment. Therefore, this course aims to foster an understanding of the connection between humanity and the natural world. Students can expect to read both scholarly work and readings from Robin Kimmerer's repertoire. Writing assignments will include grant proposals, descriptive natural world observations, an argumentative essay, and a reflection essay.

SEM 101 MWF 01:25–02:15 p.m. Camille Blevins 20232 Elliot Shapiro

ECOLOGY AND EVOLUTIONARY BIOLOGY 1640

Puzzles in Nature

How'd that plant get there? Why does that animal do that? You're not sure, but maybe you can't stop thinking about it. "Puzzles in Nature" is a class for the curious, the creative, and those obsessed with how life works. We'll read about some seriously bizarre animal behaviors in popular science books, learn how to use analogies as a tool to explain the confusing things we see, and weave back and forth between words for the coolest places on Earth and transcribing the world in our backyard. You can expect some observation-based journaling, annotations of scientific literature, and overall a better understanding of the world we live in and the processes that govern it by writing about it.

SEM 102 TR 01:25–02:40 p.m. Thomas Ryan 20233 Elliot Shapiro

ECOLOGY AND EVOLUTIONARY BIOLOGY 1640

Sand and Surf: Beach Biology, Geomorphology and Conservation

Did you know that beaches make up 70% of the world's coastlines? Probably not, as beaches are one of the most poorly understood coastal habitats. This course aims to teach you about their biology, geomorphology, and conservation as these popular holiday spots face increasing threats, including sea-level rise and urban development. During the course, we will develop a range of written pieces to educate scientific and non-scientific audiences on these overlooked habitats. We will also focus on learning to search for and read scientific literature, paraphrasing text from other sources, and citations/referencing using Zotero. This is the perfect course to transport you mentally out of the Ithaca's fall semester as the temperature starts to drop, while improving your writing, and increasing your awareness of these unique and threatened habitats.

SEM 103 TR 01:25–02:40 p.m. Heath Cook 20234 Elliot Shapiro

NEUROBIOLOGY & BEHAVIOR 1220

Sci-Fi/Horror Cinema and Animal Behavior

Science fiction and horror cinema fascinates and terrifies us by playing on our primal fears. It forces the audience to question their preconceived notions about the world and open their minds to biological possibilities they hadn't considered. In this course we will explore the intersection of Sci-fi/horror and basic animal behavior as we examine the aliens, monsters, and mutants of classic films from a scientific perspective. We will watch some of the most influential science-fiction/horror movies of the last fifty years and deconstruct their antagonists with a focus on their fictional behavior and speculative evolution. Students will be asked to read and produce basic scientific writing, persuasive essays, and prose. A background in science, animal behavior or evolutionary theory is not assumed, just an interest in film and the natural world.

SEM 101 MW 01:25–02:40 p.m. Ronald Brown 20223 Elliot Shapiro

NEUROBIOLOGY & BEHAVIOR 1220

The Cat's Meow: Excellence in Communicating about Communication

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

SEM 102 MWF 09:05–09:55 a.m. Zena Casteel 20224 Elliot Shapiro

NEUROBIOLOGY & BEHAVIOR 1220

Evolution on Islands: How Islands Have So Many Unique Species

Did you know that Hawaii has more cricket species than mainland USA? or that lemurs are only found in Madagascar? In this course we will learn about how evolution shapes the formation of so many unique species on islands, both in terms of number and variety. Topics will range from island ecology and biology to how evolutionary forces act differently on islands. We will read several famous authors on this topic, from Darwin to Attenborough, and learn to write about evolution in a persuasive and powerful way that is accessible to a wide range of audience. Students will get a good flavor of writing in the sciences. No prior background in biology is needed but curiosity to learn about this topic will be helpful.

SEM 103 TR 10:10–11:25 a.m. Raunak Sen 20225 Elliot Shapiro

CLASSICS 1516

Are You Not Entertained? Gladiators Ancient and Modern

Gladiators executed stunning fight sequences, defied death, oozed sex appeal, stole wives (and husbands), and even, in the case of Spartacus, attacked the heart of the Roman empire. But who were the real gladiators? What was it like to be one? What does the popularity of gladiatorial fights tell us about Roman society and our world today? We will examine ancient literature, art, and archaeology like the Colosseum alongside *The Hunger Games*, *Gladiator*, and other modern media. We will compare that to evidence for gladiators' lived experiences, including their graffiti, curses, weapons, living quarters, tombs, and skeletons. Students will write a diagnostic essay, close reading essay, an interpretation of archaeological evidence, a historical argument, a research paper, and a pitch for modern media about gladiators.

SEM 101 TR 01:25–02:40 p.m. Sophia Taborski 20240 Annetta Alexandridis

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. Alessandro Peiris Pattiyage 20237 Courtney Roby

SEM 102 MWF 08:00–08:50 a.m. Claire Challancin 20238 Courtney Roby

SEM 103 MWF 10:10–11:00 a.m. Rebecca Gerdes 21012

SEM 104 MWF 12:20–01:10 p.m. Rebecca Gerdes 21013

CLASSICS 1551

Creativity and Crisis

In the Poetics Aristotle asserts the most successful Greek tragedies elicited from their audiences both pity and fear, a two-fold experience of emotional release called “catharsis.” Taking the philosopher’s claim as a point of departure, this course explores how artistic practices comprised creative responses to disaster in the pre-modern Mediterranean. Reading and writing assignments address the restorative capabilities of a range of media, with an emphasis on the visual and performing arts. Acts of making, or even the destruction of artworks, facilitated psychological reactions to traumatic events, the civic commemoration of collective loss, and negotiations of private subjectivity in mourning. Such critical awareness of the emotional aesthetics of style, form, and content will inform the craft of our authorial voices.

SEM 101 TR 08:40–09:55 a.m. Mary Danisi 20433

CLASSICS 1553

Art and Originality

What makes an original work of art authentic? Is a replica of a famous sculpture a derivative fake, or is the object valuable in its own right? Together we will examine themes of imitation, replication, illustration, and reinvention in the visual arts of the pre-modern Mediterranean. Representations executed in a variety of media, from paint to precious stones, will form the basis of writing assignments, designed to prompt reassessments of the educational models and creative canons operative in our own compositional techniques. Class readings, including selections from Plato, Aristotle, Vitruvius, and Pliny the Elder, will provide frameworks in which to approach ancient images within their historical context. Participants will organize an online art exhibition related to the politics of emulation in artistic practices of reproduction.

SEM 101 TR 10:10–11:25 a.m. Mary Danisi 20434

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 MW 11:40–12:55 p.m. Amrita Chakraborty 20290 Gavin Walker

SEM 102 MWF 10:10–11:00 a.m. Arash Shokrisaravi 20291 Gavin Walker

SEM 103 TR 08:40–09:55 a.m. Song Han 20292 Gavin Walker

COMPARATIVE LITERATURE 1105

Books with Big Ideas

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

SEM 101 TR 11:40–12:55 p.m. Tianyi Shou 20286 Gavin Walker

SEM 102 MW 08:40–09:55 a.m. Xinyu Zhang 20287 Gavin Walker

SEM 103 MWF 10:10–11:00 a.m. Nicole Suarez 20288 Gavin Walker

COMPARATIVE LITERATURE 1106

Robots

In 2015 Japan's SoftBank Robotics Corporation announced the world's first robot with feelings. Many people were excited, many more disturbed. If robots are simply, as the dictionary suggests, machines "designed to function in the place of a living agent," then what is so disturbing about them? Since robots are designed to replace human labor (first economic, and now also emotional), do they represent a threat as much as they do an aid? What happens when robots exceed their purpose, and become more humanlike? How do robots read, write, and feel? How do the activities of coding and writing, or decoding and reading differ? Students will be equipped with the vocabulary and writing strategies to rigorously analyze, compare, and debate the meaning of robots in the human imagination from different epochs, countries, languages, and media. In doing so they will write in a variety of registers about plays such as *R.U.R.* by Karel Čapek, who invented the term "robot." Other materials may include philosophical texts, fiction, videogames, films, graphic novels, and hip-hop concept albums.

SEM 101 TR 10:10–11:25 a.m. Dror Birger 20282 Gavin Walker

COMPARATIVE LITERATURE 1119

A Taste of Russian Literature

Explore important aspects of the Russian culture in broad historical, geopolitical and socioeconomic context through the lens of Russian folklore, poetry, short stories of Gogol, Chekhov, and Bulgakov, works of contemporary Russian-American writers, visual art, and international film, in which, among other things, food and Russian culinary and hospitality tradition figure prominently. The literary journey will take you from the lavish tables of the eighteenth-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 sense of style.

SEM 101 TR 02:55–04:10 p.m. Raissa Krivitsky 20281

COMMUNICATION 1105

Action or Despair? Media Representations of Climate Change

How we think about the climate crisis is shaped by the stories that various media tell us about our relationship with nature. From films such as *The Day After Tomorrow* and Elizabeth Kolbert's book *Field Notes From a Catastrophe* to Banksy's street art and news reports, we are presented with a vision of the future filled with despair and hopelessness. Do such messages work to raise awareness and drive change, or do they instill a sense of fatalism that prevents us from taking meaningful action? In this course we will think and write about how climate change is conceptualized and communicated in a range of assignments including critical interpretation of texts, a comparative analysis paper, a book or film review and a researched argument essay.

SEM 101 TR 11:40–12:55 p.m. Andrei Guruianu 21034

COMMUNICATION 1106

Manufacturing Need: Writing About the Power of Advertising

From Dove soap ads to Budweiser's famous Super Bowl commercials, companies vie for our attention in order to persuade us to buy their products. But what exactly are they selling us? This course will explore the ways in which print and video advertisements craft stories that capitalize on our best intentions and deepest anxieties. By identifying design elements such as use of color, lighting, spatial arrangement, music, and dialogue, students will assess and critique how visual ads make persuasive arguments that often work against our better judgment. We will then consider ads that harness this power to deliver positive messages through PSAs and advocacy advertising. Assignments will include rhetorical and critical analysis papers, creative briefs for a mock marketing campaign,

and a video essay.

SEM 101 TR 01:25–02:40 p.m. Andrei Guruianu 21035

CITY AND REGIONAL PLANNING 1109

Cities and Regions: Transformative Climate Justice

Whose knowledge counts concerning the climate-change solutions, and how does the knowledge translate into action? This course emphasizes such questions and centers on systemic oppression in conceptualizing "transformative approaches" to climate justice. Course questions will assist students in thinking critically about the complexity of the climate crisis and prepare them for writing assignments. The course readings draw primarily from critical scholarship grounded in multiple disciplines involving geography, anthropology, history, and planning. The writing assignments in this course help students form their values and empathy toward the planet Earth, reflect on a personal level, and strengthen their skills for effective communication. These assignments include expository essays, critical reflection, book reviews, etc.

SEM 101 TR 01:25–02:40 p.m. Yousuf Mahid 20219 Kelly King-O'Brien

ENGLISH 1105

Writing and Sexual Politics: Salacious Subcultures

The great job of counterculture poets, Allen Ginsberg says, is "to save and heal the spirit of America." This course will explore the literary and cultural movements of the Beat Generation, the San Francisco Renaissance, and The New York School of Poets, three subcultures whose works have become interwoven due to their exploration and description of sexuality. Focusing on key figures like Allen Ginsberg, Jack Spicer, and Frank O'Hara, we will discuss the historical and social contexts of these literary subcultures and the prominent themes of their writing, ranging from sexual obscenities to liberating spiritualities. Students will encounter a wide range of literary genres—from poetry to novels—and will be engaging in critical analysis and discussion, close reading, and both creative and academic writing.

SEM 101 MWF 10:10–11:00 a.m. Asher Courtemanche 20301 Kate McCullough

ENGLISH 1105

Writing and Sexual Politics: Complaint

"Everyone knows what the female complaint is," Lauren Berlant writes: "women live for love, and love is the gift that keeps on taking." Why is female complaint something that "everyone knows"? What does it mean to be heard as complaining? When is complaint imagined as capable of bringing about political transformation—and when is it imagined as simply frivolous? Students will explore these questions through critical close reading essays. Texts might include works of feminist theory such as Sara Ahmed's *Complaint!* and Audre Lorde's *The Transformation of Silence into Language and Action*, and works of literature spanning from Ovid and Shakespeare to Dorothy Parker and Mariama Ba.

