

Fall 2026 First-Year Writing Seminars

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

ANTHR 1101 SEM 102	Culture, Society, and Power: Canoe Cultures in America—Commerce, Conquest, Contradictions
ENGL 1125 SEM 103	Climate Change and Communications
ENGL 1134 SEM 103	True Stories
ENGL 1140 SEM 101	Writing Medicine: Stories of Illness and Healing
HIST 1200 SEM 102	More Than a Game: Sports and Politics in Modern American History
LING 1100 SEM 104	Language, Thought, and Reality: Iconicity in Language
MUSIC 1701 SEM 103	Sounds, Sense, and Ideas: Jazz Fictions
PHIL 1112 SEM 101	Philosophical Conversations: Virtue Ethics—East and West

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

ASIAN 1106 SEM 101	The Great Epic of India
COML 1105 SEM 107	Books with Big Ideas
ENGL 1125 SEM 101	Climate Change and Communications
ENGL 1140 SEM 104	Writing Medicine: Stories of Illness and Healing
ENGL 1160 SEM 105	Intersections: Race, Writing, and Power
GDEV 1200 SEM 103	The Climate Crisis: Mitigation, Resilience, and Resistance
GERST 1122 SEM 101	Love and Death in Vienna
MEDVL 1101 SEM 102	Aspects of Medieval Culture: Marvelous Bodies
ROMS 1108 SEM 101	Culture and Identities: Feminisms
SPAN 1305 SEM 101	Narrating the Spanish Civil War

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

ANTHR 1101 SEM 104	Culture, Society, and Power: Plants and People—Our Story
ENGL 1158 SEM 102	American Voices: Lost in the City—The Great Migration and Imagining the Urban Space through Black Art
ENGL 1168 SEM 105	Cultural Studies: AI and the Problem of Humanity in Modern Sci-Fi
ENGL 1183 SEM 104	Word and Image

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

ENGL 1167 SEM 105	Reading Now
ENGL 1183 SEM 103	Word and Image

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

BIONB 1220 SEM 101	Big Brain Moments—A Logical History of Neuroscience
COML 1105 SEM 105	Books with Big Ideas

ENGL 1168 SEM 104	Cultural Studies: Vamps and Victorians—Gothic Short Stories
ENGL 1170 SEM 103	Short Stories
PSYCH 1140 SEM 101	Thinking Like a Psycholinguist
SPAN 1305 SEM 102	Narrating the Spanish Civil War

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

COML 1106 SEM 103	Robots
ENGL 1160 SEM 101	Intersections: Race, Writing, and Power
ENGL 1168 SEM 103	Cultural Studies: Mischief and Mayhem in Early Modern England
ENGL 1170 SEM 102	Short Stories

Monday and Wednesday 08:40–09:55a.m.

ARCH 1901 SEM 101	Building to Extract: Architecture and Natural Resources
COML 1104 SEM 101	Reading Films
ENGL 1125 SEM 105	Climate Change and Communications
ENGL 1130 SEM 103	Writing the Environment: Stewards of the Land—Medieval Ecologies
GOVT 1101 SEM 103	Power and Politics: For Better or Worse? State and Local Power In the Trump Era
GOVT 1101 SEM 106	Power and Politics: The Psychology of International Relations
HIST 1200 SEM 103	Objects, Things, and Histories
LING 1100 SEM 105	Language, Thought, and Reality: English Through the Ages

Monday and Wednesday 10:10–11:25a.m.

ASIAN 1111 SEM 101	To Sense and be Sensed: Writing the Nonverbal
COML 1104 SEM 102	Reading Films
ENGL 1105 SEM 101	Writing and Sexual Politics: Tender Masculinities—Black Trans Poetry as Theory
ENGL 1170 SEM 107	Short Stories
ENGL 1183 SEM 105	Word and Image
ENGL 1270 SEM 101	Writing About Literature: How to Pay Attention—The Art of Reading Poetry
GOVT 1101 SEM 105	Power and Politics: International Organizations
MEDVL 1101 SEM 106	Aspects of Medieval Culture: Good Grief! Medieval Mourning
NTRES 1200 SEM 102	Ways of Looking at a Bird
PMA 1104 SEM 101	Gender and Crime: The Case of the Female Detective
SOC 1170 SEM 101	Modern Romance: Dating and Relationships Among Young Adults
WRIT 1370 SEM 101	Elements of Academic Writing: Writing the Global Table

Monday and Wednesday 01:25–02:40p.m.

ASIAN 1111 SEM 102	From Pixels to Pages: Writing About Video Games
ASRC 1835 SEM 101	Fashioning the Caribbean: Dress, Textile, and History
ENGL 1130 SEM 101	Writing the Environment: Enchanting Nature
ENGL 1134 SEM 102	True Stories

ENGL 1167 SEM 102	Reading Now
ENGL 1170 SEM 106	Short Stories
ENGL 1183 SEM 107	Word and Image
HE 1150 SEM 101	Topics in Health Equity: The Body Speaks—Narratives of Female Pain
MUSIC 1701 SEM 102	Sounds, Sense, and Ideas: Music Theater—Sounding Narrative Worlds
PHIL 1112 SEM 103	Philosophical Conversations: Perception—Modern to Contemporary
WRIT 1370 SEM 104	Elements of Academic Writing: Theories of Happiness
WRIT 1370 SEM 105	Elements of Academic Writing: Writing Back to the News

Monday and Wednesday 02:55–04:10p.m.

AEP 1101 SEM 101	Writing the Universe: Science Communication in Physics and Astronomy
COML 1106 SEM 101	Robots
ENGL 1111 SEM 101	Writing Across Cultures: What is home?
ENGL 1140 SEM 102	Writing Medicine: Stories of Illness and Healing
ENGL 1160 SEM 106	Intersections: Race, Writing, and Power
ENGL 1168 SEM 110	Cultural Studies: Barbie in a Barbie Land--Excavating Feminisms and Femininities in the Modern West
ENGL 1191 SEM 102	British Literature: Oscar Wilde
FGSS 1100 SEM 102	Feminist Fabulations and Queer Alter-Worlds
GDEV 1200 SEM 102	Where The Wild Things Aren't: Nature's Political Landscapes
GOVT 1101 SEM 102	Power and Politics: Middle East Politics Through Films
HIST 1200 SEM 105	Writing the Home Front: Women, Children, and World War II
LING 1100 SEM 106	Language, Thought, and Reality: The First Sentence
MEDVL 1101 SEM 103	Aspects of Medieval Culture: Material Matters
PHIL 1112 SEM 102	Philosophical Conversations: Exploring Empathy
WRIT 1370 SEM 106	Elements of Academic Writing: Theories of Happiness

Monday and Wednesday 07:30–08:45p.m.

COML 1105 SEM 106	Books with Big Ideas
ENGL 1170 SEM 105	Short Stories
ENGL 1183 SEM 102	Word and Image
PHIL 1111 SEM 102	Philosophical Problems: Sexual Ethics
ROMS 1113 SEM 103	Thinking and Thought: Dreams
WRIT 1968 SEM 101	Public Writing: Navigating the News

Monday and Wednesday 11:40–12:55p.m.

ANTHR 1101 SEM 103	Culture, Society, and Power: Living Together—A Survey of Cities Through Time
ASRC 1833 SEM 101	The Global Color Line: Culture, Politics, Resistance
ENGL 1111 SEM 102	Writing Across Cultures: Reading Self as Other
ENGL 1134 SEM 101	True Stories
ENGL 1160 SEM 102	Intersections: Race, Writing, and Power

ENGL 1167 SEM 106	Reading Now
GERST 1132 SEM 101	Epic, Romance, and Fate: Medieval Germanic Literature
ITAL 1113 SEM 101	Writing Italy, Writing the Self: Jewish-Italian Literature and the Long Twentieth Century
MEDVL 1101 SEM 104	Aspects of Medieval Culture: Medieval Images—Art, Experience, and Debate
NTRES 1200 SEM 103	Keeping a Field Notebook: A Science and an Art
PHIL 1110 SEM 101	Philosophy in Practice: The Stoic Life
PMA 1100 SEM 101	Between Fidelity and Disobedience: Adaptations Across Media
WRIT 1370 SEM 102	Elements of Academic Writing: Writing About Place
WRIT 1370 SEM 103	Elements of Academic Writing

Tuesday and Thursday 08:40–09:55a.m.

ANTHR 1101 SEM 105	Culture, Society, and Power: “Fake Worlds”—Ideology, Artifice, and Deception
COML 1105 SEM 102	Books with Big Ideas
ENGL 1167 SEM 101	Reading Now
ENGL 1168 SEM 101	Cultural Studies: Black Politics and Writing Towards Liberation
ENGL 1170 SEM 101	Short Stories
GDEV 1200 SEM 101	Political Ecologies of Migration
GERST 1109 SEM 101	From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
GOVT 1101 SEM 101	Power and Politics: The Laws of War
HIST 1400 SEM 101	Rudyard Kipling's India: Literature, History, and Empire
PSYCH 1120 SEM 101	Does Anything Matter? The Psychology of Moral Relativism and Free Will
ROMS 1102 SEM 101	The Craft of Storytelling: <i>Decameron</i>
ROMS 1108 SEM 103	Cultural Identities/Cultural Differences: From Revolution to Radicalism—Terror and Terrorism in French-speaking Culture
STS 1126 SEM 101	Science and Society: The “Body” in Medicine and Healing

Tuesday and Thursday 10:10–11:25a.m.

ASRC 1844 SEM 101	Whites Are Here to Stay
BIONB 1220 SEM 102	Resurrecting Ghosts: An Exploration of De-extinction
COML 1141 SEM 101	Animals in Global Cinema
ENGL 1111 SEM 104	Writing Across Cultures: Modern Fantasy Media
ENGL 1125 SEM 102	Climate Change and Communications
ENGL 1134 SEM 105	True Stories
ENGL 1158 SEM 101	American Voices: The Will to Love—African American Men and the Politics of Love
ENGL 1160 SEM 103	Intersections: Race, Writing, and Power
GERST 1122 SEM 102	Love and Death in Vienna
GOVT 1101 SEM 104	Power and Politics: Democracy and Authority
GOVT 1101 SEM 107	Power and Politics: Non-State Governance
HE 1151 SEM 101	Sustainability and Society: Weaving the Worlds—Textiles, Archives, and the Unwritten

LING 1100 SEM 102	Language, Thought, and Reality: Speech and the Undead
LING 1100 SEM 103	Language, Thought, and Reality: Sounds in the World Around Us
MEDVL 1101 SEM 105	Aspects of Medieval Culture: Premodern Sense and Sensation
NTRES 1200 SEM 101	Writing Place and the Environment
PHIL 1111 SEM 101	Philosophical Problems: The Emotions
PSYCH 1120 SEM 102	Does Anything Matter? The Psychology of Moral Relativism and Free Will
PSYCH 1140 SEM 102	Discovering Who You Are: Communicating Identity and Purpose
ROMS 1102 SEM 102	The Craft of Storytelling: The Beautiful Life from Dante to AI
STS 1126 SEM 102	Science and Society: The “Body” in Medicine and Healing
WRIT 1370 SEM 107	Elements of Academic Writing: Metaphor in Art, Science and Culture

Tuesday and Thursday 01:25–02:40p.m.

ASIAN 1104 SEM 101	Songs of Love and War: South Asian Lyrics
COML 1105 SEM 101	Books with Big Ideas
COML 1139 SEM 101	The Art of Criticism
COMM 1107 SEM 102	Our Stuff, Our Selves: Writing on Everyday Things
ENGL 1140 SEM 103	Writing Medicine: Stories of Illness and Healing
ENGL 1160 SEM 104	Intersections: Race, Writing, and Power
ENGL 1168 SEM 102	Cultural Studies: How to Relate to a Poem
ENGL 1183 SEM 108	Word and Image
ENGL 1191 SEM 101	British Literature: William Blake and Contemporary British Writing
HD 1125 SEM 101	Psychology of Social Change
JWST 1987 SEM 101	Jews on Film: Visible and Invisible
MEDVL 1101 SEM 101	Aspects of Medieval Culture: Dreams and Visions
PHIL 1110 SEM 102	Philosophy in Practice: Morality and Self Interest
ROMS 1113 SEM 102	Thinking and Thought: Dante Examined Life
WRIT 1370 SEM 109	Elements of Academic Writing: Food for Thought

Tuesday and Thursday 02:55–04:10p.m.

