

Spring 2025 First-Year Writing Seminars

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

CLASS 1531 SEM 102	Greek Myth
CLASS 1531 SEM 104	Greek Myth
COML 1105 SEM 102	Books with Big Ideas
ENGL 1158 SEM 101	American Voices: Transcendence and the American Jam Band
ENGL 1160 SEM 105	Intersections: Race, Writing, and Power
ENGL 1170 SEM 102	Short Stories
HIST 1200 SEM 104	Past and Present of the South China Sea
NTRES 1200 SEM 101	Saving the Planet without Preaching to the Choir
ROMS 1108 SEM 102	Cultural Identities: Gender and Sexuality in the French New Wave Cinema

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

CLASS 1531 SEM 103	Greek Myth
COML 1104 SEM 101	Reading Films
ENGL 1105 SEM 101	Writing and Sexual Politics: Salacious Subcultures
ENGL 1167 SEM 103	Reading Now
ENGL 1183 SEM 103	Word and Image
MEDVL 1101 SEM 102	Aspects of Medieval Culture: Medieval Crossdressings
PHIL 1110 SEM 104	Philosophy in Practice: Writing in the “Republic”
ROMS 1102 SEM 102	The Craft of Storytelling: Weird Fiction from Latin America and the World

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

ROMS 1102 SEM 101	The Craft of Storytelling: Brevity from Boccaccio to ChatGPT
ROMS 1113 SEM 105	Thinking and Thought: Italian Science Fiction

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

BIONB 1220 SEM 102	Big Brain Moments—A Logical History of Neuroscience
ENGL 1140 SEM 101	Writing Medicine: Stories of Illness and Healing
ENGL 1160 SEM 102	Intersections: Race, Writing, and Power
ENGL 1170 SEM 103	Short Stories
ENGL 1183 SEM 104	Word and Image
MEDVL 1101 SEM 101	Aspects of Medieval Culture: Heaven and Hell
PHIL 1110 SEM 102	Philosophy in Practice: Be the Ethicist: The Environment
PHIL 1111 SEM 101	Philosophical Problems: Moral Relativism and Moral Skepticism
ROMS 1109 SEM 101	Image and Imagination: Italian Cinema

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

ENGL 1160 SEM 103	Intersections: Race, Writing, and Power
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ENGL 1167 SEM 102	Reading Now
ENGL 1183 SEM 102	Word and Image
PHIL 1112 SEM 106	Philosophical Conversations: Philosophy of Fun :)
ROMS 1113 SEM 104	Thinking and Thought: Identity and Transformation

Monday and Wednesday 08:40–09:55a.m.

ANTHR 1101 SEM 101	Living Together: A Survey of Cities Through Time
COML 1105 SEM 101	Books with Big Ideas
ENGL 1134 SEM 103	True Stories
ENGL 1160 SEM 106	Intersections: Race, Writing, and Power
ENGL 1183 SEM 105	Word and Image
PHIL 1110 SEM 101	Philosophy in Practice: Attention Matters—Writing in the Age of Distraction
PSYCH 1120 SEM 101	Social and Personality: What is Morality? Psychological Perspectives on the Nature of Morality

Monday and Wednesday 10:10–11:25a.m.

ARTH 1154 SEM 101	Museum of the Sea: Curating Ocean Worlds
ASIAN 1111 SEM 101	From Pixels to Pages: Writing About Video Games
ASIAN 1111 SEM 102	The Hot Cold War: Asia and Culture
ASRC 1821 SEM 101	Listen to Understand: Writing Black Performance & Black Lives
ENGL 1134 SEM 104	True Stories
ENGL 1170 SEM 101	Short Stories
ENGL 1270 SEM 101	Writing About Literature: Understanding Modern Poetry
GERST 1121 SEM 101	Writing Berlin
HIST 1412 SEM 101	Alone in the Crowd: Self and Society in American Thought
PHIL 1112 SEM 105	Philosophical Conversations: Gender, Feminism, and Technology
PSYCH 1120 SEM 102	Social and Personality: What if? The Psychology of Thought Experiments
PSYCH 1140 SEM 102	Make Gender with Words

Monday and Wednesday 01:25–02:40p.m.

ENGL 1105 SEM 102	Writing and Sexual Politics: Complaint
ENGL 1111 SEM 101	Writing Across Cultures: Homecoming
ENGL 1140 SEM 102	Writing Medicine: Stories of Illness and Healing
ENGL 1168 SEM 108	Cultural Studies: Thinking Media Forms—Identity and Cultural Production
ENGL 1170 SEM 106	Short Stories
ENGL 1191 SEM 101	British Literature: Shakespeare
HIST 1200 SEM 105	Microhistories of Modern Asia
HIST 1200 SEM 107	History of the Future
PHIL 1112 SEM 107	Philosophical Conversations: Plato's <i>Republic</i>
PMA 1157 SEM 101	Power and Horror: An Introduction to Critical Theory Through Horror Media
WRIT 1380 SEM 103	Elements of Academic Writing: Theories of Happiness

Monday and Wednesday 02:55–04:10p.m.

COML 1106 SEM 101	Robots
ENGL 1130 SEM 101	Writing the Environment: Place and Displacement
ENGL 1140 SEM 104	Writing Medicine: Stories of Illness and Healing
ENGL 1168 SEM 104	Cultural Studies: Comics and Graphic Medicine
ENGL 1168 SEM 107	Cultural Studies: Dungeons, Dragons, and Collaborative Fantasy
ENGL 1170 SEM 107	Short Stories
GOVT 1101 SEM 101	Power and Politics:
GOVT 1101 SEM 103	CANCELLED (11-5-2024) - Power and Politics: Papa, What Did You Do in Algeria?
HIST 1200 SEM 103	European Modernities
HIST 1200 SEM 108	American Pessimism
LING 1100 SEM 103	Language, Thought, and Reality: The Ethics of Artificial Intelligence
PHIL 1112 SEM 104	Philosophical Conversations: Philosophy of Artificial Intelligence
ROMS 1108 SEM 101	Cultural Identity: Writing on Ruins

Monday and Wednesday 07:30–08:45p.m.

COML 1105 SEM 103	Books with Big Ideas
ENGL 1140 SEM 103	Writing Medicine: Stories of Illness and Healing
ENGL 1167 SEM 101	Reading Now
ENGL 1183 SEM 101	Word and Image
PHIL 1110 SEM 103	Philosophy in Practice: The Ethics of Persuasion, from Ancient Rhetoric to Social Media
PHIL 1112 SEM 103	Philosophical Conversations: Thought-Crimes and Thought-Police
PMA 1168 SEM 101	Your Fave is Problematic: Media, Fandom, and Race

Monday and Wednesday 11:40–12:55p.m.

COML 1105 SEM 104	Books with Big Ideas
ENGL 1130 SEM 103	Writing the Environment: Utopian Ecologies in Speculative Fiction
ENGL 1183 SEM 106	Word and Image
GDEV 1200 SEM 102	Making Sense of Seeds: Contestations in Environment and Development
GERST 1170 SEM 101	Marx, Nietzsche, Freud
GOVT 1101 SEM 102	Power and Politics: Theories of Political Founding
NES 1968 SEM 101	The Perception of Places in Past and Present: From Landscape Archaeology to Virtual Reality
PHIL 1112 SEM 102	Philosophical Conversations: Excuses
PMA 1182 SEM 101	Speaking Bodies, Dancing Knowledge in the Caribbean
PSYCH 1120 SEM 103	Social and Personality: What if? The Psychology of Thought Experiments
WRIT 1380 SEM 101	Elements of Academic Writing: Food for Thought
WRIT 1380 SEM 102	Elements of Academic Writing: Writing About Place

Tuesday and Thursday 08:40–09:55a.m.

CLASS 1552 SEM 101	Image and Text in Antiquity
COML 1104 SEM 102	Reading Films
ENGL 1134 SEM 101	True Stories
ENGL 1158 SEM 102	American Voices: Grace
ENGL 1168 SEM 103	Cultural Studies: Cultures of the U.S. Empire
GERST 1109 SEM 101	From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
GOVT 1101 SEM 105	Politics of Performance in Democratic Athens
HIST 1200 SEM 101	Romanticism and Nationalism
PSYCH 1140 SEM 101	History of Psychology (PLEASE NOTE TIME CHANGE TO TR 8:40-9:55AM ON 11-5-2024)

Tuesday and Thursday 10:10–11:25a.m.

