

## Spring 2026 First-Year Writing Seminars

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

COML 1105 SEM 105	Books with Big Ideas
ENGL 1160 SEM 101	Intersections: Race, Writing, and Power
ENGL 1170 SEM 107	Short Stories
ENGL 1183 SEM 103	Word and Image
GOVT 1101 SEM 101	Power and Politics: Writing Elections Around the World
LING 1100 SEM 103	Language, Thought, and Reality: Biological Foundations of Language

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

COML 1105 SEM 102	Books with Big Ideas
ENGL 1105 SEM 101	Writing and Sexual Politics: Discovering Desire
ENGL 1125 SEM 102	Climate Change and Communications
ENGL 1160 SEM 105	Intersections: Race, Writing, and Power
ENGL 1167 SEM 105	Reading Now
ENGL 1170 SEM 104	Short Stories
ENGL 1183 SEM 105	Word and Image
GERST 1122 SEM 101	Love and Death in Vienna

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

ANTHR 1101 SEM 101	Culture, Society, and Power: Plants and People—Our Story
ENGL 1125 SEM 104	Climate Change and Communications
HIST 1200 SEM 101	The Idea of Entrepreneurship in Modern America

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

CLASS 1531 SEM 101	Greek Myth
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### **Monday, Wednesday, and Friday 11:15–12:05p.m.**

ARTH 1163 SEM 101	Origins of Photography
BIONB 1220 SEM 101	Big Brain Moments—A Logical History of Neuroscience
COML 1105 SEM 104	Books with Big Ideas
ENGL 1125 SEM 106	Climate Change and Communications
ENGL 1160 SEM 104	Intersections: Race, Writing, and Power
ENGL 1170 SEM 108	Short Stories
ENGL 1183 SEM 101	Word and Image

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

ARTH 1164 SEM 101	Looking through Smoke: Photography and Visibility
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GERST 1170 SEM 102	Marx, Nietzsche, Freud
ROMS 1102 SEM 102	The Craft of Storytelling: The Story and the Self—Race, Gender, Agency and Postcolonial Narratives

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

ARCH 1901 SEM 101	Architecture, Infrastructure, and the Global Countryside
COML 1104 SEM 101	Reading Films
ENGL 1111 SEM 103	Writing Across Cultures: Technologies of Writing
ENGL 1134 SEM 106	True Stories
ENGL 1168 SEM 102	Cultural Studies: Social Justice in Young Adult Literature
NES 1997 SEM 101	Rabbinic Judaism: Literature and Beliefs
PHIL 1112 SEM 101	Philosophical Conversations: Reading de Beauvoir
PSYCH 1140 SEM 101	A Baby and Someone: Parental Influence on Infant Development

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

COML 1105 SEM 103	Books with Big Ideas
ENGL 1130 SEM 101	Writing the Environment: The Nature of the Sublime
ENGL 1134 SEM 103	True Stories
ENGL 1140 SEM 103	Writing Medicine: Stories of Illness and Healing
ENGL 1160 SEM 103	Intersections: Race, Writing, and Power
ENGL 1170 SEM 105	Short Stories
ENGL 1191 SEM 101	British Literature: Shakespeare
ENGL 1191 SEM 102	British Literature: From Blake to Brexit
MEDVL 1101 SEM 103	Aspects of Medieval Culture: Worms, Serpents, Dragons, and Maggots
PHIL 1110 SEM 102	Philosophy in Practice: Ethics of AI
WRIT 1380 SEM 101	Elements of Academic Writing: Writing About Place

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

COML 1139 SEM 101	The Art of Criticism
ENGL 1105 SEM 102	Writing and Sexual Politics: Black Lesbian Feminist (Re)Creation Across Page and Time
ENGL 1134 SEM 102	True Stories
ENGL 1140 SEM 104	Writing Medicine: Stories of Illness and Healing
ENGL 1167 SEM 102	Reading Now
ENGL 1168 SEM 105	Cultural Studies: Disability and Writing
ENGL 1183 SEM 107	Word and Image
WRIT 1380 SEM 103	Elements of Academic Writing: Theories of Happiness

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

ENGL 1125 SEM 105	Climate Change and Communications
ENGL 1130 SEM 102	Writing the Environment: Place and Displacement
ENGL 1134 SEM 107	True Stories

ENGL 1140 SEM 105	Writing Medicine: Stories of Illness and Healing
ENGL 1160 SEM 102	Intersections: Race, Writing, and Power
GOVT 1101 SEM 103	Power and Politics: Politics of Outer Space
HIST 1200 SEM 104	Nineteenth-Century Readings: African-American Literature
PHIL 1110 SEM 101	Philosophy in Practice: Ethics and Employment
PSYCH 1140 SEM 102	The Mind in Revolt: Consciousness, Self, and Society
ROMS 1108 SEM 101	Cultural Identities/Cultural Differences: The Italian American

