

## Spring 2024 First-Year Writing Seminars

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

COML 1104 SEM 103	Reading Films
PHIL 1111 SEM 101	Philosophical Problems: Framing—The Ethics and Politics of Art

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

CLASS 1531 SEM 101	Greek Myth
ENGL 1134 SEM 101	True Stories
ENGL 1158 SEM 103	American Voices: Hauntings in Fiction, Personal Narrative, and Film
ENGL 1168 SEM 101	Cultural Studies: The Two Elizabeths—between the Sovereign and the Woman
ENGL 1170 SEM 101	Short Stories
ENGL 1183 SEM 101	Word and Image
GDEV 1200 SEM 103	Who Decides? Decision Making in the U.S. Education System
MEDVL 1101 SEM 101	Aspects of Medieval Culture: How to Write a Love Letter—Medieval Advice
ROMS 1108 SEM 101	Cultural Identities/Cultural Differences: Writing Italy

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

ENGL 1111 SEM 102	Writing Across Cultures: An Intimate Ethics of Translation
ENGL 1134 SEM 103	True Stories
ENGL 1170 SEM 102	Short Stories
ENGL 1183 SEM 102	Word and Image
GERST 1122 SEM 101	Love and Death in Vienna
MEDVL 1101 SEM 104	Aspects of Medieval Culture: Conjuring Horror in Medieval Literature

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

ENGL 1168 SEM 107	Cultural Studies: The Alien and the Other in Science Fiction
ROMS 1102 SEM 102	The Craft of Storytelling: Transgressive Bodies in Latin American Writing and Film
ROMS 1113 SEM 103	Thinking and Thought: On Authoritarianism

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

PHIL 1111 SEM 104	Philosophical Problems: Nietzsche's <i>Genealogy on Morality</i>
-------------------	--

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

COML 1106 SEM 101	Robots
ENGL 1134 SEM 104	True Stories
ENGL 1160 SEM 103	Intersections: Race, Writing, and Power
ENGL 1170 SEM 103	Short Stories

ENGL 1183 SEM 104	Word and Image
ROMS 1109 SEM 101	Image and Imagination: A Thousand Words—Writing Images
ROMS 1113 SEM 105	Thinking and Thought: Female Friendship vs. Patriarchy

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

COML 1105 SEM 101	Books with Big Ideas
ENGL 1134 SEM 105	True Stories
ENGL 1160 SEM 104	Intersections: Race, Writing, and Power
ENGL 1183 SEM 105	Word and Image
HIST 1200 SEM 104	Child Migrants in U.S. Immigration History 1933-Present
MEDVL 1101 SEM 103	Aspects of Medieval Culture: Medieval Love Songs
PHIL 1111 SEM 103	Philosophical Problems: Kant’s Groundwork of the Metaphysics of Morals

**Monday and Wednesday 08:40–09:55a.m.**

ANTHR 1101 SEM 101	Culture, Society, and Power: It's About Time
ANTHR 1101 SEM 104	Culture, Society, and Power: Archaeological Science through Popular Press
CLASS 1524 SEM 101	Stairway to Hell: Dante’s Inferno and Classical Myth
COML 1105 SEM 102	Books with Big Ideas
ENGL 1111 SEM 101	Writing Across Cultures: Narratives of Monstrosity
ENGL 1191 SEM 101	British Literature: Making the Medieval/Early Modern Miscellany
GOVT 1101 SEM 102	Power and Politics: Homegrown Anti-Imperialists
HIST 1200 SEM 103	Islam and the Body
NES 1916 SEM 101	City and Forgetting
PHIL 1112 SEM 103	Philosophical Conversations: Stoics and Buddhists
PMA 1119 SEM 101	Utopias
PMA 1176 SEM 101	New Perspectives in Nollywood

**Monday and Wednesday 10:10–11:25a.m.**

ANTHR 1101 SEM 105	Culture, Society, and Power: Environmental Justice for Whom?—Stories in Sex, Gender, and Race
ARTH 1178 SEM 101	Rear Windows/Sideview Mirrors: Looking and Writing the City
ASIAN 1111 SEM 103	The Hot Cold War: Asia and Culture
BIONB 1220 SEM 101	All About Genetics
ENGL 1140 SEM 101	Writing Medicine: Stories of Illness and Healing
ENGL 1167 SEM 101	Reading Now
ENGL 1183 SEM 103	Word and Image
GOVT 1101 SEM 101	Power and Politics: Gender, War, and Education—Three Classics of 1930s Britain
LING 1100 SEM 101	Language, Thought, and Reality: Biological Foundations of Language
PMA 1177 SEM 101	Asian American Drama
WRIT 1380 SEM 101	Elements of Academic Writing: Data, Environment, and Society

**Monday and Wednesday 01:25–02:40p.m.**

ANTHR 1101 SEM 103	Culture, Society, and Power: The U.S. South
ASIAN 1111 SEM 101	Haunting and (Still) Living: Spectral Body in Asian Cinema
COML 1139 SEM 101	The Art of Criticism
CRP 1109 SEM 101	People on the Move : Transportation and Society
ENGL 1158 SEM 102	American Voices: The American Railroad On and Off Screen
ENGL 1160 SEM 102	Intersections: Race, Writing, and Power
HIST 1200 SEM 102	Writing Trans History
WRIT 1380 SEM 104	Elements of Academic Writing: Influential Essays

**Monday and Wednesday 02:55–04:10p.m.**

ASRC 1853 SEM 101	Race and Colonialism in Modern Germany
CLASS 1580 SEM 101	How To Rule An Empire: Rome in Comparative Perspective
ENGL 1140 SEM 104	Writing Medicine: Stories of Illness and Healing
ENGL 1160 SEM 105	Intersections: Race, Writing, and Power
ENGL 1168 SEM 108	Cultural Studies: College Reading, Teen Texts
ENGL 1170 SEM 104	Short Stories
GOVT 1101 SEM 104	Power and Politics: Russia
HIST 1402 SEM 101	Global Islam
NES 1930 SEM 101	Powerful Words: Reading Ancient Egyptian and Mesopotamian Literature
PHIL 1112 SEM 102	Philosophical Conversations: Philosophy of Artificial Intelligence

**Monday and Wednesday 07:30–08:45p.m.**

COML 1104 SEM 104	Reading Films
ENGL 1130 SEM 101	Writing the Environment: Here Be Dragons
ENGL 1140 SEM 102	Writing Medicine: Stories of Illness and Healing
ENGL 1170 SEM 105	Short Stories

**Monday and Wednesday 11:40–12:55p.m.**

ANTHR 1101 SEM 106	Culture, Society, and Power: Environmental Justice for Whom?—Stories in Sex, Gender, and Race
ARCH 1901 SEM 101	The Environment: An Architectural History
ENGL 1158 SEM 101	American Voices: Race and the American Literary Imagination
GERST 1170 SEM 102	Marx, Nietzsche, Freud
HIST 1200 SEM 105	Designing a New World: The History of Planning and Urbanism in the Americas
PHIL 1110 SEM 103	Philosophy in Practice: Ethics of Sex and Relationships
WRIT 1380 SEM 102	Elements of Academic Writing: Data, Environment, and Society
WRIT 1380 SEM 103	Elements of Academic Writing: Food for Thought

**Tuesday and Thursday 08:40–09:55a.m.**

ANTHR 1101 SEM 102	Culture, Society, and Power: Writing Through the War on Drugs
--------------------	---

CLASS 1525 SEM 101	Ithaca Bound: The <i>Odyssey</i> on Screen
COML 1104 SEM 101	Reading Films
COML 1105 SEM 104	Books with Big Ideas
ENGL 1111 SEM 104	Writing Across Cultures: Hybridity and Otherness
ENGL 1111 SEM 105	Writing Across Cultures: To Make The World A Better Place
ENGL 1140 SEM 103	Writing Medicine: Stories of Illness and Healing
ENGL 1170 SEM 106	Short Stories
ENGL 1183 SEM 107	Word and Image
GDEV 1200 SEM 101	Energy Landscapes: Energy in Social and Environmental Change
GOVT 1101 SEM 103	Power and Politics: Politics of Outer Space
HD 1125 SEM 102	Ideas of the Mind in Philosophy, Science, and Literature
HIST 1200 SEM 101	Writing as Abstraction: Art, Science, Philosophy
HIST 1200 SEM 106	Football, Beer, and Reggaeton: Culture and Politics in Latin America
PHIL 1112 SEM 104	Philosophical Conversations: American Philosophy—Transcendentalists and Pragmatists
PHIL 1112 SEM 105	Philosophical Conversations: Buddhist Philosophy
PMA 1171 SEM 101	Paraiso Infernal: Caribbean and Diasporic Contemporary Art

**Tuesday and Thursday 10:10–11:25a.m.**

ASIAN 1117 SEM 101	Crafting Religion: Material Culture in Southeast Asia
ASRC 1822 SEM 101	The African American Short Story
COML 1104 SEM 102	Reading Films
COML 1105 SEM 103	Books with Big Ideas
ENGL 1134 SEM 106	True Stories
ENGL 1160 SEM 106	Intersections: Race, Writing, and Power
ENGL 1168 SEM 102	Cultural Studies: Happiness in Short Stories
ENGL 1170 SEM 107	Short Stories
ENGL 1191 SEM 102	British Literature: Star-Crossed: Sex, Death, and Shakespeare
GDEV 1200 SEM 102	Farming Out Feminism? Unpacking the Gender Agenda in Global Agriculture for Development
GERST 1126 SEM 101	Philosophies of Violence: Conceptualizations of Force from Kant to Zizek
GERST 1170 SEM 101	Marx, Nietzsche, Freud
LING 1100 SEM 102	Language, Thought, and Reality: Language Myths
PHIL 1111 SEM 102	Philosophical Problems: Moral Relativism and Moral Skepticism
PLSCI 1105 SEM 101	Writing Like a Biologist
PMA 1160 SEM 101	Wonderlands and Other Worlds
ROMS 1113 SEM 101	Thinking and Thought: On Love
ROMS 1113 SEM 104	Thinking and Thought: Money in Nineteenth-Century France
ROMS 1120 SEM 101	Animals in Global Cinema: Human and Non-human
WRIT 1380 SEM 105	Elements of Academic Writing: Metaphor in Art, Science and Culture

**Tuesday and Thursday 01:25–02:40p.m.**

ASIAN 1111 SEM 102	From Poetry to Hip Hop: Chinese Literature in our Changing World
ASRC 1825 SEM 101	Educational Innovations in Africa and the African Diaspora
ENGL 1111 SEM 106	Writing Across Cultures: Reading and Writing Gentrification
ENGL 1134 SEM 108	True Stories
ENGL 1168 SEM 105	Cultural Studies: Why YA? Exploring the Young Adult Genre
ENGL 1168 SEM 106	Cultural Studies: Comic Books! Graphic Novels! Transmedia!
ENGL 1170 SEM 109	Short Stories
PHIL 1110 SEM 102	Philosophy in Practice: Business Ethics—Writing “On the Job”
PHIL 1112 SEM 106	Philosophical Conversations: Classical Chinese Philosophy
PSYCH 1120 SEM 101	Psychology and Law
WRIT 1380 SEM 107	Elements of Academic Writing: Scrolling, Posting, Liking—Studying Social Media’s Grasp