ASIAN 1109 SEM 101	Connected Cities in Asia, Sixteenth-Eighteenth Centuries
ASIAN 1111 SEM 103	Japan and/as media
BIONB 1220 SEM 101	Bizarre Adaptations
CLASS 1554 SEM 101	Reading the Classical Body
COML 1106 SEM 102	Robots
ENGL 1105 SEM 103	Writing and Sexual Politics: Lost Bodies
ENGL 1111 SEM 102	Writing Across Cultures: Much Ado about Rom Coms—Global Shakespeare Adaptations
ENGL 1134 SEM 102	True Stories
ENGL 1160 SEM 104	Intersections: Race, Writing, and Power
ENGL 1170 SEM 105	Short Stories
GDEV 1200 SEM 101	Changing Agriculture and Food Systems
GERST 1125 SEM 101	Media Studies
HIST 1200 SEM 102	Designing a New World: The History of Urbanism and Planning in the Americas
MEDVL 1101 SEM 103	Aspects of Medieval Culture: Medieval Migrations—Globalization and the Medieval Imagining
PHIL 1112 SEM 101	Philosophical Conversations: Borders, Immigration, and Citizenship
ROMS 1113 SEM 101	Thinking and Thought: On Love
STS 1123 SEM 101	Technology and Society: Technology and the Body
WRIT 1380 SEM 104	Elements of Academic Writing: Metaphor in Art, Science, and Culture
WRIT 1380 SEM 105	Elements of Academic Writing: Gaming with the Greeks and Rolling with the Romans

Tuesday and Thursday 01:25–02:40p.m.

ANTHR 1101 SEM 102	Plants and People: Our Story
ASRC 1860 SEM 101	A Dream not a Nightmare: Martin Luther King, Jr., and the Quest for Justice
COML 1139 SEM 101	The Art of Criticism
COMM 1106 SEM 101	Manufacturing Need: Writing About the Power of Advertising
ENGL 1168 SEM 102	Cultural Studies: The Blended Family in Popular Culture
ENGL 1168 SEM 110	Cultural Studies: Comic Books! Graphic Novels! Transmedia!

ENGL 1183 SEM 107	Word and Image
GERST 1170 SEM 102	Marx, Nietzsche, Freud
STS 1126 SEM 101	Science and Society: The "Body" in Medicine and Healing
WRIT 1380 SEM 107	Elements of Academic Writing: Writing Back to the News

Tuesday and Thursday 02:55–04:10p.m.

CLASS 1522 SEM 101	Subversive Mythology and Politics in Imperial Rome
CRP 1109 SEM 101	Are All Votes Equal? Disenfranchisement and Urban Racism in the USA
ENGL 1168 SEM 111	Cultural Studies: The Animal Question
ENGL 1168 SEM 112	Cultural Studies: No Spoilers! What Watching TV Tells Us About Victorian Novels
ENGL 1170 SEM 104	Short Stories
HIST 1402 SEM 101	Global Islam
HIST 1470 SEM 101	Writing About National Parks
LING 1100 SEM 101	Language, Thought, and Reality: Words and Pictures
LING 1100 SEM 102	Language, Thought, and Reality: Then, Now, and Beyond
PHIL 1110 SEM 106	Philosophy in Practice: Ethics of Sex and Relationships
PSYCH 1130 SEM 101	Rhythms of Life
ROMS 1113 SEM 103	Thinking and Thought: Globally Queer
STS 1126 SEM 102	Science and Society: Social Studies of Medicine
WRIT 1380 SEM 108	Elements of Academic Writing: Writing and Artificial Intelligence

Tuesday and Thursday 11:40–12:55p.m.

ASRC 1862 SEM 101	Black Faith Writing Matters
COML 1105 SEM 105	Books with Big Ideas
COMM 1105 SEM 101	Action or Despair? Media Representations of Climate Change
ENGL 1130 SEM 102	Writing the Environment: Eco-Anxiety—Apathy to Action
ENGL 1160 SEM 101	Intersections: Race, Writing, and Power
ENGL 1168 SEM 109	Cultural Studies: College Reading, Teen Texts
GERST 1121 SEM 102	Writing Berlin
HIST 1200 SEM 106	Boogie-Woogie Choo Choo Train: African American History through Movement
MUSIC 1701 SEM 101	The Story of a Song
PHIL 1110 SEM 105	Philosophy in Practice: Feminism for all Genders
ROMS 1113 SEM 102	Thinking and Thought: On Love
WRIT 1380 SEM 106	Elements of Academic Writing: Ancient Skies

ANTHROPOLOGY 1101

Living Together: A Survey of Cities Through Time

Cities and city life create unique conditions for both conflict and cooperation. From the beginnings of sedentarism to the current world, the built environment has transformed and conditioned social interactions. This course will carry out a survey of urban life from its foundations to the modern world. Drawing from disciplines such as urbanism and archaeology, as well as literary approaches to the city—from Lefebvre to Borges—students will be exposed to readings from academic and popular media that deal with the idea of the city. Students will develop their writing skills in the style of the humanities and social sciences through engaging the built environment through five essays that will hone their ability to synthesise complex information and create a coherent argument from it.

SEM 101 MW 08:40–09:55 a.m. Rafael Cruz Gil 19603 Marina Welker

ANTHROPOLOGY 1101

Plants and People: Our Story

Are plants social actors? What role do they play in spiritual practices and the formation of sociocultural identities? How do people use plants to create and challenge relations of power and inequality? This course moves beyond the agricultural, biological, and economic roles of plants in sustaining human life to illuminate our complex and multifaceted connections with the vegetal world. Through case studies of plants that have played pivotal roles in human history—such as tobacco, sugar, rice, and rubber—students will explore the intertwined histories of plants and humans. Writing assignments will allow students to apply course concepts and debates to plants of their choice while also encouraging deeper reflection on the course themes and materials.

SEM 102 TR 01:25–02:40 p.m. Marcos Ramos Valdes 19604 Marina Welker

ART HISTORY 1154

Museum of the Sea: Curating Ocean Worlds

The goal of this course is to wade into the many ways the ocean has been represented in visual, literary, and material culture and to encourage students, through analytic and critical writing, to probe the limits of that representation. The ocean is increasingly central to conversations around climate crisis, and yet there is still so much about the world's vast seas that remains unknown. How, historically, have art and visual culture helped to reckon with the seeming unknowability of oceans' depths? From iconic texts like *Moby Dick* and the classic seascapes of Turner to contemporary artists reckoning with fraught issues of migration, Indigenous sovereignty, and environmental destruction, art helps to communicate what might otherwise go unseen. For students' final projects, they will collectively curate an exhibition that brings forward new dimensions of oceanic art, illuminated by their words.

SEM 101 MW 10:10–11:25 a.m. Kelly Presutti 20380

ASIAN STUDIES 1109

Connected Cities in Asia, Sixteenth-Eighteenth Centuries

What can a tour of Asian cities teach us about early modern globalization? We will learn the fundamentals of good writing by learning about the key port cities of the Indo-Pacific in the sixteenth and seventeenth centuries. Our exploration will trace the bustling activities, scandals, and diplomatic endeavors in cities such as Nagasaki, Macau, Manila, Batavia, Acapulco and beyond. We will write about the people and peoples “in motion” who encountered one another in these contact zones, including multi-ethnic pirates; Asian merchants in the Americas; samurai in Southeast Asia; and exiled Japanese Christians. By the end of the course, you will have deepened your understanding of the course material and the writing process through weekly “Quick Writes” and five formal essays.

SEM 101 TR 10:10–11:25 a.m. Drisana Misra 19619

ASIAN STUDIES 1111

From Pixels to Pages: Writing About Video Games

“Press SPACE to Jump”—How do we translate video games into engaging writing? What makes writing about video games different from other media? This course examines various aspects of video games, focusing on their cultural and media dimensions. Students will explore themes such as interactivity, player embodiment, and cultural representation by reading texts like *Japanese Culture Through Video Games* and *The Medium of the Video Game*. Writing assignments will include descriptive writing, game reviews, reading responses, game concept proposals, and analytical essays. Through these tasks, students will enhance their ability to analyze complex media phenomena, articulate complex ideas, and communicate effectively with both academic and public audiences.

SEM 101 MW 10:10–11:25 a.m. Yuanxue Jing 19622 Andrew Campana

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 102 MW 10:10–11:25 a.m. Anna Koshcheeva 19623 Arnika Fuhrmann

ASIAN STUDIES 1111

Japan and/as media

The word “media” describes many of the objects ever present in our daily lives, and it allows us to think about how we interact with the world. How are we to engage with such a broad term? Different approaches have emerged in recent years, with exciting ones coming from Japan. From deeply personal accounts to thick descriptions of technical objects and complex systems, up to the questioning of what we consider to be media, the possibilities are endless. Throughout the course, we will experiment with these and other forms of writing as we engage with pop cultural products such as games and animation, while also asking whether such things as clouds, temperature, or even Japan itself, could be considered media in their own right.