ASIAN 1118 SEM 101	Power, Protection, and Liberation: Buddhist Paths to Flourishing
BIONB 1220 SEM 103	Deep in the Rainforest: A Beginner’s Guide to Tropical Biology
COML 1119 SEM 101	A Taste of Russian Literature
CRP 1109 SEM 101	Are All Votes Equal? Disenfranchisement and Urban Racism in the USA
ENGL 1130 SEM 102	Writing the Environment: Climates of Resistance
ENGL 1134 SEM 106	True Stories
ENGL 1170 SEM 104	Short Stories
ENGL 1183 SEM 109	Word and Image
LING 1100 SEM 101	Language, Thought, and Reality: Words and Pictures
MEDVL 1101 SEM 107	Aspects of Medieval Culture: Back to School—Debating in the Medieval University
PHIL 1112 SEM 105	Philosophical Problems: Plato’s Phaedrus
PSYCH 1130 SEM 101	Chronobiology and Textbook Composition

SOC 1140 SEM 101
STS 1126 SEM 103

Experience of Work in Contemporary America
Science and Society: Social Studies of Medicine

Tuesday and Thursday 11:40–12:55p.m.

AMST 1139 SEM 101	Writing Our Minoritarian Selves in(to) the Academy
ANTHR 1101 SEM 101	Culture, Society, and Power: Person, Time, and Conduct
ASRC 1834 SEM 101	Writing AfroLatinidad: Race, Gender, and Transnationalism
COML 1127 SEM 101	Cannibal Cultures
COMM 1107 SEM 101	Our Stuff, Our Selves: Writing on Everyday Things
ENGL 1125 SEM 104	Climate Change and Communications
ENGL 1140 SEM 105	Writing Medicine: Stories of Illness and Healing
ENGL 1167 SEM 104	Reading Now
ENGL 1168 SEM 108	Cultural Studies: Disability and Writing
ENGL 1183 SEM 101	Word and Image
FGSS 1100 SEM 101	Black Feminist Speculation and Futuring
GERST 1170 SEM 101	Marx, Nietzsche, Freud
HD 1125 SEM 102	Child's Play: The History of Growing Up
HIST 1200 SEM 101	Writing African Women into War and State Formation
HIST 1411 SEM 101	Facts, Frauds, and Rumors: (Un)Truth in Western History
MEDVL 1101 SEM 108	Aspects of Medieval Culture: Kingship and Failure
MUSIC 1701 SEM 101	Sounds, Sense, and Ideas: Vibe Check—Writing about Music in the Digital Age
PHIL 1112 SEM 104	Philosophical Conversations: On Life and Death—Philosophical Puzzles of a Mortal Life
PMA 1100 SEM 102	Speaking Bodies, Dancing Knowledge in the Caribbean
PSYCH 1120 SEM 103	Social and Personality: What if? The Psychology of Thought Experiments
ROMS 1108 SEM 102	Culture and Identities: The Politics of Form/Marxist Thought on Aesthetics
ROMS 1113 SEM 101	Thinking and Thought: Dante Examined Life
WRIT 1370 SEM 108	Elements of Academic Writing: Writing and Artificial Intelligence

APPLIED & ENGINEERING PHYSICS 1101

Writing the Universe: Science Communication in Physics and Astronomy

How does plugging a toaster into the wall make bread turn brown and crispy? Did Interstellar get black holes right? When a headline claims "quantum computers will break the internet," should you believe it? This seminar uses fascinating and often misunderstood topics in modern physics - black holes, gravitational waves, quantum mechanics, the Big Bang - as a backing for developing clear and compelling writing. No physics background is required. Students will learn to structure arguments, write for specific audiences, and evaluate scientific claims critically. Assignments include explaining everyday physics to a general reader, comparing how different outlets cover the same discovery, and reviewing a Nobel Prize-winning breakthrough. Students also gain practical skills in reference management, scientific figure creation, and professional typesetting.

SEM 101 MW 02:55–04:10 p.m. Lucas Barrett 20154 Knight

AMERICAN STUDIES 1139

Writing Our Minoritarian Selves in(to) the Academy

In high school, I wasn't allowed to use "I" in an essay. But now that I'm in university, "I argue" or "We observe" or something similar is in almost every article or book I've been assigned. When or how did "I" enter into an academic argument? When did or how do "I" enter into the university? For those of us who have entered into major spaces from backgrounds considered minor, our class seeks to critically understand the ways minoritarian people have and will make space in academia. Through exercises in "personalized" writing genre like performance reviews and conducting interviews, this course finds meanings in scholarly relations to people, texts, events, and performances through theoretical frameworks and turns these findings into cogent arguments.

SEM 101 TR 11:40–12:55 p.m. Brian Sengdala 20385 Knight

ANTHROPOLOGY 1101

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

What happens when we die? Did we exist before we were born? Does our skin define the limits of our being? How do we act in the face of such questions? We will learn how various traditions link individuals to those who came before them, those who will come after and those around them now. We will discover a wide range of human practices, from body markings to pilgrimage, fasting and martyrdom, as responses to anxieties and dilemmas shared by homo sapiens across the bounds of culture and history. Our writing exercises will give us ample opportunity to explore these questions both in our own lives and in the lives of others sometimes quite far from us in time and space.

SEM 101 TR 11:40–12:55 p.m. Jonathan Boyarin 13117

ANTHROPOLOGY 1101

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

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

SEM 102 MWF 09:05–09:55 a.m. Adam Arcadi 13118 Lucinda Ramberg

ANTHROPOLOGY 1101

Culture, Society, and Power: 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 103 MW 11:40–12:55 p.m. Rafael Cruz Gil 13119 Lucinda Ramberg

ANTHROPOLOGY 1101

Culture, Society, and Power: 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 104 MWF 01:25–02:15 p.m. Marcos Ramos Valdes 13120 Lucinda Ramberg

ANTHROPOLOGY 1101

Culture, Society, and Power: “Fake Worlds”—Ideology, Artifice, and Deception

In a present saturated with deepfakes, AI, and conspiracy theories, what might it mean to be “IRL?” Where, when, and how does the virtual bleed into the real? This seminar explores anthropological and cultural studies texts that document and theorize the fake and hyperreal worlds we live in. If we do inhabit illusory and deceptive worlds, then how can we assess value, interpret quality, and establish trust? Students will analyze fame, performance, and artifice to explore how we script, film, edit, and broadcast our lives as contemporary expressions of what it means to be human. Assignments will play with the persuasive power of brands, celebrity, and advertising on audiences, and students will experiment with different forms of writing to describe and think beyond the normative constraints of a real/fake dichotomy.

SEM 105 TR 08:40–09:55 a.m. Nadav Wall 13121 Lucinda Ramberg

ARCHITECTURE 1901

Building to Extract: Architecture and Natural Resources

This seminar examines the entanglements between architecture and resource extraction. From oil and mining towns to logging camps and hydroelectric projects, architecture has played a pivotal role in shaping extractive economies and their socio-political consequences. The subsoil holds more than materials—it contains histories of colonial control, labor struggles, and environmental change. We interrogate how extraction has influenced urbanization, governance, indigenous resistance, and labor movements. How have these issues reshaped landscapes and communities? How do we engage with their afterlives amid ecological crises? Through readings of scholars such as Murray Bookchin, Timothy Mitchel, Daniel Yargin, Andreas Malm, Stephanie LeMenager, and Eve Blau, students will craft critical and creative responses exploring the intersections of architecture and extraction with themes of labor, environment, and governance

SEM 101 MW 08:40–09:55 a.m. Ehssan Hanif 12619 Knight Staff

ASIAN STUDIES 1104

Songs of Love and War: South Asian Lyrics

Why do humans write poems in times of love and war? What is the connection between song, pleasure, and pain? This course focuses on lyric poetry from South Asia written in multiple languages and composed from the classical to the contemporary historical periods. Course materials, all in English translation, include the short poems of ancient Tamil and Sanskrit, the devotional poems of medieval poet-saints, the songs of nationalist poets such as Rabindranath Tagore and Subramania Bharati, and testimonial poetry of contemporary conflicts. Texts will be supplemented by contemporary performances in film and popular culture and by secondary sources. Students will develop skills in description, analysis, and argument through a combination of drafting and scaffolded writing assignments. Written assignments will include expressive writing, peer responses, and argumentative prose.

SEM 101 TR 01:25–02:40 p.m. Kristina Rogahn 19363

ASIAN STUDIES 1106

The Great Epic of India

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

SEM 101 MWF 10:10–11:00 a.m. Larry McCrea 18263

ASIAN STUDIES 1111

To Sense and be Sensed: Writing the Nonverbal

How do we respond to the world in terms of texture, tone, color, rhythm, or mood? How do our senses also produce, connect, and divide us? We will think about senses as vital forces—as both capacious and contending mediators for how, when, and what we think. And as we consider the physical embodiment of knowledge, we will also think about the different ways in which our bodies exceed physicality. Focusing on the creative representation of non verbal experiences, we will read poetry and stories and engage with artworks that help us think about the work that sense-impressions, silences, spirituality, provocations, and gestures help us do. Through different genres of short academic essays, we will see how the careful use of language can challenge and deconstruct dominant and dominating ways of knowing.

SEM 101 MW 10:10–11:25 a.m. Saumya Sethia 13361 Knight Staff

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 102 MW 01:25–02:40 p.m. Yuanxue Jing 19970 Knight Staff

ASIAN STUDIES 1118

Power, Protection, and Liberation: Buddhist Paths to Flourishing

Buddhist texts and teachers often refer to “liberation,” and “enlightenment.” But what do Buddhists mean by “freedom”? How do Buddhist thought and practice deal with adversity and address the human need for comfort? Examining Buddhist writings, podcasts, and visual materials, we will explore these questions through different approaches to writing. What makes writing accessible and engaging, a source of power and creativity? How can we describe richly and make our analyses and arguments clear? Our assignments build writerly skills and confidence, exploring summary, description, analysis and argument. We will write in a range of genres including more academic and journalistic pieces. Writing work takes place in and outside of class, through both independent and peer-work, and several assignments are workshopped through multiple drafts.

SEM 101 TR 02:55–04:10 p.m. Anne Blackburn 17287

AFRICANA STUDIES AND RESEARCH CENTER 1833

The Global Color Line: Culture, Politics, Resistance

W.E.B Du Bois famously warned that “the problem of the twentieth century is the problem of the color line.” In this class we ask what it means to think about the color line, that is, the problem of race and racial domination. Moving across disciplines, geographies, and national boundaries we explore how race and racism shape modern life. We will study how race and racism function and how they relate to politics, culture, and resistance. Students will read a range of influential thinkers—W.E.B Du Bois, Frantz Fanon, Angela Davis, Stuart Hall, Saidiya Hartmann, and Denise Ferreira da Silva—whose work engages race and racial domination from various vantage points. By engaging these thinkers, we explore the global color line as something that is produced, lived, and contested. This Freshman Writing Seminar (FWS) is designed to sharpen students’ ability to critically think and reason. By the conclusion of this seminar, students should be confident to develop and express their ideas in a clear and persuasive manner.

SEM 101 MW 11:40–12:55 p.m. Oliver Layman 18877 Knight Staff

AFRICANA STUDIES AND RESEARCH CENTER 1834

Writing AfroLatinidad: Race, Gender, and Transnationalism

According to the 2025 U.S Census, Latino/a/x communities are the fastest-growing population of residents. Yet how do we define Latino? Who is not included in such terminology? This course complicates the stability of race, ethnicity, and nationality by focusing on the lives of African descendants across the Americas. Through weekly discussion posts, short argumentative essays, and a final research paper, each class presents the possibilities and limitations of Afro-Latinidad. Drawing from Ileanna Rodriguez-Silva, Carole Boyce Davies, Paulette Ramsey, and Winston James, we will learn how factory workers, politicians, and artists use writing as a vehicle not simply to understand themselves but to contend with the injustices they face. The course's purpose is to consider what writing reveals to us about ourselves and others.

SEM 101 TR 11:40–12:55 p.m. Sofia Meadows-Muriel 19209 Knight Staff

AFRICANA STUDIES AND RESEARCH CENTER 1835

Fashioning the Caribbean: Dress, Textile, and History

How do we talk about the dress culture of the Caribbean in the face of major historical events, such as the trans-Atlantic slave trade? What is the relationship between text and textiles/clothing? This seminar explores how we think, talk, and write about fashion through a historical lens. Engaging with scholars from History and Black Studies and Caribbean novelists, such as Danielle C. Skeeahan, Marie Vieux-Chauvet, and Robert S. Duplessis, we will investigate different interpretations of history through an exploration of non-traditional archives (i.e., textiles) that challenge the written word as the sole authoritative source of the historical narrative of the Caribbean. Writing assignments will include discussion posts, descriptive essays, analytical essays, and research papers as we explore the intersection of Caribbean fashion and history.