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

ENGL 1125 SEM 107	Climate Change and Communications
ENGL 1170 SEM 101	Short Stories
ENGL 1183 SEM 108	Word and Image
PHIL 1112 SEM 103	Philosophical Conversations: Ancient Philosophy Meets Cognitive Sciences
ROMS 1102 SEM 104	The Craft of Storytelling: A Guide to Surviving Survival

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

ENGL 1134 SEM 104	True Stories
ENGL 1140 SEM 102	Writing Medicine: Stories of Illness and Healing
ENGL 1167 SEM 103	Reading Now
ENGL 1170 SEM 102	Short Stories
ENGL 1183 SEM 102	Word and Image
PHIL 1112 SEM 102	Philosophical Conversations: Dreaming, Hallucinations, and Imagination
PMA 1183 SEM 101	Hip-Hop's Global Vibrations (NYC, LA, Southeast Asia)
WRIT 1380 SEM 102	Elements of Academic Writing: Food for Thought

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

ARCH 1901 SEM 102	Architecture and Animals
ENGL 1168 SEM 103	Cultural Studies: Media and Meaning
ENGL 1183 SEM 104	Word and Image
PHIL 1111 SEM 101	Philosophical Problems: Knowledge in a Social World
PSYCH 1120 SEM 101	Does Anything Matter? The Psychology of Moral Relativism and Free Will
ROMS 1102 SEM 103	The Craft of Storytelling: <i>Decameron</i>
ROMS 1108 SEM 104	Cultural Identities/Cultural Differences: From Revolution to Radicalism—Terror and Terrorism in French-speaking Culture

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

ASIAN 1109 SEM 101	Connected Cities in Asia, Sixteenth-Eighteenth Centuries
ASIAN 1111 SEM 101	Disaster and Dystopia in Japanese Speculative Fiction
ASRC 1823 SEM 101	Black Music Writing
COML 1141 SEM 101	Animals in Global Cinema
ENGL 1111 SEM 102	Writing Across Cultures: Origin Stories—Nineteenth-Century Superheroes and Villains

ENGL 1125 SEM 103	Climate Change and Communications
ENGL 1170 SEM 106	Short Stories
ENGL 1183 SEM 106	Word and Image
GERST 1122 SEM 102	Love and Death in Vienna
GERST 1126 SEM 101	Philosophies of Violence: Conceptualizations of Force from Kant to Zizek
LING 1100 SEM 102	Language, Thought, and Reality: In Defense of Fanfiction
MEDVL 1101 SEM 101	Aspects of Medieval Culture: Archaeology and Lost Histories
PMA 1175 SEM 101	Hell is a Teenage Girl: Terror and Turmoil of Girlhood in Horror Films
PSYCH 1120 SEM 102	Social and Personality: What if? The Psychology of Thought Experiments
ROMS 1108 SEM 102	Cultural Identities/Cultural Differences: Narrating Disability in Hispanic Literatures and Culture
WRIT 1380 SEM 104	Elements of Academic Writing: Metaphor in Art, Science and Culture
WRIT 1380 SEM 105	Elements of Academic Writing: Music and Writing—Musical Discourses across Sound and Page

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

COML 1105 SEM 106	Books with Big Ideas
COMM 1107 SEM 102	Object Lessons: Communication and Materiality
CRP 1109 SEM 101	Cities and Regions: Wheels, Rails, and Inequity—Getting There, Not Yet
ENGL 1130 SEM 103	Writing the Environment: Gardening for Writers
ENGL 1134 SEM 105	True Stories
ENGL 1160 SEM 106	Intersections: Race, Writing, and Power
ENGL 1167 SEM 104	Reading Now
ENGL 1168 SEM 104	Cultural Studies: Essays, Info Comics, Transmedia Knowledge
GERST 1129 SEM 101	Phoniness and Awkwardness
HIST 1200 SEM 103	Imperial Islands
MEDVL 1101 SEM 104	Aspects of Medieval Culture: Back to School—Debating in the Medieval University
ROMS 1109 SEM 101	Image and Imagination: Italian Cinema
STS 1126 SEM 101	Science and Society: The “Body” in Medicine and Healing
WRIT 1968 SEM 101	Public Writing: Navigating the News

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

CLASS 1522 SEM 101	Subversive Myth and Politics in Imperial Rome
ENGL 1125 SEM 101	Climate Change and Communications
ENGL 1134 SEM 101	True Stories
ENGL 1158 SEM 101	American Voices: Poetry for the People—Language in American Liberatory Movements
ENGL 1167 SEM 101	Reading Now
ENGL 1168 SEM 101	Cultural Studies: Imagining Identity in Fantasy Media
ENGL 1168 SEM 106	Cultural Studies: Essays, Info Comics, Transmedia Knowledge
HIST 1200 SEM 102	City of Future: Past and Present

HIST 1402 SEM 101	Global Islam
HIST 1412 SEM 101	Alone in the Crowd: Self and Society in American Thought
LING 1100 SEM 101	Language, Thought, and Reality: Words and Pictures
MEDVL 1101 SEM 102	Aspects of Medieval Culture: Images in the Margin
PMA 1184 SEM 101	Writing Our Minoritarian Selves in(to) the Academy
STS 1126 SEM 102	Science and Society: Social Studies of Medicine