SEM 103 TR 10:10–11:25 a.m. Andrea Mariucci 19624 Andrew Campana

AFRICANA STUDIES AND RESEARCH CENTER 1821

Listen to Understand: Writing Black Performance & Black Lives

Blues and jazz music are central to American culture and will be a major focus of our writing in this course. We will explore the work of iconic artists such as Billie Holiday, Nina Simone and Janelle Monae, whose transmission of the Black experience collapses the distinctions between art, philosophy, the erotic, and the struggle for liberation. We will also read key philosophers and intellectuals such as Angela Davis and Fred Moten, combining the pleasure of appreciating music with rigorous intellectual exploration in our seminar discussion that presents higher-order thinking and university level writing. Writing projects will include critical essays, research-based papers, and a video essay as we develop our understanding of Black experience and performance in our capacities as writer

SEM 101 MW 10:10–11:25 a.m. Amir Douglas 20097 Knight Staff

AFRICANA STUDIES AND RESEARCH CENTER 1860

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

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

SEM 101 TR 01:25–02:40 p.m. Enoch Aboi 19627 Olufemi Taiwo

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 19630

NEUROBIOLOGY & BEHAVIOR 1220

Bizarre Adaptations

Mammals with bills, moonwalking birds, and plants that hunt their prey—the world around us is filled with many organisms with seemingly bizarre traits. How and why do these traits and behaviors evolve? How do scientists figure it out? What if scientists don’t agree? To understand how some of these strange organisms came to exist, we will explore the evolutionary forces that shape traits: natural selection, genetic drift, gene flow and mutations. We will read a variety of literature including excerpts from novels, scientific articles, and popular science articles. Writing assignments will develop your skills in interpreting and effectively communicating intricate concepts to a non-academic audience. No prior knowledge is needed on these topics and students from all fields are encouraged to join.

SEM 101 TR 10:10–11:25 a.m. Colleen Poje 19749 Michael Webster

NEUROBIOLOGY & BEHAVIOR 1220

Big Brain Moments—A Logical History of Neuroscience

What is a soul? What makes us human? In this course we’ll do a deep dive into human history and explore the diverse lenses through which scientists and philosophers have viewed the brain in search of these answers. Our journey will also reveal how shifting socio-political and cultural contexts have significantly altered our understanding of the self and consciousness. We will read observations and hypotheses of renowned neuroanatomists and philosophers and writers and filmmakers about the brain’s function and the soul’s residence. Students, through their writing, will examine and critique these conjectures. The students will learn how to think, argue and write logically and lay out the arguments in a flow that helps even the layman understand the most technical of ideas.

SEM 102 MWF 11:15–12:05 p.m. Naman Agrawal 19750 Knight Staff

CLASSICS 1522

Subversive Mythology and Politics in Imperial Rome

In this seminar we will begin by observing the death of free speech in the last years of the Roman republic, culminating with the brutal execution of Cicero in 43 B.C.E. We will then examine how poets such as Virgil and Ovid turned to subversive uses of myth and legend in an attempt to critique the new totalitarian regime without getting into too much trouble. The necessarily subtle nature of such criticisms has left them open to sometimes diametrically opposed interpretations. Class discussions will introduce students to these interpretations and perhaps generate new ones. Students will then write essays defending or attacking the various positive or negative nuances of mythological references in a given work.

SEM 101 TR 02:55–04:10 p.m. Todd Clary 20345

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 102 MWF 09:05–09:55 a.m. Isaac Hoffman 19641 Courtney Roby

SEM 103 MWF 10:10–11:00 a.m. Rebecca Gerdes 19642

SEM 104 MWF 09:05–09:55 a.m. Rebecca Gerdes 19643

CLASSICS 1552

Image and Text in Antiquity

Can we translate works of art into words? Can letters on the page be visually captivating even before we decipher their meaning? This course examines how ancient authors and artists conceived of the relationship between texts and images. Class assignments concern the descriptions of finely crafted objects in Greek and Latin literature and their rhetorical effects. Artifacts include the cosmic shield of Achilles in Homer's *Iliad*, the radiant gems of Posidippus's epigrams, and the divine tapestries of Ovid's *Metamorphoses*. Likewise, ancient artists' experimentation with images and texts in their works will contextualize our exploration. The study of Greco-Roman rhetorical devices will be a guide as we develop strategies for crafting persuasive arguments in our writing practices.

SEM 101 TR 08:40–09:55 a.m. Mary Danisi 19646

CLASSICS 1554

Reading the Classical Body

What does it mean to be embodied? In this course we explore the diverse ways in which Greek and Roman artists and authors crafted ideas about the human body and embodied experience in their arts and letters. Shifting attitudes conveyed in poetic, philosophical, political, theological, and medical works provide the basis for class readings and assignments. How were ancient understandings of the body tied to issues of age, gender, sex, race, and class? We will address the connections between human and divine figures, as well as the living and the dead. By being sensitive to the cultural contexts of embodiment, we will attune ourselves to the particularities of our own authorial identities.

SEM 101 TR 10:10–11:25 a.m. Mary Danisi 19679

COMPARATIVE LITERATURE 1104

Reading Films

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

SEM 101 MWF 10:10–11:00 a.m. Arash Shokrisaravi 19672 Gavin Walker

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 102 TR 08:40–09:55 a.m. Amrita Chakraborty 19673 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 MW 08:40–09:55 a.m. Xinyu Zhang 19685 Gavin Walker

SEM 102 MWF 09:05–09:55 a.m. Nikky Suarez 19686 Gavin Walker

SEM 103 MW 07:30–08:45 p.m. Yidan Wang 19687 Gavin Walker

SEM 104 MW 11:40–12:55 p.m. Elias Beltran 19688 Gavin Walker

SEM 105 TR 11:40–12:55 p.m. Song Han 19689 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 MW 02:55–04:10 p.m. Debra Ann Castillo 19698

SEM 102 TR 10:10–11:25 a.m. Dror Birger 19699 Gavin Walker

COMPARATIVE LITERATURE 1139

The Art of Criticism

In this course we will learn how to write criticism for a popular audience—in other words, how to write the kinds of book/film/music/art reviews you can read in magazines, newspapers, and digital media. We'll talk about what makes for a good work of criticism (even if it might be a bad review) and about the pleasures of reading and writing criticism. In assignments, you'll apply what we've learned by writing and revising your own reviews, often on topics of your own choice.

SEM 101 TR 01:25–02:40 p.m. Sophie Pinkham 19700

COMMUNICATION 1105

Action or Despair? Media Representations of Climate Change

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

SEM 101 TR 11:40–12:55 p.m. Andrei Guruianu 19701

COMMUNICATION 1106

Manufacturing Need: Writing About the Power of Advertising

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

SEM 101 TR 01:25–02:40 p.m. Andrei Guruianu 19705

CITY AND REGIONAL PLANNING 1109

Are All Votes Equal? Disenfranchisement and Urban Racism in the USA

Is your vote more powerful than someone else's? It might be. This course explores how and why voting power and representation vary across different cities and spaces. Cities are at the heart of U.S. democracy because 83% of all people live in them. Cities shape who represents us—who gets the presidency, who wins in the Senate, and who determines federal policies. Urban voter disenfranchisement is weaponized by both political parties to gain advantages, and threaten the principles of democracy. Students learn about the mechanisms and ideologies behind voter disenfranchisement, including who's doing it, why it matters and the outcomes. The assignments include storytelling using maps, film reflection papers, literature reviews, social media posts, and drafting letters to politicians with the goal of social change.

SEM 101 TR 02:55–04:10 p.m. John Ponstingel 19706

ENGLISH 1105

Writing and Sexual Politics: Salacious Subcultures

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

SEM 101 MWF 10:10–11:00 a.m. Asher Courtemanche 19714 Kate McCullough

ENGLISH 1105

Writing and Sexual Politics: Complaint

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

SEM 102 MW 01:25–02:40 p.m. Margaux Delaney 19715 Kate McCullough

ENGLISH 1105

Writing and Sexual Politics: Lost Bodies

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

SEM 103 TR 10:10–11:25 a.m. John Anspach 19716 Kate McCullough

ENGLISH 1111

Writing Across Cultures: Homecoming

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

SEM 101 MW 01:25–02:40 p.m. Sara Stamatiades 19737 Kate McCullough

ENGLISH 1111

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

A zombie and the daughter of the leader of the anti-zombie militia; a spoiled millionaire and the soft-spoken son of a mobster; a law student and a Goldman Sachs bro. What do these three pairings have in common? They're all love interests in recent film adaptations of Shakespeare plays. In this class we'll read and write about Shakespeare plays that have been adapted into modern romantic comedies. Our viewing will encompass romantic comedies across the globe, including *She's the Man* and *Dil Bole Hadippa*; *10 Things I Hate About You* and *Nalnari jongbujeon*. We'll also investigate what happens when Shakespeare's tragedies go "right" and are transformed into romantic comedies like *Warm Bodies* and *Rosaline*. Writing assignments will include film reviews, consider adaptation theory, and more.

SEM 102 TR 10:10–11:25 a.m. Emiyy Foster 19738

ENGLISH 1130

Writing the Environment: Place and Displacement

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

SEM 101 MW 02:55–04:10 p.m. Samantha O'Brien 19739 Greg Londe

ENGLISH 1130

Writing the Environment: Eco-Anxiety—Apathy to Action

In March 2017, the American Psychological Association validated the notion of "eco-anxiety"—defined as a "chronic fear of environmental doom"—by publishing a primer on therapeutic practice in an era of ecological disaster. In this course we will study works of literary fiction, poetry and nonfiction that grapple with the psychological effects of environmental disaster. Students will engage with narratives that confront land and place degradation and the complex emotions surrounding this. We will read works by Robin Wall Kimmerer, Jorie Graham, Robert Macfarlane, Amitav Ghosh and others. Writing assignments will span critical and creative projects, encouraging students to reflect on literature's ability to promote a cultural transformation in the face of global disaster.