SEM 102 MW 01:25–02:40 p.m. Margaux Delaney 20302 Kate McCullough

ENGLISH 1105

Writing and Sexual Politics: Visionary Futures of Queer Space

In the shadow of the anthropocene, escaping the disaster of climate change, capitalism, and pollution becomes more and more attractive than its alternative: healing Earth 1.0 to mitigate the permanent impact of colonialization's global impact. In this class we will look to queer writers and artists as guides toward visionary futures. We will engage speculative poetry, games, movies, art, and articles that explore (literal) queer space. Through the development of our own writing, we will reflect on connection, sustainability, loss, and hope in our encounters with the queer interstellar and beyond.

SEM 104 MW 11:40–12:55 p.m. Ariel Estrella 20304 Kate McCullough

ENGLISH 1111

Writing Across Cultures: The Culture of the Raj

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

SEM 101 TR 10:10–11:25 a.m. Satya Mohanty 20305

ENGLISH 1111

Writing Across Cultures: You Are Neither Here Nor There

This seminar is designed for you to practice and improve your analytic and argumentative skills as well as writing in a convincing, personal style. That is to say, upon discussing and analyzing assigned books, you will be asked to write essays, which would be evaluated on their clarity and cohesion. You will have an opportunity to work on your editing skills and revise your essays in order to eliminate grammatical flaws as well as enhance clarity and persuasiveness.

SEM 102 TR 10:10–11:25 a.m. Ishion Hutchinson 20306

ENGLISH 1111

Writing Across Cultures: The Bible and Ancient Authors

In this seminar we will read, discuss, and write about key works by Classical authors such as Homer, Plato, Virgil, and Ovid, as well as selections from the Hebrew Bible and the Christian New Testament. The focus of writing and discussion will be on developing analytical skills for understanding and exploring these works as literary, historical, and intellectual artifacts.

SEM 103 TR 02:55–04:10 p.m. Andrew Galloway 20307

ENGLISH 1111

Writing Across Cultures: Technologies of Writing

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

SEM 104 MWF 01:25–02:15 p.m. Rayna Kalas 20308

ENGLISH 1111

Writing Across Cultures: Much Ado about Rom Coms—Global Shakespeare Adaptations

A zombie and the daughter of the leader of the anti-zombie militia; a spoiled millionaire and the soft-spoken son of a mobster; a law student and a Goldman Sachs bro. What do these three pairings have in common? They're all love interests in recent film adaptations of Shakespeare plays. In this class we'll read and write about Shakespeare plays that have been adapted into modern romantic comedies. Our viewing will encompass romantic comedies across the globe, including *She's the Man* and *Dil Bole Hadippa; 10 Things I Hate About You* and

Nalnari jongbujeon. We'll also investigate what happens when Shakespeare's tragedies go "right" and are transformed into romantic comedies like *Warm Bodies* and *Rosaline*. Writing assignments will include film reviews, consider adaptation theory, and more.

SEM 105 MW 01:25–02:40 p.m. Emily Foster 20309

ENGLISH 1111

Writing Across Cultures: Growing up with the Victorians

Coming-of-age stories, like Gerwig's *Lady Bird* and Rooney's *Normal People*, are a popular narrative form across contemporary novels, films, television series, and video games. Nineteenth-century literature likewise often focused on the development of a youthful protagonist. We will investigate the emergence of the coming-of-age plot as a prolific literary form and explore what it means to "grow up" in Victorian Britain and its empire. As we consider how writing in this period imagines self-formation and the shaping of a life, we will also reflect on our own experience as writers. Assignments will focus on developing close reading skills, improving clarity and style, and experimenting with academic prose. Readings will include children's literature (Carroll), novels of education (Brontë, Dickens), and autobiographical writing.

SEM 106 MW 10:10–11:25 a.m. Maria Al-Raes 20310 Kate McCullough

ENGLISH 1111

Writing Across Cultures: Haunted Homes

A creak beneath the floorboards, a scuttling in the attic, a body in the basement—any respectable old home has a few ghosts. In this class, we will look at haunted homes and ghosts across a variety of periods and cultures, to investigate what haunts us, and why. We'll advance from nineteenth-century texts by Edgar Allan Poe and Rose Terry Cooke, to hallmarks of the genre like Alfred Hitchcock's *Psycho*, to more contemporary films like Zhang Yimou's 1991 *Raise the Red Lantern*. We will investigate ghosts as marks of unresolved histories, and the house as a symbol of the domestic. Students will learn to write critically about film and other media through weekly responses, peer review, and a range of creative and formal assignments.

SEM 107 MW 08:40–09:55 a.m. Charline Jao 20311 Kate McCullough

ENGLISH 1111

Writing Across Cultures: "Homecoming"

For many of you, starting college may have been your first experience moving away from home. Leaving can be scary, full of challenges and new responsibilities; but it can also be liberating. In our personal narratives, moving out is a life-changing event. But it's often in the process of returning home, of reuniting with our pasts and familiar faces, that we realize the extent to which we have changed. In this course we will study literature and film of "homecoming" to consider: can you ever really go home again? Students will cultivate their analytical and creative writing skills in response to major texts, which may include: *The Wizard of Oz*, Jennifer Maritza McCauley's *When Trying to Return Home*, and *The Odyssey*.

SEM 108 MW 01:25–02:40 p.m. Sara Stamatiades 20312 Kate McCullough

ENGLISH 1111

Writing Across Cultures: Found in Translation

What is lost when a translator abandons the rhymes of a Rilke sonnet, or adds a speaker to a poem by Wang Wei, and what might be found? We will join a centuries-long conversation about these issues by analyzing translation theories from Dryden, Sontag, Nabokov, Appia, and more, testing them against English versions of poems from Japan to Chile. We'll debate the translator's visibility, to whom the translator owes a debt, and if these frameworks even make sense. We'll see what the efforts to solve the impossible problems of translation can teach us about other cultures and our own. And through a series of essays, and the occasional translation attempt, we'll learn to articulate our evolving ideas about the problems and possibilities of translation.

SEM 109 TR 01:25–02:40 p.m. Dan Rosenberg 20559

ENGLISH 1130

Writing the Environment: Place and Displacement

What does it mean to write and read about “place”? How can language help us celebrate and make sense of the physical world? In this course, we will explore the notion of “setting” in literature, film, and art more broadly with a particular attention to indigeneity, ecological disaster, and memory. Writing assignments will range from profiling a place of choice to literary analysis. Art explored in this course may include: essays by Robin Wall Kimmerer, fiction by Lauren Groff and Samanta Schweblin, and films by Hayao Miyazaki.

SEM 101 MW 02:55–04:10 p.m. Samantha O'Brien 20314 Greg Londe

ENGLISH 1130

Writing the Environment: Eco-Anxiety—Apathy to Action

In March 2017, the American Psychological Association validated the notion of “eco-anxiety”—defined as a “chronic fear of environmental doom”—by publishing a primer on therapeutic practice in an era of ecological disaster. In this course we will study the writings of activists and leaders promoting environmental change alongside works of literary fiction, poetry and nonfiction that grapple with the psychological effects of environmental disaster. Texts include Robin Wall Kimmerer’s *Braiding Sweetgrass*, Jorie Graham’s *To 2040*, Hayao Miyazaki’s *Princess Mononoke* amongst others. Writing assignments will span critical and creative projects, encouraging students to reflect on and generate ideas about the role reading, writing and communication can play in recovering a sense of empowerment and community in the face of global disaster.

SEM 102 TR 11:40–12:55 p.m. Imogen Osborne 20315 Greg Londe

ENGLISH 1134

True Stories

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

SEM 101 TR 08:40–09:55 a.m. Colin Stragar-Rice 20316 David Faulkner

SEM 102 MW 01:25–02:40 p.m. Lisa Camp 20317 David Faulkner

SEM 103 MW 10:10–11:25 a.m. Sara Stamatiades 20318

SEM 104 TR 10:10–11:25 a.m. Juan Harmon 20319 David Faulkner

ENGLISH 1140

Writing Medicine: Stories of Illness and Healing

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

SEM 101 MWF 11:15–12:05 p.m. Susanna Cupido 20320 Charlie Green

SEM 102 TR 08:40–09:55 a.m. Rocío Corral García 20321 Charlie Green

SEM 103 MW 01:25–02:40 p.m. Jiachen Wang 20322 Charlie Green

SEM 104	MW 07:30–08:45 p.m.	Charity Young	20323	Charlie Green
SEM 105	MW 02:55–04:10 p.m.	Sarah Iqbal	20324	Charlie Green
SEM 106	TR 11:40–12:55 p.m.	Jehan Roberson	20325	Charlie Green

ENGLISH 1158

American Voices: Transcendence and the American Jam Band

What makes the live music of the Grateful Dead, Phish, and the bands they've inspired, simultaneously attractive and polarizing? Known for never playing the same song twice and blending songs seamlessly into one another, Jam Bands transcend the limits of lyric, narrative, and time. In this seminar we will read songs as stories, studying the songs and live performances of Jam Bands, as well as the material surrounding them: from blog posts to biographies, movies, and material objects. In so doing, we'll investigate questions like: How does this music re-envision the structure and effect of a song? What cultures and philosophies emerge from its playstyle? Formal and creative writing assignments will prompt emotional reflection on improvised music as an enduring musical, literary and cultural philosophy.

SEM 101 MWF 09:05–09:55 a.m. Hunter Phillips 20313 Emily Foster

ENGLISH 1158

American Voices: Reading Films: Culture, Politics, and Aesthetics

What does it mean to “read” a film? For many twenty-first-century audiences, the experience of viewing a film is commonplace, but what details capture our eyes, ears, and hearts when we view a movie? And how does the craft of filmmaking convey meaning about the world we live in? In this course, we will learn to interpret the formal details that make up a film, including lighting, shot composition, use of space and movement, and sound design. We will also explore various theories and contexts that inform how films are shot and how they may be interpreted by audiences, teaching us what films can reveal about America's history and its present. Students will write critical, public-facing, and creative works to explore the historical, cultural, and stylistic contexts surrounding film, from the writer's room to the silver screen.

SEM 102 TR 01:25–02:40 p.m. Kathryn Harlan-Gran 20796 Charlie Green

ENGLISH 1160

Intersections: Race, Writing, and Power

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

SEM 101	TR 11:40–12:55 p.m.	Jayden McClam	20332	Greg Londe
SEM 102	MWF 11:15–12:05 p.m.	Ngoc Pham	20333	Greg Londe
SEM 103	MWF 12:20–01:10 p.m.	Hana Widerman	20334	Greg Londe
SEM 104	MW 07:30–08:45 p.m.	Reymundo Escobedo	20335	Greg Londe
SEM 105	MWF 09:05–09:55 a.m.	Grace Murry	20336	Greg Londe
SEM 106	MW 08:40–09:55 a.m.	Laila Nashid	20337	Greg Londe
SEM 107	TR 08:40–09:55 a.m.	Dominique Joe	20338	Greg Londe

ENGLISH 1167

Reading Now

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

SEM 101	MW 07:30–08:45 p.m.	Juan Pablo Albornoz Rodriguez	20326	David Faulkner
SEM 102	MWF 12:20–01:10 p.m.	Jie Hui Zhou	20327	David Faulkner
SEM 103	MWF 10:10–11:00 a.m.	Lauryn Jones	20328	David Faulkner

ENGLISH 1168

Cultural Studies: Disability and Writing

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

SEM 101	TR 10:10–11:25 a.m.	Charlie Green	20339
---------	---------------------	---------------	-------

ENGLISH 1168

Cultural Studies: Comics and Graphic Medicine

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

SEM 102	MW 11:40–12:55 p.m.	Greg Londe	20340
---------	---------------------	------------	-------

ENGLISH 1168

Cultural Studies: Comic Books! Graphic Novels! Transmedia!