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

ASRC 1862 SEM 101	Black Faith Writing Matters
COML 1105 SEM 101	Books with Big Ideas
COMM 1107 SEM 101	Object Lessons: Communication and Materiality
ENGL 1111 SEM 101	Writing Across Cultures: Conspiracies
ENGL 1140 SEM 101	Writing Medicine: Stories of Illness and Healing
ENGL 1167 SEM 106	Reading Now
ENGL 1170 SEM 103	Short Stories
GERST 1131 SEM 101	The Commune
GERST 1170 SEM 101	Marx, Nietzsche, Freud
GOVT 1101 SEM 102	Power and Politics: Making Communities Work—Governance and Local Development
HIST 1470 SEM 101	Writing About National Parks
MUSIC 1701 SEM 101	Sounds, Sense, and Ideas: Musical Instruments and Empires
PSYCH 1120 SEM 103	Social and Personality: What if? The Psychology of Thought Experiments
PSYCH 1140 SEM 103	How Much Does a Soul Weigh? The Scientific Study of Consciousness
ROMS 1108 SEM 103	Cultural Identities/Cultural Differences: Narrating Disability in Hispanic Literature and Culture
WRIT 1380 SEM 106	Elements of Academic Writing: Writing and Artificial Intelligence
WRIT 1380 SEM 107	Elements of Academic Writing: Music and Writing: Musical Discourses across Sound and Page

## **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 101 MWF 01:25–02:15 p.m. Marcos Ramos Valdes 9440 Amiel Bize

## **ARCHITECTURE 1901**

### **Architecture, Infrastructure, and the Global Countryside**

The history of modern architecture is often told as an urban story, while the countryside is cast as peripheral or reduced to a romanticized relic of the past. This course explores how the countryside was made in the nineteenth and twentieth centuries, alongside—sometimes even ahead of material, political, and economic developments in cities. We will study the shared histories of urban and rural landscapes through themes such as surveillance, farming, and land enclosure. We will look at deserts, wetlands, and rivers; infrastructures, factory towns, and model farms; and learn from environmental utopias and dystopias. Readings will draw from architectural history, environmental studies, comparative literature. Students will visit Cornell archives and engage in diverse writing tasks: a visual analysis, an op-ed, and a curatorial statement.

SEM 101 MW 08:40–09:55 a.m. Asya Uzmay 88888 Knight Staff

## **ARCHITECTURE 1901**

### **Architecture and Animals**

The entanglements of animals and the built environment illuminate centuries old histories. In this course we will trace these connections and challenge an anthropocentric view of architecture, building a multispecies framework to analyze how both humans and animals mutually shape the built environment. Our objects of analysis will include examples of industrial farming, landscape reclamation projects, animal-built habitats, infrastructural pollution's effects on multispecies environments, animal husbandry practices, and agricultural fairs. Readings will include works by architectural, environmental and agricultural historians, science and technology studies scholars, philosophers, anthropologists, and novelists. Writing assignments will include creative story-telling and reading responses that help students define a final curatorial exhibition and accompanying essay.

SEM 102 TR 08:40–09:55 a.m. Priyanka Sen 99999 Knight Staff

## **ART HISTORY 1163**

### **Origins of Photography**

How did the idea evolve that one might catch a picture in a net, as one might catch not only a butterfly but the piece of sky in which it flew? Many forces—artistic, technological, and social—are responsible for the appearance of the single idea and invention of photography. We will examine episodes from the pre-1800 history of optics, chemistry, perspective drawing, mapmaking, and landscape painting, as well as the race to capture the image in the “camera obscura” (1800-1839) and an introduction to early photographic processes (1839-1870). Students will practice writing about images descriptively, interpretively, and contextually; shorter analytical essays will help prepare for writing informed by research. Students will write informal responses to readings to learn how to formally write and revise their own scholarly writing on the origins of photography.

SEM 101 MWF 11:15–12:05 p.m. Andrew Moisey 9460

## **ART HISTORY 1164**

### **Looking through Smoke: Photography and Visibility**

We think that photographs show us a perfect re-creation of the world around us, but photographs are imperfect slices of reality. Historically, what kinds of people, places, and phenomena were photographs unable to capture? What lurks just outside of or beyond the edge of the frame? This course will ask students to consider the politics of making photographs and rendering certain subjects visible (or invisible). Throughout the course, we will examine photographs from the nineteenth century to the present and read texts by art historians, cultural critics, and creative writers that present different ways of seeing and interpreting photographs. Students will develop two kinds of writing in this course—formal analyses of photographs through close-looking and persuasive, well-researched essays based on analyses of scholarly texts.