SEM 102 TR 11:40–12:55 p.m. Imogen Osborne 19740 Greg Londe

ENGLISH 1130

Writing the Environment: Utopian Ecologies in Speculative Fiction

In a world where rapid ecological change threatens our species, what is the role of literature and art in imagining a new sort of human relationship with the environment? Some authors imagine humans leaving earth to colonize other planets; others re-create the earth itself, wondering if a more "primitive" world is the key to sustainable living. Others still consider that perhaps it is humans themselves who need to transform—inter-breeding with aliens, undoing gender constructs, or becoming robots. Through a combination of critical and creative writing projects, we will ask: why are these fantastical stories important for us to read today? And what role does imaginative literature, art, and film play in transforming society? We will be reading stories by Ursula Le Guin, Octavia Butler, Nnedi Okorafor, Karen Tei Yamashita, and more.

SEM 103 MW 11:40–12:55 p.m. Aditi Shenoy 19775 Greg Londe

ENGLISH 1134

True Stories

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

SEM 101	TR 08:40–09:55 a.m.	Colin Stragar-Rice	19742	David Faulkner
SEM 102	TR 10:10–11:25 a.m.	Juan Harmon	19743	David Faulkner
SEM 103	MW 08:40–09:55 a.m.	Taylor Pryor	19744	David Faulkner
SEM 104	MW 10:10–11:25 a.m.	Joël Simeu Juegouo	19774	David Faulkner

ENGLISH 1140

Writing Medicine: Stories of Illness and Healing

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

SEM 101	MWF 11:15–12:05 p.m.	Susanna Cupido	19769	Charlie Green
SEM 102	MW 01:25–02:40 p.m.	Jiachen Wang	19770	Charlie Green
SEM 103	MW 07:30–08:45 p.m.	Charity Young	19771	Charlie Green
SEM 104	MW 02:55–04:10 p.m.	Sarah Iqbal	19772	Charlie Green

ENGLISH 1158

American Voices: Transcendence and the American Jam Band

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

SEM 101	MWF 09:05–09:55 a.m.	Hunter Phillips	19747	Emily Foster
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ENGLISH 1158

American Voices: Grace

What is grace? Where do you find grace in your life, in your studies? When, where, how do you notice and appreciate grace? May we with, by, and through grace live! (?) Who anticipates and who receives grace? Who approves of grace and whom does grace disgust? When, where, and for whom is grace possible or impossible to understand? Through our questions and conversations, might we find shelter, basing our interactions on love, not fear? Students will be responsible for leading discussion, writing and presenting a collection of essays and other creative forms.

SEM 102	TR 08:40–09:55 a.m.	Lyrae Van Clief-Stefanon	19748	
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ENGLISH 1160

Intersections: Race, Writing, and Power

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

SEM 101	TR 11:40–12:55 p.m.	Amir McClam	19647	Greg Londe
SEM 102	MWF 11:15–12:05 p.m.	Ngoc Pham	19648	Greg Londe
SEM 103	MWF 12:20–01:10 p.m.	Hana Widerman	19649	Greg Londe
SEM 104	TR 10:10–11:25 a.m.	Reymundo Escobedo	19650	Greg Londe
SEM 105	MWF 09:05–09:55 a.m.	Grace Murry	19651	Greg Londe
SEM 106	MW 08:40–09:55 a.m.	Laila Nashid	20122	Greg Londe

ENGLISH 1167

Reading Now

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

SEM 101	MW 07:30–08:45 p.m.	Juan Pablo Albornoz Rodriguez	19752	David Faulkner
SEM 102	MWF 12:20–01:10 p.m.	Allison Zhou	19753	David Faulkner
SEM 103	MWF 10:10–11:00 a.m.	Lauryn Jones	19754	David Faulkner

ENGLISH 1168

Cultural Studies: The Blended Family in Popular Culture

Recent decades in the U.S. have seen a proliferation of different family forms, challenging the dominance of the traditional nuclear family model. The U.S. Census Bureau estimates that "40 percent of families in the U.S. are blended, with at least one partner having a child from a previous relationship before marriage." Numbers of LGBTQ+ and single parents are also increasing. There are more mixed-race families than ever before, as well as families with mixed legal status. In this class we'll look across spaces to explore this phenomenon, focusing on how popular culture represents families. What new gender and sexual identities emerge from these shifting norms? What are the implications for the kids growing up in this historical moment?

SEM 102	TR 01:25–02:40 p.m.	Jane Juffer	19725	
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ENGLISH 1168

Cultural Studies: Cultures of the U.S. Empire

What does it mean to consider the United States as an empire? How has the U.S. empire taken shape and changed over time, from the nineteenth century to the present day? And how have individuals and groups resisted U.S. empire from inside "the belly of the beast"? In this writing seminar we will analyze various facets of U.S. imperialism, primarily focused on the twentieth century, while paying particular attention to the histories and

legacies of dissent and opposition. How has U.S. imperialism produced its “others,” as seen through social movements, decolonization projects, and anti-imperial cultures? Engaging with a wide variety of materials including historical documents, fiction, photography, films, poetry, and artwork, we will take an interdisciplinary approach to writing in the humanities and to studying the rise (and fall?) of the U.S. empire.

SEM 103 TR 08:40–09:55 a.m. Adhy Kim 19726

ENGLISH 1168

Cultural Studies: Comics and Graphic Medicine

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

SEM 104 MW 02:55–04:10 p.m. Greg Londe 19727

ENGLISH 1168

Cultural Studies: Dungeons, Dragons, and Collaborative Fantasy

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

SEM 107 MW 02:55–04:10 p.m. Lars Johnson 19730 Charlie Green

ENGLISH 1168

Cultural Studies: Thinking Media Forms—Identity and Cultural Production

This class centers around the question: how might the conditions of “identity” influence, inform, and create new approaches to old media forms, and new media forms alike? We will examine texts that push the boundaries of traditional mediation, including works by Beyoncé, Lil Nas X, James Baldwin, Jordy Rosenberg, and Suzan-Lori Parks. Together, we’ll explore how media forms can represent and embody typically marginalized identity, by examining the material, historical and social ramifications that reverberate out from these texts and render them anything but “marginal.” In attending to the ways in which media forms communicate meaning, we may gain insight into our own mediated production as writers, and investigate “what writing can do” from both critical and creative perspectives.

SEM 108 MW 01:25–02:40 p.m. Oona Cullen 19731 Charlie Green

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 109 TR 11:40–12:55 p.m. Lenora Warren 19732

ENGLISH 1168

Cultural Studies: Comic Books! Graphic Novels! Transmedia!

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

SEM 110 TR 01:25–02:40 p.m. Jon McKenzie 19733

ENGLISH 1168

Cultural Studies: The Animal Question

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

SEM 111 TR 02:55–04:10 p.m. Andrew Hill 19734

ENGLISH 1168

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

The first season of the TV show *Dickinson* shows the two lesser-known Dickinson siblings, Austin and Lavinia, discussing a Dickens novel. *Can you believe it about Lady Dedlock?* Austin asks. “Oh my god, SPOILERS,” Lavinia yells, clapping her hands over her ears. Avoiding spoilers may seem like a new phenomenon, but nineteenth-century readers, like Lavinia and Austin, consumed novels much in the same way we watch television today. This course explores episodic narratives—like Sherlock Holmes stories, novels by Henry James and Elizabeth Gaskell, issues of Ms. Marvel—so that we can write about the experience of reading serially. We'll also watch a show that is being released episodically during the spring 2025 semester to study our own viewing of serialized television in real time.

SEM 112 TR 02:55–04:10 p.m. Emily Foster 19735

ENGLISH 1170

Short Stories

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

stories in critical dialogue, and both creative and research-based projects.