SEM 101 MW 01:25–02:40 p.m. Isabelle Duval 19210 Knight Staff

AFRICANA STUDIES AND RESEARCH CENTER 1844

Whites Are Here to Stay

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

SEM 101 TR 10:10–11:25 a.m. Siba Grovogui 18229

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 101 MWF 11:15–12:05 p.m. Naman Agrawal 11113 Knight Staff

NEUROBIOLOGY & BEHAVIOR 1220

Resurrecting Ghosts: An Exploration of De-extinction

What if I told you that we can resurrect the dead? You might be wondering how, why, and if we should. These are the questions pondered every day by scientists, conservationists, writers and philosophers when we discuss de-extinction. Now—with dire wolves being resurrected—science and technology have advanced our world ever closer to a *Jurassic Park* reality. This class will explore the science, practicality, morals, and ethics of de-extinction. To do this we will read a variety of literature, including excerpts from novels, scientific articles, and popular communication articles. Writing assignments will help you develop a cohesive narrative that faithfully communicate your thoughts and ideas. No prior knowledge is needed on these topics and students from all fields are encouraged to join.

SEM 102 TR 10:10–11:25 a.m. Colleen Poje 11114 Knight Staff

NEUROBIOLOGY & BEHAVIOR 1220

Deep in the Rainforest: A Beginner's Guide to Tropical Biology

Have you ever dreamed of hiking through the Amazon rainforest? In these wild, green worlds, you might encounter poison dart frogs, blue morpho butterflies, and figs that grow by strangling other trees. In this course we will embark on a journey into the tropical rainforests by reading about fascinating plants and animals through popular science articles, scientific articles, and excerpts from books. Writing assignments will focus on helping you distill complex material into core concepts and communicate them effectively to a broad audience. No prior background is required on these topics and students from all disciplines are encouraged to enroll.

SEM 103 TR 02:55–04:10 p.m. Ella Zhao 11115 Knight Staff

COMPARATIVE LITERATURE 1104

Reading Films

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

SEM 101 MW 08:40–09:55 a.m. Xinyu Zhang 14354 Sophie Pinkham

SEM 102 MW 10:10–11:25 a.m. Yidan Wang 19835 Sophie Pinkham

COMPARATIVE LITERATURE 1105

Books with Big Ideas

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

SEM 101 TR 01:25–02:40 p.m. Connie Perez-Cruz 14355 Sophie Pinkham

SEM 102 TR 08:40–09:55 a.m. Arash Shokrisaravi 14356 Sophie Pinkham

SEM 105 MWF 11:15–12:05 p.m. Christopher Wortman 14359 Sophie Pinkham

SEM 106 MW 07:30–08:45 p.m. Pat LeGates 14360 Sophie Pinkham

SEM 107 MWF 10:10–11:00 a.m. Terry Guo 17919 Sophie Pinkham

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. Anindita Banerjee 17950

SEM 103 MWF 12:20–01:10 p.m. Song Han 19834 Sophie Pinkham

COMPARATIVE LITERATURE 1119

A Taste of Russian Literature

Explore the culinary tradition and culture of Russia in broad historical, geopolitical, and socioeconomic context through the lens of Russian folklore, short stories of Gogol, Chekhov, and Bulgakov, works of contemporary Russian-American writers, visual art, and international film. The literary journey will take you from the lavish tables of the XVIII-century aristocracy, to the hardship and austerity of GULAG prison, to the colorful and savory regional fare of the former Russian Empire and Soviet Union, to the fridge and pantry staples in the

everyday life of Russian family. Your writing assignments will help you develop critical thinking and argumentative skills, precision and clarity of expression, ability to write with discipline, creativity, and a sense of style.

SEM 101 TR 02:55–04:10 p.m. Raissa Krivitsky 14361

COMPARATIVE LITERATURE 1127

Cannibal Cultures

The cannibal is always the other. Eating human flesh as a practice or a ritual always happens in the remote past or in far-away places. And yet, the cannibal lives among us. In spite of real cases of cannibalism, most of these cannibals inhabit our reality only in books, films, songs, or artworks. Nevertheless, they form an important part of our cultural imaginary. This course investigates figures of the cannibal in contemporary aesthetic texts (and some of their influential predecessors) with a focus on different cultural contexts. Issues that will be at the center of our attention are cannibalism's deployment to mark cultural differences, as well as for political and ideological purposes, its relation to sensationalism and (spectatorial) pleasure, and its varying configurations in different cultural contexts and media. As we engage with a wide range of texts, from novels to television series, from films to video clips, from art to philosophical reflections, we will use them as models and inspirations for different writing exercises.

SEM 101 TR 11:40–12:55 p.m. Andrea Bachner 17922

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 17925

COMPARATIVE LITERATURE 1141

Animals in Global Cinema

In this course students will learn about animal welfare, behavior, and conservation through international films. We will discuss wildlife, companion, and farm animals in conjunction with human cultures, politics, and geography. The course will cover various animal species in fiction films, documentaries, and animated movies. In some motion pictures, animals will be central, and in others, peripheral. Students will learn how to compose film reviews and a film production analysis. The class includes a guest speaker and field trips to the Cornell barn and the museum. All movies are streamed for students to watch in their free time. The course is listed as “sustainability inclusive” by the Cornell Campus Sustainability Office.

SEM 101 TR 10:10–11:25 a.m. Ewa Bachminska 13863

COMMUNICATION 1107

Our Stuff, Our Selves: Writing on Everyday Things

While we live in a world that produces material goods at an overwhelming rate, one thing that has not changed throughout history is the complexity of human relationship to the material world. In our increasingly consumerist and digitized culture we still assign value beyond the immediate function of objects (toys, furniture, buildings, souvenirs, works of art, etc.), an act that plays a crucial role in constituting memory, identity, and in our understanding of the past, present, and future. In this course students will write about the ways objects communicate meaning, conduct research into the cultural, political, and economic contexts surrounding material artifacts, and across several essays and a group project explore the ways objects both small and large can impact

the way we think about ourselves and our world.

SEM 101 TR 11:40–12:55 p.m. Andrei Guruianu 17274

SEM 102 TR 01:25–02:40 p.m. Andrei Guruianu 17275

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 77

ENGLISH 1105

Writing and Sexual Politics: Tender Masculinities—Black Trans Poetry as Theory

What does it mean to be tender and masculine? This course turns to Black transmasculine and queer poets reimagining masculinity through poetry. We'll read Cameron Awkward-Rich, Taylor Johnson, Danez Smith, and Ocean Vuong, alongside Black feminists like Lucille Clifton and Audre Lorde to explore how poets use line breaks and white space to theorize gender as process rather than destination. What can form teach us about identity as something made and remade? Students will practice close reading while experimenting with creative-critical writing: annotating poems with personal reflections, creating visual responses, curating textual archives that matter to you, and crafting final essays that bridge analysis and memoir. We'll also engage photography, music videos, and drag performance. No poetry experience required—just curiosity about gender, language, and becoming.

SEM 101 MW 10:10–11:25 a.m. Joël Simeu Juegouo 4767 Brad Zukovic

ENGLISH 1111

Writing Across Cultures: What is home?

In this course we will grapple with the meaning of home. Is it a place? A feeling? A community? Through the work of Toni Morrison, Audre Lorde, Tyriek White, among others, we will define home for ourselves and see how the artists we engage define Home for themselves. We will analyze literature, film, and music to challenge and define home, culminating in a final project where students will return to the question “what is home?” in a final project.

SEM 101 MW 02:55–04:10 p.m. Chante' Morris 4778 James Byrne

ENGLISH 1111

Writing Across Cultures: Reading Self as Other

Who is the reading self? What are the politics of reading the “other” and of reading as other? How might we take the practice of reading and writing as both craft and invention? What emergent literary, social, cultural, and political forms have artists, activists, thinkers, writers, citizens and non-citizens created in response to past and present modes of colonial subjection? Our course reads such inventions not solely as interventions into global divisions of material wealth but as a means of engaging the aesthetic to imagine radical new ways of being human and of living with other forms of being-in-the-world. Selections include essays, poetry, plays, short stories, novels, visual art, comics, and films. Writing projects will be primarily research-based with one creative assignment.

SEM 102 MW 11:40–12:55 p.m. John Undaloc 4779 James Byrne

ENGLISH 1111

Writing Across Cultures: Modern Fantasy Media

From whimsical Disney fairytales to gritty supernatural epics like *Game of Thrones*, the richly varied stories comprising the fantasy genre occupy enduring positions of prominence in contemporary popular culture. This course explores how fantasy—'the literature of the impossible'—evolved across media forms, subcultures, and subgenres from the 1800s to the present. Major novels we may encounter include *Frankenstein*, *The Hobbit*, and *Legenborn*. We will also investigate fantasy's presence in musicals, films, and videogames. In their writings, students will consider: what are the capacities of fantasy to resist or reinforce social injustices? What affordances does the genre bear to reimagine hierarchies of race, gender, and sexuality? What are the relationships between science fiction and fantasy—and what ethical questions can each genre address?

SEM 104 TR 10:10–11:25 a.m. Lars Johnson 19963 Brad Zukovic

ENGLISH 1125

Climate Change and Communications

What stories should we tell about climate change, and how should we tell them? What forms of communication will convince a broad public to accept scientific consensus, to overcome cynicism or apathy, and to take collective action, beyond simply raising awareness or changing individual behavior? We will examine and practice with the powers (and limits) of selected media and types of data, both textual and visual, qualitative and quantitative, such as: human-interest narratives, photographs, tables and graphs, journalistic and technical writing, social-media posts, public performances. Such strategies can engage our imagination as well as our reason, provoking not only fear or despair but also optimism and hope. Assignments may include syntheses of articles and analyses of media artifacts; public-facing documents or exhibits; and research presentations.

SEM 101 MWF 10:10–11:00 a.m. Annie Zidek 13065 James Byrne

SEM 102 TR 10:10–11:25 a.m. Carolina Elices 13066 James Byrne

SEM 103 MWF 09:05–09:55 a.m. Habiba Dokubo-Asari 13067 James Byrne

SEM 104 TR 11:40–12:55 p.m. Jessica Rodriguez 13068 James Byrne

SEM 105 MW 08:40–09:55 a.m. Niloofar Ghaemi 13069 James Byrne

ENGLISH 1130

Writing the Environment: Enchanting Nature

According to Robin Wall Kimmerer, it is "human perception that makes the world a gift." Surveying literature of the sixteenth century through the present, this course explores the question: How has nature enchanted humans, and how do we enchant it? We will read a wide range of literary genres, with texts spanning from the natural philosophy and faery-filled drama of the early modern period through the Romantics of the eighteenth and nineteenth centuries to contemporary discourses of ecopoetry and ecocriticism. Students will engage in critical analysis, discussion, close reading, and both creative and academic writing with the opportunity to continue the tradition of wondering at our world.

SEM 101 MW 01:25–02:40 p.m. Asher Courtemanche 15130 Andrew Hill

ENGLISH 1130

Writing the Environment: Climates of Resistance

This course will discuss contemporary writings and visual material regarding land and water defenders across the American continent who protect the environment against multinational corporate and state interests. This course will ask students to consider current conversations within environmental studies, border studies, and Indigenous studies to examine the ongoing state of extraction and plunder within geographies that are rendered as "sacrifice zones." We will consider questions such as: how do movements towards renewable energy impact local communities? How have Indigenous communities historically and in the present defended their land against extractive capitalist infrastructures?

ENGLISH 1130

Writing the Environment: Stewards of the Land—Medieval Ecologies

Today, the idea of human dominion over the natural world is a fraught one. Yet in the Middle Ages, human dominion over creation was often a given. Despite this, medieval authors understood what environmentalist Wendell Berry likewise observes as a vital connection between human bodies and the “bodies of plants and animals” in the “intricate companionships of ecological systems.” This course will explore how medieval authors imagined such deep connections as a practice of care linking humans, the environments they are immersed in, the creatures they share those environments with, and the order of the cosmos. Fundamentally, this course will challenge students to reflect on the relationship between writing and environmental justice, considering what the medieval can offer modern ecological thought across literature and science.

SEM 103 MW 08:40–09:55 a.m. Hunter Phillips 19197 Andrew Hill

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 MW 11:40–12:55 p.m. Angelina Campos 11018 Charlie Green

SEM 102 MW 01:25–02:40 p.m. Banseok Heo 11019 Charlie Green

SEM 103 MWF 09:05–09:55 a.m. Izabel Mah y Busch 11020 Charlie Green

SEM 105 TR 10:10–11:25 a.m. Shacoya Kidwell 11022 Charlie Green

SEM 106 TR 02:55–04:10 p.m. Zibusiso Mpofu 11023 Charlie Green

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 09:05–09:55 a.m. Isaiah Washington 15338 Andrew Hill

SEM 102 MW 02:55–04:10 p.m. Jehan Roberson 15339 Andrew Hill

SEM 103 TR 01:25–02:40 p.m. John Anspach 15340 Andrew Hill

SEM 104 MWF 10:10–11:00 a.m. Sijing Yang 15341 Andrew Hill

SEM 105 TR 11:40–12:55 p.m. Natasha Ayaz 18438 Andrew Hill

ENGLISH 1158

American Voices: The Will to Love—African American Men and the Politics of Love

How do African American men love? How do they receive love? What cultural and personal practices influence their ability to love each other, themselves, and their communities? What are the consequences of treating love as an act of political resistance? To answer these questions, this course critically engages with the evolution of African American men's love practices (self, romantic, platonic, familial, and communal) from the Harlem Renaissance through the late 20th century. By centering love as a verb rather than a noun, this course examines how writers, novelists, and novelists have theorized these men's relationship to love during a century marked by momentous change, hardship, and tremendous growth. By examining novels, essays, and film, students will consider how these men's relationship to love functions not only as a series of private emotions, but a multi-layered experience that informs how one negotiates expressions of the self despite a century's-worth of systemic dehumanization.