SEM 101 MWF 12:20–01:10 p.m. Jenna Marvin 9500 Knight Staff

## **ASIAN STUDIES 1109**

### **Connected Cities in Asia, Sixteenth-Eighteenth Centuries**

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

SEM 101 TR 10:10–11:25 a.m. Drisana Misra 9490

## **ASIAN STUDIES 1111**

### **Disaster and Dystopia in Japanese Speculative Fiction**

How do the speculative futures of contemporary Japanese fiction push us to reflect on the realities of our lived present? This course explores a selection of speculative narratives by contemporary Japanese authors responding to nuclear disaster, environmental crisis, and the evolving social anxieties of the twenty-first-century Japan. From the post-disaster fiction of Tawada Yoko to the dystopian landscapes of Murata Sayaka, students will examine how these narratives work to complicate conventional notions of temporality, human/nonhuman relations, (re)production, and more. Through close readings, literature reviews, comparative analysis, and experimental writing, students will learn to craft and articulate complex ideas in critical and creative ways while continuing to grapple with the broader stakes involved in speculating alternative futurities.

SEM 101 TR 10:10–11:25 a.m. Amy Wei 9454 Andrew Campana

## **AFRICANA STUDIES AND RESEARCH CENTER 1823**

### **Black Music Writing**

“In those days it was either live with music or die with noise, and we chose rather desperately to live” wrote Ralph Ellison in his 1955 essay “Living with Music.” Like Ellison, in *Black Music Writing: Listening for Revolutions* we will journey through the sonic worlds of influential Black musicians and the writers who endeavor to help us understand their contributions. We’ll learn from Farah Jasmine Griffin’s ephemeral writings on Billie Holiday and Daphne Brooks’ soul stirring considerations of Nina Simone. We’ll also look to cultural critics like *New Yorker* contributor Doreen St. Felix and *New York Times* Critic-At-Large Wesley Morris. Black music has long been the soundtrack to revolution and those who hear are the conductors of change.

SEM 101 TR 10:10–11:25 a.m. Ambre Dromgoole 9499

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

### **Black Faith Writing Matters**

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

SEM 101 TR 11:40–12:55 p.m. Xavier Pickett 9489

## **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 9416 Christiane Linster

## **CLASSICS 1522**

### **Subversive Myth and Politics in Imperial Rome**

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

SEM 101 TR 02:55–04:10 p.m. Todd Clary 9459

## **CLASSICS 1531**

### **Greek Myth**

This course will focus on the stories about the gods and heroes of the Greeks as they appear in ancient literature and art. We will examine the relationship between myths and the cultural, religious, and political conditions of the society in which they took shape. Beginning with theories of myth and proceeding to the analysis of individual stories and cycles, the material will serve as a vehicle for improving your written communication skills. Assignments include preparatory writing and essays focusing on readings and discussions in class.

SEM 101 MWF 03:35–04:25 p.m. Stephen Fodroczi 9409 Athena Kirk

## 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 9462 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 11:40–12:55 p.m. Amrita Chakraborty 9463 Sophie Pinkham

SEM 102 MWF 10:10–11:00 a.m. Arash Shokrisaravi 9464 Sophie Pinkham

SEM 103 MW 10:10–11:25 a.m. Yidan Wang 9465 Sophie Pinkham

SEM 104 MWF 11:15–12:05 p.m. Nazanin Zarepour 9466 Sophie Pinkham

SEM 105 MWF 09:05–09:55 a.m. Santiago Diago Lizarralde 9467 Sophie Pinkham

SEM 106 TR 01:25–02:40 p.m. Connie Perez-Cruz 9468 Sophie Pinkham

## 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 MW 01:25–02:40 p.m. Sophie Pinkham 9488

## COMPARATIVE LITERATURE 1141

### Animals in Global Cinema

In this course students will explore animal welfare, behavior, and conservation through East European cinema. We will discuss wildlife, companion, and farm animals in conjunction with human cultures, history, politics, and geography of Eastern Europe. The course will cover various animal species in fiction films, documentaries, and animation from the region. We might compare them with films from other parts of the world. We will also analyze film production techniques e.g., light, shots, angles, and moving camera shots. Each student will write film reviews, come up with a good research question, put together an annotated bibliography, and compose a research paper. The course includes field trips to the Cornell museum and barns. All movies are subtitled and available for streaming to be watched at home.

SEM 101 TR 10:10–11:25 a.m. Ewa Bachminska 9461

## **COMMUNICATION 1107**

### **Object Lessons: Communication and Materiality**

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 9494

SEM 102 TR 01:25–02:40 p.m. Andrei Guruianu 9495

## **CITY AND REGIONAL PLANNING 1109**

### **Cities and Regions: Wheels, Rails, and Inequity—Getting There, Not Yet**

Every day, we move—but not everyone moves equally. From packed subway cars to long rural commutes, transportation shapes opportunity, access, and daily life. Who gets to move freely, and who faces challenges? Who gets to stay, and who is forced to leave? This course explores the politics of mobility through fiction, plays, documentaries, and academic works. We'll examine topics like transit inequity, diverse commuting experiences, and the racialized, classed and gendered dimensions of travel. Writing is central to this journey; students will craft personal narratives including mobility biography and blog posts, analytical essays, and book reviews, learning to engage critically with real-world issues. Whether you ride the bus, bike, or take the train, you'll never see your commute the same way again!