SEM 101	MW 10:10–11:25 a.m.	Natasha Ayaz	19717	Emily Foster
SEM 102	MWF 09:05–09:55 a.m.	Sean Sam	19718	Emily Foster
SEM 103	MWF 11:15–12:05 p.m.	Bethstyline Chery	19719	Emily Foster

ENGLISH 1170

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SEM 104	TR 02:55–04:10 p.m.	Corbin Jones	19720	Emily Foster
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ENGLISH 1170

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SEM 105	TR 10:10–11:25 a.m.	Arpita Chakrabarty	19721	Emily Foster
SEM 106	MW 01:25–02:40 p.m.	Nicholas Huelster	19722	
SEM 107	MW 02:55–04:10 p.m.	Nicholas Huelster	19723	

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	MW 07:30–08:45 p.m.	Aishvarya Arora	19707	Brad Zukovic
SEM 102	MWF 12:20–01:10 p.m.	Matthew Bettencourt	19708	Brad Zukovic
SEM 103	MWF 10:10–11:00 a.m.	Mai Mageed	19709	Brad Zukovic
SEM 104	MWF 11:15–12:05 p.m.	Em Setzer	19710	Brad Zukovic
SEM 105	MW 08:40–09:55 a.m.	Yichu Wang	19711	Brad Zukovic
SEM 106	MW 11:40–12:55 p.m.	Derek Chan	19712	Brad Zukovic
SEM 107	TR 01:25–02:40 p.m.	Andrew Hill	19713	

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 101 MW 01:25–02:40 p.m. Kevin Attell 19645

ENGLISH 1270

Writing About Literature: Understanding Modern Poetry

This First-Year Writing Seminar is designed for anyone wanting to deepen their knowledge of and appreciation for modern poetry. It aims to enhance students' enjoyment of writing clear, and effective prose while analyzing poetic form and meaning. It addresses questions about what poetry is for, why it is often “difficult,” how it is related to language-play as a basic human drive that engages with personal anxieties, bodily rhythms, social and existential tensions, and the riddles of existence. We will read a diverse range of poems beginning with Whitman and Dickinson but mainly of the twentieth and twenty-first centuries. The course requires five finished, formal papers, most of which undergo a process of peer editing. The last of these will be a longish research paper. We will have other informal writing exercises to help prepare for the formal papers.

SEM 101 MW 10:10–11:25 a.m. George Hutchinson 19644

GLOBAL DEVELOPMENT 1200

Changing Agriculture and Food Systems

Our agri-food systems are experiencing unprecedented challenges in the face of climate change, political unrest, and economic uncertainties. These challenges and their implications on global hunger and malnutrition directly affect millions of marginalized lives and indirectly affect us all. Futures of food and agriculture is not a matter of dietary choices in our everyday life but an issue of social justice. In this course, we will explore the interconnected social, economic, political, and ecological challenges underlying our agri-food system and read essays about its histories, injustices, proposed solutions, as well as competing visions on its futures. Through a series of reflective and research essays, we will practice writing strategies and build foundational skills and confidence for successful writing across disciplines.

SEM 101 TR 10:10–11:25 a.m. Mira Qi 19637 Knight Staff

GLOBAL DEVELOPMENT 1200

Making Sense of Seeds: Contestations in Environment and Development

Seeds are basic units in the reproduction of life. Yet they are also politically charged as battlegrounds over questions of sovereignty, identity, and development. How, and why, do seeds become hotbeds of contestation? What can these contestations tell us about competing interests, agendas and visions operating at the intersection between environment and development? This course takes the humble seed as its object of analysis to contemplate questions of ecology, heritage, and justice. Themes covered include centralized seed banks, genetically modified seeds and heirloom seeds. Students will engage with academic and non-academic texts including the work of well-known activists Dr Vandana Shiva, Dr Raj Patel, and Winona LaDuke. Through writing assignments including a textual analysis essay, an annotated bibliography, and a narrative non-fiction essay, students will develop their ability to think critically, articulate their thoughts clearly, and write cogently.

SEM 102 MW 11:40–12:55 p.m. Anjana Ramkumar 19639 Knight Staff

GERMAN STUDIES 1109

From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness

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

SEM 101 TR 08:40–09:55 a.m. Katrina Nousek 20542

GERMAN STUDIES 1121

Writing Berlin

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

SEM 101 MW 10:10–11:25 a.m. Candice Strateman 19632 Douglas Brent McBride

SEM 102 TR 11:40–12:55 p.m. Tamar Gutfeld 19633 Douglas McBride

GERMAN STUDIES 1125

Media Studies

What is a medium? How do new media relate to old media? What differentiates information contents from medial containers, aesthetic forms, and technical formats? To address such questions, media studies brings together multi-disciplinary expertise about culture and technology across the humanities and sciences. Studying media requires expanding our sense of what counts as a medium, from familiar mass media, such as radio, cinema, newspapers, and television, to individual mediums designed for information, entertainment, or communication—and beyond. Media are not only what students will be writing about in this course. They are also what makes writing possible in the first place, as emphasized in our readings on the history and theory of books (McLuhan), libraries (Noble), paintings (Berger), computers (Kittler), and algorithms (Zuboff).

SEM 101 TR 10:10–11:25 a.m. Erik Born 19628

GERMAN STUDIES 1170

Marx, Nietzsche, Freud

To understand—and criticize—contemporary discourses in the core disciplines of the social sciences, the humanities, and even the natural sciences, it is necessary to have a basic grasp of Marx, Nietzsche, and Freud. This seminar introduces: (1) these three revolutionaries who have exerted a tremendous influence on modern and postmodern thought and practice; and (2) key terms and analytic models of political economy, philosophy, and psychoanalysis, including differences and intersection points. Discussion and writing assignments focus on short texts and short passages from longer texts essential to understanding their work and to producing a critical analysis of contemporary world society, politics and culture. The core problem: Do alternative ways of thinking and acting exist in opposition to how we already think and act?

SEM 101 MW 11:40–12:55 p.m. Goeffrey Waite 19745

SEM 102 TR 01:25–02:40 p.m. Willow Groundwater 19746 Douglas Brent McBride

GOVERNMENT 1101

Power and Politics:

In recent years the U.S. has seen an uptick in worker activism. Graduate students have unionized; Starbucks workers have organized; and nurses have engaged in massive strikes. Some argue this marks a historic moment in working class history. Yet this assessment raises broader, more fundamental questions about the workplace and class. What is class—income, education, occupation, or all of the above? How is it related to other social identities, such as race, gender, and sexuality? How has class changed over time? We grapple with these questions and others by reading about and writing from various theoretical and empirical perspectives, including those developed by Karl Marx, Cedric Johnson, and Angela Davis. We do so through personal reflections, critical essays, and research papers.

SEM 101 MW 02:55–04:10 p.m. Trevor Brown 19763 Suzanne Mettler

GOVERNMENT 1101

Power and Politics: Theories of Political Founding

The problem of founding political societies has occupied some of the foremost political thinkers in the world. Moments of founding can occur after turbulent events such as wars and revolutions, and through processes as varied as rule by dictatorship or constitutional reform. This course will examine key problems related to this critical political event, examining questions such as: what moral and legal foundations exist for individuals to organize into societies? Is it ethically permissible to use violence and force to coerce people into forming stable political societies? Readings will include Plato, Machiavelli, Hobbes, Rousseau, Gandhi, Arendt, and Fanon. The course will also introduce students to the craft of academic writing by providing training in close reading, argumentative reasoning, and using sound evidence to support claims.

SEM 102 MW 11:40–12:55 p.m. Raghuvver Nidumolu 19764 Jason Frank

GOVERNMENT 1101

CANCELLED (11-5-2024) - Power and Politics: Papa, What Did You Do in Algeria?

CANCELLED (11-5-2024) - How can we pursue a better future when the past weighs so heavily upon us? This seminar seeks answers—theoretical and empirical—by examining one of the deepest scars in modern politics: the colonization of Algeria by France. From the eve of independence to-date, we will explore how colonialism keeps haunting France-Algeria relations, specifically through the prism of immigration and incarceration. Tapping into oral history and theory, we will decipher the colonial legacy of memory, national allegiance, popular sovereignty, debt, and reparation. We will read Sidi Mohamed Barkat, Kateb Yacine, and Albert Camus to decipher revolutionary politics and write our own resistance to colonial oppression. Through the “name of Algeria,” echoing Jean-François Lyotard, we will reconsider our thinking and naming of violence.

SEM 103 MW 02:55–04:10 p.m. CANCELLED

GOVERNMENT 1101

Politics of Performance in Democratic Athens

This course engages ancient Athenian debates about democracy, empire, and justice in the historical, philosophical, and dramatic literatures of the late fifth century and early fourth century BCE against the backdrop of the collapse and restoration of the Athenian democratic regime. Reading selected tragedies by Aeschylus and Euripides, comedies of Aristophanes, philosophical dialogues of Plato, legal speeches of Demosthenes, and histories of Thucydides, this course retraces, explores, and interrogates these texts’ complex and surprisingly relevant arguments for and against democracy, empire, and justice, as well as their often unexpected results in practice. All readings for this course are in English.

SEM 105 TR 08:40–09:55 a.m. Ani Chen 19767

HISTORY 1200

Romanticism and Nationalism

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

SEM 101 TR 08:40–09:55 a.m. Duncan Eaton 19755 Nicholas Mulder

HISTORY 1200

Designing a New World: The History of Urbanism and Planning 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 up to contemporary times. Themes will include the professionalization of urban planning, the urban/rural divide, slums and poverty, protests and police brutality, and artistic reflections on urban life. Assignments will offer students the flexibility to write creatively on a range of different topics, from cinema and the experience of modernity, to housing shortages and the “right to the city.” Readings and lectures will cover geographies across the Americas—be warned, this class is not only about US history—and some key theoretical threads in urban history. Why are cities important? What is the connection between modernism and planning? What does it mean to be urban?