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

SEM 103	TR 01:25–02:40 p.m.	Jon McKenzie	20341
---------	---------------------	--------------	-------

ENGLISH 1168

Cultural Studies: No Spoilers! What Watching TV Tells Us About Serial Novels

The first season of the TV show *Dickinson* shows the two lesser-known Dickinson siblings, Austin and Lavinia, discussing a Dickens novel. *Can you believe it about Lady Dedlock?* Austin asks. “Oh my god, SPOILERS,” Lavinia yells, clapping her hands over her ears. Avoiding spoilers may seem like a new phenomenon, but nineteenth-century readers, like Lavinia and Austin, consumed novels much in the same way we watch television today. This course explores episodic narratives—like Sherlock Holmes stories, novels by Henry James and Elizabeth Gaskell, issues of *Ms. Marvel*—so that we can write about the experience of reading serially. We’ll also watch a show that is being released episodically during the fall 2024 semester to study our own viewing of serialized television in real time.

SEM 104 MW 10:10–11:25 a.m. Emily Foster 20342

ENGLISH 1168

Cultural Studies: Queer Africa

“Homosexuality” is still not formally legalized in 32 out of 55 African countries. Despite this, African LGBTQ+ people nonetheless continue to thrive, and tell their stories through literature, art, and film. These stories continue to be crucial in cultural and political change; film director Wanuri Kahiu recently won a legal battle in Kenyan court to allow her 2018 queer movie, *Rafiki*, to be screened in cinemas. Queer media considers and critiques social norms surrounding gender, family, religion, and love. How do these narratives shape African societies and challenge American audiences? We will read and watch stories by Diriye Osman, Olumide Poopola, Shailaja Patel, and others. Together, we will compose critical, creative, and research-based writing projects as we explore intersections of identity in Africa and at home.

SEM 105 MW 11:40–12:55 p.m. Aditi Shenoy 20343 Charlie Green

ENGLISH 1168

Cultural Studies: ‘We Real Cool’: Lingering with Black Masculinities

How do various historical, social, and literary figures shape our conceptions of Black masculinity? What role does queerness and transness play in our understanding of Black masculinity? How does Black feminism inform ideas of Black masculinity? This class will explore various Black writers and thinkers contributing to the narrative of Black masculinity from James Baldwin to bell hooks. We will attend to various objects to think critically about the role of Black masculinity in our society, and how it relates to the project of liberation. The works we study may include autobiographies, essays, novels, short stories, or films. Writing projects may be critical, creative, or research-based as we develop our understanding of Black masculinity and extend our capacities as writers.

SEM 106 MW 10:10–11:25 a.m. Joël Simeu Juegouo 20344 Charlie Green

ENGLISH 1168

Cultural Studies: Dungeons, Dragons, and Collaborative Fantasy

Currently celebrating its 50th anniversary, *Dungeons and Dragons* is a classic game of adventure and imagination that maintains popularity among modern audiences. While D&D is principally a tabletop roleplaying game that facilitates the collaborative construction of fantasy stories, it has also developed a flourishing presence across other forms of media. From webseries like *Critical Role* and *Dimension 20*, to videogames like the *Baldur’s Gate* franchise, to countless other films, podcasts, and novels, D&D continues to reach new communities and serve as a foundation for myriad new narratives. In this course students will engage in critical and creative writing exercises that analyze D&D stories across these various modalities. Students will also more broadly reflect on the unique affordances and cultural impacts of gaming and collaborative storytelling.

SEM 107 MW 02:55–04:10 p.m. Lars Johnson 20345 Charlie Green

ENGLISH 1168

Cultural Studies: Trans Media

This course examines the history of literature, film, visual art, and music by and about trans, nonbinary, and gender-nonconforming people. Students will explore how trans artists have expanded these media, developing new techniques to represent diverse experiences of embodiment. Works will include novels by Natalie Clifford Barney and Leslie Feinberg, poetry by Taylor Johnson, films by Toshio Matsumoto and Paul B. Preciado, photography by Claude Cahun, and music by SOPHIE. Tracking the shifts in trans aesthetics from the early twentieth century to the present, we will consider how these artists navigate the fixity and fluidity of gender, genre, and technology. Writing assignments will combine creative techniques with critical analysis, and students will conduct periodical and archival research that supports the recovery of trans cultural history.

SEM 109 TR 02:55–04:10 p.m. Richard Thomson 20347 Charlie Green

ENGLISH 1168

Cultural Studies: Communicating Climate Change

Many of us like stories of personal experience. But this preference for stories on the individual human scale may be one reason that contemporary societies have struggled to develop effective responses to climate change: ordinary storytelling modes aren't adequate to the long time spans and vast reaches of environmental change. This course will ask you to read, write, and design many different forms and genres in order to experiment with the problem of communicating climate change, from pie-charts to science fiction and from poetry to documentary film. What can each form tell us about climate change that the others cannot?

SEM 110 TR 01:25–02:40 p.m. Caroline Levine 20417

ENGLISH 1168

Cultural Studies: The Animal Question

In *The Companion Species Manifesto*, Donna Haraway suggests that “living with animals, inhabiting their/our stories, trying to tell the truth about [our] relationship, cohabiting an active history: that is the work of companion species, for whom ‘the relation’ is the smallest possible unit of analysis” (116). To cultivate ways of reading, writing, and thinking that will support us in investigating this relation, we will examine critical and creative forms of cultural expression in a variety of media and genres that revisit definitions of, and the boundaries created and blurred between, the “human” and the “animal.” How do you define, understand, inhabit, and/or communicate this relation?

SEM 111 TR 02:55–04:10 p.m. Andrew Hill 20628

ENGLISH 1170

Short Stories

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

SEM 101 MW 10:10–11:25 a.m. Natasha Ayaz 20348 Emily Foster

SEM 102 MWF 09:05–09:55 a.m. Sean Sam 20349 Emily Foster

SEM 103 MWF 11:15–12:05 p.m. Bethstyline Chery 20350 Emily Foster

SEM 104 TR 02:55–04:10 p.m. Corbin Jones 20376 Emily Foster

SEM 105 TR 10:10–11:25 a.m. Arpita Chakrabarty 20351 Emily Foster

SEM 106 MW 01:25–02:40 p.m. Nicholas Huelster 20377

ENGLISH 1183**Word and Image**

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

SEM 101	TR 02:55–04:10 p.m.	Alex Gilvarry	20352	
SEM 102	MW 07:30–08:45 p.m.	Aishvarya Arora	20353	Brad Zukovic
SEM 103	MWF 12:20–01:10 p.m.	Matthew Bettencourt	20354	Brad Zukovic
SEM 104	MWF 10:10–11:00 a.m.	Mai Mageed	20355	Brad Zukovic
SEM 105	MWF 11:15–12:05 p.m.	Em Setzer	20356	Brad Zukovic
SEM 106	MW 08:40–09:55 a.m.	Yichu Wang	20357	Brad Zukovic
SEM 107	MW 11:40–12:55 p.m.	Derek Chan	20358	Brad Zukovic
SEM 108	TR 11:40–12:55 p.m.	Brad Zukovic	20359	
SEM 109	TR 11:40–12:55 p.m.	Andrew Hill	20626	
SEM 110	TR 01:25–02:40 p.m.	Andrew Hill	20627	

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

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

SEM 101 MWF 10:10–11:00 a.m. David Faulkner 20298

ENGLISH 1191**British Literature: Oscar Wilde**

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

SEM 102 TR 02:55–04:10 p.m. Ellis Hanson 20299

ENGLISH 1270

Writing About Literature: Worlds of Fiction—Thinking, Reading, Creating

We will examine modern fiction with an emphasis on the short story and novella. Students will write critical essays on works by authors, from around the world, who flourished between 1870 to the present day. We will also try our hand at creating our own fiction in our last class session.

SEM 101 TR 01:25–02:40 p.m. Helena Viramontes 20294

ENGLISH 1270

Writing About Literature: Representing Femininity

From nineteenth-century Sensation Fiction heroines to contemporary congresswomen, what might it mean to be a sensational woman? This class starts explores questions about gender roles, ambition, desire, and power, while also considering how writers represent these questions. Sensational is variously defined as relating to the senses; designed to produce great public interest; titillating but inaccurate or exaggerated; and remarkable—a complex and contradictory set of definitions. We will consider representations of sensational women in various media, studying how these definitions have shaped the public perception of such women as well as how women have re-inhabited these definitions. This focus on the sensational will help us interpret course texts, and will also contribute to a broader understanding of gendered power in the US today.

SEM 102 MW 10:10–11:25 a.m. Kate McCullough 20295

ENGLISH 1270

Writing About Literature: Novel Technologies

The history of communications technology is marked by momentous births and brutal deaths: “Television kills telephony,” James Joyce wrote in Finnegans *Wake*, fifty years before *Video Killed the Radio Star*. Since the early eighteenth century, the novel has both participated in and documented the history of technology, and this course pursues both aspects of the novel’s role in this trajectory. We will trace the novel’s rise—its emergence as a new technology—and follow its competition with, and assimilation of, other novelty forms, including cinema, television, the internet, and social media. Students will develop close reading skills and the ability to analyze and articulate innovative arguments, all while exploring the status of the novel’s “novelty,” now that fiction proliferates across media forms and platforms. Does it, after all, still merit its name?

SEM 103 MW 02:55–04:10 p.m. Anna Shechtman 20296

FEMINIST, GENDER & SEXUALITY STUDIES 1100

Lost Bodies

This course begins with the assumption that culture produces pressures on both men and women to sacrifice something about their own bodies, feelings, and desires for the supposed good of civilization. So this course will ask: what is expected of men by Western culture? What is expected of women? How do these expectations distance them from their bodies? We will look at twentieth-century-literature and film to explore these questions, and to listen for the ways the body speaks through art. Writing will consist of a personal course journal and critical and creative writing assignments; the writing is aimed at exploring and experiencing the different ways writing can serve as an expression of bodies, feelings, and desires that culture asks us to sacrifice.

SEM 101 TR 10:10–11:25 a.m. John Anspach 20218 Ellis Hanson

GLOBAL DEVELOPMENT 1200

Reading the Landscape: Ecology, Power, and Transformation

The complex challenges facing our world today demand a different approach. By taking a long view on social and ecological transformation, we are better prepared to envision futures for our collective thriving. This course draws upon history, ecology, and critical social theory in interdisciplinary explorations of landscapes and life on the land. We will read cases from the US and across the world, including work from Robin Wall Kimmerer, Ivette

Perfecto, and Annie Proulx. Through online storytelling, grant proposals, argumentative essays, personal narratives, and research essays, we will build competence and confidence in successful, evidence-based writing that transfers across disciplines.

SEM 101 MW 08:40–09:55 a.m. Emily Baker 20215 Elliot Shapiro

GLOBAL DEVELOPMENT 1200

Tracing your Stuff: The Politics of Consumption

We live in a world of things. Even our most intimate possessions come from thousands of miles away, connecting us with workers and ecologies we know little about. How can we understand our histories, our political choices, and our global connections through the things we consume? Together, we will think critically about the link between our products and the many crises of our times—environmental, social, racial, and economic. We will read accounts by historians, geographers, sociologists, and anthropologists of the travels that everyday objects like mushrooms, coffee, cotton, salt, and even iPhones make on their way to us. Students will build their research, analysis, and writing skills by tracing the interconnected geographies of their favorite things and examining how commodities shape our world today.

SEM 102 MW 02:55–04:10 p.m. Aman Banerji 20216 Elliot Shapiro

GERMAN STUDIES 1121

Writing Berlin

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

SEM 101 TR 10:10–11:25 a.m. Rajvi Thakore 20246 Douglas Brent McBride

GERMAN STUDIES 1122

Love and Death in Vienna

Singing boys. Dancing horses. Waltzing debutantes. Those fortunate enough to live in a city where each day begins with a pastry and ends with a two-liter bottle of wine must live a charmed existence! Not according to Freud. After decades of treating the morbid Viennese, he concluded that human nature must be torn between two warring forces: a love instinct and a death drive. In this seminar we'll explore both sides of Vienna's enigmatic character, its life-affirming hedonism and its self-destructive nihilism, through the lens of narrative fiction on page and on screen. Along the way, we'll learn to read and view more critically by writing our way through the best literature and cinema of the multi-ethnic metropolis on the Danube.

SEM 101 MWF 10:10–11:00 a.m. Douglas Brent McBride 20244

GERMAN STUDIES 1170

Marx, Nietzsche, Freud

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

view as natural, inevitable, or universal?