**Tuesday and Thursday 02:55–04:10p.m.**

AMST 1139 SEM 101	Gal Pals: Lesbian and Sapphic Media Fandoms
CLASS 1580 SEM 102	How To Rule an Empire: Rome in Comparative Perspective
ENGL 1134 SEM 109	True Stories
ENGL 1167 SEM 103	Reading Now
ENGL 1170 SEM 110	Short Stories
GOVT 1101 SEM 106	Power and Politics: The Politics of Fantasy
LING 1100 SEM 103	Language, Thought, and Reality: Realities of Language
PSYCH 1140 SEM 101	History of Psychology
WRIT 1450 SEM 101	Communicating Big Ideas: Climate Change Rhetoric

**Tuesday and Thursday 11:40–12:55p.m.**

ASRC 1862 SEM 101	Black Faith Writing Matters
ENGL 1134 SEM 107	True Stories
ENGL 1168 SEM 103	Cultural Studies: Fairytales, Folktales, Witchcraft
ENGL 1168 SEM 104	Cultural Studies: Intersections—Race, Writing, and Power
ENGL 1170 SEM 108	Short Stories
ENGL 1183 SEM 108	Word and Image
ENGL 1191 SEM 103	British Literature: Shakespeare
GOVT 1101 SEM 105	Power and Politics: Liberalism and Marxism
HE 1151 SEM 101	Positive Sustainability: Happiness, Health and the Environment
HIST 1230 SEM 101	Monstrous Births, Scheming Midwives: Childbirth in Europe 1500-1800
MEDVL 1101 SEM 102	Aspects of Medieval Culture: The Medieval Art of Memory
PHIL 1110 SEM 101	Philosophy in Practice: Feminism, Gender, and Education
PHIL 1110 SEM 104	Philosophy in Practice: Feminism for all Genders
PHIL 1112 SEM 101	Philosophical Conversations: Classical Indian Theories of Knowledge
ROMS 1113 SEM 102	Thinking and Thought: On Love
WRIT 1380 SEM 106	Elements of Academic Writing: Writing About Place



## AMERICAN STUDIES 1139

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

In between the girls on TV who steal longing glances at one another is a transformative space of queer subtext. This course will reclaim the subtle glances between “gal pals” into the rich landscape of sapphic media representation and the fans who nurture it. Students will critically engage with a wide variety of contemporary texts from television (*Euphoria*, *The Wilds*, *Riverdale*) and film (*Fear Street* and *Pitch Perfect* trilogies) to fanfiction and fan remix videos. [Relation]“Ships” discussed in this course will include those that are canon and non-canon (subtext and queerbaiting). This class will invite students to experiment with various combinations of scholarly and creative writing: researching digital archives, writing fanfiction, creating fanzines, and pitching new film/TV reboots.

SEM 101 TR 02:55–04:10 p.m. Victoria Serafini 20161 Sabine Haenni

## ANTHROPOLOGY 1101

### **Culture, Society, and Power: It's About Time**

Time is measured, kept, told, but also spent, wasted, and remembered. The same moment is perceived as slow or fast-paced depending on perspective. And yet despite its pervasiveness in our everyday experience, the nature of time eludes us. Is time a universal physical dimension? How do clocks and calendars transform the everyday rhythms of social life? How do our cultural understanding and technological apparatuses affect our imagination of the past, present, and the future? This course will explore these questions through the lenses of humanities, social sciences, and physical sciences. By exploring interdisciplinary perspectives on time, students will refine their skills in analytical and creative writing as they navigate through different academic and popular genres, from expert literature, to documentaries, YouTube videos, and science fiction.

SEM 101 MW 08:40–09:55 a.m. Annapaola Passerini 19024 Alex Nading

## ANTHROPOLOGY 1101

### **Culture, Society, and Power: Writing Through the War on Drugs**

Drug addiction is hard to define, yet also blamed for a host of so-called social ills: crime, disease, poverty. Despite this, violence has been the most common response to addiction worldwide. Often glossed as the “War on Drugs” violent drug interventions criminalize and punish drug users while doing little to reduce rates of addiction. In fact, the War on Drugs contributes to many of today's most worrying trends: mass incarceration, militarization, death from overdose. Reading ethnographies and novels, such as *Righteous Dopefiend*, *Getting Wrecked*, and *Junky*, we will consider the impacts of these trends while also learning the techniques authors use to effectively bridge the personal and the political. Writing photo-essays, mock-interviews, and op-eds, we will learn to incorporate these techniques into our own writing.

SEM 102 TR 08:40–09:55 a.m. Joshua Mitchell 19025 Alex Nading

## ANTHROPOLOGY 1101

### **Culture, Society, and Power: The U.S. South**

Where is “the South” located in the United States and what makes its culture unique? The region has had a deep impact on the country as a whole, and yet it is often misunderstood. Beginning with Zora Neale Hurston a century ago, scores of anthropologists, sociologists, journalists and folklorists have tried to go beyond preconceived ideas by conducting field research in southern communities. Their writings form a rich tradition of academic and popular accounts grounded in fieldwork. As the South's population grows and its culture changes, writings about the region are also becoming more and more diverse. We will explore the US South through many genres of non-fiction prose, like memoirs, news reports, oral history interviews, ethnographies, and photo essays.

SEM 103 MW 01:25–02:40 p.m. Xavier Robillard-Martel 19026 Alex Nading

## **ANTHROPOLOGY 1101**

### **Culture, Society, and Power: Archaeological Science through Popular Press**

Understanding the human past is critical to understanding the human present. To that end, archaeologists use a wide range of scientific techniques to construct increasingly detailed and nuanced interpretations of human behavior in the past. In this class we will learn how to access specialist and technical writing and how to develop our understanding of difficult concepts, so that we can then write about them in a way that is accessible to a non-specialist audience. Students will read scientific journal articles and articles from publications aimed at a popular audience, to produce a series of essays aimed at non-specialists, with a final assignment in which they will choose a scientific article to convert into a piece in the style of a popular magazine.

SEM 104 MW 08:40–09:55 a.m. Alexander Symons 19027 Alex Nading

## **ANTHROPOLOGY 1101**

### **Culture, Society, and Power: Environmental Justice for Whom?—Stories in Sex, Gender, and Race**

How are environmental toxins distributed across landscapes of social hierarchy such as gender, race, and class? How might projects of environmental justice ameliorate or exacerbate these social hierarchies? This course acquaints students with key debates in environmental studies from a feminist and decolonial perspective. Topics encompass environmental racism, ecofeminist activism, sustainable development, indigenous rights, and more. Beginning with the axiom that, “writing is thinking”, students in this course will conceptualize race, gender, and sex as forms of power which work in and through ecosystems, economies, environmental governance systems, bodies, and science itself. In this subject-focused writer’s workshop, students will craft a portfolio of analytical writing that draws on course materials to explore self-selected topics.

SEM 105 MW 10:10–11:25 a.m. Karlie Fox-Knudtsen 19028

SEM 106 MW 11:40–12:55 p.m. Karlie Fox-Knudtsen 19029

## **ARCHITECTURE 1901**

### **The Environment: An Architectural History**

How does our perception of the environment influence architecture? Conversely, how do architectural decisions affect the environment? This course unravels the deep-seated ties between architecture and the environment. Throughout the semester, we will explore this relationship through different themes, such as environmental governance, climate-responsive architecture, and justice. We will look at cemeteries, deserts, and wetlands; examine examples of vernacular architecture, air-controlled buildings, and climate-responsive design; and learn from environmental utopias and dystopias. The course readings, featuring works by authors such as Octavia Butler, Hassan Fathy, and Michelle Murphy, span genres of science fiction, architectural history, environmental humanities, and more. Students will engage in diverse writing tasks, including a curatorial essay, an annotated bibliography, and an in-depth research paper.

SEM 101 MW 11:40–12:55 p.m. Asya Ece Uzmay 19031 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 19402 Elliot Shapiro



## **ASIAN STUDIES 1111**

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

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

SEM 101 MW 01:25–02:40 p.m. Sirithorn Siriwan 19032 Jessica Sands

## **ASIAN STUDIES 1111**

### **From Poetry to Hip Hop: Chinese Literature in our Changing World**

Smart phones, social media, and artificial intelligence have become fixtures of our society. Recent innovations in autoregressive language learning models like ChatGPT even make it possible to produce five-paragraph essays with the click of a button and a ten-second wait. Rather than merely dismissing these nascent technologies, this seminar will foreground discussions pertaining to the nature of writing and how it has changed through an examination of Chinese poetry, drama, rap, and film. Students will write reflections, a critique of ChatGPT response, and several expository essays. This course aims to examine how writing changed the world and how it continues to do so as we move into an era of unprecedented technological advancement.

SEM 102 TR 01:25–02:40 p.m. Casey Stevens 19033 Jessica Sands

## **ASIAN STUDIES 1111**

### **The Hot Cold War: Asia and Culture**

The Cold War is the biggest historical event of the twentieth century. It profoundly shaped the world that we live in today. But surprisingly, the Cold War remains understudied. Cold War scholarship focuses predominantly on the USA or the USSR and the history of political or military conflict. At the same time, it overlooks Asia as one of its key arenas and does not pay due attention to the cultural dimension of the phenomenon. This writing seminar will focus on culture—film, art, architecture, and literature. We will also look at the Cold War from the vantage point of Asia and discover why it was hot there. You will practice writing about cultural production and gain new perspectives on modern non-Western history.

SEM 103 MW 10:10–11:25 a.m. Anna Koshcheeva 19034 Jessica Sands

## **ASIAN STUDIES 1117**

### **Crafting Religion: Material Culture in Southeast Asia**

Is a Buddha statue sacred? Are churches built by Christians? In collaboration with the Johnson Museum, we will explore the multiple meanings of religious objects and sites to better understand the lives of communities in Southeast Asia. We will “look” at art pieces that index a religious reality, and “read” them to understand their making, usages, meanings, and contemporary relevance, as objects of devotion (“sacred” contexts), as well as “art” sitting in museums, looked at by tourists, or as “objects” traded for their economic value (“mundane” contexts). We will do free writing, write labels, describe objects' physicality and symbolisms. We will do close readings of articles. You will build on these skills, as you “craft” your final paper with the support of your peers.