SEM 101 TR 01:25–02:40 p.m. Soojung Han 9350 Kelly King-O'Brien

## **ENGLISH 1105**

### **Writing and Sexual Politics: Discovering Desire**

This course will explore narratives, poems, and films about people experiencing and coming to know something about what they want. What does it mean for someone to discover their desire? How do we come to know something about our desires that we didn't know before? And what's the difference between knowing and experiencing desire? Together, we'll explore questions about the differences and similarities in this experience for different sexes and genders; about whether this process of discovery ever comes to an end; and about how we tell stories about these very bodily experiences. We'll also discuss how these experiences, while often isolating, can make possible new forms of connection between humans, and how being surprised by desire can trouble traditional conceptions of learning and knowing.

SEM 101 MWF 10:10–11:00 a.m. John Anspach 9354 Andrew Hill

## **ENGLISH 1105**

### **Writing and Sexual Politics: Black Lesbian Feminist (Re)Creation Across Page and Time**

From taking up Toni Morrison's *Sula* as a Black Lesbian novel to a veritable wellspring of books representing the complexity and nuances of Black lesbian living and being, this course traverses seminal works of fiction in the literary study of Black Lesbian Feminism to engage and imagine the otherwise worlds Black lesbians dream up while on the margins of white cisheteropatriachal society. We will not only dig into the worlds these authors create, but also compare publication houses and histories to better understand how and where these authors found homes and outlets for writing that goes against the grain of the normative.

SEM 102 MW 01:25–02:40 p.m. Alyiah Gonzales 9355 Andrew Hill

## **ENGLISH 1111**

### **Writing Across Cultures: Conspiracies**

Why do conspiracy theories thrive in moments of uncertainty, and what can they reveal about the hidden workings of power? This class will explore how conspiracy theories both respond to the overwhelming complexity of modern life and buttress the operations of secrecy, surveillance, and violence at the foundations of empire. By interpreting literary texts, journalism, and legal documents alongside theories and histories of conspiracy, students will develop a critical understanding of how narratives, culture, and institutions mediate power as well. Assignments will include critical essays, rhetorical analyses, and creative experiments related to the theories and events we study.

SEM 101 TR 11:40–12:55 p.m. Aaron Bartels-Swindells 9356

## **ENGLISH 1111**

### **Writing Across Cultures: Origin Stories—Nineteenth-Century Superheroes and Villains**

Our current fascination with masked vigilantes and their superpowered foes isn't new: decades before Superman's 1938 debut, the literary landscape was full of characters who would set the stage for the Golden Age of comic books. This course will posit the 19th century as the origin point for the development of characters who would go on to inspire the likes of Wonder Woman, Spider-Man, and Batman. Delve into canonical 19th-century literature, featuring Sherlock Holmes's deductive brilliance, Dracula's seductive menace, and Jekyll/Hyde's disturbing duality, as we uncover the literary origins of modern superhero and supervillain narratives. Throughout the course, we'll write and think about genre, adaptation, nineteenth-century and present-day anxieties about science, morality, and identity, and what constitutes a superhero or supervillain story.

SEM 102 TR 10:10–11:25 a.m. Emily Foster 9357

## **ENGLISH 1111**

### **Writing Across Cultures: Technologies of Writing**

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

SEM 103 MW 08:40–09:55 a.m. Rayna Kalas 9358

## **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 TR 02:55–04:10 p.m. Miranda Castro 9433 Caroline Levine

SEM 102 MWF 10:10–11:00 a.m. Carolina Elices 9434 Caroline Levine

SEM 103 TR 10:10–11:25 a.m. Shacoya Kidwell 9435 Caroline Levine

SEM 104	MWF 01:25–02:15 p.m.	Sanghoon Oh	9436	Caroline Levine
SEM 105	MW 02:55–04:10 p.m.	Ngoc Pham	9437	Caroline Levine
SEM 106	MWF 11:15–12:05 p.m.	Ella Shively	9438	Caroline Levine
SEM 107	MW 07:30–08:45 p.m.	Guqing Wang	9439	Caroline Levine

## ENGLISH 1130

### Writing the Environment: The Nature of the Sublime

“Thunderclouds piled up the vault of heaven... hurricanes leaving desolation in their track, the boundless ocean rising with rebellious force.” So wrote German philosopher Immanuel Kant about what he called the “natural sublime:” the experience of being overwhelmed by the beauty and majesty of nature. However, in an age of catastrophic storms and sea-level rise, these natural phenomena may seem more terrifying than awe-inspiring. Students in this course will join thinkers and writers who use literary methods to investigate the complex emotions inspired by the natural world. Academic essays and creative assignments will examine theorizations and representations of the “natural sublime” in the course of Anglophone literary history. We will read poets (Wordsworth, Dickinson, Graham), fiction (Shelley, VanderMeer), and non-fiction (Burke, Thoreau, Kimmerer).