SEM 101 TR 10:10–11:25 a.m. Wei Wang 20242 Douglas Brent McBride

SEM 102 TR 11:40–12:55 p.m. Willow Groundwater 20243 Douglas Brent McBride

GOVERNMENT 1101

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

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

SEM 101 TR 10:10–11:25 a.m. Aaron Childree 20210 Suzanne Mettler

GOVERNMENT 1101

Power and Politics: Is Feminism for Everybody?

Can there be a universal feminist political project? Whose voices authorize what counts as feminist theory and practice? Can we reconcile different feminisms? This course will explore the contested nature of feminism in the American context by considering issues such as work, the vote, sex, and the family. We will interrogate the ways that feminism has grappled with the different experiences of gender and sex hierarchy and inequality. Among the journalists, historians, and political theorists we will read, students will encounter feminist thinkers and activists such as bell hooks, Audre Lorde, Saidiya Hartman, Carol Hanisch, and Dorothy Roberts. Writing assignments include analytical essays, reading responses, and personal reflections.

SEM 102 MW 08:40–09:55 a.m. Emily Anderson 20211 Jill Frank

GOVERNMENT 1101

Politics of Social Change: Race, Gender, Work

How should social movements frame their political programs to enact lasting political change? Should social justice movements engage with the legal and political institutions of the state to advance their goals? This course is an intensive study of the political and legal theory of American social movements in the twentieth and twenty-first centuries. We will examine how social movements have navigated the contested landscape of American law and government, weighing the promise of structural change against the constraints of state institutions and shaping their rhetorical tools accordingly. Through historical case studies, we will consider how movements over the past century have engaged in struggles over the meaning of equality, freedom, and democracy. Writing assignments include reading reflections, political manifestos, and court opinions.

SEM 103 MW 02:55–04:10 p.m. Ewa Nizalowska 20212 Jason Frank

GOVERNMENT 1101

Power and Politics: Democracy and Representation in the USA

What is democracy? Why have democracies around the world been on the retreat? Why and to what extent is democracy in the US under threat? This course provides an introduction to the political science study of democracy and democratic backsliding, focusing on the historical and contemporary politics of the United States. Through policy memos, opinion pieces, research essays, and critical peer review, students will learn how to engage with some of the most important debates in the United States today. Topics include debates about contemporary voter suppression, subnational authoritarianism, settler colonialism, and the political economy of democratic advances and reversals.

SEM 104 TR 10:10–11:25 a.m. David Bateman 20213

GOVERNMENT 1101

Power and Politics: Nation and State

The state and nation shape everything from our daily lives to global politics. Both historically and presently, notions of citizenship, economic interactions, conflict management, justice, and the use of violence are structured by states and nations. In this course we will investigate a set of interrelated themes including nationalism, identity, and state-building as we make our way through a multi-disciplinary array of texts. Independent essays will ask students to consider how narratives in films and human relationships with geography produce, reflect, and challenge ideas discussed in class. A research proposal sequence will provide space for students to explore course themes in a context that they find compelling, while workshops and draft revisions along the way will contribute to a dynamic writing experience.

SEM 105 TR 08:40–09:55 a.m. Joseph Lasky 20214 Omar Ba

GOVERNMENT 1101

Power and Politics:(Re)Form and Revolution—Organization, Education, Change

Movements advocating social and political change inhabit and critique practices and values they find unjust, yet develop new ones simultaneously. To do so, they seek to both form durable organizations and (re)form society, politics, and people. This course focuses on that dilemma, by exploring how political theorists and actors have conceptualized organization and change, with special attention to the role of education, within the university and beyond. Considering debates over spontaneity and organization, horizontalism and structure, means and ends, and prefiguration and strategy, we will read works by authors including W.E.B. Du Bois, Jo Freeman, Vladimir Lenin, Rosa Luxemburg, Bernice Johnson Reagon, and Sheldon Wolin. Student writing assignments will include analytic papers, persuasive essays, and personal reflections to explore questions of reform and revolution today.

SEM 106 TR 02:55–04:10 p.m. Samuel Rosenblum 20416 Alex Livingston

HUMAN DEVELOPMENT 1125

At the Intersection of Psychology and Law

In this seminar we will delve into the intersection of the legal system with cognitive, social, and developmental psychology, exploring how insights from psychological research can shape legal decisions and the overall functioning of the legal system. Students will analyze both classic and contemporary psychological research relevant to legal issues, as well as examine legal documents that draw upon psychological findings. Through a series of formal and creative writing assignments, students will develop skills in evaluating scientific research, utilizing empirical evidence to bolster arguments, and conducting critical analyses of research in the context of the law. Students will benefit from this seminar through involvement in domain-specific readings and writing, along with the introductory development of university-level writing skills.

SEM 101 MW 02:55–04:10 p.m. I-An Su 20207 Kelly King-O'Brien

HUMAN DEVELOPMENT 1125

Finding Science in Fiction

Scientific writing can be painfully boring to read. Science fiction, however, routinely manages to seamlessly transport its audiences to new and complex universes full of fantastic gadgets and mystical beings. In this course we will draw inspiration from invented realities to apply literary storytelling techniques to scientific communication. Readings range from *The Time Machine* and *Brave New World* to *Sonnet* to *Science* and *The Hume Problem*. Assignments will require you to engage with poetry, dialogues, worldbuilding, and scientific papers. The course will fuel your creativity and scientific curiosity, compelling you to write exciting narratives that can equally capture an artist's or a scientist's attention.

SEM 102 TR 11:40–12:55 p.m. Hetvi Doshi 20208 Kelly King-O'Brien

HUMAN ECOLOGY NONDEPARTMENTAL 1150

Why People Change: Gendered Journeys--Inequality Across the Lifespan

Popular messages emblazoned on t-shirts and stickers herald the idea that “Girls Can Do It All!”. Although these messages can be empowering, they often overlook systemic inequities that can accumulate across the lifespan and affect girls’ and women’s opportunities and sense of agency. This course will examine gender across the lifespan, breaking down how social, political, and cultural factors affect women’s physical and mental health. Students will read scientific papers, creative works, and news articles. We will interrogate how marginalized genders intersect with class and race across the lifespan through writing assignments that include reflections, persuasive essays, research papers, and science communication writing.

SEM 101 TR 02:55–04:10 p.m. Kathleen McCormick 20222 Kelly King-O’Brien

HUMAN ECOLOGY NONDEPARTMENTAL 1151

Children’s Environmental Identity: Awareness to Action

How did your childhood experiences shape your connection with nature? What stories do we tell children about environmental issues? How can we design children’s learning to support pro-environmental behaviors? This seminar will leverage formal and informal writing as a vehicle for understanding and supporting environmental identity development (EID) from childhood and throughout life, particularly in the face of environmental crises. Students will journey from self-reflection through academic exploration of EID to the analysis and comparison of media like children’s books and TV shows. Students will ultimately develop their own children’s media to enhance EID and environmental action. To inform these exercises, students will engage with their own experiences, children themselves, and with a range of materials including scientific literature, news articles, and children’s books.

SEM 101 TR 10:10–11:25 a.m. Abigail Brown 20220 Kelly King-O’Brien

HUMAN ECOLOGY NONDEPARTMENTAL 1151

Environmental Justice and the Consumer

Today’s consumers confront a myriad of problems: environmental impacts, social justice concerns, and aligning consumer roles with personal values. This writing intensive course asks students to consider environmental and social justice passions and engage with them in a series of written assignments designed to help you learn how to engage with written activism. Using an environmental justice approach grounded in intersectionality, this course explores our roles as consumers in and outside of capitalism, our relationship with the products we buy, and the connection we have (or don’t) to the corporations and individuals who sell and make our things. Embracing written work from activists, journalists, and scholars, we will work together to shape our own ideas of environmental justice activism in the consumer landscape.

SEM 102 TR 10:10–11:25 a.m. Paige Tomfohrde 20221 Kelly King-O’Brien

HUMAN ECOLOGY NONDEPARTMENTAL 1152

Exploring Biomedical Textiles in Health and Sustainability

Textiles are ubiquitous in modern life and have implications for both health and sustainability. Textile applications to healthcare can span from conventional textiles such as sheets, gowns, and face masks to more complicated ones such as wound dressings, textiles to control pain, and textiles implanted inside the body. Biomedical textiles also present sustainability challenges such as material sourcing, waste management, and antimicrobial resistance. Through engaging discussions, reading scientific articles and news, and practical writing assignments on each specific topic, students will learn to communicate effectively about complex scientific concepts of the fabrication and application of biomedical textiles. By taking this course, students will gain insight into writing op-eds, posters, basics of scientific articles, as well as crafting proposals in the field of medical textiles.

SEM 101 TR 10:10–11:25 a.m. Mohsen Alishahi 20209 Kelly King-O’Brien

HISTORY 1180

Viking America

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

SEM 101 TR 11:40–12:55 p.m. Oren Falk 20204

HISTORY 1200

Romanticism and Nationalism

What is the relevance of the past to how we engage in political discourse during the present? How do political movements of all ideological stripes utilize historical nationalist narratives for their own goals? In this course we will analyze primary sources from politicians, decolonial intellectuals, and national activists to study how persuasive writing is employed in order to frame debates on national belonging and political change. The works analysed will include the writings and speeches of Tomáš Garrigue Masaryk, Vladimir Lenin, Frantz Fanon, and Viktor Orbán, among others. Writing assignments will critically engage with nationalist narratives and debates, including a research paper on a topic chosen by the student.

SEM 101 TR 08:40–09:55 a.m. Duncan Eaton 20198 Nicholas Mulder

HISTORY 1200

Twilight of the Republic: The Gracchi to Cleopatra

How did a system founded on anti-monarchical principles devolve into ceaseless civil war and eventual empire? This course will track the last hundred years of the Roman Republic and invite you to answer this question. We will engage with the political, military, social, and economic issues of the last century BCE and read contemporary accounts from a diverse set of genres. Readings will include the war commentaries of Julius Caesar, the personal letters of Cicero, and the histories of Sallust, as well as the works of other, less known, ancient authors. Through the course writing assignments, students will learn how to engage critically with primary and secondary sources, develop a scholarly argument, and conduct research into an inquiry of their own choosing.

SEM 102 MW 10:10–11:25 a.m. Matthew Guillot 20199 Eric Rebillard

HISTORY 1200

Modern Masculinities

Masculinity always seems to be in crisis, right? From the "Battle of the Sexes" to Joe Rogan, popular culture has analyzed problems with "masculinity" over and over again. This class will establish core academic skills that will aid students inside and outside of the classroom through reading and writing about global masculinities, from 1800 to the present. Students will read academic books and articles analyzing masculinities in history, in addition to consuming longform magazine profiles, prestige tv, podcasts, and social media posts for evidence and debates around masculinity today. Students will draft a variety of manuscripts, including fictional biographies, podcast scripts, and short-form video screenplays, all which will be assessed on the clarity of prose, articulation of argument and effective use of evidence.

SEM 103 MWF 03:35–04:25 p.m. Michael Miller 20200 Eric Tagliacozzo

HISTORY 1200

'She Said, He Said': Historical Perspectives on Rape

This seminar presents a cross-cultural examination of rape and sexual violence, from ancient times to the present. We will read famous stories and myths centering rape as a plot point; track the changing ideas of consent and non-consent in legal, moral, and popular discourse; unpack the use of sexual violence in systems of oppression such as slavery, colonialism, and warfare; investigate the historical inability of conceiving of men as rape victims; and examine the development of sexualized murder. Throughout, the course will draw attention to the ways in which rape has been disguised, excused, or erased from history, and how survivors break through those silencing impulses to tell their stories. Student writing includes response papers, book reviews of classic literature, and a final research essay.

SEM 104 MWF 11:15–12:05 p.m. Austin Raetz 20201 Rachel Weil

HISTORY 1200

“Please Don't Tell What Train I'm On”: Black Women's History through Migration and Movement

How and why did African American women move by trail and by rail? In this course we will learn about Black women's travel experiences from the mid-1800s to the early-1900s. We will explore historical texts, literature, and music to develop historical understandings of mobility for Black women. Students will be asked to commit to a rigorous writing agenda, with a focus on producing analyses and crafting arguments.