SEM 101 TR 10:10–11:25 a.m. Chiara Formichi 19035

## **AFRICANA STUDIES AND RESEARCH CENTER 1822**

### **The African American Short Story**

In this course, we will consider selected short stories by Charles Chesnutt, Nella Larsen, Richard Wright, and Alice Walker, which will also enable us to explore key moments in African American literary history. The primary goal of this course as a First-Year Writing Seminar is to reinforce the skills of students in good and effective writing. Through weekly entries in a reading journal, the production of papers, including several of which will be revised, and periodic writing exercises, students will produce a sizable portfolio of written materials over the course of the semester. This body of work will allow students to refine and enrich their writing skills and it will receive careful reading by the instructor and feedback to promote growth and development in writing. In this course, students can expect a range of learning outcomes. Students will review the basic components of an essay from formulating a thesis statement and argument to strategies for organization; how to proofread and revise their own work and peer-edit or collaboratively enable the writing of others; and how to use and properly document primary and secondary resources, including internet resources. In addition, students will review issues of ethics in writing. Finally, students will learn how to identify and write in a formal way about the basic elements in the short story as a genre, which is in keeping with the goal of the course to develop critical reading skills in interpreting the short story.

SEM 101 TR 10:10–11:25 a.m. Riche Richardson 19036

## **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 01:25–02:40 p.m. N'Dri Assie-Lumumba 99999

## **AFRICANA STUDIES AND RESEARCH CENTER 1853**

### **Race and Colonialism in Modern Germany**

This course considers conceptions of race in modern Germany through an Africana Studies canon. The course deploys a cultural history approach to consider three main topics/eras. The first concerns questions of mapping. We examine this by reading the 1884 Berlin Conference and emergent "Scramble for Africa" in the context of rising German ethnic expositions (Völkerschauen). The second pertains to the re-appropriation of Germany's formal colonial past for Nazi propaganda. Finally, we discuss neo-colonial elements in contemporary German humanitarian politics, where we consider recruitment advertisement produced by the German army in juxtaposition with Post-Development arguments. Considering these topics through various cultural "text," their different writing styles will prepare students for their own writing assignments, ranging from autobiographical pieces to analytical reflections to a final research project.

SEM 101 MW 02:55–04:10 p.m. Sarah Then Bergh 19037 Siba Grovogui

## **AFRICANA STUDIES AND RESEARCH CENTER 1862**

### **Black Faith Writing Matters**

This seminar explores how we (re)present our deepest commitments, religious or otherwise, to one another and especially in various publics. The textual examples will be taken from Black religious writings in the twentieth and twenty-first centuries. Among other important questions the seminar will ask: Why and how does faith matter to certain people of African descent? How have they expressed their (secular) faith or religious commitments in public? How might these religious writers model what it means for us to write with conviction? This writing

seminar will explore these questions and how religious writings have mattered in the context of struggle and resistance.

SEM 101 TR 11:40–12:55 p.m. Xavier Pickett 19919

## **NEUROBIOLOGY & BEHAVIOR 1220**

### **All About Genetics**

The fantastic promise of genetics research is it allows us to understand the basis of human behavior and solve the world's major problems. Headlines brag “scientists have found THE gene for intelligence” and “genetic engineering may solve world hunger”. But how accurately do these depictions represent the real science? Through a combination of podcasts, news articles, and primary scientific literature, we will explore the cutting-edge science and examine its portrayal in the media. In this course you will learn (1) how to read and write scientific literature effectively (2) how to conduct media analyses to distinguish the accurate claims from exaggerations (3) how to analyze the philosophical and social implications of genetic research. Writing assignments will include literature reviews, opinion essays, and short fiction writing.

SEM 101 MW 10:10–11:25 a.m. Madelyn Ore 19209 Elliot Shapiro

## **CLASSICS 1524**

### **Stairway to Hell: Dante's Inferno and Classical Myth**

Dante's horrifically sublime depiction of hell with his stories of corruption, lust, betrayal, and greed is as grippingly compelling today as it was over 700 years ago. In this class we will follow Dante and his guide Virgil as they descend into hell and explore the abyss of the human mind. Alongside the *Inferno*, we will read a selection of Classical myths that inspired Dante's vision. Readings will provide the framework for class exercises and written assignments that will help you embark on your journey as academic writers.

SEM 101 MW 08:40–09:55 a.m. Matthieu Real 19404

## **CLASSICS 1525**

### **Ithaca Bound: The *Odyssey* on Screen**

Over 2500 years ago, Homer composed the *Odyssey*, the story of Odysseus' 10-year long journey home to Ithaca. A tale of war and love, loss and hope featuring powerful gods, menacing sorceresses, and invincible monsters, the *Odyssey* has all the makings of a great movie. In the beginning of the course we will read Homer's *Odyssey*. Later we will watch films and TV episodes inspired by Odysseus' journey, from Méliès' *Ulysses* (1905) to 2018 BBC series *Troy*. Readings and movies will provide the framework for class exercises and written assignments that will help you embark on your journey as academic writers. For your final project, you will pitch to the class your adaptation of the *Odyssey* and write a mockup screenplay.

SEM 101 TR 08:40–09:55 a.m. Matthieu Real 19038

## **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. Ethan Della Rocca 19039 Courtney Roby

## CLASSICS 1580

### How To Rule An Empire: Rome in Comparative Perspective

Managing a large polity is a difficult task. At any given moment, the ruler has to balance the different demands of his or her populace, the priorities of the state, and the resources they have available. All the while, they need to fend off internal and external challenges. In this course we will examine how Roman emperors dealt with these problems. We will also compare them to other empires, both ancient and modern. Students read authors such as Tacitus and Sima Qian, as well as modern scholarship. Students will compose essays grappling with the challenges faced by each empire, culminating in a comparative project.

SEM 101 MW 02:55–04:10 p.m. Colin Behrens 19996

SEM 102 TR 02:55–04:10 p.m. Colin Behrens 19997

## 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 TR 08:40–09:55 a.m. John Un 19040

SEM 102 TR 10:10–11:25 a.m. John Un 19041

SEM 103 MWF 08:00–08:50 a.m. Rafael Rodriguez 19042 Gavin Walker

SEM 104 MW 07:30–08:45 p.m. Song Han 19043 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 MWF 12:20–01:10 p.m. Connie Perez-Cruz 19045 Gavin Walker

SEM 102 MW 08:40–09:55 a.m. Xinyu Zhang 19046 Gavin Walker

SEM 103 TR 10:10–11:25 a.m. Noah Valdez 19047 Gavin Walker

SEM 104 TR 08:40–09:55 a.m. Amparo Necker 19048 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 MWF 11:15–12:05 p.m. Dror Birger 19057 Gavin Walker

## **COMPARATIVE LITERATURE 1139**

### **The Art of Criticism**

In this course, we will read works of literary, cultural, music, art, and film criticism aimed at a popular audience, from a range of magazines and other publications. We will discuss what makes a successful work of criticism, why we read criticism, and how criticism has changed over time. All readings will be essay length, by authors including George Orwell, Zadie Smith, and Joan Didion. Writing assignments will include analysis of works of criticism and then criticism in practice, when you apply what we have learned and write and revise a critical essay on a topic of your choice.

SEM 101 MW 01:25–02:40 p.m. Sophie Pinkham 19062

## **CITY AND REGIONAL PLANNING 1109**

### **People on the Move : Transportation and Society**

When you think of transportation, the first thing that comes to your mind is probably vehicles—cars, buses, bicycles—and your recent travels enabled by those vehicles. But have you ever thought about how others would experience the same journey you made? Perhaps the journey that was so effortless to you might be felt challenging and arduous for someone from another gender, age-group, or race. This course will ask students to think critically about transportation as variegated lived-experiences. The same urban space that we share together can nonetheless evoke different meanings and understandings among people. The course materials will include academic writings, fiction, newspapers, and film. Students will complete assignments including self-reflection, storytelling, and scholarly analysis that will culminate to a final policy memo/brief assignment.

SEM 101 MW 01:25–02:40 p.m. Sang-O Kim 19063 Kelly King-O’Brien

## **ENGLISH 1111**

### **Writing Across Cultures: Narratives of Monstrosity**

What do vampires, witches, and werewolves have in common? What makes a monster, and what do our monster narratives reveal about us—what we fear, abhor, or find repugnant? How do monsters function as scapegoats, and how might they challenge prevailing notions of normativity and/or “goodness”? This course takes the figure of the monster and the concept of monstrosity as analytical vehicles that convey cultural anxieties around race, gender, sexuality, and ability. We will trace the ways in which narratives of monstrosity intersect with the exclusionary politics that structure systems of power. Potential authors and texts include Helen Oyeyemi, Angela Carter, Lil Nas X, *Jennifer’s Body* and AMC’s *Interview with a Vampire*. Writing assignments will consist of close-readings, creative pieces, and research essays.

SEM 101 MW 08:40–09:55 a.m. Asey Koh 19071 Brad Zukovic

## **ENGLISH 1111**

### **Writing Across Cultures: An Intimate Ethics of Translation**

This course will explore the idea that translation is the “most intimate act of reading.” What exactly is different about reading with multiple cultures and gendered perspectives in mind? How might we take better care when writing in a multilingual world? Can translation help us disrupt harmful traditions, or are there times when an act of restraint, of not translating, can help us avoid violence? By discussing movies like *Lost in Translation* and *Arrival*, philosophers like Édouard Glissant and Gayatri Chakravorty Spivak, and experimental translators like Ann Carson and Theresa Hak Kyung Cha, we will take deep dives into the dreams and problems of multicultural solidarity. Along the way, we will use our own writing to create meaningful connections while reckoning with

historical divisions.

SEM 102 MWF 10:10–11:00 a.m. Laura Francis 19072

### **ENGLISH 1111**

#### **Writing Across Cultures: Hybridity and Otherness**

We live in an increasingly hybridized time and place in history. When worlds collide, what happens in the in-between spaces they create? How are concepts like “other” coded within our intergenerational memories and mythologies? Drawing from a variety of media—from poetry, to anime, to science fiction, and beyond—this course will consider contexts of race, trauma, (post-)colonialism, and ecology—challenging us to engage in radical empathy for “Others” of all kinds. Possible texts include works by Cathy Park Hong, Octavia Butler, Gabriel Garcia Marquez, and Hayao Miyazaki. Students will craft critical essays, poems, and other creative works in efforts to explore the intrinsic human desires to seek belonging and foster reciprocity within—and in spite of—the fraught marginality of our world.

SEM 104 TR 08:40–09:55 a.m. Lily Codera 19074

### **ENGLISH 1111**

#### **Writing Across Cultures: To Make The World A Better Place**

Many of us hope to play a part in making the world a better place. Yet what do we mean by “the world” and who determines what is “better?” NGOs, international agencies, governments, and universities have shaped and continue to shape what it means to improve the human condition. Do we consent to their agendas? If not, how might we develop our historical knowledge, critical vocabulary, and writing skills to intervene? How does literature and creative writing teach us to imagine alternatives? In this course, students will examine ideologies of progress, development, and “doing good” through short stories, poetry, ethnography, academic articles, film, and the novel. Through writing and dialogue, students will develop their own thoughts on what it means to “make the world a better place.”