SEM 101 MW 10:10–11:25 a.m. Susannah Sharpless 9469 Caroline Levine

## ENGLISH 1130

### Writing the Environment: Place and Displacement

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

SEM 102 MW 02:55–04:10 p.m. Samantha O'Brien 9470 Caroline Levine

## ENGLISH 1130

### Writing the Environment: Gardening for Writers

“The Garden (capital G) has become inextricably linked to my writing and thinking, whether I am in it, outside it, or just lying in bed reading,” says writer Jamaica Kincaid. In this course we will study the garden as a site for progressive action. We may study works by Robin Wall Kimmerer, Derek Jarman, Ana Mendieta, Virginia Woolf, Ross Gay and other writers and artists who have tended gardens in the face of both joy and adversity. Writing assignments will span critical and creative projects, encouraging students to reflect on how different aspects of gardening—attentiveness, patience, nurture, joy, boredom and deep listening—can inform our own practice as writers and creative thinkers.

SEM 103 TR 01:25–02:40 p.m. Imogen Osborne 9471 Caroline Levine

## ENGLISH 1134

### True Stories

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

SEM 101 TR 02:55–04:10 p.m. Hana Widerman 9402 Greg Londe

SEM 102 MW 01:25–02:40 p.m. Laura Caicedo 9403 Greg Londe

SEM 103	MW 10:10–11:25 a.m.	Angelina Campos	9404	Greg Londe
SEM 104	MW 11:40–12:55 p.m.	Ariel Estrella	9405	Greg Londe
SEM 105	TR 01:25–02:40 p.m.	Banseok Heo	9406	Greg Londe
SEM 106	MW 08:40–09:55 a.m.	Yi Yu	9407	Greg Londe
SEM 107	MW 02:55–04:10 p.m.	Charity Young	9408	Greg Londe

## 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	TR 11:40–12:55 p.m.	Derek Chan	9472	Andrew Hill
SEM 102	MW 11:40–12:55 p.m.	Susanna Cupido	9473	Andrew Hill
SEM 103	MW 10:10–11:25 a.m.	Amir McClam	9474	Andrew Hill
SEM 104	MW 01:25–02:40 p.m.	Jehan Roberson	9475	Andrew Hill
SEM 105	MW 02:55–04:10 p.m.	Jiachen Wang	9476	Andrew Hill

## ENGLISH 1158

### American Voices: Poetry for the People—Language in American Liberatory Movements

How can we use poetry as a means for understanding history? What is the role of poetry in movements for social change? Is poetry foundational to liberation, as Audre Lorde says in “Poetry is Not A Luxury”? Or, as W.H. Auden said, does “poetry make nothing happen?” By studying the lives and works of twentieth- and twenty-first-century poets through an aesthetic, cultural, and historical lens, we will develop the critical thinking skills necessary to articulate a reality that teeters somewhere in between. We'll also expand the idea of the poetic to encompass propaganda, protest chants, zines, manifestos, and other ephemera that have shaped collective consciousness through inventive uses of language. By writing our own poetry, expository essays, and reflections, we will learn to inhabit language and rhetoric in new ways and gain comfort with the writing process.

SEM 101	TR 02:55–04:10 p.m.	Aishvarya Arora	9361	Juliana Hu Pegues
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## ENGLISH 1160

### Intersections: Race, Writing, and Power

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

SEM 101	MWF 09:05–09:55 a.m.	Ishan Bhattacharya	9477	Juliana Hu Pegues
SEM 102	MW 02:55–04:10 p.m.	Reymundo Escobedo	9478	Juliana Hu Pegues
SEM 103	MW 10:10–11:25 a.m.	Bridget Huh	9479	Juliana Hu Pegues
SEM 104	MWF 11:15–12:05 p.m.	Samantha Samakande	9480	Juliana Hu Pegues
SEM 105	MWF 10:10–11:00 a.m.	John Undaloc	9481	Juliana 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 02:55–04:10 p.m.	Oona Cullen	9419	Emily Foster
SEM 102	MW 01:25–02:40 p.m.	Margaux Delaney	9420	Emily Foster
SEM 103	MW 11:40–12:55 p.m.	Mai Mageed	9421	Emily Foster
SEM 104	TR 01:25–02:40 p.m.	Em Setzer	9422	Emily Foster
SEM 105	MWF 10:10–11:00 a.m.	Edna Wan	9423	Emily Foster
SEM 106	TR 11:40–12:55 p.m.	Jessica Diaz Rodriguez	9424	Emily Foster

**ENGLISH 1168****Cultural Studies: Imagining Identity in Fantasy Media**

Fantasy, with its reputation for supernatural worlds that embrace fairytale tropes and epic archetypes, has sometimes been described as whimsical, escapist, or pulpy. However, as demonstrated by the enduring popularity of tales like Studio Ghibli works, Lord of the Rings, and D&D, stories in this genre can meaningfully resonate with real world experiences. This course investigates how fantasy imagines identities such as gender, race, and sexuality by exploring media ranging from medieval legends to contemporary novels, musicals, comics, film, television, and tabletop and videogames. These pop-culture narratives shape and are shaped by social discourse; as such, in writing assignments, students will develop skills to navigate fantasy and the complex modern media landscape it exists within as thoughtful fans, insightful critical thinkers, and effective communicators.