SEM 105 MWF 03:35–04:25 p.m. Kelsey Roggensack 20202 Russell Rickford

HISTORY 1200

European Modernities

For centuries Europeans have wrestled with the implications of modernity, articulating intellectual, cultural, and political programs in response. While embracing novelty and innovation, many such programs paradoxically responded to perceived crises of the modern age, balancing visions of progress with a sense of disillusionment and nostalgia. This seminar explores the tensions implicit in the European experience of modernity, examining both the history of ideas and everyday experiences. Through close readings of primary and secondary sources from the seventeenth century to the current era—we will consider what it means to be “modern” and “European.” Writing assignments will include argumentative essays, source analyses, and a capstone research paper.

SEM 106 MW 07:30–08:45 p.m. David Rubinstein 20203 Cristina Florea

HISTORY 1200

African American History Through Fiction

African Americans have often turned to fiction to conjure visions of the past, critiques of the present, and prophecies of the future. But to what extent does fiction reflect historical reality? To what extent should it? We will discuss how African American creatives have framed, imagined, and remembered slavery, emancipation, Jim Crow, and the late twentieth century, utilizing novels, autobiographies, short stories, poems, films, paintings, and songs. In considering how African American thinkers have used fiction to reimagine their history, we will ponder what fiction itself offers for the study of history. Authors include Octavia Butler, Langston Hughes, Toni Morrison, Ralph Ellison, and Lorraine Hansberry. Assignments include essays, visual analyses, letters, and speculative histories that invite students to consider (and practice) history across different genres.

SEM 107 MW 01:25–02:40 p.m. Jacob Walters 20373

HISTORY 1200

Writing History With Lighting: Cinema and Its Past(s)

Cinema, memory, and history have been interwoven throughout the twentieth century. We will investigate key American films that claim to “represent” history (possibly including *Spartacus*, *Apocalypse Now*, *JFK*, *12 Years a Slave*, *Lincoln*, *Once Upon a Time in Hollywood*) and explore how they confront the various senses of history and past-ness looming in their imaginations. These films also bear witness to the world churning around them in their own respective present(s). We will attend particularly to films by and about populations traditionally marginalized on screen. Texts will include cultural history, visual theory, journals, and essays by filmmakers, period-appropriate film reviews and, of course, the films themselves. Writing assignments will include traditional essays but also film reviews, journal assignments, and reflection pieces on memory.

SEM 108 MW 02:55–04:10 p.m. Jacob Walters 20374

HISTORY 1321

Post-World War II America: Crisis and Continuity

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

SEM 101 TR 01:25–02:40 p.m. Kelly King-O’Brien 20197

HISTORY 1411

Facts, Frauds, and Rumors: (Un)Truth in Western History

Societies reveal much about themselves in how they define and distinguish truth and untruth. This course examines the history of facts, frauds, and gossip in the West, from the late medieval period to present. We will focus on five historical episodes in the making and unmaking of truth: the medieval inquisition; the first early modern scientific laboratories; the “Feejee Mermaid” and other playful frauds of P.T. Barnum’s American Museum; early twentieth-century newsrooms, advertising and propaganda agencies; and the twenty-first-century Internet. We will write, workshop, and revise reflective, comparative, and persuasive essays on these episodes, while gaining a better understanding of how such modern concepts as objectivity, reliability, and deception have developed.

SEM 101 TR 02:55–04:10 p.m. Justin Clark 20195

HISTORY 1425

Writing Historical Graphic Novels

In this course we will learn how to create our own short historical graphic novel based on a primary source (or a series of primary sources) from the Cornell Archives. The goal of this project is to learn how to find primary sources, to transform them into a historical narrative, and to communicate this narrative in an engaging manner—the primary work of historians. The first half of the semester will be dedicated to reading graphic novels and meeting with their creators to talk about the process. In the second part of the semester, we will be working closely with the staff at the Olin Library’s Rare and Manuscript Collections to identify a primary source, craft a narrative, and give it an artistic form.

SEM 101 TR 10:10–11:25 a.m. Paraska Tolan-Szkilnik 20194

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 11:40–12:55 p.m. Kora von Wittelsbach 20193

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 20192

LINGUISTICS 1100

Language, Thought, and Reality: Speech and the Undead

How do the varying speech capabilities of vampires and zombies in popular culture impact the degree of "humanity" assigned to these undead creatures? How has the rise of paranormal romance heightened our language bias in favor of vampiric speech? How do these narratives serve as a retrospective on our own status as human beings? These are some of the questions that will be explored in this course through texts such as Mary Shelley's *Frankenstein*, the television series *Buffy the Vampire Slayer*, linguistic research on accent bias, and various video games and films. Students will engage with this topic through writing analytical and argumentative papers supported by quantitative linguistic knowledge alongside fictional narratives. This course places an emphasis on sociolinguistics and the undead across diverse mediums.

SEM 101 MW 10:10–11:25 a.m. Annabelle Di Lustro 20188 Jessica Sands

LINGUISTICS 1100

Language, Thought, and Reality: Language in Popular Media

Every human being uses at least one language to communicate. How are these languages represented in the media that we consume every day: the books we read, shows we watch, and video games we play? How do these representations affect the way we perceive these stories? This course will introduce students to several basic concepts of linguistics, such as speech sounds, dialect variation, and translation, by investigating books such as *Narnia* and *Treasure Island*; films about language, such as *Arrival* and *My Fair Lady*; and translation decisions in realms like foreign publishing, foreign film adaptation, and video game localization. Students will learn to evaluate the ways in which these mediums make decisions about language use, and to analyze and critique these choices in their writing.

SEM 103 TR 08:40–09:55 a.m. Ashlyn Winship 20190 Jessica Sands

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Archaeology and Lost Histories

Is it possible to objectively know what happened in the distant past, when records are partial or nonexistent? This course will explore new developments in archaeology and history that have begun to challenge the hegemony of scientific writing in academia, including innovations in osteobiography (life histories using skeletons), object biography, critical fabulation, Black/Feminist Archaeology, and Indigenous Anthropology. We will focus on the medieval European past, as a historical era that has captured both scholarly and popular imagination, to ask: can we retain intellectual rigor outside of traditional (dry) academic discourse? We will experiment with these questions by re-imagining/re-writing scholarly sources, visiting the Cornell Anthropology Collections, Johnson Museum of Art, and Manuscript Collections, and holding an in-class debate on the applicability of creative writing in archaeology.

SEM 101 MWF 09:05–09:55 a.m. Kate Bajorek 20180 Andrew Hicks

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Heaven and Hell

Where do you go after you die? This question dominated medieval life, religion, literature, art, and politics, and it still shapes modern worldviews. But how did the afterlife transform from crossing the River Styx in Virgil's *Aeneid* to the frozen core of Dante's *Inferno* or the angelic war of Milton's *Paradise Lost*? And why are heaven and hell so familiar yet so elusive? This course explores pre-modern visions of paradise and premonitions of a fiery underworld across authors such as Virgil, Hildegard, Dante, Julian of Norwich, and Milton. By investigating writings about the afterlife as political allegory, moral instruction, ritual preparation for death, and apocalyptic warnings, students will develop their own reading, writing, and analytic skills through close readings, composition exercises, and a research paper.

SEM 102 TR 08:40–09:55 a.m. Ryanne Berry 20181 Andrew Hicks

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Medieval Crossdressings

The word “habit” can refer to both what one wears and what one does—so what does it mean to take up or put on a new habit? To what extent does what we wear correlate with what we do and who we are? This course will explore the symbolic and transformative power of dress through various medieval crossdressings and their afterlives. By reading texts such as saints' lives, the poems of Marie de France, and the Roman de Silence, we will examine medieval conceptions of gender, sexuality, class, and humanity. Students will develop their writing and research skills through short essays culminating in a research project in which they will engage with medieval literature and modern, scholarly criticism.

SEM 103 MWF 10:10–11:00 a.m. Jordan Chauncy 20182 Marilyn Migiel

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Medieval Love Songs

Modern pop songs reveal how passionately, and how strangely, people act when they're in love. A glance at the past suggests that, maybe, humans have always been fools in love. But what were medieval love songs about? Would we even recognize them as love songs? What kind of love do they express? How might they be similar to modern love songs? And can you write a better love song than a twelfth-century bard? This course will explore these topics through essays and creative writing assignments that will develop critical thinking about short texts through comparison and close analysis.

SEM 105 MWF 12:20–01:10 p.m. Marijke Perry 20184 Andrew Hicks

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: A Trip to Medieval France

In the modern imagination, medieval France holds a prominent place: from it we derive many of our ideas and fantasies of knights and chivalry, kings and queens, Gothic cathedrals (like Notre-Dame in Paris). This course explores the history and culture of medieval France to develop skills in historical and critical interpretation. We will investigate revealing stories and representations—of war, love, religion, and more — from the points of view of both the powerful and the marginalized, drawing on a diverse range of evidence and theories to put the past into conversation with the present. We will do so especially through writing, in the form of historical analyses and research, and public discourse about the medieval legacy today.

SEM 106 TR 02:55–04:10 p.m. Chiara Visentin 20185 Andrew Hicks

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 people in Eurasia and North Africa consume, and what role did their food choices play in their identities? This course will explore medieval food and identity from archaeological, anthropological, and historical perspectives, with readings including scientific articles, excerpts from history books, and medieval sources ranging from Arabic cookbooks to trial testimony from the Spanish Inquisition. Writing assignments will focus on skills such as science communication, revision of academic writing, and crafting evidence-based arguments on individual research topics. The final project will offer the option for either a creative/nontraditional work or a traditional research essay.

SEM 107 MWF 11:15–12:05 p.m. Alice Wolff 20186 Marilyn Migiel

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Medieval Migrations—Globalization and the Medieval Imagining

From philosophers to poets, Mongolian epics to French songs, people and stories were on the move in the Middle Ages. But what happens in this global movement? How are they received within, adapt to, or adapted by the new environments they encounter? This course will explore these different but interconnected kinds of migration by considering the intertwining themes of global history, nationhood, and identity from an intersectional perspective. By reading broadly across medieval and early-modern literature—from the Old English *Beowulf* to the Malinese epic of *Sundiata*—together with modern theory on the theme of migration, we will delve into what drives these moves around the globe. Through formal essays and assignments on this topic, students will learn the fundamentals of writing and research.

SEM 108 TR 10:10–11:25 a.m. Thari Zweers 20187 Marilyn Migiel

MATERIALS SCIENCE & ENGINEERING 1700

Scientific Breakthroughs: Reality or Hyperbole?

Scientists excitedly announce their latest result—“it’s a breakthrough!”—and science journalists and others proclaim that the breakthrough will revolutionize our lives. But is it so? Or are they speculating, exaggerating, or complicit in fraud? Some scientific breakthroughs do change our lives (CRISPR-Cas9) while others fade away ignominiously (Theranos). Case studies will help us develop a critical eye: we will read red-hot announcements along with dispassionate retrospectives, identifying the signs that distinguish flimsy or inflated claims from solid and credible statements. To detect hype we need only common sense and logical reasoning, not specific or deep scientific expertise. Using carefully constructed and richly argued essays, along with dialogues and speeches, we will interpret and assess the claims of some prominent examples of trumpeted breakthroughs.

SEM 101 MWF 02:30–03:20 p.m. R. Bruce van Dover 20179

MUSIC 1701

The Story of a Song

In this seminar students will spend a semester studying and writing about a song of their choice: as an arrangement of sound, a media object, a historical document, and a tool for cultural analysis. Whether focusing on a pop song, a symphony, or a soccer chant, students will learn how something as apparently small and trivial as a single piece of music can offer a prism through which to understand cultural forces at large. Students will learn how to produce clear, compelling, and well-researched writing across both academic and public-facing forms including book reviews, magazine-style think pieces, peer-reviewed journal articles, and digital humanities projects.

SEM 101 TR 11:40–12:55 p.m. Nic Vigilante 20175 Annie Lewandowski

MUSIC 1701

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

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

SEM 102 MW 01:25–02:40 p.m. Annie Lewandowski 20176 Annie Lewandowski

MUSIC 1701

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

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

SEM 103 TR 01:25–02:40 p.m. Rachel Horner 20177 Annie Lewandowski

NEAR EASTERN STUDIES 1921

Radical Love: The Mystical Traditions of Islam

The eleventh-century Muslim poet Rumi called love “the water of life.” While Islam today is often viewed through the lens of politics and violence, this class will provide an introduction to the mystical traditions of Islam with a particular focus on the importance of love. Other themes will include mystical understandings of the body, the self, the natural world, sexuality, the role of music and art in becoming close to the divine, and more. We will be writing about many of these themes, and will read works of poetry and philosophy, passages from the Qur’an, and histories of mystical movements past and present. In doing so we will be able to understand how mystical love operates not just as a metaphor, but a way of life.