SEM 101 TR 10:10–11:25 a.m. Bethstyline Chery 4828 Julian Hu Pegues

ENGLISH 1158

American Voices: Lost in the City—The Great Migration and Imagining the Urban Space through Black Art

What does it mean that Black culture is synonymous with urbanity? How does Black culture shape our ideas and experiences of the city? In this course we begin to broach the questions and explore these ties between urbanity and Black culture, analyzing the creative force that is the city on Black cultural production—especially in Black literature. This course will serve as a survey of Black literature, music, and art developing in American urban centers such as New York, DC, Chicago, and LA at pivotal points in American history. We will trace the origins of Black communities in urban centers before and after the Great Migration, figuring out how Black communities imagined, shaped, and changed major urban centers in this country.

SEM 102 MWF 01:25–02:15 p.m. Dominique Joe 4829 Julian Hu Pegues

ENGLISH 1160

Intersections: Race, Writing, and Power

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

SEM 101 MWF 12:20–01:10 p.m. Bridget Huh 15376 Julian Hu Pegues

SEM 102 MW 11:40–12:55 p.m. Hafsa Zulfiqar 15377 Julian Hu Pegues

SEM 103 TR 10:10–11:25 a.m. Ishan Bhattacharya 15378 Julian Hu Pegues

SEM 104 TR 01:25–02:40 p.m. Samantha Samakande 15379 Julian Hu Pegues

SEM 105 MWF 10:10–11:00 a.m. Adetu (Yinka) Abdulrafiu 15380 Julian Hu Pegues

SEM 106 MW 02:55–04:10 p.m. Amir McClam 19965 Julian Hu Pegues

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	TR 08:40–09:55 a.m.	Aaron Mukhopadhyay	11911	Andrew Hill
SEM 102	MW 01:25–02:40 p.m.	Alyiah Gonzales	11912	Andrew Hill
SEM 104	TR 11:40–12:55 p.m.	Gerardo Azpiri Iglesias	11914	Andrew Hill
SEM 105	MWF 02:30–03:20 p.m.	Otis Fuqua	11915	Andrew Hill
SEM 106	MW 11:40–12:55 p.m.	Oona Cullen	18442	Andrew Hill

ENGLISH 1168

Cultural Studies: Black Politics and Writing Towards Liberation

This course asks students to think critically about the role of writing and storytelling under political and systemic oppression. In 1979 Black Liberation Army member Assata Shakur escaped prison and fled to Cuba. Her autobiography has inspired activists and artists for decades. This course takes Assata as a window into a seminal year in Black literature: James Baldwin's *Just Above My Head*, Alice Childress's *A Short Walk*, and Octavia Butler's *Kindred*. Reading these texts, we will ask what is politics, aesthetics (i.e. the perception and study of an object's sensuous qualities) and how does writing mediate the two? Writing assignments will encourage students to explore questions of gender and identity, the role of personal experience and narrative forms in relation to the course themes.

SEM 101 TR 08:40–09:55 a.m. Colin Stragar-Rice 4830 David Faulkner

ENGLISH 1168

Cultural Studies: How to Relate to a Poem

Poetry might now have a reputation for being difficult or obscure, but it has long been the home of relatable, shared experiences. In this class we will read and write about poetry to find our own methods of relating to it and to open up new ways of relating to ourselves and to others. Starting from the assumption that we all relate to a certain kind of lyric—song lyrics—we'll begin by reading songs like poems and poems like songs. From there, we'll read around in popular modern and contemporary poetry to ask what exactly the very new concept of "relatability" even means. Writing and discussion assignments both in our class and outside of it will foster our relationships with our own writerly voices.

SEM 102 TR 01:25–02:40 p.m. Margaux Delaney 4831 Charlie Green

ENGLISH 1168

Cultural Studies: Mischief and Mayhem in Early Modern England

This course examines mischief, chaos, and rule-breaking in Shakespeare's plays and Early Modern English culture as sites of social critique rather than mere comedy. From pranksters, fools, and clowns to riots, festivals, and theatrical disruptions, we will explore how "mischief" can become a tool through which authority is questioned, negotiated, and temporarily overturned. Students will analyze how disorder functions rhetorically: Who gets to cause mayhem? Who is punished for it? And when is disruption tolerated or celebrated? The course will pair Shakespearean drama with historical documents, popular pamphlets, art, and cultural theory to show how play, rebellion, and humor shaped political and social life. Key texts will include: *A Comedy of Errors*, *Twelfth Night*, *Homo Ludens* (Johan Huizinga)

SEM 103 MWF 12:20–01:10 p.m. Maxwell Burlew 4832 James Byrne

ENGLISH 1168

Cultural Studies: Vamps and Victorians—Gothic Short Stories

This course will combine analytical and creative writing practice with discussions of nineteenth-century “gothic” fiction, attempting to understand the role that horror played in processing cultural anxieties of the time and how these tropes continue to resonate in media and culture today. Readings will include Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde*,” along with short stories by Edgar Allan Poe, Mary Shelley, Oscar Wilde, Sheridan Le Fanu, Vernon Lee, M. R. James, Henry James, and Arthur Machen, as well as more recent movies related to these texts.

SEM 104 MWF 11:15–12:05 p.m. Theodore Leane 4833 Andrew Hill

ENGLISH 1168

Cultural Studies:AI and the Problem of Humanity in Modern Sci-Fi

This course examines how modern science fiction challenges traditional assumptions of humanity. Primarily focusing on *Fahrenheit 451* and *Klara and the Sun*, the course will put sci-fi novels in dialogue with the most pressing ethical and political questions of the twenty-first century, ranging from the rise of AI, to the dilemma of international human rights, and to the struggle for political freedom. In written assignments emphasis will be placed on critical and argumentative writing, including in-depth textual criticism, clear essay structures, and responsible use of secondary sources. Students will be encouraged to explore how literature participates in broader philosophical conversations about the idea of humanity in an age of technological transformation. What is left to mankind when technology can fully replicate human memory and behavior?

SEM 105 MWF 01:25–02:15 p.m. Yi Yu 4834 David Faulkner

ENGLISH 1168

Cultural Studies: Disability and Writing

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

SEM 108 TR 11:40–12:55 p.m. Charlie Green 4837

ENGLISH 1168

Cultural Studies: Barbie in a Barbie Land--Excavating Feminisms and Femininities in the Modern West

In a cultural moment where we can observe increasing mainstream engagement with “feminism” as a cultural value—from Beyoncé’s groundbreaking sampling of Chimamanda Ngozi Adichie’s *We Should All Be Feminists* in her 2013 hit “Flawless” to the critical and box-office success of 2023 filmic juggernaut Barbie—it is imperative that we as scholars try to parse ongoing cultural understandings of what exactly feminism is, and perhaps more importantly, who it is for. In this class we seek to do exactly that: engaging with texts from Beyoncé to Barbie in an attempt to answer these questions about the ongoing value and place of feminism in culture; questions rendered even more pressing in an era defined by the capacity to revisit, and perhaps dismantle, traditional understandings of gender writ large, and to specify and lift up accounts of “femininity” as they differ across spectrums of race, gender, and other intersecting experiences.

SEM 110 MW 02:55–04:10 p.m. Oona Cullen 19966 Andrew Hill

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	TR 08:40–09:55 a.m.	Andrea Zamora Chavez	4842	David Faulkner
SEM 102	MWF 12:20–01:10 p.m.	Brett White	4843	David Faulkner
SEM 103	MWF 11:15–12:05 p.m.	Eastan Powers	4844	David Faulkner
SEM 104	TR 02:55–04:10 p.m.	Matthew Bettencourt	4845	David Faulkner
SEM 105	MW 07:30–08:45 p.m.	Tanner Crunelle	4846	David Faulkner
SEM 106	MW 01:25–02:40 p.m.	Meredith Cottle	18443	David Faulkner
SEM 107	MW 10:10–11:25 a.m.	Sean Sam	18444	David Faulkner

ENGLISH 1183

Word and Image

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

SEM 101	TR 11:40–12:55 p.m.	Fia Swanson	13163	Brad Zukovic
SEM 102	MW 07:30–08:45 p.m.	Hillary Warolin	13164	Brad Zukovic
SEM 103	MWF 02:30–03:20 p.m.	Lara Stecewycz	13165	Brad Zukovic
SEM 104	MWF 01:25–02:15 p.m.	Lauryn Jones	13166	Brad Zukovic
SEM 105	MW 10:10–11:25 a.m.	Timi Sanni	13167	Brad Zukovic
SEM 107	MW 01:25–02:40 p.m.	Andrew Hill	13169	
SEM 108	TR 01:25–02:40 p.m.	Em Setzer	13170	Brad Zukovic
SEM 109	TR 02:55–04:10 p.m.	Lars Johnson	19968	Brad Zukovic

ENGLISH 1191

British Literature: William Blake and Contemporary British Writing

This course will explore William Blake and situate his work among contemporary writers who place imagination and ‘mental travel’ at the forefront of their creativity. Beginning with Blake, this course will explore poets and novelists across British culture and class. Re-configurations of what a British literature might mean will be considered beyond the UK, involving writers born inside and outside of England. Several texts will approach Blake’s idea of the “mental traveller”, leading into post-modern “psychogeographic” writing with a focus on land, landscape, place and displacement.

SEM 101	TR 01:25–02:40 p.m.	James Byrne	11908	
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ENGLISH 1191

British Literature: Oscar Wilde

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

SEM 102 MW 02:55–04:10 p.m. Ellis Hanson 11909

ENGLISH 1270

Writing About Literature: How to Pay Attention—The Art of Reading Poetry

Lyric poetry can be romantic, beautiful, funny. It can also be the purest cry of despair. It has defied tyrants and changed lives. Some people are afraid of poetry. They think it's a secret code that only super-special initiated people can read. This couldn't be further from the truth. The art of reading poetry is the art of attention, of seeing and appreciating detail, of taking your time (this prepares you for the world of work as well as for college writing), paying attention to your breath, to the lyrics of the music you love, to the essence of language. In this class we will focus on short texts and delve deep (in practice, this means less long reading homework). You won't have to write poetry for this class if you don't want to, but you will learn how to enjoy reading it.

SEM 101 MW 10:10–11:25 a.m. Masha Raskolnikov 11917

FEMINIST, GENDER & SEXUALITY STUDIES 1100

Black Feminist Speculation and Futuring

How does Black feminist speculation and futuring dare us to dream and craft alternate worlds and relationships to each other and beyond? This course engages critical storytelling and world crafting provided by Black feminist speculation, futuring, synthetic strategies of. Drawing from fictional, academic and cyborged texts, students will explore how Black feminist writers – Octavia Butler, Tananarive Due, Katherine McKittrick, Jayna Brown – guide us in crafting, imagining and actualizing liberated and complex other worlds that may be closer to our realities than we may think.

SEM 101 TR 11:40–12:55 p.m. Khadija Jallow 16408 Knight Staff

FEMINIST, GENDER & SEXUALITY STUDIES 1100

Feminist Fabulations and Queer Alter-Worlds

What alternate realities do feminist and queer thinkers invite us to enter? What methods might we use to illuminate marginalized experiences within existing archives as well as potential futures? This course introduces students to feminist and queer speculative fictions through the work of writers and artists including Octavia Butler and Bishakh Som. To contextualize these texts, we will examine foundational theories by Audre Lorde and Donna Haraway, surveying queer theory, intersectionality, and eco-feminisms. Through a range of exercises and formal assignments, students will develop their analytical, creative, and argumentative writing skills and engage in critical dialogue with primary and secondary sources. Speculative imagining and rigorous questioning will thus be at the heart of both our thematic discussions and our experiments in writing within the course.