SEM 105 TR 08:40–09:55 a.m. Stephanie Sang 19075 Brad Zukovic

### **ENGLISH 1111**

#### **Writing Across Cultures: Reading and Writing Gentrification**

How has urban development impacted communities of color? How have communities responded to the construction of freeways and stadiums and other forces of redevelopment? In this course we will examine both questions through the lens of Chicana and Latine fiction including novels such as *Their Dogs Came with Them* and *Olga Dies Dreaming* as well as popular TV series such as *Gentefied* and *Vida*. Our study together will also include the work of anthropologists, urban planners, and historians who consider the impact of redevelopment programs, the demise of rent stabilization policies, and the creative ways communities have responded to these changes. As a writing seminar students should expect to improve their own research and writing skills.

SEM 106 TR 01:25–02:40 p.m. Mary Pat Brady 19076

### **ENGLISH 1130**

#### **Writing the Environment: Here Be Dragons**

Drawing its title from fifteenth-century globes which labeled unknown spaces with the Latin phrase “hic sunt dracones,” this seminar explores the relationship between legends of sea monsters and the scientific advances that enabled humans to set sail. We’ll encounter some of the most unforgettable creatures produced by the human imagination—from *The Odyssey’s* whirlpool to *Moby-Dick* to the great white shark in *Jaws*—analyzing how these stories give magic and mystery physical form. The novels, movies, video games, and poems we read will also allow us to explore how humanity’s relationship with the sea has changed as climate catastrophe becomes upsettingly real. Assignments will consist of analytical, creative, and personal essays that encourage an interdisciplinary approach to the oceanic unknowns of our lives today.

SEM 101 MW 07:30–08:45 p.m. Susannah Sharpless 19077 Charlie Green

## ENGLISH 1134

### True Stories

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

SEM 101	MWF 09:05–09:55 a.m.	Laura Francis	19078	
SEM 103	MWF 10:10–11:00 a.m.	Amandla Thomas-Johnson	19080	Charlie Green
SEM 104	MWF 11:15–12:05 p.m.	Charlie Green	19081	
SEM 105	MWF 12:20–01:10 p.m.	Juan Harmon	19082	Charlie Green
SEM 106	TR 10:10–11:25 a.m.	Banseok Heo	19897	Charlie Green
SEM 107	TR 11:40–12:55 p.m.	Jane Glaubman	19083	
SEM 108	TR 01:25–02:40 p.m.	Winniebell Xinyu Zong	19084	Charlie Green
SEM 109	TR 02:55–04:10 p.m.	Jane Glaubman	19085	

## 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	MW 10:10–11:25 a.m.	Miranda Castro	19096	Greg Londe
SEM 102	MW 07:30–08:45 p.m.	Sarah Iqbal	19097	Greg Londe
SEM 103	TR 08:40–09:55 a.m.	Hunter Phillips	19098	Greg Londe
SEM 104	MW 02:55–04:10 p.m.	Virdi Culbreath	19380	Greg Londe

## ENGLISH 1158

### American Voices: Race and the American Literary Imagination

In her book *Playing in the Dark* Toni Morrison writes of the need to interrogate “what racial ideology does to the mind, imagination, and behavior of masters”. Notions of Whiteness were forged against negative, invented ideas about Blackness and Indigeneity. How are these notions not only reflected in much of the American literary canon but produced by it? How have Black women written against and outside of these notions? With the assistance of scholars and historians of race such as Morrison, Saidiya Hartman, and Cheryl Harris, we will examine novels by American writers such as Twain, Stowe, Hurston, and Butler. Through textual analysis and our own writing, we will illuminate the effect some of America's most celebrated novels have had on our national psyche.

SEM 101	MW 11:40–12:55 p.m.	Michael Lee	19110	Charlie Green
---------	---------------------	-------------	-------	---------------

## ENGLISH 1158

### American Voices: The American Railroad On and Off Screen

Why is the railroad such a compelling image in American culture and media? Moviegoers never seem to tire of a thrilling chase at the top of a railway car or a bloody murder mystery. The railroad has long been a place of electrifying cinematic encounters. As a symbol of American industry, leisure, and expansion, however, it has also been a place of exploitation, accidents, and theft. This course examines these two tracks. Texts will move from the histories of marginalized labor to images popularized by the western, to Hitchcock's terrors and Bong Joon-Ho's *dystopian Snowpiercer*. Students will develop a vocabulary for writing about film and other media, and respond to creative writing prompts about the railroad as a place of sensationalism, anxiety, and excitement.

SEM 102 MW 01:25–02:40 p.m. Charline Jao 19111 Charlie Green

## ENGLISH 1158

### American Voices: Hauntings in Fiction, Personal Narrative, and Film

What makes a place haunted? How are hauntings used to explore psychological realities? What connections exist between haunting and memory, both personal and historical? These are some of the questions we will explore through examining various genres including fiction, memoir, and film. We will read, discuss, and write about the work of various twentieth-century and contemporary American authors including Shirley Jackson (*We Have Always Lived in the Castle*) and Carmen Maria Machado (*In the Dream House*). Film will also be incorporated into this course including *Women Talking* and episodes from *The Haunting of Hill House*. In addition to weekly content reflections to prepare for class discussion, writing assignments may include a book review, a film critique, a personal essay, and a short story.

SEM 103 MWF 09:05–09:55 a.m. Sol Wooten 19908 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 102 MW 01:25–02:40 p.m. Jo Simeu Juegouo 19052 Kate McCullough

SEM 103 MWF 11:15–12:05 p.m. Aditi Shenoy 19053 Kate McCullough

SEM 104 MWF 12:20–01:10 p.m. Derek Chan 19054 Kate McCullough

SEM 105 MW 02:55–04:10 p.m. Alyiah Gonzales 19055 Kate McCullough

SEM 106 TR 10:10–11:25 a.m. Shacoya Kidwell 19056 Kate McCullough

## 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 10:10–11:25 a.m. Chanté Morris 19059 Greg Londe



SEM 103 TR 02:55–04:10 p.m. Elisávet Makridis 19061

### **ENGLISH 1168**

#### **Cultural Studies: The Two Elizabeths—between the Sovereign and the Woman**

The recent death of Queen Elizabeth II continues to reverberate globally. She was probably the last female monarch that England will see for a very long time. But what about the first Queen Elizabeth? For one thing, she shook up England by ruling without a husband. Although these two queens reigned centuries apart, how similar or different was it for them to exercise their power in a man's world? By considering both Elizabethan periods, this seminar will explore some of the issues that arise when we examine the relationship between gender and power. We will also interrogate tensions articulated in theories of sovereignty both in the Early Modern period and today, and how these are reflected in the media and literary representations.

SEM 101 MWF 09:05–09:55 a.m. Rocío Corral García 19064 Charlie Green

### **ENGLISH 1168**

#### **Cultural Studies: Happiness in Short Stories**

Short stories encapsulate several, easily missed, emotions. One such complex emotion is happiness, which holds significant weight in short stories. However, what constitutes happiness? What's the history of this abstract concept, and how can we reflect upon and write stories about happiness from multiple perspectives, including feminist, racial justice, immigration, and coming-of-age perspectives? This course addresses these and related inquiries by exploring selected texts where happiness is portrayed in its contradictory forms. In addition you'll engage in writing assignments that analyze the parameters of happiness in our complex world. By the end of the course you'll develop a sophisticated understanding of happiness in short stories, along with the ability to critically evaluate and reflect on the complexity of emotions within literature and your own writing.

SEM 102 TR 10:10–11:25 a.m. Chioma Iwunze 19065 Charlie Green

### **ENGLISH 1168**

#### **Cultural Studies: Fairytales, Folktales, Witchcraft**

Snow White watched the wicked stepmother dance to death in red-hot iron slippers. Is this what we mean by "happily ever after"? In this course we will look at fairytale and folktale traditions and their lasting impact on cultures around the world, including Germany, Japan, and the African diaspora. Special attention will be given to the ways the figures from these stories, in particular the witch, form an important part of our immediate present. Materials include fairytales from the Brothers Grimm, writing from Angela Carter, Helen Oyeyemi, and Anne Sexton, and films such as *The Song of the Sea* and *The Witch*. Assignments will cover genres such as personal essay, textual and film analysis, and creative non-fiction writing.

SEM 103 TR 11:40–12:55 p.m. Paul McQuade 19066

### **ENGLISH 1168**

#### **Cultural Studies: 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 104 TR 11:40–12:55 p.m. Colin Stragar-Rice 19051 Kate McCullough

## **ENGLISH 1168**

### **Cultural Studies: Why YA? Exploring the Young Adult Genre**

The genre of young adult fiction has exploded in the last two decades. To what might we attribute this trend? To explore, we'll read and watch a variety of YA texts and analyze their themes, ranging across fantasy, the environment, romance, and social media. How do these texts define their target audience of 12- to 18-year-olds, and how do consumers, in turn, (re)shape the genre? How have vectors of identity, including gender, sexuality, and race, become key factors in shaping the genre? Why has there been considerable controversy, both historically and recently, as to what constitutes "appropriate" cultural influences on adolescents? To address the latter and provide a context, we'll examine current debates in the US around school curriculum and gender-affirming care for trans youth.

SEM 105 TR 01:25–02:40 p.m. Jane Juffer 19068

## **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 106 TR 01:25–02:40 p.m. Jon McKenzie 19069

## **ENGLISH 1168**

### **Cultural Studies: The Alien and the Other in Science Fiction**

Compellingly blue, and unusually tall, extraterrestrials. Zombies infected by fungi spores. Robots near-indistinguishable from humans. These are all examples of the other—a concept that recurs in science fiction in order to help us, by contrast, to better understand ourselves. This course will give you the opportunity to read and write about aliens, both literal and figurative, that appear in science fiction literature. We'll cover a variety of writing techniques and forms to get you to a place where you can write fluidly and fluently about what matters to you most. We'll read works by Ursula Le Guin, Isaac Asimov, Ray Bradbury, Octavia Butler, Ted Chiang, Silvia Moreno-Garcia, Ken Liu, and China Miéville, and watch episodes of *Black Mirror*, *The Last of Us*, and *Watchmen*.

SEM 107 MWF 01:25–02:15 p.m. Emily Foster 19070

## **ENGLISH 1168**

### **Cultural Studies: College Reading, Teen Texts**

What is Young Adult or YA fiction? How has it emerged alongside our understanding of what constitutes the difference between childhood and the teen years? This class will be exploring the emergence of YA fiction from the late eighteenth century to the present moment as specific genre of texts that straddles the line between didactic and pleasure reading. Through this we also be challenging the notion of "easy" versus "difficult" texts as worthy critical analysis. By exploring writers such as Francis Hodgson Burnett, Sandra Cisneros, Alice Childress, and Holly Black students this class will how the specific aims of YA fiction make it a unique site for the exploration of race, colonialism, gender, gender identity, and class as well as the vagaries of the literary marketplace.