SEM 101 MW 10:10–11:25 a.m. Seema Golestaneh 20174

PHILOSOPHY 1110

Philosophy in Practice: Feminism, Gender, and Education

This course will explore many different issues involving gender in the lives of university students and recent graduates. Issues will be examined through the lens of critical feminist theory. What are the unique problems that women experience while in college? What does masculinity mean in the twenty-first century? In what ways is gender relevant in the classroom? Is there a “boys crisis” in public education? We will consider the various ways that conceptions of gender limit and frustrate social interactions and the sense of self. Subject matter will include Title IX, social constructionism, fraternities and sororities, sexual relations, sexual assault, masculinity, men’s rights, and others. Writing assignments will include thoughtful responses to challenging reading, argumentative papers on policy related to gender, expository writing explaining historical social change, and a comprehensive final paper that will demonstrate synthetic understanding of course material.

SEM 101 TR 11:40–12:55 p.m. Daniel Manne 20170

PHILOSOPHY 1110

Philosophy in Practice: Be the Ethicist—Sexual Ethics

In “The Ethicist,” philosophers answer the real life ethical questions that *New York Times* readers submit. In this course you will become the ethicist. The real life questions you will be answering will focus on the theme of sexual ethics: is watching pornography wrong? Is consent enough for ethically good sex? Is it ok to have racialized dating preferences? In preparation for arguing for your position on these dilemmas in written assignments, we will read basic ethical theory to learn the tools of the trade, as well as reading arguments for and against answers to these questions. In addition to “Ethicist”-style columns, we will practice summarizing arguments in writing, giving arguments, and revising written work.

SEM 102 MWF 11:15–12:05 p.m. Hannah Winckler-Olick 20171 Tad Brennan

PHILOSOPHY 1110

Philosophy in Practice: Let’s Agree on How to Disagree—Disagreement in Ethics, Politics, and Art

We engage in disagreements over what is good or what we should do all the time and in different domains: sometimes over trivial matters (like the best flavor of ice cream), and sometimes over matters of fundamental value (like how should we live our lives or distribute our resources). This course aims to help us think more clearly about the very phenomenon of normative disagreement: what are different types of disagreement? When can we hope to reach agreement, and when is it pointless? From persistent disagreement in ethics, politics, and art, what lessons can we learn about the nature of each domain? Writing assignments will ask students to critically summarize, engage with, and reflect upon arguments.

SEM 103 MW 08:40–09:55 a.m. Farhad Taraz 20172 Tad Brennan

PHILOSOPHY 1110

Philosophy in Practice: Enjoy the Silence

Max Picard wrote, “Man does not put silence to the test; silence puts man to the test.” Does silence test us because it is frightening or because of its potential for creative flourishing? Nowadays, silence is often paired with indifference, ignorance, or marginalization. However, historical wisdom traditions often have assigned silence a crucial role. Considering different perspectives on silence, this seminar will explore the tensions at its core: in a world of constant noise, what role is left for silence? We will question the relationship between silence and absence, silence and indifference, silence and listening, and silence and boredom. Writing assignments will include summaries and critical analyses, op-eds and longer essays.

SEM 104 MW 08:40–09:55 a.m. Maria Camila Castro Maldonado 20173 Tad Brennan

PHILOSOPHY 1110

Philosophy in Practice: Feminism for all Genders

It's commonly thought that feminism is the domain of women, but gender equality will only be possible through concerted collective action among people of all genders. In this course you'll come to understand what feminism is and why it's important for people of all genders. Strong patriarchal norms devalue female-coded practices, such as work and fashion. This oppresses women and gender non-conforming people, and it also harms men by prescribing restrictive masculinity norms. We'll explore topics such as biological essentialism, misogyny, masculinity, transgender issues, gender identity, gendered norms, gendered fashion, gendered work, and pornography. We'll study these issues through the discipline of philosophy, which emphasizes the importance of clear and concise writing, which will in turn will make you a stronger, clearer thinker.

SEM 105 TR 11:40–12:55 p.m. Adrienne Takaoka 20408

PHILOSOPHY 1110

Philosophy in Practice: Ethics of Sex and Relationships

Academic discussions of sex tend to focus on issues of consent. While consent is important, it offers limited guidance on how to navigate sex and romantic relationships. The presence of consent merely tells us that the sex in question is legal, not whether it was ethical. We'll discuss the ethics and politics of sex and desire. What makes sex good or bad? How is sex connected to love and romance? What are appropriate expectations for romantic relationships? What kinds of relationship models work best? Can short-term relationships be successful? Should romantic love lead to marriage? We'll study these issues through the discipline of philosophy, which emphasizes the importance of clear and concise writing, which will in turn will make you a stronger, clearer thinker.

SEM 106 TR 02:55–04:10 p.m. Adrienne Takaoka 20409

PHILOSOPHY 1111

Philosophical Problems: Moral Relativism and Moral Skepticism

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

SEM 101 MWF 01:25–02:15 p.m. Theo Korzukhin 20169

PHILOSOPHY 1111

Philosophical Problems: Explaining Consciousness

We take it for granted that we are all conscious, but what explains this fact? Is consciousness even something that can be explained? In this writing seminar, we will focus on clearly and concisely explaining the views of philosophers and other thinkers who have responded to these and related questions. We will also focus on clearly and concisely explaining our own reactions to these views. Formal essay assignments will include short, expository essays. Some of these will be developed into longer essays that will be revised in light of instructor and peer review comments.

SEM 102 TR 01:25–02:40 p.m. Eve Dietl 20379

SEM 103 TR 02:55–04:10 p.m. Eve Dietl 20380

PHILOSOPHY 1111

Philosophical Problems: Core Issues in Philosophy

How do I know that you (and other people, mountains, rivers, tables, and chairs) exist outside my mind? What if what we call reality is all in my head? What am I essentially, a body, or a soul, or something even fancier? Does God exist? Am I really free to make any choices? What if everything my body does has already been determined and foreknown well before my birth? What is the nature of morality? In this course we will study five core issues in philosophy: (a) knowledge and skepticism, (b) personal identity, (c) the existence of God, (d) free will and moral responsibility, and (e) the nature of morality. Through this survey, you will learn the presentational and argumentative skills essential to academic writing.

SEM 104 TR 11:40–12:55 p.m. Lyu Zhou 20528

PHILOSOPHY 1112

Philosophical Conversations: Excuses

Excuses often get a bad rap. It never feels good to be accused of “making excuses” or to hear a long list of excuses being given to you. But we do offer excuses for what we have done, as well as excuse others for their actions, quite often. Is it possible to make do without excuses? Would it be beneficial to do so? In this course we will make a start at answering such questions by investigating the nature of excuses and the roles they play in our lives. We will engage with a range of philosophical perspectives on the matter and develop our own through historical and contemporary readings, class discussions, a variety of written assignments, and more.

SEM 102 MW 11:40–12:55 p.m. Joseph Orttung 20252 Tad Brennan

PHILOSOPHY 1112

Philosophical Conversations: Thought-Crimes and Thought-Police

Since Orwell’s 1984, people have been horrified at the idea of policing thoughts. And yet, certain kinds of thoughts often strike us as cruel, harmful, or downright disgusting. In this class we’ll explore several topics and questions related to the ethics of thought, including but not limited to: Are mere thoughts the kinds of thing which can be immoral? Is there anything morally wrong with merely holding racist, sexist or otherwise bigoted beliefs? Is there anything wrong with a dark sense of humor or love of horror and the macabre? Can our imaginations be corrupted? Do we owe our loved ones special kinds of thoughts? Through a series of interdisciplinary readings and writings on the topic, we’ll explore the possibility of immoral thoughts.

SEM 103 MW 07:30–08:45 p.m. Geoffrey Weiss 20253 Tad Brennan

PHILOSOPHY 1112

Philosophical Conversations: Philosophical Feminism

This course is a survey of philosophical contributions to feminism, and an introduction to both feminism and philosophy. Readings will be drawn from contemporary moral and political philosophy, epistemology and metaphysics, and from some classic historical texts. Writing assignment will include five essays, all with re-drafts after feedback from peers and from the instructor. Shorter reading-response assignments and reading-analysis assignments will function as building blocks for the essays.

SEM 104 TR 08:40–09:55 a.m. Michelle Kosch 20254

PHILOSOPHY 1112

Philosophical Conversations: Ancient Greek Cosmology

How did ancient Greek philosophers understand the origin of the universe? This course explores the development of rational cosmology by the Presocratics, Plato, and Aristotle, and how their ideas shaped later thinking about the universe. We’ll delve into questions like: How did the universe come into existence? Did Greeks believe there was one main element behind everything? How did they explain change in the universe? What did they think about time and space? This course also investigates the integration of Greek cosmology into Christian

thought. We will analyze how concepts such as an earth-centered universe and the existence of a divine Creator were reconciled within Christian theology. This course will help students grasp Greek cosmology's importance in philosophy, while improving their analytical and writing skills.

SEM 105 MW 10:10–11:25 a.m. Sara De Leonardis 20255 Tad Brennan

PHILOSOPHY 1112

Philosophical Conversations: Philosophy of Artificial Intelligence

Artificial Intelligence (AI) is a topic that has reached surprising levels of popularity. It is a topic with pronounced effects on the lives of academic researchers and laypersons, alike. With this newfound popularity, we are only beginning to recognize the challenges that it presents, such as autonomous vehicles driving on the wrong sides of streets, machines that naturally converse while having no apparent form of consciousness, and machines that seem to “think” in a way that outstretches our own computational capacities. We will think about the philosophical commitments that have given rise to these challenges, and how we might address them. We will become familiar with cognitive science, the history of philosophy, linguistics, and logic.

SEM 106 MW 02:55–04:10 p.m. Lavaris McCellion 20256 Tad Brennan

PHILOSOPHY 1112

Philosophical Conversations: Plato's Republic

The twentieth-century philosopher Alfred North Whitehead once remarked, “All of Western philosophy is a footnote to Plato.” We will read Plato's masterpiece the *Republic*. We will explore topics like justice, moral psychology, and political philosophy, as well as their relevance to contemporary discussions of politics and popular cultures. You will engage in five distinct essays, ranging from reflective pieces on your definitions of justice to an analytical essay on Plato's theory of the soul. By critically analyzing and writing about these profound ideas, you'll enhance your ability to express complex arguments and develop a sharper, more coherent writing style. In the broader conversation about a book that shaped Western culture, you may discover not only Plato's vision, but also your own voice.

SEM 107 MW 01:25–02:40 p.m. Claudia Wang 20257 Tad Brennan

PERFORMING & MEDIA ARTS 1125

The Undead...Live! Vampires on Stage

Vampires are everywhere. This course hunts the dangerous and subversive figure of the vampire across the pages and stages of a wide range of plays: A haunting coming-of-age story, a raucous comedy about murderous lesbian secretaries, a melodrama about marital virtue, and a theatrical exploration of political revolution, amongst others. Students will be asked to consider why vampires emerge in particular historical and contemporary moments, and what cultural anxieties they express, as well as how the vampire is constructed and performed for theatre audiences. By engaging with course texts, students will develop strategies for attentive reading and thoughtful writing. Assignments ranging from reviews to research papers will focus on critical thinking, preparation, clear prose, and papers structured around well-supported claims.

SEM 101 MW 10:10–11:25 a.m. Aoise Stratford 20168

PERFORMING & MEDIA ARTS 1168

Your Fave is Problematic: Media, Fandom, and Race

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

essay element for extra credit.

SEM 101 TR 02:55–04:10 p.m. Elissa Badique 20167 J. Ellen Gainor

PERFORMING & MEDIA ARTS 1179

Witch Hunts, Welfare, and Warfare: A Cultural History of Reproductive Medicine

The repeal of *Roe v. Wade* marks a reproductive crisis in the US, but reproductive injustice has a long history. While the Pill and the IUD are crucial for reproductive choice, they have also been tools of reproductive control. This course offers a critical and cultural history of reproductive medicine and its relationship to patriarchy, capitalism, and imperialism. Students will learn about the birth of modern gynecology, the entanglements between progressive welfare and fascist warfare, and organized resistance against reproductive control. We will engage a variety of historical media and read texts from the history of race and gender in science, media studies, Marxism, and Black and Indigenous feminisms. Assignments invite students to write formal papers and produce their own creative multimedia work.