SEM 102 TR 10:10–11:25 a.m. Nathan Norris 19756 Ray Craib

HISTORY 1200

European Modernities

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

SEM 103 MW 02:55–04:10 p.m. David Rubinstein 19757 Cristina Florea

HISTORY 1200

Past and Present of the South China Sea

The South China Sea is one of the most hotly contested regions in the world, with ongoing disputes that persist to this day. In this course, we will explore how the South China Sea region is shaped by both state actors—such as China, Taiwan, Japan, and Vietnam, as well as non-state agents—including fishers, merchants, and marine scientists. This course aims to provide insights into how the historical context of the South China Sea’s influences today’s territorial disputes while helping us develop our skills in writing analytical essays that bridge past events and contemporary issues.

SEM 104 MWF 09:05–09:55 a.m. Anke Wang 19758 Yue Du

HISTORY 1200

Microhistories of Modern Asia

What is “modernity” for Asia? What makes a history “small?” This course will explore modernity across Asia through reading and writing histories on a tiny scale. We will analyze memoirs, diaries, court cases, menus, films, social media posts, historical fiction, and much more (!) to grapple with the historical concept of microhistory. Our course texts will feature writings in and about Asia over the past two centuries, and specifically the ways in which various small moments changed, or didn’t change, the course of history on the continent. Assignments include fictional biographies, screenplays, and a final digital storytelling (podcast) research project. All assignments will be assessed on clarity of prose, articulation of argument, and effective use of historical evidence.

SEM 105 MW 01:25–02:40 p.m. Michael Miller 19759 Eric Tagliacozzo

HISTORY 1200

Boogie-Woogie Choo Choo Train: African American History through Movement

In “Boogie-Woogie Choo Choo Train: African American History through Movement and Music,” we will learn about Black history, considering labor, migration, and music. We will begin in the mid-1800s, when people commonly rode west with teams of oxen. As the title suggests, we will also spend time learning about the significance of the transcontinental railroad--in terms of economic opportunity, access to mobility, and the tension between technological advancement and racial liberation. Finally, music! In this class we will listen to boogie-woogie blues and explore connections between histories of music composition and transportation. Students will be guided in practices to improve their writing. Students will be expected to submit essays and other writing assignments throughout the course.

SEM 106 TR 11:40–12:55 p.m. Kelsey Roggensack 19760 Russell Rickford

HISTORY 1200

History of the Future

The future is not, and has never been, one thing. Throughout history, people have speculated on and risked a great deal working toward many potential futures. But how have people imagined the future, and to what end? This cultural-intellectual history course assumes that imagining the future is a deeply historical act. It tells us as much about the past as anything else. How people debate which futures are more or less likely and “better” or “worse” show us how they understand their present. We will explore a diverse array of texts, including almanacs, economic treatises, prophetic speeches, novels, short stories, films, and comic books. Course writing will include essays, a weekly news journal, and speculative pieces where students practice imagining the future in different genres.

SEM 107 MW 01:25–02:40 p.m. Jacob Walters 19761

HISTORY 1200

American Pessimism

Few terms are more synonymous with the United States than optimism. Americans, we are told, pull themselves up by their bootstraps, embody a “can-do” spirit, and find harmony in the face of difference. Focusing on currents of historical pessimism, this course offers a history of the U.S. in a more minor key. We will explore industrial crises, labor unrest, racism, ecological catastrophe, and waywardness. Is pessimism the same thing as giving up? What forms of hope arise out of doubt? Pessimism invites us to consider distress, melancholy, and even destruction as a way of uncovering visions of what might have been. Authors include Edgar Allan Poe, Herman Melville, W.E.B. Du Bois, H.P. Lovecraft, and Ta-Nehisi Coates. Assignments include essays, personal memoirs, op-eds, and a diary.

SEM 108 MW 02:55–04:10 p.m. Jacob Walters 19762

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 TR 02:55–04:10 p.m. Eric Tagiliacozzo 19751

HISTORY 1412

Alone in the Crowd: Self and Society in American Thought

Is the United States a nation of freedom-loving individualists or club-joining conformists? Both, obviously. How, then, have Americans reconciled their enthusiasm for personal independence and individual conscience with their need for mutual aid and collective harmony? From the early days of the republic to our own digitally-mediated age, clergy, activists, psychologists, feminists, and social scientists such as Ralph Waldo Emerson, bell hooks, and Betty Friedan have grappled with this question. In this First-Year Writing Seminar we will study their essays, sermons, and manifestos in both content and form, responding with our own reflective, comparative, and persuasive essays.

SEM 101 MW 10:10–11:25 a.m. Justin Clark 19741

HISTORY 1470

Writing About National Parks

For centuries, people have revered the places known as Yosemite and Yellowstone National Parks. Artists, intellectuals, and nature lovers have devoted books, brochures, and picture essays to the natural splendor, biodiversity, and history of these places. In this course we will read a variety of essays, books, and stories about Yosemite and Yellowstone to become familiar with different writing traditions about place and nature. We will learn about the Indigenous history, settler colonialism, and conservationist efforts in Yosemite and Yellowstone by reading historical monographs, fiction, long-form journalism, and primary sources. To improve your writing and reading skills, you will make several attempts at different genres of writing about nature and the environment

SEM 101 TR 02:55–04:10 p.m. Camille Suarez 19796

LINGUISTICS 1100

Language, Thought, and Reality: Words and Pictures

This class explores the collaboration of language and image in creating meanings at multiple levels. We will discuss and write about popular culture—caricatures, comics, graphic novels, and advertising—along with high culture artifacts such as paintings and illuminated manuscripts, examining the interplay and analogies between understanding language and interpreting images. We will discuss phenomena that cut across words and pictures: both may represent reality. A sentence may be true or false—can the same be said of a picture? Both language and visual representation are governed by conventions, and would be impossible without them. Information may be foregrounded or self-referential and backgrounded in both channels, and can be ambiguous, contradictory, nonsensical, or self-referential.

SEM 101 TR 02:55–04:10 p.m. Dorit Abusch 19793

LINGUISTICS 1100

Language, Thought, and Reality: Then, Now, and Beyond

What was language, what is language, and what will language be? These questions are what we will attempt to answer in this class. You will be called upon to make personal and artistic connections with various languages of your choosing while the texts we look at provide structure and guidance for what those connections might look like. These texts will include a variety of mediums such as the movie *Arrival*, the book *A Wizard of Earthsea* by Ursula K Le Guin, and an episode of the podcast *Lingthusiasm*. The final products of this class will include creative writing pieces as well as personal reflections and opinions that are tailored to individual research on languages done by each student.

SEM 102 TR 02:55–04:10 p.m. Zander Lynch 19794 Knight Staff

LINGUISTICS 1100

Language, Thought, and Reality: The Ethics of Artificial Intelligence

Artificial intelligence is increasingly prevalent in our lives (for example, social media bots and fake news generators) and the decisions we make regarding its usage today will have widespread implications on how artificial intelligence develops in the future. In this course students will learn about a number of ways in which artificial impacts their lives. In their final project, students will present the arguments for and against specific applications of artificial intelligence and will propose a way of using artificial intelligence that guards against some of its darker outcomes.

SEM 103 MW 02:55–04:10 p.m. Marten van Schijndel 19795

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Heaven and Hell

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

SEM 101 MWF 11:15–12:05 p.m. Ryanne Berry 19790 Ben Anderson

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Medieval Crossdressings

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

SEM 102 MWF 10:10–11:00 a.m. Jordan Chauncy 19791 Ben Anderson

MEDIEVAL STUDIES 1101

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

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

SEM 103 TR 10:10–11:25 a.m. Thari Zweers 19792 Ben Anderson

MUSIC 1701

The Story of a Song

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

SEM 101 TR 11:40–12:55 p.m. Nic Vigilante 19789 Annie Lewandowski

NEAR EASTERN STUDIES 1968

The Perception of Places in Past and Present: From Landscape Archaeology to Virtual Reality

Landscapes and built environments surrounding us are not just a mere silent and semi-generic background for objects and events. They can be viewed as actors in their own right that create multiple layers of meaning for people's existence. As such, they work as embodiments of previous human and non-human experiences, political beliefs, cultural values, and emotional attachments. Deconstructing these spatial-temporal palimpsests can enhance our understanding and appreciation of the world around us on macro- and micro-scale. This course will explore the concept of perceiving and comprehending places, real and virtual, from archaeological, anthropological, and philosophical perspectives. Students will hone their writing skills through analytical papers and creative writing essays reflecting on academic works, museum collections, and popular media, such as TED talks.