SEM 108 MW 02:55–04:10 p.m. Lenora Warren 88888

## ENGLISH 1170

### Short Stories

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

SEM 101	MWF 09:05–09:55 a.m.	Asher Courtemanche	19086	David Faulkner
SEM 102	MWF 10:10–11:00 a.m.	Bethstyline Chery	19087	David Faulkner
SEM 103	MWF 11:15–12:05 p.m.	Lauryn Jones	19088	David Faulkner
SEM 104	MW 02:55–04:10 p.m.	Jiachen Wang	19089	David Faulkner
SEM 105	MW 07:30–08:45 p.m.	Charity Young	19090	David Faulkner
SEM 106	TR 08:40–09:55 a.m.	Samantha O'Brien	19091	David Faulkner
SEM 107	TR 10:10–11:25 a.m.	Natasha Ayaz	19092	David Faulkner
SEM 108	TR 11:40–12:55 p.m.	Corbin Jones	19093	David Faulkner
SEM 109	TR 01:25–02:40 p.m.	Nicholas Huelster	19094	
SEM 110	TR 02:55–04:10 p.m.	Nicholas Huelster	19095	

## ENGLISH 1183

### Word and Image

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

SEM 101	MWF 09:05–09:55 a.m.	Meredith Cottle	19099	Brad Zukovic
SEM 102	MWF 10:10–11:00 a.m.	Robert Romero	19100	
SEM 103	MW 10:10–11:25 a.m.	Grace Catherine Greiner	19101	
SEM 104	MWF 11:15–12:05 p.m.	Maria Al-Raes	19102	Brad Zukovic
SEM 105	MWF 12:20–01:10 p.m.	Imogen Osborne	19103	Brad Zukovic
SEM 107	TR 08:40–09:55 a.m.	Dominique Joe	19105	Brad Zukovic
SEM 108	TR 11:40–12:55 p.m.	Angelina Campos	19106	Brad Zukovic

## ENGLISH 1191

### British Literature: Making the Medieval/Early Modern Miscellany

Like assembling a playlist of your favorite songs, making a medieval miscellany—a book-length compilation of various literary works—was a painstaking process, but one which contributed to modern ways of thinking about the book. In this course we will explore the origins and early evolution of the book as we consider questions of compilation, editing, and textual production in relation to medieval manuscripts, early printed books, and the literary texts they contain. We will also draw on the works of modern authors as we ask what the book as material object can tell us about its makers and readers, how compilation and anthologization can be interpreted as editorial acts, and what, finally, goes into the making of a book.

SEM 101 MW 08:40–09:55 a.m. Grace Catherine Greiner 19107

## ENGLISH 1191

### **British Literature: Star-Crossed: Sex, Death, and Shakespeare**

How did the bloody story of two teenage lovers become Shakespeare's most famous play? What about Romeo and Juliet has captured audiences across centuries, and how has it shaped modern ideas of romance, family, and social conflict? Focusing on Shakespeare's play and its afterlives in popular culture, this seminar invites students to articulate their own answers to these questions. Our examples range from musicals (*West Side Story*) and comic horror (*Tromeo and Juliet*, *Warm Bodies*) to contemporary rewritings like Seres Jaime Magaña's *The Tragic Corrido of Romeo and Lupe*. Through a series of written assignments, including close analysis of text and film and research into particular adaptations, you will explore the relationship between sex, death, and teenage rebellion in the play's fascinating afterlives.

SEM 102 TR 10:10–11:25 a.m. Jessica Rosenberg 19108

## ENGLISH 1191

### **British Literature: Shakespeare**

This is a First-Year Writing Seminar on Shakespeare. Over the course of the semester we will closely read, discuss, and write about four to five Shakespeare plays and a number of his sonnets. We will also have frequent lessons on writing mechanics and composition. Assignments will include critical essays as well as shorter response papers, presentations, composition exercises, and other writing.

SEM 103 TR 11:40–12:55 p.m. Kevin Attell 19109

## GLOBAL DEVELOPMENT 1200

### **Energy Landscapes: Energy in Social and Environmental Change**

Human energy needs shape the world in which we live. The very electricity you're using to read these words connects you to other people, politics, and environments, from natural gas in Pennsylvania to solar panels in China. Energy represents more than just natural resources, but also international development, debates about sustainability, histories of urban planning, and cultural norms—among many topics. This class on “energy landscapes” challenges you to read, look for, and write about the social, political, and environmental aspects of energy around the globe. Through regular writing assignments such as Op-eds, experiential essays, as well as academic texts, you will learn to write concisely about complex matters while developing nuanced perspectives about a contentious resource.

SEM 101 TR 08:40–09:55 a.m. Camillo Stubenberg 19113 Elliot Shapiro

## GLOBAL DEVELOPMENT 1200

### **Farming Out Feminism? Unpacking the Gender Agenda in Global Agriculture for Development**

Gender, women's empowerment, and female farmers are increasingly prominent in global agriculture research and development. Women are said to “feed the world,” and empowering female farmers is promoted as a lever to increase productivity, food security, and nutrition. However, as this gender agenda advances, it drifts farther from progressive feminist thinking. Women are depicted as instruments for productivist, market-oriented outcomes, diverting action from broader agendas of gender justice. This course explores why gendered relations of power matter in agriculture systems. We will review important feminist scholarship and contemporary development research on gender and agriculture, to examine the divergence between feminist agendas and “gender and agriculture” narratives. Through blogposts, literature reviews, op-eds, and policy briefs, we will write about the implications of these contested framings.

SEM 102 TR 10:10–11:25 a.m. Emily Hillenbrand 19114 Elliot Shapiro

## **GLOBAL DEVELOPMENT 1200**

### **Who Decides? Decision Making in the U.S. Education System**

Who decides what books students should read? Who has a say in what version of history is taught? This course will ask questions like these to explore key tensions surrounding decision-making in the US education system. Students will be asked to think critically about their own education experiences and situate them within a larger historical context. This class will study a range of texts from past court cases to contemporary news articles. Students can expect to develop key writing skills through assignments that imitate practical, real-world examples that play out in the K-12 environment. This course will reinforce that there are many forms of effective expression and that it is empowering to be able to articulate ideas coherently in debates like these and beyond.

SEM 103 MWF 09:05–09:55 a.m. Kristie LeBeau 19115 Elliot Shapiro

## **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 McBride 19112

## **GERMAN STUDIES 1126**

### **Philosophies of Violence: Conceptualizations of Force from Kant to Zizek**

Violence is a complex concept with a nuanced history. Beginning with Kant and progressing through philosophers such as Friedrich Engels, Walter Benjamin, and Hannah Arendt, this seminar will employ close readings of philosophical texts to explore how various conceptualizations of violence have shaped the political, religious, and scientific landscapes of modern life. In addition to learning this discrete body of knowledge, you will use weekly writing activities and assigned essays to develop your own critical voice. By semester's end you will have gained a critical eye towards the institutional dilemmas of contemporary life, and through those eyes you will be empowered with the voice to change it.

SEM 101 TR 10:10–11:25 a.m. Seth Thomas 19116 Douglas McBride

## **GERMAN STUDIES 1170**

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

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

SEM 101 TR 10:10–11:25 a.m. Nicolau Spadoni 19117 Douglas McBride

SEM 102 MW 11:40–12:55 p.m. Geoffrey Waite 19118

## **GOVERNMENT 1101**

### **Power and Politics: Gender, War, and Education—Three Classics of 1930s Britain**

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

SEM 101 MW 10:10–11:25 a.m. Matt Evangelista 19119

## **GOVERNMENT 1101**

### **Power and Politics: Homegrown Anti-Imperialists**

Is the U.S. an empire, and what is at stake in describing it as one? This course considers how various political actors have mobilized the image of the U.S. as an empire to oppose structures of social, political, and economic domination both at home and abroad. We will examine how American political thinkers' frameworks for theorizing U.S. imperialism—like civil rights activists' concept of the internal colony or W. E. B. Du Bois's idea of the global color line—have been used to illuminate the links between the U.S.'s domestic and foreign policies, and to lay the foundations for relationships of solidarity with colonized peoples across the globe. Writing assignments will include a personal reflection, a reading response, an interpretive close reading exercise, and a "letter to the editor" in response to a contemporary article.

SEM 102 MW 08:40–09:55 a.m. Ewa Nizalowska 19120 Jason Frank

## **GOVERNMENT 1101**

### **Power and Politics: Politics of Outer Space**

Since the mid-twentieth century, outer space has been a political arena. Today, space connects to every aspect of our lives, including communications, economics, and international security. This course uses historical and modern space policy as a case study to explore several key questions. What is the risk of orbital challenges and opportunities for governing and safely utilizing outer space? What is the risk of orbital conflict, and can we limit space militarization? How do we maintain international cooperation? Students will engage with a variety of texts and media to answer these questions, including historical documents, journal articles, and some of the newest cutting-edge works in political science and space policy. Course assignments focus on writing skills and include an op-ed, annotated bibliography, policy memo, and a research essay.

SEM 103 TR 08:40–09:55 a.m. Avishai Melamed 19121 Christopher Way

## **GOVERNMENT 1101**

### **Power and Politics: Russia**

Tensions with Russia are higher than any time since the Cold War. This course examines Russian politics 'behind the headlines,' with a particular focus on Russia's ongoing war in Ukraine. We explore such questions as: How do the legacies of communism impact Russian politics today? Why have efforts to reset the U.S.-Russia relationship failed? And how stable is Russia's current political regime? We consider what understandings of Russian politics dominate in public and academic discourse in the U.S. and how these ways of 'knowing Russia' shape US-Russian relations. Writing assignments range from policy briefings and blog posts to opinion pieces and analytical essays. Taught by a former editor of The Washington Post's Monkey Cage blog, this seminar focuses on the mechanics of engaging, accessible writing and the process that helps us reach our writing goals.

SEM 104 MW 02:55–04:10 p.m. Bryn Rosenfeld 19122

## **GOVERNMENT 1101**

### **Power and Politics: Liberalism and Marxism**

The Marxist critique of liberalism has taken on renewed relevance in recent years, as prevailing liberal democratic institutions seem incapable of addressing our most pressing contemporary crises, from income inequality to climate change. In this course we engage the debate between liberalism and Marxism such fundamental questions as: Is the free market a good model for freedom in general? Does capitalism contribute to or undermine democracy? Is liberal pluralism an adequate response to the intersections of race, gender, and class oppression? We will read a range of historical and contemporary thinkers, from Karl Marx and Benjamin Constant to Nancy Fraser and Cedric Robinson. Students will learn how to read complex theoretical texts, and how to formulate and defend interpretive arguments about them.