SEM 101 MW 08:40–09:55 a.m. Victoria Sorensen 20166 J. Ellen Gainor

PERFORMING & MEDIA ARTS 1180

Femininities: Representation, Performance and Politics

Femme, female, girl, woman, queen, sister, fem... There are myriad names for feminine identities, but how shall we feel, read and talk about the making of femininity? In addition, how is femininity made through its relations with transness, race, diaspora, sexuality, aging, and colonialism? How do we see and sense femininity with regards to its neighboring concepts such as vulnerability, sexual passivity, and beauty? By examining cultural works including performances of non-binary drag queens; theatre on female masochism; cinema on sex work and racialized femininity, we inquire into the dynamic making of femininities that does a critical work of queer, trans, feminist, and racial politics. The writing assignments will include film and performance analysis, critical reading response, and autoethnography.

SEM 101 MW 02:55–04:10 p.m. Jessie Yoon 20165 J. Ellen Gainor

PERFORMING & MEDIA ARTS 1181

Love and The Environment

How does love shape an environment? How do we perceive the space where love ends and the environment begins, or can we? How are relationships co-creating space? With what can we cultivate a greater intimacy? These are some of the questions we will explore creatively and rhetorically this semester. We will consider “love” from the theoretical framework of black feminist, queer, and indigenous thought to expand the concept from western romantic notions to explore intimacies of various formations—platonic, communal, familial, spiritual, natural—through the lens of ecopoetics. I use the term “environment” to invoke scene/setting, natural/ecological perspectives, and interpersonal space. We will engage with varieties of text—poetry to performance art to film—and have 6 writing assignments, 5 essays and 1 experimental work, with opportunities for revision.

SEM 101 TR 08:40–09:55 a.m. Kaley Makino 20164 J. Ellen Gainor

PERFORMING & MEDIA ARTS 1182

Speaking Bodies, Dancing Knowledge in the Caribbean

This course examines the pasts, presents, and futures of dance in the Caribbean. From nightclub performances to sacred rituals, we will consider how factors such as discrimination, tourism, migration, and globalization have impacted various dance forms and the ways in which they are staged, practiced, or experienced today. We will watch documentary films, stage performances, and music videos that feature influential artists such as Katherine Dunham, Alicia Alonso, Celia Cruz, Ivy Queen, Romeo Santos, and Bad Bunny. We will also read critical dance studies articles to help us develop informed written reflections. Students will write five formal essays discussing different dance styles and issues related to migration, tourism, globalization, and race/gender/class relations in the

Caribbean, and in preparation, submit topic proposals, drafts, and peer-review exercises.pma

SEM 101 MW 11:40–12:55 p.m. Isabel Padilla Carlo 20381 J. Ellen Gainor

PSYCHOLOGY 1120

Social and Personality: What is Morality? Psychological Perspectives on the Nature of Morality

What is morality? This question is different from asking which actions are right or wrong. Instead it asks the more fundamental question of what morality itself is. This question has traditionally been addressed by philosophers, but psychologists have begun to explore morality from a scientific perspective. This course will integrate both approaches, but will emphasize contemporary psychological research on questions such as: how do people distinguish moral from nonmoral issues? How do culture and evolution shape moral belief? Are any moral beliefs the same across all cultures? Do most people believe morality is objectively true or subjectively true? Writing assignments will emphasize concisely articulating and exploring the implications of psychological findings, proposing new research, and conveying scientific findings to the public.

SEM 101 MWF 08:00–08:50 a.m. Lance Bush 20617

SEM 102 MWF 09:05–09:55 a.m. Lance Bush 20618

PSYCHOLOGY 1120

Social and Personality: What if? The Psychology of Thought Experiments

If you were given the chance to enter a simulation that perfectly replicated the real world, but allowed you to live whatever life you wanted, would you take that chance, or refuse? What would most people do, and why? This course will introduce students to numerous thought experiments, and prompt them to reflect on the psychological insights we can obtain by evaluating how people react to them. Coursework will include: critically evaluating your own reaction to classic thought experiments such as the trolley problem and the possibility of philosophical zombies, interviewing others on their reactions, critically evaluating a thought experiment of your choice, and creating your own thought experiment.

SEM 103 MWF 12:20–01:10 p.m. Lance Bush 20619

PSYCHOLOGY 1130

Rhythms of Life

From jet lag in humans to the migration of birds, biological clocks play an integral role in all living organisms. This course seeks to explore the most important biological rhythms, separated into ultradian, circadian, and infradian rhythms. Learning outcomes for students include translating scientific writing for a general audience, writing experimental procedures and results professionally, critiquing scientific writing, and conducting independent research on a topic related to biorhythms. Students will read excerpts from Foster and Kreitzman's *Rhythms of Life*, which describes many of the most important concepts in modern chronobiology, as well as select scientific articles of interest. While this class will emphasize the importance of chronobiology, assignments and readings will be geared toward a more generalized audience

SEM 101 TR 02:55–04:10 p.m. James Cunnigham 20163 Kelly King-O'Brien

PSYCHOLOGY 1140

History of Psychology

The pursuit of psychological understanding is as old as humankind. From the speculations of the ancient Greeks to The Scientific Revolution in the sixteenth century, and to the empirical research of Psychology today, theories of the human mind and behavior have gone through many developments. How have cultural, religious, economic, and political factors influenced the development of psychological knowledge? What psychological theories in the past still shape our assumptions about people today? In this seminar we will discuss the history of psychology, by reading from both scientific as well as fictional texts. Students will summarize, compare, evaluate, and apply different psychological theories in their writing assignments.

SEM 102 TR 02:55–04:10 p.m. Vivian Zhang 20161 Kelly King-O'Brien

PSYCHOLOGY 1140

Make Gender with Words

Every day we practice language and gender, often in inevitable conversation with each other. Already, you are an expert on these topics insofar as they are fundamental to the twenty-first-century human experience. This course asks you to share your experience with and perspective on these important technologies. We will consider many often-contradictory perspectives from contemporary authors like Judith Butler and bell hooks as well as foundational-yet-controversial psychologists like Sigmund Freud and John Money. Class discussions will integrate these readings with personal experiences of language, gender, sex, and sexuality. Students will write and peer review seven short assignments, then synthesize their work into a final twelve-page research paper.

SEM 103 MW 10:10–11:25 a.m. Calen MacDonald 20162 Kelly King-O'Brien

ROMANCE STUDIES 1102

The Craft of Storytelling: Brevity from Boccaccio to ChatGPT

In a world awash with fast and small communication—news, texts, memes, TikToks, TV series—short forms shape our beliefs, opinions, and behaviors. Why are short forms so crucial in our world? Is brevity a byproduct of the digital age or a timeless device? This course delves into the evolution of short forms, their didactic and aesthetic functions, from medieval exempla to Instagram stories. We explore this enduring economy of words from La Fontaine's fables to Calvino's and Borges' experimental stories, analyzing comics, aphorisms, clinical reports, and dystopic series such as *Black Mirror* and *Love, Death & Robots*. Students will contribute to the syllabus by creating AI-assisted stories and will improve their critical writing and interpretative skills exploring the power and craft of the short form.

SEM 101 MWF 01:25–02:15 p.m. Nora Siena 20159 Irene Eibenstein-Alvisi

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 102 MWF 12:20–01:10 p.m. Riccardo Sama 20160 Irene Eibenstein-Alvisi

ROMANCE STUDIES 1108

Cultural Identities, Cultural Differences: Food Cultures

Food is a basic human need, but it carries a wide array of cultural meaning. Ethnicity, nationality, religion, social class, gender, or personal taste, influenced by food choices and practices. Through interpreting fiction, poems, essays, and films, this course will examine the cultural and social significance of food, the role of food as a literary choice and cinematic device, and images of eating, cooking, and drinking as metaphors of human experience and desire. We will analyze works both from the United States and from around the globe.

SEM 101 MWF 09:05–09:55 a.m. Itziar Rodriguez de Rivra 20156

SEM 102 MWF 10:10–11:00 a.m. Itziar Rodriguez de Rivera 20157

ROMANCE STUDIES 1108

Cultural Identities: Interrogating Gender in French Nouvelle Vague

French cinema has been shaken up in recent years by the “metoo” movement. This ongoing controversy surrounding the Nouvelle Vague raises a large range of questions: Does the cinematic apparatus of French New Wave put the spectator in a masculine subject position, framing figure of the woman on screen as the object of desire and “the male gaze”? How did the Nouvelle Vague filmmakers relate to the upheavals of May 1968, and to what extent did their perspectives on the sexual revolution influence their views on gender relation? Moreover, can we limit our examination of French New Wave cinema exclusively to a gender-focused perspective? Does this vantage point risk overshadow the broader social and political horizon that was central to the French New Wave, for instance the rise of mass consumption and the growth of the middle classes and the process of decolonization (Algerian war)?

SEM 103 MWF 09:05–09:55 a.m. Josephine Hailot 20158 irene Eibenstein-Alvisi

ROMANCE STUDIES 1109

Image and Imagination: Medieval Netflix

What is medieval, anyway? From the House of Targaryen to Magne Seier discovering he is a teenage Thor, “medieval” movies and series are everywhere. This seminar will ask what ideas of “medieval” these series engage with, and their role in contemporary culture. While practicing different sorts of writing—reviews and close readings, media analysis and pitches for new series—we will consider how these stories are produced, discuss how characters are built, how “episodes” work, and identify the adaptations that these products must enact to turn medieval experience into a product for the present. Movies and series include classics such as *Monty Python and the Holy Grail*, and *The Name of the Rose*, and contemporary series such as *The Cathedral of the Sea*, *The Last Kingdom*, and *Game of Thrones*.

SEM 101 MW 10:10–11:25 a.m. Simone Pinet 20155

ROMANCE STUDIES 1113

Thinking and Thought: Dante's Examined Life

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

SEM 101 MWF 12:20–01:10 p.m. Irene Eibenstein-Alvisi 20153

SEM 102 MWF 01:25–02:15 p.m. Irene Eibenstein-Alvisi 20154

ROMANCE STUDIES 1114

Semiotics

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

SEM 101 MWF 02:30–03:20 p.m. Ti Alkire 20152

ROMANCE STUDIES 1120

Animals in Global Cinema: Human and Non-human

In this class students will learn about animal welfare and conservation through international films. We will discuss wildlife, companion, and farm animals in conjunction with human cultures, politics, and geography. The course will cover various animal species in fiction films, documentaries, and animated movies. In some motion pictures, animals will be central, in others more peripheral. Students will learn how to compose a film review, come up with a good research question, and assess sources of information. The class includes guest speakers and field trips to Cornell barn and museum. All movies are digital for students to watch in their free time. The course is listed as “sustainability inclusive” by Cornell Campus Sustainability Office.

SEM 101 TR 10:10–11:25 a.m. Ewa Bachminska 20151

SCIENCE & TECHNOLOGY STUDIES 1126

Science and Society: Controversies

We generally think about science as a source of objective and dispassionate knowledge, in spite of the fact that scientists often vehemently disagree with each other. By looking at a wide range of current and historical scientific controversies, we can get a better understanding of how science actually gets done. Students will develop their rhetorical and critical thinking skills by reading, thinking, and writing about instances of contestation in scientific, medical, and engineering knowledge. Cases will range widely, from cold fusion to nutritional science. Through extensive written coursework, students will learn to identify, conceptually unpack, and persuasively deploy the various forms of argumentation through which contentious scientific and technological issues are socially negotiated.