SEM 102 MW 02:55–04:10 p.m. Amrita Chakraborty 16409 Knight Staff

GLOBAL DEVELOPMENT 1200

Political Ecologies of Migration

The Intergovernmental Panel on Climate Change suggests that, in the twenty-first century, more people will be on the move as extreme weather events intensify. While environmental change has long shaped migration, whether described as “forced,” “economically induced,” or “temporary”, the relationship between environmental change and migration is rarely a simple cause-and-effect process. Using case studies ranging from the Global

North to small island developing states, this course explores the interconnections between biophysical processes and political-economic forces that shape migration, and the ways migration influences societal development and environmental conditions. Students will learn to analyze and synthesize information from diverse sources, including scholarly texts, government reports, documentaries, and activist writings, to produce written work such as a literature review, blog post, research paper, and policy brief.

SEM 101 TR 08:40–09:55 a.m. Made Adityanandana 7306 Knight Staff Knight

GLOBAL DEVELOPMENT 1200

Where The Wild Things Aren't: Nature's Political Landscapes

What is “nature?” Who manages it? Can we restore damaged landscapes? This seminar explores how humans shape and understand nature, from “pristine” wilderness to damaged ecologies, from the rural to the (sub)urban. Through narrative writing, place-based vignettes, policy briefs and a central research paper, students develop skills in close observation, evidence-based argumentation and clear prose. We read across genres identifying assumptions, values, and dynamics embedded in environmental writing. Readings include conservation writing by Aldo Leopold and Wangari Maathai, Barbara Kingsolver’s fiction, and essays by Amitav Ghosh and Robin Wall Kimmerer. We all negotiate senses of space and place; this course allows students to find their voices in naming the discourses and social dynamics informing the fundamental relationship between humans and the environment.

SEM 102 MW 02:55–04:10 p.m. Tamar Law 18227 Staff Knight

GLOBAL DEVELOPMENT 1200

The Climate Crisis: Mitigation, Resilience, and Resistance

Beyond rising seas and deadly heatwaves, the escalating impacts of climate change are affecting the daily lives of our communities, prompting the questions: how do we confront it? How do we adapt? In this course we explore three key approaches to climate change: Mitigation, Resilience, and Resistance. This writing seminar invites students to critically examine these approaches by engaging with real-world case studies, ranging from community-organized action for climate justice to technology-based climate solutions. Drawing on writings by activists, scholars, and community members, students will analyze approaches to the climate crisis and articulate their perspectives through academic essays, opinion pieces, policy briefs, and multimedia projects. This course helps students develop their own voice on the climate crisis and articulate their ideas through writing.

SEM 103 MWF 10:10–11:00 a.m. Kate Foster 18228 Staff Knight

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. Brehan Brady 17994 Douglas McBride

GERMAN STUDIES 1122

Love and Death in Vienna

Singing boys. Dancing horses. Waltzing debutantes. Those fortunate enough to live in a city where each day begins with a pastry and ends with a two-liter bottle of wine must live a charmed existence! Not according to Freud. After decades of treating the morbid Viennese, he concluded that human nature must be torn between two warring forces: a love instinct and a death drive. In this seminar we'll explore both sides of Vienna's enigmatic character,

its life-affirming hedonism and its self-destructive nihilism, through the lens of narrative fiction on page and on screen. Along the way, we'll learn to read and view more critically by writing our way through the best literature and cinema of the multi-ethnic metropolis on the Danube.

SEM 101 MWF 10:10–11:00 a.m. Douglas McBride 15520

SEM 102 TR 10:10–11:25 a.m. Scott Walkinshaw 15521 Douglas McBride

GERMAN STUDIES 1132

Epic, Romance, and Fate: Medieval Germanic Literature

A dragon-slayer wins a kingdom—then loses everything to betrayal. A young fool wanders into King Arthur's court and embarks on a quest for the Holy Grail. The *Nibelungenlied* and Wolfram von Eschenbach's *Parzival*, two masterpieces of medieval German literature, shaped the Western imagination long before Tolkien or Wagner. In this seminar we will ask what these violent, strange, and moving texts reveal about nobility, loyalty, men, women, and moral growth. Close reading will be our method: slowing down to notice how a text thinks through imagery, structure, and silence. Essay assignments progress from descriptive observation to interpretive argument, with revision and peer review central to the process. No prior knowledge of the Middle Ages is required—only a willingness to read carefully.

SEM 101 MW 11:40–12:55 p.m. Willow Groundwater-Schuldt 18889 Douglas McBride

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 TR 11:40–12:55 p.m. Peter Gilgen 8376

GOVERNMENT 1101

Power and Politics: The Laws of War

What counts as “war”? Who is a “civilian”? Can rules really restrain powerful states? What does it mean to make war more “humane”? This course introduces students to the modern laws of war, from the UN Charter's restrictions on using force to the Geneva Conventions' rules for how wars must be fought. We examine core legal principles like distinction, proportionality, and the protection of civilians to understand how law, power, and morality interact within the laws of war. Students will engage with legal texts, historical case studies, and key scholarly articles, and then develop their own positions on how (and whether) the laws of war should be reformed. Students will write a mock legal brief, short essays, and a final research paper.

SEM 101 TR 08:40–09:55 a.m. Jacob Batinga 8452 Oumar Ba

GOVERNMENT 1101

Power and Politics: Middle East Politics Through Films

How do films shape our understanding of Middle Eastern politics and American foreign policy? This seminar uses acclaimed Middle Eastern cinema to explore complex political themes while developing critical writing skills. Students will analyze films like "The Battle of Algiers," "Omar," and "A Separation" to examine topics including revolution, occupation, and cultural identity. Through close reading of visual texts paired with historical context, students learn to construct sophisticated arguments about how filmmakers represent political reality and

cross-cultural encounters. Writing assignments progress from film analysis essays to comparative studies and independent research projects, emphasizing clear argumentation and cultural sensitivity. Students will complete five formal essays totaling 25+ pages, with multiple drafts and peer review sessions developing their expository prose. No prior knowledge of Middle Eastern studies required—just curiosity about how cinema and politics intersect. The instructor's firsthand experience of regional events provides authentic insights into the political contexts students will analyze through writing.

SEM 102 MW 02:55–04:10 p.m. Esam Boraey 8453 Peter Katzenstein

GOVERNMENT 1101

Power and Politics: For Better or Worse? State and Local Power In the Trump Era

Historically, U.S. states and cities have used their powers to expand and other times restrict the rights of the poor and racial and gendered minorities. This course investigates whether dividing power across federal, state, and local levels (a system called federalism) promotes or hinders democracy. Before signing an order that would limit immigration raids in Chicago, Mayor Brandon Johnson declared, “If Congress will not check this [federal] administration, then Chicago will.” Is this evidence that federalism disciplines executive power? We will consult and debate a range of materials—including speeches, scholarly works, documentaries, and primary sources like The Federalist papers. Importantly, students will develop and refine their writing through reading reflections, a synthesis essay, and a creative project—which will all receive peer and instructor feedback.

SEM 103 MW 08:40–09:55 a.m. Taylor Carroll 8454 Suzanne Mettler

GOVERNMENT 1101

Power and Politics: Democracy and Authority

In *Democracy in America*, Alexis de Tocqueville writes, “The people reign in the American political world like God over the universe.” What does it mean for the people to reign over politics like God? Where do they get this power? Do they really reign in this way? We will investigate these questions and others by examining two key concepts in political theory in conversation: democracy and authority. We will think about what democratic authority is, who has it, where it came from, and different ways to imagine it. We will read prominent political theory texts, but also critical commentaries, histories, and works of fiction. In a variety of writing assignments, including self-reflections, evaluations of texts, and argumentative essays, students will learn how to write about the relationship between democracy and authority, as well as what it means for writing to be democratic and authoritative.

SEM 104 TR 10:10–11:25 a.m. Neil Kohlmann 8455 Alexander Livingston

GOVERNMENT 1101

Power and Politics: International Organizations

Why do states create international organizations like the UN, NATO, the WTO, or the WHO, and why do these institutions so often disappoint? In this writing seminar, we use debates about international organizations to practice college-level reading, argument, and revision. We examine how these organizations are designed, who really holds power inside them, and how they shape issues like human rights, security, development, and climate change. Readings combine short academic pieces with news, speeches, and case studies. Students will write frequent short assignments and a series of longer papers, including a comparative essay and a research-based project on an organization or issue of their choice. Class time focuses heavily on workshops, peer feedback, and revision so that students can develop clearer, stronger analytical prose.

SEM 105 MW 10:10–11:25 a.m. Dayra Lascano 8456 Christopher Way

GOVERNMENT 1101

Power and Politics: The Psychology of International Relations

Does what happens between our ears shape what happens between countries? This first-year writing seminar explores the psychology of international relations. Key debates include whether cognitive biases and emotions are bugs or features in foreign policy decision-making; whether individual differences, such as personality type and moral values, matter; and why social identity can be such a powerful force in world politics. Readings involve historical case studies, survey experiments, and observational data analysis. By the end of the course, you will walk away with a writing portfolio containing a case study of a foreign policy decision of your choosing, a personality profile of a world leader, and a research paper using political psychology to address a contemporary issue in world politics.

SEM 106 MW 08:40–09:55 a.m. Katherine Irajpanah 8457

GOVERNMENT 1101

Power and Politics: Non-State Governance

The United Nations recognizes about 200 sovereign, territorial states around the world. Why does Cornell University receive funding from the United States government and not from the Cayuga Nation or the Haudenosaunee Confederacy? In our course we'll explore this current international system as a historical anomaly. We'll look globally to identify alternate forms of governance, like tribes, chiefdoms, city-states, democratic confederations, and Mafia rule. Readings will include a mixture of primary sources and political science texts, including indigenous self-governance charters from Mexico and the economic impacts of chiefs in Sub-Saharan Africa. Together, we will ask how institutional form shapes important outcomes like justice and development. Writing assignments may include opinion pieces and analytical essays, aiming to train students in constructing and articulating evidence-based arguments.

SEM 107 TR 10:10–11:25 a.m. Sarah Thompson 8458

HUMAN DEVELOPMENT 1125

Psychology of Social Change

What does it mean for individuals, communities, or institutions to change? In this course, we will reflect on our personal relationships to social change as a concept. We will read journal articles, non-fiction chapters, and essays to learn about the perspectives of scholars who dedicated their lives to understanding or driving change. Through course work and in-class discussions we will interrogate these perspectives to develop our own understanding of how each person can contribute to social change in their own communities.

SEM 101 TR 01:25–02:40 p.m. Aishat Sadiq 16222 Knight Staff

HUMAN DEVELOPMENT 1125

Child's Play: The History of Growing Up

Would a Victorian child enjoy TikTok? Why did Benjamin Franklin give his friend's daughter a pet squirrel? Why was Chess once considered an addictive and dangerous game? Does childhood become our culture – or does our culture define our childhood? Writing in this course will center on childhood, how it has changed, and if it matters. We will write essays responding to historical trends in childhood, arguing for or against beliefs about childhood, and proposing how we think childhood ought to look. Together, we will draw on our own experiences and on texts – past and present – to examine what it means to be a child today, yesterday, and tomorrow.

SEM 102 TR 11:40–12:55 p.m. David Tompkins 16223 Knight Staff

HUMAN ECOLOGY NONDEPARTMENTAL 1150

Topics in Health Equity: The Body Speaks—Narratives of Female Pain

Is pain a central and ubiquitous experience of being female? How do we think about, manage, and treat pain in female bodies? In this course we will explore how female pain related to the reproductive system is experienced and how this interacts with healthcare, social systems, and day to day life. The course will introduce students to menstrual pain, pain in childbirth, and a range of conditions like endometriosis and fibroids. In this course we will read op-eds, memoirs, narratives, and research texts which consider personal experiences of female pain and how we think about it. Students will complete a mixture of shorter writing assignments, such as opinion pieces and first-person narratives, and longer essays where students will gain skills in synthesis, analysis, and writing.

SEM 101 MW 01:25–02:40 p.m. Sophie Belfield 15390 Knight Staff

HUMAN ECOLOGY NONDEPARTMENTAL 1151

Sustainability and Society: Weaving the Worlds—Textiles, Archives, and the Unwritten

How do we read a history that was not written down, but woven? The words “text” and “textile” share the Latin root *texere*, meaning “to weave.” Drawing on this connection, we practice writing as a method to collect evidence, interpret meaning, and translate diverse worldviews. In this seminar, we treat textiles as archives of complexity. We explore how a single thread connects human-nature relationships, global trade, and power dynamics. Using the Cornell Fashion + Textile Collection, you will conduct object-based inquiry to uncover unwritten histories. Assignments will challenge you to cultivate “material literacy” by translating tactile analysis into exhibition reviews, curatorial texts, and research proposals, building toward a final academic essay. You will develop a decolonial lens to write about the entangled world we inhabit.