SEM 101 TR 02:55–04:10 p.m. Lars Johnson 9362 Greg Londe

**ENGLISH 1168****Cultural Studies: Social Justice in Young Adult Literature**

How are social justice topics explored in contemporary young adult (YA) literature? How does YA literature reflect and represent society's most pressing topics? These questions will guide our exploration of portrayals of social justice in YA literature this semester. Through class discussions and engaging with various YA novels, such as

*The Hate U Give* by Angie Thomas,

*Full Disclosure* by Camryn Garrett, and

*Grown* by Tiffany D. Jackson, this seminar will provide a survey of how topics ranging from Black Lives Matter to the #MeToo Movement are reflected in YA literature published within the United States.

SEM 102 MW 08:40–09:55 a.m. Laila Nashid 9363 Greg Londe

**ENGLISH 1168****Cultural Studies: Media and Meaning**

This class explores poems in relation to image, word, and sound. Rather than what each medium can or cannot do, we'll focus on border-crossings where one work generates another in a new version or form (e.g. a modern Ovid rewrite or a photo-inspired poem). By calling new creations "readings"—or "misreadings"—we highlight the loadedness of meaning-making. What violence, love, ambition or resistance motivates translation in the broad

sense of making an echo? How is power enacted through transformation? Through reading and writing? Class readings will range from Greek mythology to contemporary poetic inquiries into race and gender. No prior familiarity with poetry is required. Students will begin with a poetry "crash course" and complete essays that emphasize observation, originality, and comparative analysis.

SEM 103 TR 08:40–09:55 a.m. Yichu Wang 9364 Greg Londe

## **ENGLISH 1168**

### **Cultural Studies: Essays, Info Comics, Transmedia Knowledge**

Essays and comics have long mixed research and storytelling. From *Montaigne to*

*Maus, thinking through writing has tackled complex historical, philosophical, and literary issues. This class focuses on genres or forms of writing that mix argument and story, ideas and images, focusing on scholarly essays and information comics used in public awareness campaigns. Students mix old school and new school, choosing topics, researching and developing ideas, and presenting them through different genres of transmedia knowledge, including those that support the essay and info comic: formal abstract, annotated bibliography, dialogue, storyboard, and public presentation. Students learn critical and creative skills for sharing research with specialists, community members, policy-makers, funding agencies, and the general public using media such as notebooks, Comic Life, and PowerPoint.*

SEM 104 TR 01:25–02:40 p.m. Jon McKenzie 9365

## **ENGLISH 1168**

### **Cultural Studies: Disability and Writing**

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

SEM 105 MW 01:25–02:40 p.m. Charlie Green 9366

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SEM 106 TR 02:55–04:10 p.m. Jon McKenzie 9367

## ENGLISH 1170

### Short Stories

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

SEM 101	MW 07:30–08:45 p.m.	Tanner Crunelle	9370	David Faulkner
SEM 102	MW 11:40–12:55 p.m.	Otis Fuqua	9371	David Faulkner
SEM 103	TR 11:40–12:55 p.m.	Miklos Mattyasovszky	9372	David Faulkner
SEM 104	MWF 10:10–11:00 a.m.	Zibusiso Mpofu	9373	David Faulkner
SEM 105	MW 10:10–11:25 a.m.	Grace Murry	9374	David Faulkner
SEM 106	TR 10:10–11:25 a.m.	Sean Sam	9375	David Faulkner
SEM 107	MWF 09:05–09:55 a.m.	Celeste Zeng	9376	David Faulkner
SEM 108	MWF 11:15–12:05 p.m.	David Faulkner	9377	

## ENGLISH 1183

### Word and Image

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

SEM 101	MWF 11:15–12:05 p.m.	Geraldo Azpri Iglesias	9441	Brad Zukovich
SEM 102	MW 11:40–12:55 p.m.	Matthew Bettencourt	9442	Brad Zukovich
SEM 103	MWF 09:05–09:55 a.m.	Maxwell Burlew	9443	Brad Zukovich
SEM 104	TR 08:40–09:55 a.m.	Meredith Cottle	9444	Brad Zukovich
SEM 105	MWF 10:10–11:00 a.m.	Teddy Leane	9445	Brad Zukovich
SEM 106	TR 10:10–11:25 a.m.	Roshon Nandhra	9446	Brad Zukovich

## ENGLISH 1183

### Word and Image

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SEM 107	MW 01:25–02:40 p.m.	Andrew Hill	9447	
SEM 108	MW 07:30–08:45 p.m.	Hillary Warolin	9448	Brad Zukovich

## **ENGLISH 1191**

### **British Literature: Shakespeare**

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

SEM 101 MW 10:10–11:25 a.m. Kevin Attell 9417

## **ENGLISH 1191**

### **British Literature: From Blake to Brexit**

Beginning with William Blake's poem "Europe" and ending with contemporary writers writing through "Brexit" (the United Kingdom's decision to leave the European Union), this course will explore an array of poets, novelists, playwrights, and essayists 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 "psycho-geographic" writing with a focus on land, landscape, place, and displacement.