SEM 101 MW 11:40–12:55 p.m. Marina Redina-Thomas 19788 Lauren Monroe

NATURAL RESOURCES 1200

Saving the Planet without Preaching to the Choir

How can we effectively communicate complex environmental issues to diverse audiences, including and especially to people holding different views than us? The answers to this question have profound implications for how we respond to some of the biggest issues of our time. This course introduces students to “wicked problems” in the environment, from trophy hunting in Africa to the renewable energy debate, the politics of climate denial, environmental justice and colonial conservation, and what is meant by the “net-zero diet.” By exploring academic journals, op-eds, news articles, and more, students will analyze and compare arguments, evaluate the relationship between values and science, and establish their personal voice. Major outcomes of the course include op-eds—which students may pitch for publication—and an investigative journalism project.

SEM 101 MWF 09:05–09:55 a.m. Francine Barchett 20171 Keith Tidball

PHILOSOPHY 1110

Philosophy in Practice: Attention Matters—Writing in the Age of Distraction

Have you ever found yourself scrolling through Instagram for over an hour? In our busy lives, it can be difficult to decide what and how to prioritize: chores, family, friends, studies, work, etc. However, big tech and social media present additional challenges, such as doomscrolling, digital marketing, and fake news. In the attention economy, we are bombarded with stimuli designed to capture and hold our focus, making it even more difficult to manage our attention. This course delves into the concept of attention—examining what it is, why it matters, and how it influences our lives. In this seminar assignments will include public writing pieces, learning and testing strategies to avoid distractions while writing, and crafting a manifesto.

SEM 101 MW 08:40–09:55 a.m. Maria Camila Castro Maldonado 19692 Kate Manne

PHILOSOPHY 1110

Philosophy in Practice: Be the Ethicist: The Environment

In “The Ethicist,” philosophers answer the real life ethical questions that New York Times readers submit. In this course you will become the ethicist. The real life questions you will be answering will focus on the theme of environmental ethics: why should we care about the environment? How can and should politics address environmental issues? What is the built environment and how can it be made more just? In preparation for arguing for your position on these dilemmas in written assignments, we will read basic ethical theory to learn the tools of the trade, as well as reading arguments for and against answers to these questions. In addition to “Ethicist”-style columns, we will practice summarizing arguments in writing, giving arguments, and revising written work.

SEM 102 MWF 11:15–12:05 p.m. Hannah Winckler-Olick 19693 Kate Manne

PHILOSOPHY 1110

Philosophy in Practice: The Ethics of Persuasion, from Ancient Rhetoric to Social Media

In this course we will explore different forms of influence and examine the morality of these practices. The central question is age-old, having been contemplated by ancient thinkers such as Plato, Aristotle, and Cicero, as well as by contemporary philosophers and social scientists. After engaging in dialogue with these ancient thinkers, we will read contemporary works on the ethics of advertising, manipulation, social media, and so on. Throughout this course students will learn what makes a piece of writing or speech persuasive, explore whether using those methods is morally acceptable, and practice writing persuasively themselves.

SEM 103 MW 07:30–08:45 p.m. Farhad Taraz 19694 Kate Manne

PHILOSOPHY 1110

Philosophy in Practice: Writing in the “Republic”

Plato's "Republic" is a classic of Western thought, a founding document in the development of philosophy, and a really irritating rant from a creepy guy who won't shut up. It is all these things, and more. In particular, it is a storehouse of writing styles, and writing techniques: Plato deploys a startling array of methods of presentation to get his ideas across. He uses straight deductive arguments, question-and-answer exchanges, forensic speeches, numbered outlines, elaborate allegories, explicit instructions for decoding allegories, travelogues, bold metaphors, unreliable narrators, dreams, myths, and math. We will explore Plato's use of rhetorical variety, and the underlying psychological theory that guides his approach to writing: if you want to change people's minds, you have to know how minds work.

SEM 104 MWF 10:10–11:00 a.m. Tad Brennan 19702

PHILOSOPHY 1110

Philosophy in Practice: Feminism for all Genders

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

SEM 105 TR 11:40–12:55 p.m. Adrienne Takaoka 19703

PHILOSOPHY 1110

Philosophy in Practice: Ethics of Sex and Relationships

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

SEM 106 TR 02:55–04:10 p.m. Adrienne Takaoka 19704

PHILOSOPHY 1111

Philosophical Problems: Moral Relativism and Moral Skepticism

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

SEM 101 MWF 11:15–12:05 p.m. Theo Korzukhin 19691

PHILOSOPHY 1112

Philosophical Conversations: Borders, Immigration, and Citizenship

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

SEM 101 TR 10:10–11:25 a.m. Benjamin Yost 19671

PHILOSOPHY 1112

Philosophical Conversations: Excuses

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

SEM 102 MW 11:40–12:55 p.m. Joseph Orttung 19674 Kate Manne

PHILOSOPHY 1112

Philosophical Conversations: Thought-Crimes and Thought-Police

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

SEM 103 MW 07:30–08:45 p.m. Geoffrey Weiss 19675 Kate Manne

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 104 MW 02:55–04:10 p.m. Lavaris McCellion 19678 Kate Manne

PHILOSOPHY 1112

Philosophical Conversations: Gender, Feminism, and Technology

How does technology shape ideas about gender? This course looks at the relationship between gender and technology through a feminist lens. We will see how technology is part of social, political, and economic systems that are patriarchally stratified. Topics covered will include: health technology, AI and gender bias, reproductive technologies, and videogames. You will learn that technologies are not just tools; they also create and reproduce meanings, including gender meanings. We will also look at how governments and companies use data to maintain power and inequality, and why is it crucial to understand the data from a feminist perspective. This course will help you understand the impact of modern technologies from a feminist point of view while improving your analytical and writing skills.

SEM 105 MW 10:10–11:25 a.m. Sara De Leonardis 19681 Kate Manne

PHILOSOPHY 1112

Philosophical Conversations: Philosophy of Fun :)

What is fun? How does one have fun? These aren't just questions posed by an overworked student; they're rich philosophical questions to explore. In this class we'll engage with moral theories like hedonism, epicureanism, and utilitarianism, and learn why Plato supports getting drunk as a way to have fun when done well, and why he thinks it's dangerous when done poorly. We'll study contemporary philosophy of games and sports, and learn why games and sports are fun, partly by playing games ourselves. We'll learn how writing is like a game, and how it can be fun, too. Readings will consist mainly of contemporary philosophical articles, and students can expect to engage with in-class worksheets, peer-review sessions, short writing assignments for homework, and five essays.

SEM 106 MWF 12:20–01:10 p.m. Bobbi Cohn 19682 Kate Manne

PHILOSOPHY 1112

Philosophical Conversations: Plato's *Republic*

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

SEM 107 MW 01:25–02:40 p.m. Claudia Wang 19683 Kate Manne

PERFORMING & MEDIA ARTS 1157

Power and Horror: An Introduction to Critical Theory Through Horror Media

What can horror teach us about our world? What frightens us about the unfamiliar, and familiar? About other people, and ourselves? Horror in media is the most effective genre in making metaphors manifest, revealing to its audiences with every ghost, monster, and costumed killer not just something we've never seen before, but a reflection of what we see, every day. In this class through critical, analytical, and creative writing assignments, we will explore horror as an introduction to critical theory, including topics of class, gender, race, and sexuality. On one hand we will develop skills in media analysis, learning how to approach film, music, and literature. On the other we will learn to discuss fundamental topics that resonate throughout your time at Cornell.

SEM 101 MW 01:25–02:40 p.m. Lexi Turner 19668 Ellen Gainor

PERFORMING & MEDIA ARTS 1168

Your Fave is Problematic: Media, Fandom, and Race

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

SEM 101 MW 07:30–08:45 p.m. Elissa Badique 19663 Ellen Gainor

PERFORMING & MEDIA ARTS 1182

Speaking Bodies, Dancing Knowledge in the Caribbean

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

SEM 101 MW 11:40–12:55 p.m. Isabel Padilla 19662 Ellen Gainor

PSYCHOLOGY 1120

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

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

SEM 101 MW 08:40–09:55 a.m. Lance Bush 19657

PSYCHOLOGY 1120

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

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

SEM 102 MW 10:10–11:25 a.m. Lance Bush 19658

SEM 103 MW 11:40–12:55 p.m. Lance Bush 19659

PSYCHOLOGY 1130

Rhythms of Life

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

SEM 101 TR 02:55–04:10 p.m. James Cunningham 19656 Thomas Cleland

PSYCHOLOGY 1140

History of Psychology (PLEASE NOTE TIME CHANGE TO TR 8:40-9:55AM ON 11-5-2024)

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 08:40–09:55 a.m. Vivian Zhang 19654 Shimon Edelman

(PLEASE NOTE TIME CHANGE TO TR 8:40-9:55AM ON 11-5-2024)

PSYCHOLOGY 1140

Make Gender with Words

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

SEM 102 MW 10:10–11:25 a.m. Calen MacDonald 19655 Morten Christiansen

ROMANCE STUDIES 1102

The Craft of Storytelling: Brevity from Boccaccio to ChatGPT

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

SEM 101 MWF 01:25–02:15 p.m. Nora Siena 19652 Irene Eibenstein-Alvisi

ROMANCE STUDIES 1102

The Craft of Storytelling: Weird Fiction from Latin America and the World

In the late nineteenth and early twentieth centuries, before popular genres took off, writers were free to mix up elements of detective stories with horror, fantasy, and science fiction in their work; this was called “weird fiction” and its most well-known author is H.P. Lovecraft. In this course we will explore the particularities of weird fiction, study its history, and analyze why today authors are back to creating hybrid forms that are known as the “new weird”. We will focus on authors from Latin America in their relationship with writers from all over the world: Borges, Cortazar, Mariana Enriquez, Liliana Colanzi, Stephen King, Edgar Allan Poe, Bora Chung, Leonora Carrington, Octavia Butler. The written assignments include formal and informal assignments, including essays, movie responses, and writing a short story. Through these assignments students will analyze, compare and contrast the different ways in which weird fiction and new weird fiction are constituted and understood.