SEM 105 TR 11:40–12:55 p.m. William Cameron 19123

## **GOVERNMENT 1101**

### **Power and Politics: The Politics of Fantasy**

The growing popularity of fantasy genre fiction like *Lord of the Rings* and *Game of Thrones* is often thought to have a corrosive effect on political discourse. Critics see fantasy as contributing to apathetic escapism from the complexities of the modern world, at best, or encouraging the reduction of these complexities to simplistic struggles between heroes and villains, at worst. But this course poses the question of what other implications this genre of intricate world-building might have for how we imagine some of our most complex political problems, from climate change to race, gender, and class oppression. Reading fantasy authors both popular and obscure—from William Morris to Ursula K. Le Guin to N.K. Jemisin—we will also engage with political, cultural, and literary theory to approach this question in both historical and contemporary perspective. Students will learn how to form and defend interpretive arguments about the intersection of literature, culture and politics.

SEM 106 TR 02:55–04:10 p.m. William Cameron 19124

## **HUMAN DEVELOPMENT 1125**

### **Ideas of the Mind in Philosophy, Science, and Literature**

What is the nature of the human mind? How should we think about memory, meaning, and thinking itself? In this interdisciplinary course, we will delve into ideas of the mind and brain presented in scientific papers, philosophical essays, fiction, and poetry. In order to grow as independent, critical thinkers, students will write about these ideas and the ways in which they have been expressed. Students will critique several texts' content and writing, draft short creative pieces, and gain experience providing and using feedback. In class we will examine authors' (and our own) ideas about the mind, and discuss how authors' writing choices may help or hinder readers' attempts to grapple with these concepts. Thinkers of all backgrounds are enthusiastically welcome to this course.

SEM 102 TR 08:40–09:55 a.m. Amritpal Singh 19125 Kelly King-O'Brien

## **HUMAN ECOLOGY NONDEPARTMENTAL 1151**

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

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

SEM 101 TR 11:40–12:55 p.m. Michael Kowalski 19132 Kelly King-O'Brien

## **HISTORY 1200**

### **Writing as Abstraction: Art, Science, Philosophy**

What makes quantum physics seem so complicated and Tiktok videos trivial? The word “complex” might conjure abstract art, convoluted mathematical formulas, or ideas that depart from our everyday, lived experience. However, such constructs are embedded in the phones and computers that we use to access huge amounts of information on culture and politics in our daily routines. Somehow, taking these connections for granted, social discourses hide complexity in front of our eyes, occluding a wealth of knowledge behind what appears self-evident or obvious. In this class, we will explore the work of artists, writers, philosophers, and scientists or media such as graphic novels, manga, and film to unpack distinctions between the simple and complex, using critique to develop our ability to write in academic settings.

SEM 101 TR 08:40–09:55 a.m. Manuel Berduc 19126 Ray Craib

## **HISTORY 1200**

### **Writing Trans History**

What is “trans history” and how do we write about it? What can trans experience teach us about the history of gender, law, healthcare, and human rights? And how do we write trans experiences while holding empathy, care, and justice in mind? In Writing Trans History, students will read, discuss, and write about trans history in community. We will draw on diverse source materials—music, photography, movies, poetry, biography, as well as scholarly books and articles—to explore trans experiences and to critically analyze histories of trans figures, communities, events, and vocabularies. Writing assignments include short essays, a social media pitch about one trans history object or figure, a film review, and a final presentation project and slideshow on a topic of the students’ choice.

SEM 102 MW 01:25–02:40 p.m. Emily Donald 19127 Tamara Loos

## **HISTORY 1200**

### **Islam and the Body**

The image of veiled women is among the most commonly invoked tropes in the public discussion about Islam in the West today. But how does this come to be the case? How have Muslims in the past approached issues such as women’s rights, homosexuality, and transgender? How are current struggles and activism related to historical experience? How do we understand Islam through feminism, and feminism through Islam? This course will address these questions from the perspectives of history, gender and sexuality studies, and Islamic studies. Students will complete a series of short writing assignments culminating in a final project of analytical and investigative writing.

SEM 103 MW 08:40–09:55 a.m. Du Fei 19128 Robert Travers

## **HISTORY 1200**

### **Child Migrants in U.S. Immigration History 1933-Present**

Why did the United States resettle Cuban children while detaining Haitian unaccompanied minors at Guantánamo? How did the evacuation of Vietnamese orphans from Saigon operate as foreign policy? This course answers these questions while examining how the U.S. historically defined the “child refugee” socially, in policy, and in practice—as well as how those definitions shifted according to population. The course moves from 1933 to 2024 to discuss Jewish and Cuban evacuees, Korean and Vietnamese adoptees, Haitian, Cuban, and Central American unaccompanied minors, and Sudanese child soldiers. We will examine the letters, memoirs, and photographs of child migrants alongside scholarship by historians of migration. Student writing will include developmental assignments that culminate in a research essay about policies towards or experiences of one child migrant population.

SEM 104 MWF 12:20–01:10 p.m. Sarah Meiners 19129 Maria Cristina Garcia



## **HISTORY 1200**

### **Designing a New World: The History of Planning and Urbanism in the Americas**

How were cities shaped and developed in the Americas, from Chile to Canada? This course tracks the growth of major American metropolitan centers from the colonial era up to contemporary times. Themes will include the professionalizing of urban planning, the relationship between cities and the natural environment, transportation, and artistic reflections on urban living. Readings cover major theorists of urbanism, such as Mike Davis, Marshall Berman, David Harvey, and Doreen Massey, and historians of Latin America, such as Vera Candiani and Eden Medina. Writing assignments will offer students the flexibility to write creatively on a range of different topics, from works of art to the experience of modernity to contemporary issues of cities such as housing shortages and sewage management.

SEM 105 MW 11:40–12:55 p.m. Nathan Norris 19130 Ray Craib

## **HISTORY 1200**

### **Football, Beer, and Reggaeton: Culture and Politics in Latin America**

Before becoming Latin America's favorite booze, beer was a tool for controlling the urban poor. And before beer, people drank pulque and chicha. Before becoming a multibillion-dollar business, football was the sport of migrants. Now, it's everyone's sport. Is it, though? Before reggaeton, people danced salsa and tango. By studying the history of booze, football, and music, this course examines the relation between culture and politics in Latin America from the nineteenth century to the present. With texts ranging from Eduardo Galeano to Brenda Elsey to Residente's lyrics, this course studies the ways in which cultural practices have been both a tool of repression and a weapon of emancipation. Students will write a series of essays leading to a research project as well as a creative piece.

SEM 106 TR 08:40–09:55 a.m. Daniela Samur 19131 Ernesto Bassi

## **HISTORY 1230**

### **Monstrous Births, Scheming Midwives: Childbirth in Europe 1500-1800**

When Mary Toft gave birth to rabbits in 1726, only some (but not all) doctors thought she was faking. Why was her story plausible, and how were the rabbits explained? Who controlled childbirth, and who had the power to decide whether a pregnancy was real? How did Mary Toft experience the event? Monstrous births, dishonest midwives, infanticide, and the powers of pregnant women were topics of fascination and debate in early modern Europe and America. In this course we use writings by midwives, medical treatises, letters, autobiographies, news reports, and trial records to examine practices and beliefs surrounding childbirth, and at how these in turn reflected concerns about property, sexuality, health, and religion.

SEM 101 TR 11:40–12:55 p.m. Rachel Weil 19133

## **HISTORY 1402**

### **Global Islam**

In this course we will examine Islam as a global phenomenon, both historically and in the contemporary world. We will spend time on the genesis of Islam in the Middle East, but then we will move across the Muslim world—to Africa, Turkey, Iran, Central-, East- and Southeast Asia—to see how Islam looks across global boundaries. Through reading, class discussions, and frequent writing, students will try to flesh out the diversity of Islam within the central message of this world religion.

SEM 101 MW 02:55–04:10 p.m. Eric Tagliacozzo 19134

## **LINGUISTICS 1100**

### **Language, Thought, and Reality: Biological Foundations of Language**

Have you ever wondered about what language is and how we came to use it in the way we do? In this course you will be introduced to the study of language as a cognitive science, encompassing ideas from various research areas, including linguistics, neuroscience, and philosophy. We will ask questions about what it means to know a language and how this knowledge manifests in our minds. Students will learn how to read scientific literature, think critically about language, and organize ideas into polished writing pieces.

SEM 101 MW 10:10–11:25 a.m. Chloe Kwon 19137 Jessica Sands

## **LINGUISTICS 1100**

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

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

SEM 102 TR 10:10–11:25 a.m. Nicole Dreier 19138 Jessica Sands

## **LINGUISTICS 1100**

### **Language, Thought, and Reality: Realities of Language**

Language is fascinating: It is a uniquely human experience and a foundational aspect of human life. Almost everybody has their own ideas about what language is like, and many of those ideas are, upon close inspection, false or inaccurate. In this course we will explore select topics that aim to reveal aspects of the realities of language drawn from a range of subfields of linguistics. Students will develop a basic understanding of how language changes over time, how language is acquired, and how language is represented. Students will learn how to plan, construct, and execute a well-formed academic essay through a series of essay assignments and in-class writing exercises.

SEM 103 TR 02:55–04:10 p.m. Jing Gao 19139 Jessica Sands

## **MEDIEVAL STUDIES 1101**

### **Aspects of Medieval Culture: How to Write a Love Letter—Medieval Advice**

What does a medieval love letter look like? How did medieval authors express their affection? And how can we learn from them to improve our own writing? In this class love is defined broadly to include romantic, familial, spiritual, friendly, and other types of love. We will read examples of medieval love letters, such as those by the famous lovers Heloise and Abelard, and explore how love letters can be both emotionally raw and rigorously literary. We will learn what makes an effective argument, how to evaluate evidence, and how to organize our thoughts. Written assignments will span creative and academic styles of writing, including composing your own medieval love letter, preparing statements for in-class debates, and writing a final research paper.

SEM 101 MWF 09:05–09:55 a.m. Kate Bajorek 19149 Masha Raskolnikov

## **MEDIEVAL STUDIES 1101**

### **Aspects of Medieval Culture: The Medieval Art of Memory**

From a modern perspective rote memorization is often viewed as a “mechanical” exercise, antithetical to the exercise of creativity and imagination. In the Middle Ages, however, memory played a richer role in learning. Memory techniques developed into an art—the *ars memorativa*—with manuals, mnemonic guides, pictures, and diagrams produced to facilitate memory training. Such texts speak to the historical importance of an extensive

memory; it was perceived as a mark not just of intelligence but even of moral character. We will examine how the art of memory shaped the historical construction of and engagement with texts and the role of images, the senses, emotion, and theories of the mind in mnemotechnics. Students will produce five formal essays and frequent informal writings.

SEM 102 TR 11:40–12:55 p.m. Savannah Emmons 19150 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? Are they comparable to modern love songs? And can you write a better love song than a twelfth-century bard? This course will explore these questions through five essays and creative writing assignments that will develop skills in thinking critically about short texts through close reading and comparative analysis.