SEM 101 TR 01:25–02:40 p.m. Owen Marshall 20150

SCIENCE & TECHNOLOGY STUDIES 1126

The "Body" in Medicine and Healing

Experiences of illness and disease are universal, yet different medical traditions have vastly different conceptions of what a body is. How can something so intimate and tangible like the body be understood so contrastingly in medicine across the world? With examples from classical Greek and ancient Chinese medicine to contemporary practices in biomedicine, Ayurveda and others, the course questions everyday, taken-for-granted assumptions, like the distinction between mind and the body, or what counts as a healthy body. Students will be able to read and identify other people’s arguments and how they support them, and eventually develop their own arguments and use evidence to build them. Writing assignments will include illness diaries, essays, research paper, and an art project

SEM 102 TR 10:10–11:25 a.m. Ashawari Chaudhuri 20947

SEM 103 TR 11:40–12:55 p.m. Ashawari Chaudhuri 20948

SCIENCE & TECHNOLOGY STUDIES 1126

Social Studies of Medicine

This course introduces students to the ways in which medical practice, the medical profession, and medical technology are embedded in society and culture. We will start the course with exploring how medicine conceptualizes bodies and how medical language is infused with metaphors. We will then discuss the social construction of physical and mental illnesses, ranging from anorexia nervosa, cancer to disability and COVID. We will focus on how medicine is connected to various socio-cultural factors such as gender, social class, race and others. Students will be able to read and identify other people’s arguments and how they support them, and eventually develop their own arguments and use evidence to build them. Writing assignments will include illness diaries, essays, research paper, and an art project.

SEM 104 TR 02:55–04:10 p.m. Ashawari Chaudhuri 20949

WRITING 1370

Elements of Academic Writing: Writing About Place

Join this course to study the essential elements of academic writing and to learn flexible and sustainable strategies for producing interesting, clear, and precise academic prose that can address a variety of audiences and meet diverse rhetorical aims. Writing 1370/80 is a smaller FWS (capped at 12 students) that spends more time navigating the steps in the writing process in order to respond to each student's individual needs and build confidence and reflective practice. As in all FWSs, students practice higher-order thinking, close reading, and analyzing evidence. They also complete 4-5 major writing assignments. This course places greater emphasis on in-class writing, one-on-one conferences with the teacher, peer workshopping, discussion, and learning to talk about how different types of writing work. Students will deeply engage diverse course materials (journalism, scholarly articles, podcasts, films, etc.) on topics like art, literature, and relevant social issues to explore ideas about a text, write for specific audiences, and develop creativity, style and voice.

SEM 101 MW 10:10–11:25 a.m. Scott Sorrell 20141

How do the places we live shape our experience of the world? What stylistic choices have other writers used to convey a sense of place, and how can we learn from these techniques? In this class we will use the concept of place to explore a range of essay topics. Using ethnographic techniques like participation and observation, students will work to write their own ethnography of a place.

WRITING 1370

Elements of Academic Writing: Gaming with the Greeks and Rolling with the Romans

Join this course to study the essential elements of academic writing and to learn flexible and sustainable strategies for producing interesting, clear, and precise academic prose that can address a variety of audiences and meet diverse rhetorical aims. Writing 1370/80 is a smaller FWS (capped at 12 students) that spends more time navigating the steps in the writing process in order to respond to each student's individual needs and build confidence and reflective practice. As in all FWSs, students practice higher-order thinking, close reading, and analyzing evidence. They also complete 4-5 major writing assignments. This course places greater emphasis on in-class writing, one-on-one conferences with the teacher, peer workshopping, discussion, and learning to talk about how different types of writing work. Students will deeply engage diverse course materials (journalism, scholarly articles, podcasts, films, etc.) on topics like art, literature, and relevant social issues to explore ideas about a text, write for specific audiences, and develop creativity, style and voice.

SEM 102 MW 10:10–11:25 a.m. Belisarius Welgan 20142

How is the mythology and culture of the ancient Greeks and Romans portrayed in video games? What do we know about the games played in Classical antiquity? In this writing course we will explore and analyze depictions of Greco-Roman culture in video games such as God of War, Assassin's Creed Odyssey, Hades I & II, and others, and consider how these adaptations relate and transform the ancient originals to modern sensibilities of story-telling and technological optimization within the genre of gaming. Alongside these modern games, we will also play a number of reconstructed ancient games and consider the historical role of playing games, as a social or solitary pastime, as gambling or sport, and we will explore elements of early game theory. We will practice reading, writing, discussing media, and analyzing evidence. 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

WRITING 1370

Elements of Academic Writing: The Long Game—Choices for a Healthy Life

Join this course to study the essential elements of academic writing and to learn flexible and sustainable strategies for producing interesting, clear, and precise academic prose that can address a variety of audiences and meet diverse rhetorical aims. Writing 1370/80 is a smaller FWS (capped at 12 students) that spends more time navigating the steps in the writing process in order to respond to each student's individual needs and build confidence and reflective practice. As in all FWSs, students practice higher-order thinking, close reading, and analyzing evidence. They also complete 4-5 major writing assignments. This course places greater emphasis on

in-class writing, one-on-one conferences with the teacher, peer workshopping, discussion, and learning to talk about how different types of writing work. Students will deeply engage diverse course materials (journalism, scholarly articles, podcasts, films, etc.) on topics like art, literature, and relevant social issues to explore ideas about a text, write for specific audiences, and develop creativity, style and voice.

SEM 103 MW 02:55–04:10 p.m. Jessica Sands 20143

SEM 104 MW 01:25–02:40 p.m. Jessica Sands 20144

This course is ideal for multilingual, international, and refugee students. Living longer without living better doesn't make much sense. Maybe you've been interested in health and wellness for years, or you have a newfound curiosity, this writing seminar focuses on practices to help us live healthier and longer lives. Inspired by medical authors like Dr. Peter Attia, and Dr. David Frawley, we will reflect upon our personal health choices, especially, nutrition, sleep, mental health, and movement to discover how we can promote good health. Students should expect to practice reading, writing, discussion about medical materials as well as their own personal thoughts and experiences. 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. In addition to scientific and creative writing, this course uses podcasts as multimodal text material.

WRITING 1370

Elements of Academic Writing: Actual Ancient Aliens

Join this course to study the essential elements of academic writing and to learn flexible and sustainable strategies for producing interesting, clear, and precise academic prose that can address a variety of audiences and meet diverse rhetorical aims. Writing 1370/80 is a smaller FWS (capped at 12 students) that spends more time navigating the steps in the writing process in order to respond to each student's individual needs and build confidence and reflective practice. As in all FWSs, students practice higher-order thinking, close reading, and analyzing evidence. They also complete 4-5 major writing assignments. This course places greater emphasis on in-class writing, one-on-one conferences with the teacher, peer workshopping, discussion, and learning to talk about how different types of writing work. Students will deeply engage diverse course materials (journalism, scholarly articles, podcasts, films, etc.) on topics like art, literature, and relevant social issues to explore ideas about a text, write for specific audiences, and develop creativity, style and voice.

SEM 105 MW 11:40–12:55 p.m. Belisarius Welgan 20145

What did ancient Greeks and Romans think about the possibility of life on other planets, the significance of life on Earth, and the role of humanity in the greater cosmos? In this writing course, we will explore Classical notions of extraterrestrial life and how they have influenced later thinkers and scientists. We will examine a number of Greco-Roman works in philosophy, cosmology, and science fiction, and follow some of the ways they have influenced ideas of extraterrestrial life in the Renaissance and Enlightenment up to the Modern era and the Voyager I probe now bearing Carl Sagan's message for extraterrestrial life beyond the limits of our solar system. We will practice reading, writing, discussing media, and analyzing evidence. 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.

WRITING 1370

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

Join this course to study the essential elements of academic writing and to learn flexible and sustainable strategies for producing interesting, clear, and precise academic prose that can address a variety of audiences and meet diverse rhetorical aims. Writing 1370/80 is a smaller FWS (capped at 12 students) that spends more time navigating the steps in the writing process in order to respond to each student's individual needs and build confidence and reflective practice. As in all FWSs, students practice higher-order thinking, close reading, and analyzing evidence. They also complete 4-5 major writing assignments. This course places greater emphasis on in-class writing, one-on-one conferences with the teacher, peer workshopping, discussion, and learning to talk about how different types of writing work. Students will deeply engage diverse course materials (journalism,

scholarly articles, podcasts, films, etc.) on topics like art, literature, and relevant social issues to explore ideas about a text, write for specific audiences, and develop creativity, style and voice.

SEM 106 TR 10:10–11:25 a.m. Brad Zukovic 20146

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?

WRITING 1370

Elements of Academic Writing: Writing and Artificial Intelligence

Join this course to study the essential elements of academic writing and to learn flexible and sustainable strategies for producing interesting, clear, and precise academic prose that can address a variety of audiences and meet diverse rhetorical aims. Writing 1370/80 is a smaller FWS (capped at 12 students) that spends more time navigating the steps in the writing process in order to respond to each student's individual needs and build confidence and reflective practice. As in all FWSs, students practice higher-order thinking, close reading, and analyzing evidence. They also complete 4-5 major writing assignments. This course places greater emphasis on in-class writing, one-on-one conferences with the teacher, peer workshopping, discussion, and learning to talk about how different types of writing work. Students will deeply engage diverse course materials (journalism, scholarly articles, podcasts, films, etc.) on topics like art, literature, and relevant social issues to explore ideas about a text, write for specific audiences, and develop creativity, style and voice.

SEM 107 TR 11:40–12:55 p.m. Kate Navickas 20147

What does it mean to write and be a writer in an era of generative A.I. writing tools? What are the ethical considerations of using A.I. to write? How does A.I. affect higher education and learning experiences? To answer these questions, we will read recent work on the intersections of writing, education, and A.I.; experiment with A.I. writing tools and reflect on these experiences; and develop researched arguments and writing philosophies that emerge from this work.

WRITING 1370

Elements of Academic Writing: Food for Thought

Join this course to study the essential elements of academic writing and to learn flexible and sustainable strategies for producing interesting, clear, and precise academic prose that can address a variety of audiences and meet diverse rhetorical aims. Writing 1370/80 is a smaller FWS (capped at 12 students) that spends more time navigating the steps in the writing process in order to respond to each student's individual needs and build confidence and reflective practice. As in all FWSs, students practice higher-order thinking, close reading, and analyzing evidence. They also complete 4-5 major writing assignments. This course places greater emphasis on in-class writing, one-on-one conferences with the teacher, peer workshopping, discussion, and learning to talk about how different types of writing work. Students will deeply engage diverse course materials (journalism, scholarly articles, podcasts, films, etc.) on topics like art, literature, and relevant social issues to explore ideas about a text, write for specific audiences, and develop creativity, style and voice.

SEM 108 TR 01:25–02:40 p.m. Tracy Carrick 20148

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?

WRITING 1370

Elements of Academic Writing: Writing Back to the News

Join this course to study the essential elements of academic writing and to learn flexible and sustainable strategies for producing interesting, clear, and precise academic prose that can address a variety of audiences and meet diverse rhetorical aims. Writing 1370/80 is a smaller FWS (capped at 12 students) that spends more time navigating the steps in the writing process in order to respond to each student's individual needs and build

confidence and reflective practice. As in all FWSs, students practice higher-order thinking, close reading, and analyzing evidence. They also complete 4-5 major writing assignments. This course places greater emphasis on in-class writing, one-on-one conferences with the teacher, peer workshopping, discussion, and learning to talk about how different types of writing work. Students will deeply engage diverse course materials (journalism, scholarly articles, podcasts, films, etc.) on topics like art, literature, and relevant social issues to explore ideas about a text, write for specific audiences, and develop creativity, style and voice.

SEM 109 TR 02:55–04:10 p.m. Kelly King-O'Brien 20149

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. 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.

WRITING 1420

Research and Rhetoric: A Sustained Research Writing Adventure

Drawing upon personal experiences and interests, students will select their own topic and compose a research portfolio that highlights significant analytic research. We will explore the Cornell Library gateway to develop college-level research skills: using databases, evaluating information, and engaging responsibly with sources to produce effective academic writing. Students will learn strategies for summarizing, analyzing, synthesizing and acknowledging sources; developing a thesis that emerges from research; and for talking about the process of research and writing. The Writing 1420 classroom will function as a dynamic workspace in which students will collaborate with peers to workshop writing, evaluate sources, brainstorm connections between sources and emerging ideas, analyze evidence, and even do some in-class writing. This course is especially appropriate for students interested in building academic research and writing skills with an eye toward advanced projects.

SEM 101 TR 02:55–04:10 p.m. Kate Navickas 20140

WRITING 1450

Communicating Big Ideas: Climate Change Rhetoric

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

SEM 101 TR 01:25–02:40 p.m. Scott Sorrell 20418