SEM 101 TR 10:10–11:25 a.m. Iris Luo 15393 Knight Staff

HISTORY 1200

Writing African Women into War and State Formation

Anti-colonial and liberation wars in Africa have long been written to celebrate the exploits of male leaders despite women’s significant contribution to the forging and defense of the African polity. This seminar aims to recover and rethink African women’s roles in war and the making of nations. We explore the importance of women as mothers, mass mobilizers, arms couriers, medics, food producers, market organizers, and activists in war and liberation struggles on the African continent. We will explore a diverse array of texts, including women’s memoirs, articles, book excerpts, newspapers, and documentary films. Students will write several short essays and a comprehensive final project, supported by workshops, peer review, and conferences to facilitate their growth as writers.

SEM 101 TR 11:40–12:55 p.m. Joseph Akinniyi 13500 Judith Byfield

HISTORY 1200

More Than a Game: Sports and Politics in Modern American History

This course confronts a popular myth of American history and the modern culture wars that sports and politics ought to be kept separate from one another. Focused on twentieth-century United States history, students will investigate how sports are not exempt from politics and are, in fact, a battleground for questions about race, gender, labor rights, citizenship, nationalism, and more. Across four topical units, students will engage primary sources, scholarly articles, book chapters, journalism, and multimedia to explore the various relationships between sports and politics. Students will have the opportunity to experiment with different forms of critical reading and writing, including both public-facing writing and historical analysis that uses sport as a lens to construct, interpret, and communicate history.

SEM 102 MWF 09:05–09:55 a.m. Cameron Tardif 13501

HISTORY 1200

Objects, Things, and Histories

This course invites you to look closely at the objects and things that fill our daily lives. We'll explore how things shape our experiences, influence our choices, and reveal who we are. Through readings, discussion, and hands on writing, you will learn to see the world (food, animals, clothes, and more) in a different way. Writing in this course focuses on clear expression: you'll complete short reading notes, an argumentative piece about an object of your choice, and formal essays that brings together your own observations with class ideas.

SEM 103 MW 08:40–09:55 a.m. Maria Corredor 13502 Ernesto Bassi

HISTORY 1200

Writing the Home Front: Women, Children, and World War II

What did women and children actually do during World War II, and how did their labor shape both battlefronts and home fronts across the world? This writing seminar examines the efforts of women and children during WWII across Africa, Europe, and beyond, exploring how they worked, organized, and endured in wartime societies. We will analyze their roles in factories, farms, households, and colonial economies, asking how their distinct positions as citizens and colonized subjects structured their obligations, opportunities, and sacrifices in the war effort. The course invites students to rethink who counts as a historical actor in global conflict. Through films, primary sources, and secondary literature, students will develop sustained, evidence-based arguments and strengthen their analytical writing through guided practice and revision.

SEM 105 MW 02:55–04:10 p.m. Grace Okine 13504 Judith Byfield

HISTORY 1400

Rudyard Kipling's India: Literature, History, and Empire

Rudyard Kipling (1865–1936), most famous today as the author of children's stories, including *The Jungle Book*, was one of the most popular and acclaimed writers of his day. He was also a noted chronicler of the world of the British empire. In this class we will read the short stories, poems, and novels that Kipling wrote about India—including his most famous novel, *Kim*. Students will explore the intersections between Kipling's stories and the history of British rule in India, and also consider the broader question of how fictional works can be used to explore the history of past cultures.

SEM 101 TR 08:40–09:55 a.m. Robert Travers 18743

HISTORY 1411

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

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

SEM 101 TR 11:40–12:55 p.m. Justin Clark 16715

ITALIAN 1113

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

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

SEM 101 MW 11:40–12:55 p.m. Kora von Wittlesbach 19913

JEWISH STUDIES 1987

Jews on Film: Visible and Invisible

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

SEM 101 TR 01:25–02:40 p.m. Elliot Shapiro 13653

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 4861

LINGUISTICS 1100

Language, Thought, and Reality: Speech and the Undead

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

SEM 102 TR 10:10–11:25 a.m. Annabelle Di Lustro 4862 Knight

LINGUISTICS 1100

Language, Thought, and Reality: Sounds in the World Around Us

Sounds, of human language and from other sources occur all around us. We process sounds and language seamlessly and unconsciously. What are sounds and how do they serve as the building blocks of language? In this course we consider the elements of spoken and written language and investigate the role sound plays in communication. We consider human speech sounds and other aspects of sound conveyed beyond linguistic meaning (social information, emotion). Readings provide background for these topics as well as primary sources of different writing styles. Class assignments are structured so that students practice writing in a variety of different formats and styles. The class will develop observational and analytic skills, while emphasizing writing as a process. We will experiment about language together.

SEM 103 TR 10:10–11:25 a.m. Jennifer Kuo 4863

LINGUISTICS 1100

Language, Thought, and Reality: Iconicity in Language

When and how does language directly resemble what it describes? Words like buzz and thunk are meant to sound like real noises. Meanwhile, when we describe a series of events, the sentences describing each event occur in the order the events occurred in. These are examples of language being iconic: directly resembling the thing it describes. In this course we will discuss iconicity at a range of scales, from sound symbolism to the structure of essays. Students will read linguistics literature on iconicity, and will respond with both expository essays focused on research skills in Social Sciences, as well as argumentative essays about the nature and role of iconicity in literary and rhetorical devices.

SEM 104 MWF 09:05–09:55 a.m. Ian Smith 4864 Knight staff

LINGUISTICS 1100

Language, Thought, and Reality: English Through the Ages

Why would calling someone “nice” in the 1200s insult them? Why do German speakers say “it rains” but English speakers say “it is raining”? And why do we spell “colonel” like that? We will answer these questions and more by examining the history (and pre-history) of the English language. In this course, we will read literature from various periods of the English language as well as learn about foundational methods of historical and comparative linguistics, thinking in detail about how we know what we know about the history of English. Writing assignments will include researching the history of a word, evaluating arguments about language change, and analyzing linguistic data.

SEM 105 MW 08:40–09:55 a.m. Eleanor Walsh 17989 Knight staff

LINGUISTICS 1100

Language, Thought, and Reality: The First Sentence

“What’s the oldest language?” is a question that people often ask linguists. In this class we will examine whether it makes sense to ask this question at all. In this class we will look at the earliest attested evidence for a wide variety of languages and think about what is involved in interpreting, understanding, and evaluating this data. How do we know what is the earliest? How do we read what is written in unknown scripts? How do we understand what is written? What does the written evidence tell us about the cultures that produced the writing? How was the data collected and under what circumstances? Each student will choose a language to become expert in. They will learn and write about the early language data. They will evaluate and controversies relating to this data and they will reflect on the historical, philosophical, and ethical issues arising from the preservation and/or collection of the texts.

SEM 106 MW 02:55–04:10 p.m. Michael Weiss 17990

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Dreams and Visions

What do our dreams reveal—divine insight, distorted memories, or reflections of the self? This course explores the popular medieval genre of visionary writing, from mystical experiences to prophetic revelations. We will investigate how visionary texts blur the line between reality and imagination by reading dream-visions, such as *The Dream of the Rood* and Chaucer's *Book of the Duchess*, alongside books by famous visionaries, including Julian of Norwich's *Showings* and Margery Kempe's *Book*. Engaging with medieval theories of seeing and dreaming, we will ask how visions function as acts of meaning-making. Through close readings, personal reflections, and a research project, students will develop their analytical writing skills while considering how dreamscapes continue to inform ideas of perception, truth, and the self.

SEM 101 TR 01:25–02:40 p.m. Ryanne Berry 8367 Oren Falk

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Marvelous Bodies

To be “marvelous” is to be the object of attention and wonder. This course asks what kinds of bodies people were wondering about in the Middle Ages: which bodies fascinated, amazed, and captured audiences’ imaginations? And what, exactly, made them so marvelous? From werewolf stories to tales of miraculous transformation, this course will explore the body’s symbolic power in medieval literature. By reading texts such as the poems of Marie de France and the stories *Amis* and *Amiloun* and *Yde and Olive*, we will examine medieval conceptions of gender, race, disability, 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 sources and modern scholarly criticism.

SEM 102 MWF 10:10–11:00 a.m. Jordan Chauncy 8368 Oren Falk

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Material Matters

In the long Middle Ages, materials mattered. From the glint of gold to the solemnity of stone, this course traverses the material landscapes of medieval Europe in a global context. Working within an interdisciplinary framework, we will explore the meanings that different materials could generate in art production and consider the broader social, economic, religious, political, technological, and environmental factors that shaped material culture. Each week we will investigate a different medieval material—from parchment to pigment, from ivory to wood, from sugar to glass—and its use and/or representation in a range of artworks. Students will learn to “think materially” as they develop their looking, reading, writing, and research skills, through object analysis, composition and editing exercises, and a research paper.

SEM 103 MW 02:55–04:10 p.m. Francesca Edwards-Rentsch 8369 Oren Falk

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Medieval Images—Art, Experience, and Debate

How do illustrated manuscripts engage their viewers? How do stained glass windows represent human desires and divine aspirations? And why did the role of images in Christianity inspire heated debates about whether to adore them (iconophilism) or destroy them (iconoclasm)? This course examines how people experienced medieval images and art. We will analyze how visual images and objects evoked emotional responses and prompted social consequences, ideas that still resonate in current debates about cultural monuments and the ethics of AI-produced art. We will also discuss texts that demonstrate how images serve as engines of literary invention, imagination, memory, and devotion. Students will prepare short reading responses, complete exercises on argumentation and style, and write textual and visual analyses.

SEM 104 MW 11:40–12:55 p.m. Savannah Emmons 8370 Oren Falk

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Premodern Sense and Sensation

Can our senses transport us into the past? What do our senses tell us about history? This course will explore the premodern world through the five senses, from Korean Kim Chi to Incan huffing devices, African “banjos” to Early-English wool. In asking questions about the unknown in historical human experience, students will write about what they see, hear, touch, feel, and taste in historical artifacts in order to speculate on their histories. Students will engage with materials in the Johnson Museum, Rare and Manuscript Collections, and Cornell’s fashion and textile collection. Short speculative writings that culminate in a research project will prepare students to investigate the history of sensation through their own sensory experience of historical artifacts.

SEM 105 TR 10:10–11:25 a.m. Kyle Gunning 8371 Oren Falk

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Good Grief! Medieval Mourning

“It is as if my body had been eviscerated and my hapless soul rent to pieces. And am I said to be alive? O wretched life, O grievous life, a life without Simon!” – Aelred of Rievaulx, *The Mirror of Charity* (trans. Elizabeth Connor) This seminar uses medieval texts to explore various types of grief: the death of friends and family, heroic lament, mourning of the body, loss of a romantic partner, and reckoning with the boundaries of death. Through these texts, students will develop a nuanced understanding of what grief can be, as both expression and object, by asking what it could mean to have a relationship with rather than against grief. Students will explore the rich interpretative potential of these texts in a series of essays and develop analytical, close reading, and research skills through in-class writing exercises, discussions, and journal entries.

SEM 106 MW 10:10–11:25 a.m. Cagney Kelshaw 8372 Oren Falk

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Back to School—Debating in the Medieval University

When and why were medieval universities established? And how did students at these institutions learn to argue and write? This seminar explores surviving texts from medieval universities at Paris, Oxford, Bologna, and Salerno, focusing on the “disputed question,” one of the most important teaching methods. Will cannibals be resurrected in their own bodies? Or how can chickens and eggs solve the eternity of the world? The core of the medieval curriculum was driven by debate, sometimes about seemingly silly questions with serious implications. By re-engaging these historical debates, students will return to the medieval classroom and dive into the conventions of historical and contemporary academic writing. Students will write analytical paraphrases, emulations of medieval “questions,” and argumentative essays, taking inspiration from their medieval counterparts.

SEM 107 TR 02:55–04:10 p.m. Fedor Nekhaenko 8373 Oren Falk

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Kingship and Failure

What did it mean to “fail” at medieval kingship? Many individuals who strove to become king had their aspirations unrealized, while others became king but were nevertheless viewed as failures. This course takes these “failed kingships” as its subject, investigating careers that involved striving, waiting, political scheming, and sometimes simple bad luck. Through reading medieval chronicles and historical literature from across northern Europe (and beyond), this course will engage with themes of exile, conflict, and medieval value-judgements. As a class we will ask what attributes made kings and their careers a failure, who judged them as such, and why. Students will learn to write sophisticated argumentative essays and conduct a research project on one medieval figure who engaged with power and failure.

SEM 108 TR 11:40–12:55 p.m. Isaac Solly 8374 Oren Falk

MUSIC 1701

Sounds, Sense, and Ideas: Vibe Check—Writing about Music in the Digital Age

What does “vibe” actually mean? Why do we use this word so often when talking about music? And how does it relate to listening practices in the digital age, playlists, and algorithmic recommendations? This course tracks the various meanings and histories of vibe, and how they shape our thinking about music today. Through readings on vibe in music philosophy, journalism, ethnomusicology, and other fields, students will discover what makes vibe different from related terms (like genre, atmosphere, vibration, etc.), and what it says about our now-thoroughly digital and algorithmic world. They will learn how to craft detailed descriptions of “vibey” music and how to write critically about digital music culture in both journalistic and academic styles.