SEM 102 MWF 10:10–11:00 a.m. Daniella Prieto 19653 Irene Eibenstein-Alvisi

ROMANCE STUDIES 1108

Cultural Identity: Writing on Ruins

What is a ruin? How does one define it? Why are they sources of disturbance and fascination? While ruins, whether modern or ancient, denote collapse (of a system, a structure, a state), and with that collapse evoke images of brokenness (wreckage, decay, disintegration), ruins also signal the trace of things that persist through time and remain, at least partially, intact. Ruins evoke endurance and resistance; they suggest an afterlife. This course explores ruins through a prismatic lens, examining textual, architectural, and visual representations alongside theories of ruination. Weekly conversations and assignments will be grounded in the following questions: What might ruins have to do with language and culture; with reading and writing? Interactive journals and site specific explorations are part of this course.

SEM 101 MW 02:55–04:10 p.m. Patty Keller 19625

ROMANCE STUDIES 1108

Cultural Identities: Gender and Sexuality in the French New Wave Cinema

French cinema has been unsettled by the #MeToo movement, raising questions: Does the cinematic apparatus of New Wave (*Nouvelle Vague*) filmmaking place the spectator in a “masculine” position, framing the iconic actress on screen as the mere object of a desiring “male gaze”? Does focusing on gender neglect broader sociopolitical issues shaping the New Wave, such as the rise of middle-class mass consumption or anti-colonial war in Algeria? How did filmmakers respond to political upheavals in May 1968? Movies may include classics like *Hiroshima*, *Mon Amour* and *Jules et Jim* and figures like Jean-Luc Godard and Francois Truffaut, Brigitte Bardot and Catherine Deneuve; writing assignments will help you understand and appreciate cinema more deeply by analyzing and comparing scenes and films through theoretical perspectives.

SEM 102 MWF 09:05–09:55 a.m. Josephine Hailot 19626 Irene Eibenstein-Alvisi

ROMANCE STUDIES 1109

Image and Imagination: Italian Cinema

This course introduces students to one of the world's great national cinemas and showcases its role as both a chronicler and a reflection of Italy's social, political, and cultural evolution from Unification in 1861 to today. We will delve into key genres such as Neorealism, Auteur Cinema, Comedy Italian Style, and Spaghetti Westerns and familiarize ourselves with the prominent artists in the field. By analyzing films and academic articles on both Italian cinema and Italian history, students will develop the skills to craft clear, original written arguments and produce creative narratives.

SEM 101 MWF 11:15–12:05 p.m. Irene Eibenstein-Alvisi 19618

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 19606

SEM 102 TR 11:40–12:55 p.m. Itziar Rodriguez de Rivera 19608

ROMANCE STUDIES 1113

Thinking and Thought: Globally Queer

This course proposes the interdisciplinary study of nonnormative sexualities and genders around the world. We will analyze works from gender studies, history, literature, cinema, popular culture, among other areas. Our examination will encompass both lesbian, gay, bisexual, and transgender as well as those individuals whose sexual/gender identities practices and experiences fall outside normative designations. We will ask whether and how “LGBTQ” functions as a coherent category of analysis, and we will pay particular attention to differences (of race, ethnicity, gender, sexual practice, embodiment, class) that are contained within, and often disrupt, that category. We will also discuss how and when not just our classifications but our assumptions, concepts, and theories of sexuality and gender prove valid for other cultural contexts.

SEM 103 TR 02:55–04:10 p.m. Itziar Rodriguez de Rivera 19610

ROMANCE STUDIES 1113

Thinking and Thought: Identity and Transformation

Stories of *metamorphosis* call identity into question: what happens when a woman turns into a nightingale or a tree—or a man into a woman? How can identity be maintained, when irreversible change threatens to erase identity altogether? Ovid’s *Metamorphoses* will guide us as we explore works (mostly medieval and early-modern) that blur the concept of identity, focusing on fluid boundaries between genres, between genders, and between humans and animals in Boccaccio, Dante, and Marie de France. Later, ideas about identity and transformation in the Petrarchan tradition of love poetry are reworked by female poets such as Louise Labé and Gaspara Stampa. Writing assignments will include opportunities to transform yourself through analyses of visual and literary texts, creative engagements, and a longer synthetic essay.

SEM 104 MWF 12:20–01:10 p.m. Riccardo Sama 19612 Irene Eibenstein-Alvisi

ROMANCE STUDIES 1113

Thinking and Thought: Italian Science Fiction

Italy is often regarded as a political laboratory, where many models and movements (from fascism to today’s populism) are first tested; it is no wonder, then, that it is also home to a long tradition of utopian and dystopian writing. In this seminar we will examine how modernist authors such as Calvino, Buzzati, and Primo Levi appropriated science-fictional tropes to explore themes of political power, technology and alienation. Students will practice writing various genres, from reading responses to pastiche and parody.

SEM 105 MWF 01:25–02:15 p.m. Valentina Fulginiti 19615

SCIENCE & TECHNOLOGY STUDIES 1123

Technology and Society: Technology and the Body

How do wearable devices influence our understanding of health and wellness? What makes social media so effective at encouraging “doomscrolling”? From prosthetic technologies that claim to enhance human capabilities to virtual reality headsets that immerse people in digital worlds, technology is changing the way we understand our bodies, the way we behave, and our relationship with the world. This seminar critically examines the changing relationships between technology and the body. We will discuss how bodily differences, including ideas of race and gender, are created through technological design and use. The concept of the body will enrich writing about the social aspects of technology, engaging in both academic analysis and journalistic accounts.

SEM 101 TR 10:10–11:25 a.m. Yue Zhao 19601 Knight Staff

SCIENCE & TECHNOLOGY STUDIES 1126

Science and Society: The "Body" in Medicine and Healing

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

SEM 101 TR 01:25–02:40 p.m. Ashawari Chaudhuri 19599

SCIENCE & TECHNOLOGY STUDIES 1126

Science and Society: Social Studies of Medicine

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

SEM 102 TR 02:55–04:10 p.m. Ashawari Chaudhuri 19600

WRITING 1380

Elements of Academic Writing: Food for Thought

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

SEM 101 MW 11:40–12:55 p.m. Tracy Carrick 19590

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 widespre

WRITING 1380

Elements of Academic Writing: Writing About Place

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

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

SEM 102 MW 11:40–12:55 p.m. Scott Sorrell 19591

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

WRITING 1380

Elements of Academic Writing: Theories of Happiness

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

SEM 103 MW 01:25–02:40 p.m. Jessica Sands 19592

This course is ideal for multilingual, international, and refugee students. What makes you happy? And how do complex factors like genetics, culture, family, education, socio-economic background, and gender determine how happy we are? We will explore text

WRITING 1380

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

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

SEM 104 TR 10:10–11:25 a.m. Brad Zukovic 19593

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?

WRITING 1380

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

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

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

SEM 105 TR 10:10–11:25 a.m. Belisarius Welgan 19594

How is the mythology and culture of the ancient Greeks and Romans portrayed in video games? What do we know about the games played in Classical antiquity? In this writing course we will explore and analyze depictions of Greco-Roman culture in video games

WRITING 1380

Elements of Academic Writing: Ancient Skies

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

SEM 106 TR 11:40–12:55 p.m. Belisarius Welgan 19595

Have you ever wondered how the constellations got their names? Why are there bears, dragons, and Ancient Greek heroes in the night sky? What did people in antiquity think about the stars? In this writing course we will explore the creatures and characters

WRITING 1380

Elements of Academic Writing: Writing Back to the News

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

SEM 107 TR 01:25–02:40 p.m. Kelly King-O'Brien 19596

Students will ensconce themselves in debates raging within the contemporary news media—such as politics, conflicts within higher education, gender equality, international crises, American popular culture—and will write about contemporary controversies to

WRITING 1380

Elements of Academic Writing: Writing and Artificial Intelligence

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

SEM 108 TR 02:55–04:10 p.m. Kate Navickas 19597

What does it mean to write and be a writer in an era of generative A.I. writing tools? What are the ethical considerations of using A.I. to write? How does A.I. affect higher education and learning experiences? To answer these questions, we will read rece