SEM 103 MWF 12:20–01:10 p.m. Marijke Perry 19151 Andrew Hicks

### **MEDIEVAL STUDIES 1101**

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

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

SEM 104 MWF 10:10–11:00 a.m. Ryan Randle 19152 Marilyn Migiel

### **NEAR EASTERN STUDIES 1916**

#### **City and Forgetting**

This seminar will explore the global phenomenon of urbanism across different historical and geographical contexts. Students will collaboratively develop creative and critical insights regarding cityscapes through writing assignments and classroom discussions, considering cities as multilayered spaces of forgetting and erasure, with complex relationships to the historical past. Students will explore how cities—and sounds that reverberate throughout urban spaces—also make other perceptions of time and space possible. These urban sounds and other media sometimes make those forgotten layers of the past discernible, further revealing alternative forms of social interactions and relations.

SEM 101 MW 08:40–09:55 a.m. Re'ee Hagay 19162 Jonathan Boyarin

### **NEAR EASTERN STUDIES 1930**

#### **Powerful Words: Reading Ancient Egyptian and Mesopotamian Literature**

When writing arouses admiration, awe, or pity, it can move people to act. Such texts surround us and include forms developed millennia ago in Egypt and Mesopotamia. Students will learn to recognize how ancient scribes communicated (with gods and men), educated, lamented, persuaded, and animated. Course readings (in translation) include the *Epic of Gilgamesh*, *Tale of Sinuhe*, teachings, law codes, propaganda, magic spells, correspondence, and philosophical musings in both prose and poetry. Influence on the Hebrew Bible and Koran will become apparent, as will the awareness that contemporary culture resonates with ancient meanings. Understanding these early, artful writing techniques will become meaningful as students develop their own to communicate their reactions and

interpretations to other students and the instructor.

SEM 101 MW 02:55–04:10 p.m. Chris Monroe 19140

## **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 19141

## **PHILOSOPHY 1110**

### **Philosophy in Practice: Business Ethics—Writing “On the Job”**

This class is for anyone interested in being an ethical consumer, worker, stakeholder, or employer. We will ask questions like, what kinds of things can (ethically) be owned, bought, and sold? Should firms try to solve social problems? What are stakeholders; why are they important? What do firms owe their workers?—job security? Fair wages? Nothing? What do workers owe their firms?—loyalty? Hard work? Nothing? And what, if anything, do consumers owe workers or firms? As we ask these questions, we will also learn how writing well can impact firms, workers, and consumers. We will learn about academic writing and writing in a business context, and students can expect short writing assignments for homework, group writing activities in class, and five formal essays.

SEM 102 TR 01:25–02:40 p.m. Barbara Cohn 19142 Tad Brennan

## **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 103 MW 11:40–12:55 p.m. Adriene Takaoka 19143

## **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 104 TR 11:40–12:55 p.m. Adriene Takaoka 19144

### **PHILOSOPHY 1111**

#### **Philosophical Problems: Framing—The Ethics and Politics of Art**

Artworks frequently shock, repel, disgust, move, or invite us, but these reactions are rarely granted more than a few moments of reflection. Rarer still do students write about these reactions at length, as the reactions might be contained in a comment or a tweet about a new song or a controversial video game. But by writing about these reactions at length, contextualizing the ethical and political questions which might arise, and exploring the thoughts and questions which arise, students can reflect and revise at length on a number of pressing ethical questions. Writing, therefore, becomes integral to the study of this subject as a measure through which students can reflect on complicated ethical and political questions underlying artworks.

SEM 101 MWF 08:00–08:50 a.m. Bianca Waked 19145 Tad Brennan

### **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 102 TR 10:10–11:25 a.m. Theo Korzukhin 19146

### **PHILOSOPHY 1111**

#### **Philosophical Problems: Kant's Groundwork of the Metaphysics of Morals**

In this course we will read Kant's *Groundwork of the Metaphysics of Morals* and discuss some of his most influential ideas such as the categorical imperative, the law for freedom, and the meaning of autonomy. We will learn to unpack challenging philosophical writing and construct arguments. The writing work will contain five papers, expository as well as argumentative.

SEM 103 MWF 12:20–01:10 p.m. Sofi Jovanovska 19147

### **PHILOSOPHY 1111**

#### **Philosophical Problems: Nietzsche's *Genealogy on Morality***

In this course we will read Nietzsche's *Genealogy of Morality* and discuss some of his most influential ideas such as the slave revolt, resentment, morality as a form of asceticism, and the will to nothingness. We will try to understand these ideas in their historical context as well as in term of their philosophical merit. The writing work will include five papers, expository as well as argumentative.

SEM 104 MWF 02:30–03:20 p.m. Sofi Jovanovska 19148

### **PHILOSOPHY 1112**

#### **Philosophical Conversations: Classical Indian Theories of Knowledge**

What is knowledge and is it possible? What are the sources of our knowledge? In the first millennium CE, the Indian world was riven by a debate over the nature of knowledge and how it is acquired. Through reading selections from and commentaries on Gautama's *Nyāya-Sūtra* (c. 200 CE), we will explore the unfolding debate between Classical Indian and Buddhist philosophers over the central questions of epistemology. In this course we will reconstruct, evaluate, and closely scrutinize various arguments about the nature and sources of knowledge.

SEM 101 TR 11:40–12:55 p.m. Vikram Kumar 19193 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 102 MW 02:55–04:10 p.m. Lavaris McCellion 19194 Tad Brennan

## **PHILOSOPHY 1112**

### **Philosophical Conversations: Stoics and Buddhists**

What is the cause of our suffering? Is it our external circumstances? Or is it our inner response to those circumstances? Can you have a good life in a bad environment? Ancient Roman Stoic philosophers answered these questions. Ancient Indian Buddhist philosophers did too. In this class we will consider both of their answers and how they relate. Readings will include *The Dhammapada* and works by Shantideva, Marcus Aurelius, and Epictetus. Our task in this class will be to read and write about Buddhist and Stoic ideas. We will try to understand how they overlap and how they differ. You will do this through extensive writing. Most of our readings will admit of several interpretations, which you will learn to isolate and compare in writing.

SEM 103 MW 08:40–09:55 a.m. Timothy Kwiatek 19195

## **PHILOSOPHY 1112**

### **Philosophical Conversations: American Philosophy—Transcendentalists and Pragmatists**

What is self-reliance? What is the real value of friendship? What is a race? What is double consciousness? What is the purpose of education in a democracy? What does it mean to say something is true? What obligation do we have to improve the lives of others? These are some of the wide-ranging questions addressed by philosophers from the United States. Readings will include Ralph Waldo Emerson, William James, W.E.B. Du Bois, John Dewey, and Jane Addams. We will also focus on the ways they were in dialogue with one another. In this class we will focus on learning to think, communicate, and especially write clearly about these questions.

SEM 104 TR 08:40–09:55 a.m. Timothy Kwiatek 19196

## **PHILOSOPHY 1112**

### **Philosophical Conversations: Buddhist Philosophy**

“If you meet the Buddha on the road, kill him.” This quote, citing one of the greatest crimes in Buddhism, is often taken to represent the essence of Zen, and is one among many challenging and seemingly contradictory claims that characterize Buddhism. This class engages foundational Pali texts, philosophical analyses of Mahayana philosophers, mind-bending Zen Koans, and more. We will analyze evolutions of Buddhist thought while working to resolve the interpretive difficulties that arise. Through engagement with these texts, students will improve their ability to think critically, clearly and concisely express themselves in analytical, and argumentative writing, while deriving contemporary significance from these views. Ultimately, students will break out of traditionally western intellectual ways of thinking and communicate about age-old questions in new and insightful ways.

SEM 105 TR 08:40–09:55 a.m. Brianna Zgurich 19197

## **PHILOSOPHY 1112**

### **Philosophical Conversations: Classical Chinese Philosophy**

Chinese Philosophy is characterized by a series of diverse, lively conversations, between a multitude of thinkers that tackle questions pertinent even in our current times. This class analyzes core texts in the classical tradition: Confucius's *Analects*, the writings of Laozi, Zhuangzi, Master Mo, and Han Feizi. We will deal with questions around education and learning, human nature, ethics, one's best life, the ideal political structure for society and more. Through engagement with these texts and scholarly literature, students will improve their ability to think critically and concisely express themselves in analytical and argumentative writing, while deriving contemporary significance from these views. Ultimately, students will break out of traditionally western intellectual ways of thinking and communicate about age-old questions in new and insightful ways.

SEM 106 TR 01:25–02:40 p.m. Brianna Zgurich 19198

## **PLANT SCIENCES 1105**

### **Writing Like a Biologist**

Science aims to understand the natural world around us through experimentation, but these findings are only as valuable as their ability to be communicated. Despite this, science reading and writing lacks streamlined instruction in typical coursework. This course aims to fill that gap by teaching students how to deconstruct, summarize, and communicate scientific work in a clear, efficient, and intuitive manner. As part of the course, students will write a review paper on a topic of their choice within the life sciences, use their newfound knowledge of the field to write a proposal for further research, and summarize their findings in popular science writing designed for broader audiences.

SEM 101 TR 10:10–11:25 a.m. Connor Lane 19589 Elliot Shapiro

## **PERFORMING & MEDIA ARTS 1119**

### **Utopias**

Imagine a world with no war, violence, or injustice. For centuries, storytellers have envisioned such utopias. This course examines the powerful allure perfected tomorrowlands exert, especially over trans, queer, feminist, disabled, and BIPOC imaginaries. Considering race and ethnicity, the environment, class divides, forms of gender and sexuality, disability, and the role of technology, we will transport to various utopias appearing in speculative fiction texts, including: *Brave New World*; *I, Robot*; *The Giver*; *Never Let Me Go*; *Black Mirror*; *Buffy the Vampire Slayer*; and *Utopia Falls*. As we explore, we will develop a utopian critical vocabulary. Supplemented by theoretical texts, students will engage in critical and creative writing formats including research essays, stylistic imitations, and a project imaginatively representing a utopia of their own design.

SEM 101 MW 08:40–09:55 a.m. Joshua Cole 19153

## **PERFORMING & MEDIA ARTS 1160**

### **Wonderlands and Other Worlds**

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

SEM 101 TR 10:10–11:25 a.m. Joshua Cole 19154

## **PERFORMING & MEDIA ARTS 1171**

### **Paraiso Infernal: Caribbean and Diasporic Contemporary Art**

What is paradise? Is it a cruise through the Bahamas? Or an all-inclusive stay in Punta Cana? Is paradise the same for those who must live where you vacation? Artists have been tackling these questions for years and its time for us to think and write with them. In this writing seminar we will look at contemporary art produced by artists from the Caribbean and its diasporas, alongside theories on blackness, aesthetics, decolonization, and queerness. You will learn to use words to capture art and place it in dialogue with the theory, novels, and movies seen in class. By the end of the semester, be it by reading Jamaica Kincaid or experiencing Joiri Minaya's pieces, you will understand "What is paradise?."