SEM 101 TR 11:40–12:55 p.m. Moira de Kok 5495 Annie Lewandowski

MUSIC 1701

Sounds, Sense, and Ideas: Music Theater—Sounding Narrative Worlds

How do music, image, and narrative work together to sustain attention and immerse us in story? How do staged narratives maintain belief in worlds that shift between speech and song? This course explores how music theater organizes time, cultivates absorption, and builds coherent worlds in which characters communicate musically. We will study operas, musicals, and films—from *Cavalleria Rusticana* to *Hamilton*—to examine how they construct persuasive sonic realities that render song a naturalized mode of expression, and in turn, define what voices, bodies, and experiences appear credible on stage. Treating realism as a distinctly music-theatrical problem, the course asks how sonic worldmaking strategies shape ideas about race, class, and belonging. Students will produce close readings of musical moments, comparative analyses, and critical reviews.

SEM 102 MW 01:25–02:40 p.m. Parkorn Wangpaiboonkit 18499

MUSIC 1701

Sounds, Sense, and Ideas: Jazz Fictions

This course will survey the influence of jazz across multiple forms, including literature, poetry, and film. This influence was often reciprocal; as writers, playwrights, filmmakers and poets sought to think with and through jazz, so too did jazz musicians engage with and take inspiration from other forms. Through our engagement with these multiple mediums, we will develop a broader understanding of the social and political context for this music and the unique affordances and challenges of cross-media scholarship. No prior knowledge of jazz is required; the course is designed to function as a novel (excuse the pun) way of introducing the genre. In addition to reading and watching various forms of media, we will be listening to music throughout.

SEM 103 MWF 09:05–09:55 a.m. Mark Mahoney 19836 Annie Lewandowski

NATURAL RESOURCES 1200

Writing Place and the Environment

In an increasingly homogenized and imperiled world, how does place-specific prose work against erasure and extinction? In this course students will draw on their experience of landscape and setting, from their hometown to Cornell’s campus. In our reading and writing we’ll think through these questions: Which kinds of places tend to be represented in “nature” writing? How might place-driven prose contribute to local resilience? What rhetorical strategies do environmental writers employ to move their audiences? Class will include readings ranging from Aldo Leopold to Rachel Carson, and excursions to practice site-specific writing exercises on campus. Students will investigate the lesser known places and stories of the environment on Cornell’s campus, and re-envision what constitutes a significant place through their research and creative practice.

SEM 101 TR 10:10–11:25 a.m. Noreen McAuliffe 12592

NATURAL RESOURCES 1200

Ways of Looking at a Bird

How have human relationships with birds shaped culture, knowledge, and conservation practices across global contexts? Drawing from poetry, popular science, anthropology, philosophy, and peer-reviewed ecological research by authors including Mary Oliver, Jacques Prévert, and Thom van Dooren, students will examine how birds inspire folklore, ritual, art, and scientific inquiry, while also evolving their own ecological and social systems. Writing is central to the course: students will analyze diverse texts, develop evidence-based arguments, and experiment with multiple genres, from academic prose to public-facing writing. Through drafting, peer review, and revision, students will use writing as a tool for critical thinking and interdisciplinary communication. This class will cover core writing skills including style, source attribution, critical review, and shaping work for different audiences.

SEM 102 MW 10:10–11:25 a.m. Trifosa Simamora 12593 Knight Staff Knight

NATURAL RESOURCES 1200

Keeping a Field Notebook: A Science and an Art

During a time characterized by unprecedented change and environmental crisis, understanding effective ways to communicate what we know to be true is critical to protecting the places we love. This course explores writing as a core method of understanding the natural world and engaging in environmental communication. Through field journaling, students will develop a sense of place by recording quantitative data alongside qualitative, sensory observations of natural environments around Ithaca. Readings will include scientific papers, naturalist literature, and public-facing environmental writing, allowing students to analyze how writers adapt evidence, voice, and structure for different audiences. Writing assignments emphasize transforming field observations and scientific information into persuasive texts tailored to varying audiences. Students will engage in iterative drafting, revision, and reflection, using writing to deepen ecological understanding and to communicate environmental issues effectively.

SEM 103 MW 11:40–12:55 p.m. Isabella Errigo 12594 Knight Staff

PHILOSOPHY 1110

Philosophy in Practice: The Stoic Life

This class explores how to live a good life from a Stoic perspective. We begin with the question of what it means to live a virtuous and happy life, and why virtue, rather than wealth or success, is good. The second half of the course turns to the more philosophical discussion of Stoic moral psychology, examining the Stoic theories of impressions, beliefs, and emotions, which would further explain the Stoic theories of virtue. Throughout the semester, students will write four essays that will focus on textual analysis and philosophical discussions. This class will serve as an introduction to Stoic ethics and academic writing, and hopefully this class will also show how ancient thoughts can teach us how to live a happy life today.

SEM 101 MW 11:40–12:55 p.m. Claudia Wang 11063 Willow Starr

PHILOSOPHY 1110

Philosophy in Practice: Morality and Self Interest

This course has students reading and writing on philosophical questions concerning morality and self-interest, including: Can morality be based on self-interest? Is it possible to pursue them both without conflict? If self-interest and morality do conflict with each other, which should I follow and why? Does the human psyche allow for truly selfless motives, or is our motivation exclusively self-interested by its very nature? Are there objective facts about what I morally ought to do, are there objective facts about what's in my self-interest to do, is there more objectivity in one than another, or could it turn out that both are a mere illusion? We'll read from classic texts from Plato, Hobbes, Butler, Hume, and others, and discuss contemporary philosophical work as well.

SEM 102 TR 01:25–02:40 p.m. Steven Cole Mitchell 11064

PHILOSOPHY 1111

Philosophical Problems: The Emotions

Few things are as central to everyday life as our emotions. We spend a tremendous amount of effort seeking out warm feelings and thrills and avoiding unpleasant or awkward interactions. The disgust that stems from biting into a rotten piece of fruit can ruin your day; a heartfelt compliment from a friend that leaves you happy can make your week. But what the emotions are is unclear: are they feelings, cognitive states, or forms of perception? Can emotions be correct or incorrect? What sorts of considerations, if any, are relevant to whether an episode of an emotion is apt or accurate? Through in-class discussion, a variety of written assignments, and more, we'll examine and critically evaluate a range of philosophical perspectives on questions like these.

SEM 101 TR 10:10–11:25 a.m. Gus Turyn 11062 Willow Starr

PHILOSOPHY 1111

Philosophical Problems: Sexual Ethics

This course considers the ethics of sexual activity, through questions like: What makes situationships so soul-deadening? Is consent enough for ethically good sex? Is erotic objectification always ethically bad? Are sexual fantasies morally neutral? Is sex work morally neutral? Is anyone entitled to sex? We will explore these, and other, topics by reading, critically analyzing, and discussing philosophical essays. You will also learn to write clear and compelling academic prose via a variety of written assignments.

SEM 102 MW 07:30–08:45 p.m. Urna Chakrabarty 18106 Willow Starr

PHILOSOPHY 1112

Philosophical Conversations: Virtue Ethics—East and West

What is the secret to a “good life”? Is character more important than rules? We will explore how different cultures define excellence, wisdom, and justice. Readings feature western philosophers like Plato, Aristotle as well as classical Chinese philosophical texts by Confucius, Mencius, Zhu Xi and Wang Yangming. We will use expository writing not just to report on these readings, but to critically assess their arguments and connect them to modern life. Through comparative essays and peer revision workshops, you will learn to analyze difficult texts and craft clear, persuasive prose. This course focuses on using writing as a tool for critical thinking, helping you articulate your own ethical worldview with precision.

SEM 101 MWF 09:05–09:55 a.m. Guyu Zhu 11066 Willow Starr

PHILOSOPHY 1112

Philosophical Conversations: Exploring Empathy

Empathy is considered by many, maybe most, to be a good thing. We would all like to have and to be empathetic friends. To be called empathetic is to be praised. Surely, if we were all more empathetic, there would be more compassion, connection, and understanding in the world. But is empathy all it's cracked up to be? What if empathy is sometimes a bad thing? For instance, is it okay to empathize with vicious people? What even is empathy anyways? We'll dive into recent work in philosophy and psychology to get to the bottom of questions like these. You'll learn to analyze and write clear and engaging academic prose by critically examining assigned readings in discussion, and a variety of written assignments.

SEM 102 MW 02:55–04:10 p.m. ZK Payne 11067 Willow Starr

PHILOSOPHY 1112

Philosophical Conversations: Perception—Modern to Contemporary

This course gives a survey on the trajectory of the development of theories of perception, ranging from the early modern theories of perception to the contemporary theories of perception. This course consists of four major sections, two of which culminate in major writing assignments followed by a re-write session. For the first essay, students are expected to criticize one important flaw within a short prompt that addresses a philosophical argument,

and defend their position by dealing with one possible objection. For the second essay, students are expected to elaborate on their own position about one perceptual phenomenon, integrating different views about the specific phenomenon.

SEM 103 MW 01:25–02:40 p.m. Heeyoon Choi 11068 Willow Starr

PHILOSOPHY 1112

Philosophical Conversations: On Life and Death—Philosophical Puzzles of a Mortal Life

Death is an inescapable fact of human life, yet it raises some of the most puzzling and urgent philosophical questions. Is it rational to fear death? Can we survive death by uploading our minds into a computer? When, if ever, is euthanasia morally justified? Life also raises closely related questions that we will discuss: What makes a person's life meaningful, and why should we care about the survival of the human race after our death? We will explore these issues through the works of leading contemporary philosophers, alongside texts from ancient Greek philosophy. You will learn how to write clear, persuasive, and engaging academic prose through a critical evaluation of the assigned readings and a variety of written assignments.

SEM 104 TR 11:40–12:55 p.m. Itay Melamed 11069 Willow Starr

PHILOSOPHY 1112

Philosophical Problems: Plato's *Phaedrus*

In this course we will read Plato's dialogue *Phaedrus*, which explores the value (or disvalue!) of love in a human life before turning to the topic of how one should write and talk about love or indeed any topic, giving the aims of (1) finding out the truth and/or (2) persuading others. Students will learn how to read and interpret a complex philosophical and literary text by one of history's greatest thinkers and stylists, and will examine, and practice writing, in a variety of genres: (1) argumentation on either side of a position, (2) display speech, (3) mythical narrative, and of course, (4) dialogue.

SEM 105 TR 02:55–04:10 p.m. Rachana Kamtekar 18223

PERFORMING & MEDIA ARTS 1100

Between Fidelity and Disobedience: Adaptations Across Media

Adaptation, according to Linda Hutcheon, is "repetition without replication." What does it then mean to declare an adaptation as "faithful" or "derivative" or, say, "better than the original"? We will engage with adaptation across various media to explore questions of fidelity, reinterpretation, audience, and how ideas of taste and emotion shape reception of such texts. In addition to watching we will read selected texts in adaptation and media studies to nuance and extend our understanding of adaptation as a primary mode of storytelling, and demonstrate that understanding through exploratory, persuasive, and creative writing projects.

SEM 101 MW 11:40–12:55 p.m. Njahla Stanley 17991 Ellen Gainor

PERFORMING & MEDIA ARTS 1100

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.

SEM 102 TR 11:40–12:55 p.m. Isabel Padilla 19362 Ellen Gainor

PERFORMING & MEDIA ARTS 1104

Gender and Crime: The Case of the Female Detective

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

SEM 101 MW 10:10–11:25 a.m. Aoise Stratford 17992

PSYCHOLOGY 1120

Does Anything Matter? The Psychology of Moral Relativism and Free Will

Does anything matter? Are there correct answers to how we should live our lives? Or build society? Do we have any control over our actions, or are all of our decisions the result of our culture and biology? These are some of the most profound questions we can ask. Historically, these topics have been addressed by philosophers. Yet a growing body of psychological research explores how we think about free will and the nature of morality, and how these beliefs impact our behavior. In this course writing assignments will emphasize concisely articulating and exploring the implications of psychological research on moral relativism and free will, proposing new research ideas, and considering the consequences our beliefs have on our lives and society as a whole.

SEM 101 TR 08:40–09:55 a.m. Lance Bush 1630

SEM 102 TR 10:10–11:25 a.m. Lance Bush 1631

PSYCHOLOGY 1120

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

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

SEM 103 TR 11:40–12:55 p.m. Lance Bush 18107

PSYCHOLOGY 1130

Chronobiology and Textbook Composition

From jet lag in humans to the migration of birds, this course seeks to explore the most prevalent biological rhythms. Students' written work will culminate in an open-source, freely available chronobiology textbook. Learning outcomes for students include writing to their audience, critiquing writing, and conducting independent research. To this end, students will be tasked with 'applying' for their role in the classroom via mach-interview, contributing 2 textbook chapters and "Chapter Add-Ins", and a statement on their writing intents and educational pedagogy. Students will read excerpts from *Rhythms of Life*, *Introduction to Circadian Rhythms*, *They Say/I Say*, and *Writing and Developing Your College Textbook*. While this class will emphasize the importance of chronobiology, we welcome any student who finds an interest in this topic.

SEM 101 TR 02:55–04:10 p.m. James Cunningham 18108 Knight Staff

PSYCHOLOGY 1140

Thinking Like a Psycholinguist

“Time flies like an arrow; fruit flies like a banana”. Did your brain “bug” reading that sentence? Well, you just have to remember that “like” has different meanings! In this course, we will learn about different ways that the brain processes language, including garden path sentences—that is what we call when we see these grammatically correct sentences that are a little confusing, like that one. We will also see sound symbolism, the evolution of language, and many other topics in psycholinguistics. All of that while learning how to write summaries, research projects, articles, scientific promotion essays, and impression texts. Do you want to start thinking like a psycholinguist while learning how to write academic texts? This is the course for you!

SEM 101 MWF 11:15–12:05 p.m. Juliana Marques de Souza 11921 Knight Staff

PSYCHOLOGY 1140

Discovering Who You Are: Communicating Identity and Purpose

Who are you, and how do you communicate that with confidence? In this course you’ll explore your identity, values, and goals while crafting a personal road map for your time at Cornell. You will write a Personal Statement of Life Purpose, an Identity Essay exploring how your identities intersect, and a Strategic Plan for your time at Cornell. You’ll also conduct an Interview and Reflection, learning to craft a compelling journalistic piece. Through ongoing personal journaling, you’ll document and evaluate your growth, culminating in a final reflection that ties it all together. Readings from Erik Erikson, Ralph Waldo Emerson, and Viktor Frankl will guide our exploration of identity, meaning, and purpose. By the end you’ll gain the tools to share your journey through writing.

SEM 102 TR 10:10–11:25 a.m. Rob Klein 11922 Knight Staff

ROMANCE STUDIES 1102

The Craft of Storytelling: *Decameron*

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

SEM 101 TR 08:40–09:55 a.m. Marilyn Migiel 11918

ROMANCE STUDIES 1102

The Craft of Storytelling: The Beautiful Life from Dante to AI

What does it mean to be human, and what are the secrets to the “beautiful life”? In a time when the media we consume feels pessimistic, and fears about AI overshadowing human creativity loom large, this course invites students to reflect on the human experience via films, artwork, architecture, songs, and literature from Italy, the country known for the “good life”. We’ll explore themes like love, power, work, belonging, and perseverance through voices spanning centuries, from Dante and Michiavelli to Primo Levi, Marcus Aurelius, and Roberto Benigni’s unforgettable *Life is Beautiful*. focusing on one writing skill per unit, students will learn to express themselves in meaningful, skillful prose—culminating in a comparison of AI and human-made texts ability to portray the complexity of human experience.

SEM 102 TR 10:10–11:25 a.m. Judith Tauber 11919 Irene Eibenstein-Alvisi

ROMANCE STUDIES 1108

Culture and Identities: Feminisms

How does feminism translate across different socio-cultural contexts? This course presents a diverse survey of feminist expressions from the Spanish-speaking world: Spain, Latin America, and the United States. Over the course of the semester, we will be attentive to how feminism responds to and redefines concepts as rights, gender, sexuality, class, race, family, religion, language, and nationality. Some of the feminists we will read include Emilia Pardo Bazán, Rosario Castellanos, and Cherrie Moraga. Writing assignments will include short reflections, a blog entry, a manifesto, an opinion piece, and a research paper.

SEM 101 MWF 10:10–11:00 a.m. Julia Chang 13250

ROMANCE STUDIES 1108

Culture and Identities: The Politics of Form/Marxist Thought on Aesthetics

This seminar explores how art and literature participate in, resist, or transform social and political life. We will ask how cultural forms act in the world: how they shape collective imagination, mediate social relations, and intervene in structures of power. What can the form of a poem or a novel reveal about the organization of society? In what way do theater, film, or visual media enact politics differently from one another? How do shifting conditions of labor and production shape the politics embedded in cultural works?

SEM 102 TR 11:40–12:55 p.m. Josephine Hailot 18235 Irene Eibenstein-Alvivi

ROMANCE STUDIES 1108

Cultural Identities/Cultural Differences: From Revolution to Radicalism—Terror and Terrorism in French-speaking Culture

What is terrorism? Who defines terrorism? This seminar explores key moments in French and Francophone history which are uniquely poised to answer these questions, including the Reign of Terror (1792-1794), which gives the phenomenon its name, the Algerian War of Independence (1954-1962), marked by both anti- and pro-colonial violence, and the ongoing efforts at memorializing the 2015-2016 terrorist attacks in France. From fictional accounts to first-person testimonies, we will turn to cultural artifacts as a privileged means of understanding and reflecting on terrorism thanks to their capacity for empathy, nuance, and ethical inquiry. Students will learn how to analyze texts and films and will write critical reviews and argumentative essays. Together, we will read, think, and write about this culturally significant and sensitive topic.

SEM 103 TR 08:40–09:55 a.m. Alix Choinet 19914 Irene Eibenstein-Alvivi

ROMANCE STUDIES 1113

Thinking and Thought: Dante Examined Life

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

SEM 101 TR 11:40–12:55 p.m. Irene Eibenstein-Alvisi 13251

SEM 102 TR 01:25–02:40 p.m. Irene Eibenstein-Alvisi 13252

ROMANCE STUDIES 1113

Thinking and Thought: Dreams

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

SEM 103 MW 07:30–08:45 p.m. Vanessa Gubbins 19915

SOCIOLOGY 1140

Experience of Work in Contemporary America

This course examines work as a central social institution and a key source of meaning, identity, and inequality in contemporary American life. Drawing on foundational sociological texts by Emile Durkheim, Karl Marx, and Max Weber, students will explore how we organize work, value labor, and attach meaning to work. These classical perspectives provide tools for understanding enduring questions about alienation, solidarity, and the moral significance of work. Building on these foundations, the course engages pressing contemporary issues, including the rise of gig and platform labor, third-party, and the growing use of artificial intelligence in the workplace. Assignments ask students to reflect critically on work as they have experienced or observed it, while also integrating and responding to scholarly, research-based materials

SEM 101 TR 02:55–04:10 p.m. SteVon Felton 19207 Knight

SOCIOLOGY 1170

Modern Romance: Dating and Relationships Among Young Adults

Have hookups and dating apps fundamentally changed the dating scene on college campuses? Why are more young people increasingly cohabitating and delaying marriage? This course will explore romantic relationships among young adults through a sociological perspective. We will draft and revise papers on topics such as dating, hook ups, online dating, pornography, birth control, childbearing, marriage, cohabitation, and singlehood. Through writing and discussion, we will critically examine the role of race, class, gender, and sexuality in intimate relationship dynamics. Course readings will draw on research articles, book excerpts, and recent news articles. This course will equip you with the skills to analyze social scientific research, write compelling evidence-based papers, and craft informed responses to arguments in the popular media about families and relationships.

SEM 101 MW 10:10–11:25 a.m. Eliza Mahoney 19208 Knight

SPANISH 1305

Narrating the Spanish Civil War

The Spanish Civil War of 1936-1939 started as a domestic conflict that soon became an international event as the first confrontation between democracy and fascism. The support of the right-wing military uprising by Nazi Germany and Fascist Italy, and support of the left-wing Republican Government by the Soviet Union and international volunteers, turned the struggle into a rehearsal and prologue to the Second World War. In this class we will explore the literary, photographic, and cinematic representations of the war from its outbreak to the present, paying particular attention to its rich international intellectual legacy. Authors may include Langston Hughes, Pablo Neruda and del Guillermo Toro, among others. Students will develop their critical thinking and analytical writing skills through oral presentations, reading responses, and essays.

SEM 101 MWF 10:10–11:00 a.m. Itziar Rodriguez de Rivera 13632

SEM 102 MWF 11:15–12:05 p.m. Itziar Rodriguez de Rivera 18236

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 08:40–09:55 a.m. Ashawari Chaudhuri 8477

SEM 102 TR 10:10–11:25 a.m. Ashawari Chaudhuri 8478

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 103 TR 02:55–04:10 p.m. Ashawari Chaudhuri 8479

WRITING 1370

Elements of Academic Writing: Writing the Global Table

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

SEM 101 MW 10:10–11:25 a.m. Rocio Corral Garcia 6512

How do culinary practices shape memory, identity, and community across time and place? How do writers turn meals, recipes, ingredients, and eating practices into ways of navigating cross-cultural connections and tensions and claim them as sites of belonging, resistance, and creativity? Students will move from observation to interpretation, from questions to claims, and from close reading to sustained argument to consider how everyday acts of cooking and eating carry histories, express values, and circulate meaning in a globalized world. At the end of the semester, students will develop a portfolio of polished writing that demonstrates their ability to think critically, argue persuasively, and communicate with precision..

WRITING 1370

Elements of Academic Writing: Writing About Place

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

SEM 102 MW 11:40–12:55 p.m. Scott Sorrell 6513

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

WRITING 1370

Elements of Academic Writing

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 11:40–12:55 p.m. Roccio Corral Garcia 6514

How do culinary practices shape memory, identity, and community across time and place? How do writers turn meals, recipes, ingredients, and eating practices into ways of navigating cross-cultural connections and tensions and claim them as sites of belonging, resistance, and creativity? Students will move from observation to interpretation, from questions to claims, and from close reading to sustained argument to consider how everyday acts of cooking and eating carry histories, express values, and circulate meaning in a globalized world. At the end of the semester, students will develop a portfolio of polished writing that demonstrates their ability to think critically, argue persuasively, and communicate with precision.

WRITING 1370

Elements of Academic Writing: Theories of Happiness

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about a text, write for specific audiences, and develop creativity, style and voice.

SEM 104 MW 01:25–02:40 p.m. Jessica Sands 6515

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 texts, podcasts, and films that help us discover how our mindset, actions and body can be tools that contribute to our own and others' happiness. The Writing 1380 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions and weekly student/teacher conferences, Writing 1380 provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

WRITING 1370

Elements of Academic Writing: Writing Back to the News

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

SEM 105 MW 01:25–02:40 p.m. Kelly King-O'Brien 6516

Students will ensconce themselves in debates raging within the contemporary news media—such as politics, conflicts within higher education, gender equality, international crises, American popular culture—and will write about contemporary controversies to different audiences in a variety of mediums, such as argumentative essays, investigative pieces, and blog posts. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing.

WRITING 1370

Elements of Academic Writing: Theories of Happiness

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SEM 106 MW 02:55–04:10 p.m. Jessica Sands 6517

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 texts, podcasts, and films that help us discover how our mindset, actions and body can be tools can contribute to our own and others' happiness. The Writing 1380 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions and weekly student/teacher conferences, Writing 1380 provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

WRITING 1370

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

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SEM 107 TR 10:10–11:25 a.m. Brad Zukovic 6518

Metaphor is the essence of human creativity—a form of thought, desire and the language of the unconscious mind. How does metaphor operate in literature, pop culture, politics, and the thought of theoretical scientists such as Einstein and Richard Feynman? Can we improve our capacity to think metaphorically?

WRITING 1370

Elements of Academic Writing: Writing and Artificial Intelligence

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

SEM 108 TR 11:40–12:55 p.m. Kate Navickas 6519

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

WRITING 1370

Elements of Academic Writing: Food for Thought

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

SEM 109 TR 01:25–02:40 p.m. Tracy Carrick 18004

How does the food on your table tell a story about you, your family, your community, your nation? How do we make food choices, and how are these choices complicated by the cultural, socio-economic, and political forces that both create and combat widespread international hunger and food insecurity?

WRITING 1968

Public Writing: Navigating the News

We now live in a 24-hour news cycle that bombards college students with “news” every day—in multiple forms such as news apps, social media, and online news sources. Who has time to read all these articles and which news can we trust? How do we ever find news that isn't “biased?” This first-year seminar offers students an opportunity to read the news on topics they wish to read about and learn more about how to find reputable articles and discern when they aren't. As we analyze how journalists write to big, broad audiences, students will write to different members of the public about contemporary controversies in the news—in the form of investigative essays, blog posts, and short news digests.

SEM 101 MW 07:30–08:45 p.m. Kelly King-O'Brien 15493