SEM 101 TR 08:40–09:55 a.m. Gina De La Rocha Goico 19156 Mendi Obadike

## **PERFORMING & MEDIA ARTS 1176**

### **New Perspectives in Nollywood**

This course will critically explore films written and produced by new and emerging filmmakers in the Nigerian movie industry, or "Nollywood." How are these artists challenging and reshaping how films are written and distributed to global audiences? This seminar will offer an opportunity to learn about film beyond Hollywood and to experience the diversity of thought emerging from Nigeria. Throughout the semester, we will take a collaborative approach to encourage the development of creative and analytical writing about film. Writing assignments will include film reviews, short script developments, comparative film analysis, podcast scripts, and critical responses to trends within Nollywood.

SEM 101 MW 08:40–09:55 a.m. Rejoice Abutsa 19920 Mendi Obadike

## **PERFORMING & MEDIA ARTS 1177**

### **Asian American Drama**

Explore the multifaceted world of Asian American drama and its connection to socio-political themes like race, gender, and class. The invention of Asian American identities is more than just a cultural phenomenon; it serves as an index to the historical formation of modern America. This course encourages students to analyze various dramatic forms, including theater, TV, and popular entertainment, in the context of American society. Through writing assignments that involve analyzing, crafting, and collaborating on original works, students will bridge the gap between written expression and dramatic performance. This integrated approach enhances their understanding of complex social dynamics and offers a unique perspective on cultural identity.

SEM 101 MW 10:10–11:25 a.m. Zhen Cheng 19417 Mendi Obadike

## **PSYCHOLOGY 1120**

### **Psychology and Law**

How can psychology research inform legal decisions and the way the legal system operates? In this course we will answer this question by exploring how social and cognitive psychology intersect with the law. Students will consider both what psychology research can tell us about the law and how it can be implemented into legal decisions. We will read both classic and recent psychological research pertaining to issues in the law and legal documents that rely upon psychological research. Through various writing assignments students will learn to examine scientific research, use empirical evidence to support arguments, and critically analyze research. Topics may include jury decision-making, eyewitness testimony, race and the law, gender and the law, competency to stand trial, and plea bargaining.

SEM 101 TR 01:25–02:40 p.m. Daniel Bialer 19157 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 101 TR 02:55–04:10 p.m. Vivian Zhang 19158 Kelly King-O'Brien

## **ROMANCE STUDIES 1102**

### **The Craft of Storytelling: Transgressive Bodies in Latin American Writing and Film**

Despite being historically invisibilized, women's literary and artistic production in Latin America has gained tremendous strength and relevance in the past decades. This seminar proposes an imaginative and critical approach to a selection of poems, short stories, graphic novels, and some films and paintings by contemporary woman artists from México, Argentina, Colombia, and Perú. What alternative gaze do they bring us on transgressive, diverse, and resilient bodies and subjects—the queer, the sexualized, the racialized—? All the readings and viewings will serve as excuses to explore expository, argumentative, and creative modes of writing. The purpose is to become cocreators of the possible meanings of the work of art, understanding writing as both a personal and collaborative process. Students of all genders are welcome to join this community!

SEM 102 MWF 01:25–02:15 p.m. Juliana Torres Forero 19160 Irene Eibenstein-Alvisi

## **ROMANCE STUDIES 1108**

### **Cultural Identities/Cultural Differences: Writing Italy**

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

SEM 101 MWF 09:05–09:55 a.m. Irene Eibenstein-Alvisi 19161

## **ROMANCE STUDIES 1109**

### **Image and Imagination: A Thousand Words—Writing Images**

Poems based on paintings, illustrated books, photo-journals, narratives with embedded pictures... Words often seem to require images to illustrate them; conversely, images gear toward words for explanation and contextualization. What is there in this tension? By writing about images (from painting, photography, film, and digital media) and the words engaging them, you will refine your understanding of this relationship between pictures, poems based on paintings, illustrated books, photo-journals, narratives with embedded pictures... Words often seem to require images to illustrate them; conversely and text. Students will write personal journals, piece reviews from visits to the museum and archives at Cornell, reflexive responses, and critical essays. Readings from global literature (poems and short stories), visual studies, and cultural journalism will provide you with an expressive language that will help you assess image-writing in its historical, social, and industrial contexts.

SEM 101 MWF 11:15–12:05 p.m. Paulo Lorca Fuentealba 19163 Irene Eibenstein-Alvisi

## **ROMANCE STUDIES 1113**

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

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

SEM 101 TR 10:10–11:25 a.m. Itziar Rodriguez de Rivera 19167

SEM 102 TR 11:40–12:55 p.m. Itziar Rodriguez de Rivera 19168

## **ROMANCE STUDIES 1113**

### **Thinking and Thought: On Authoritarianism**

Fascism has increasingly become the go-to label when a person calls out an authoritarian-like behavior. But what does it mean to be authoritarian or fascist? Are these concepts interchangeable or are there defining features that make them unique? In this seminar students will read and watch representations of authoritarianism in cinema, literature, and art, and its intersections with gender, race, national identity, or class. Students will practice writing different genres as well, from film reviews, and journal entries, to short research papers.

SEM 103 MWF 01:25–02:15 p.m. Macarena Tejada Lopez 19169

## **ROMANCE STUDIES 1113**

### **Thinking and Thought: Money in Nineteenth-Century France**

What is money? How does it work historically, socially, psychologically, or even emotionally? How is it represented in literature, film, or everyday cultural objects? From political currency to social capital, this class explores the different functions of money through the lens of nineteenth-century France. Students can expect to hone in their academic writing, while learning about the various methodologies for interpreting literature, history, society-and-money's place in it.

SEM 104 TR 10:10–11:25 a.m. Teddy Kellogg 19170 Irene Eibenstein-Alvisi

## **ROMANCE STUDIES 1113**

### **Thinking and Thought: Female Friendship vs. Patriarchy**

Friendships between women are often dismissed, ignored, or scorned. Instead, women are expected to love men, particularly via the institution of marriage. But why should romantic relationships be prioritized over platonic ones? What can female friendship offer women, and what kind of political potential can it hold? By examining various friendships between women in twentieth- and twenty-first-century literature and film from Francophone Africa, we will study how female friendship unsettles patriarchy, heteronormativity, and Western feminism. Students will strengthen their critical thinking skills while learning to craft and support arguments by writing analytical and creative pieces.

SEM 105 MWF 11:15–12:05 p.m. Sarena Tien 19917 Irene Eibenstein-Alvisi

## **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 19171

## **WRITING 1380**

### **Elements of Academic Writing: Data, Environment, and Society**

From smartphones to satellites to backyard air quality monitors, new technologies generate vast quantities of data about humans and our environments. Data optimists believe our unprecedented capacity to create information will allow us to address tough social and environmental problems. But big data also raise new questions: what can data tell us, and what are its limits? Who controls data, and what do they do with it? In this course, we will explore the social and technological processes that produce data, and how data shapes contemporary environmental problems. Students will write with and about data, develop evidence-based arguments, and practice communicating for different audiences. The WRIT 1370/80 classroom is a dynamic workspace where students collaborate with peers to pose questions, examine ideas, and share drafts. With smaller class sizes and weekly student/teacher conferences, WRIT 1370/80 provides an individualized setting for students to learn flexible and sustainable strategies for studying essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 101 MW 10:10–11:25 a.m. Ewan Robinson 19944

SEM 102 MW 11:40–12:55 p.m. Ewan Robinson 19945

## **WRITING 1380**

### **Elements of Academic Writing: Food for Thought**

How does the food on your table tell a story about you, your family, your community, your nation? How do we make food choices, and how are these choices complicated by the cultural, socio-economic, and political forces that both create and combat widespread international hunger and food insecurity? The WRIT 1370/80 classroom is a dynamic workspace where students collaborate with peers to pose questions, examine ideas, and share drafts. With smaller class sizes and weekly student/teacher conferences, WRIT 1370/80 provides an individualized setting for students to learn flexible and sustainable strategies for studying essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 103 MW 11:40–12:55 p.m. Tracy Carrick 19946

## **WRITING 1380**

### **Elements of Academic Writing: Influential Essays**

In this Writing Workshop, we will focus on the writing process to develop writing strategies and practice essential skills that will help us be better writers in our disciplines. Our class will explore ideas in famous essays on politics, philosophy, culture, and technology. When students examine ideas from the past, questions about the present, and shapes of the future, they will become more aware of themselves as writers and thinkers. The WRIT 1370/80 classroom is a dynamic workspace where students collaborate with peers to pose questions, examine ideas, and share drafts. With smaller class sizes and weekly student/teacher conferences, WRIT 1370/80 provides an individualized setting for students to learn flexible and sustainable strategies for studying essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 104 MW 01:25–02:40 p.m. Jessica Sands 19947

## **WRITING 1380**

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

Metaphor is the essence of human creativity—a form of thought, desire and the language of the unconscious mind. How does metaphor operate in literature, pop culture, politics, and the thought of theoretical scientists such as Einstein and Richard Feynman? Can we improve our capacity to think metaphorically? The WRIT 1370/80 classroom is a dynamic workspace where students collaborate with peers to pose questions, examine ideas, and share drafts. With smaller class sizes and weekly student/teacher conferences, WRIT 1370/80 provides an individualized setting for students to learn flexible and sustainable strategies for studying essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 105 TR 10:10–11:25 a.m. Brad Zukovic 19948

## **WRITING 1380**

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

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. The WRIT 1370/80 classroom is a dynamic workspace where students collaborate with peers to pose questions, examine ideas, and share drafts. With smaller class sizes and weekly student/teacher conferences, WRIT 1370/80 provides an individualized setting for students to learn flexible and sustainable strategies for studying essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 106 TR 11:40–12:55 p.m. Scott Sorrell 19949

## **WRITING 1380**

### **Elements of Academic Writing: Scrolling, Posting, Liking—Studying Social Media’s Grasp**

How does the use of social media apps, like Twitter, Instagram, and TikTok, influence how we think, feel, and engage with the world around us? Beyond the personal effects, how are social media controversies around content moderation, politics, or activism shaping society? We will analyze social media and our experiences with it as well as summarize and synthesize different perspectives and research to come to our own conclusions about social media’s influence. The WRIT 1370/80 classroom is a dynamic workspace where students collaborate with peers to pose questions, examine ideas, and share drafts. With smaller class sizes and weekly student/teacher conferences, WRIT 1370/80 provides an individualized setting for students to learn flexible and sustainable strategies for studying essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 107 TR 01:25–02:40 p.m. Kate Navickas 19950

## **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 02:55–04:10 p.m. Scott Sorrell 19914