SEM 102 MW 10:10–11:25 a.m. James Byrne 9418

## **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 9484

SEM 102 TR 10:10–11:25 a.m. Candice Strateman 9485 Douglas McBride

## **GERMAN STUDIES 1126**

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

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

SEM 101 TR 10:10–11:25 a.m. Seth Thomas 9486 Douglas McBride

## **GERMAN STUDIES 1129**

### **Phoniness and Awkwardness**

What does being "genuine to oneself" mean? Can one really know what is authentic, or is all self-presentation a form of pretense? This course delves into the tension between phoniness and awkwardness as it appears in narrative fiction. If one rejects phoniness, one may appear awkward or out of sync with social norms. Yet embracing pretense erodes authenticity. What is the "self" to which one is genuine? Writing in this class is inseparable from critical reading. Assignments include weekly short responses and five 5-page essays. From

sentimentalism to satire, readings include presentations of “phoniness”, e.g. Goethe’s *The Sorrows of Young Werther* and Nabokov’s *Invitation to a Beheading*. We will explore how phoniness implicates aesthetic, moral, and economic values.

SEM 101 TR 01:25–02:40 p.m. Wei Wang 9493 Douglas McBride

## **GERMAN STUDIES 1131**

### **The Commune**

How can we reorganize society based on principles of shared resources, direct democracy, gender equality, and mutual aid? For centuries radical thinkers have responded with the same answer: the commune. In this seminar we will consider socialist, anarchist, and feminist proposals for how to live and work outside of the confines of the single-family home. The readings will cover a wide range of genres and historical periods: from first-hand accounts of the Paris Commune of 1871 to fictional communes in utopian literature and reports on intentional communities in the Ithaca area. Students will gain experience writing in various genres. They will refine their writing skills through regular revisions and targeted exercises to develop their voice, use of sources, and close readings.

SEM 101 TR 11:40–12:55 p.m. Mari Jarris 9498

## **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. Rajvi Thakore 9394 Douglas McBride

SEM 102 MWF 12:20–01:10 p.m. Martina Villalobos 9395 Douglas McBride

## **GOVERNMENT 1101**

### **Power and Politics: Writing Elections Around the World**

Elections are the cornerstone of power in the 96 democracies of the world—and vital to many non-democratic countries, offering both moments of uncertainty for rulers as well as being a tool used by them to retain power. But what do elections do? The course will examine elections across the world in real time. Want to know how to understand these pivotal moments? Want to learn concepts that you can apply to unfolding events, while going further to see implications for how the world works? Want to describe something that no one could know in advance, becoming an expert in real world events, in real time? This FWS will address these issues, and develop writing through essays, pre-election briefs, post-election analyses, and opinion pieces.

SEM 101 MWF 09:05–09:55 a.m. Harry Dienes 9396 Thomas Pepinsky

## **GOVERNMENT 1101**

### **Power and Politics: Making Communities Work—Governance and Local Development**

Why are some communities able to provide secure environments, good education, adequate healthcare, and other factors that encourage human development, while others fail to do so? This course draws on insights from disciplines such as economics, political science, sociology, along with students’ own experiences, to answer these questions. We consider the difference between state governments and governance, explore when governance works best for the people, and discuss the factors that may improve governance and development outcomes. Students engage in a wide range of writing forms –from letters and op-eds to interview transcripts, research notes, and policy

memos, all closely associated with small research projects examining real world development challenges.

SEM 102 TR 11:40–12:55 p.m. Ellen Lust 9397

## **GOVERNMENT 1101**

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

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

SEM 103 MW 02:55–04:10 p.m. Avishai Melamed 9398

## **HISTORY 1200**

### **The Idea of Entrepreneurship in Modern America**

The language of entrepreneurship seems nearly ubiquitous today, as policymakers and ordinary Americans across the political spectrum celebrate the economic and social benefits of innovative start-ups and small businesses. This course will explore the history of entrepreneurship in American thought and culture from the late nineteenth century to the present. In addition to influential theorists like Joseph Schumpeter and Peter Drucker, we will read historical sources and scholarly works on subjects ranging from the politics of small business in the early twentieth century to the rise of microfinance in the 1980s and 1990s. Written assignments will include reading responses, short essays, and a research paper that will allow students to engage with key course themes and place them in conversation with contemporary debates around entrepreneurship.

SEM 101 MWF 01:25–02:15 p.m. Jeremy Goodwin 9455 Larry Glickman

## **HISTORY 1200**

### **City of Future: Past and Present**

This course focuses on ideas and cultural representations of the city and its future, by exploring three themes: the city and modernity, mapping the city, and the city as utopia and dystopia. Students will explore urbanism in the US, Europe and its (former) colonies throughout the twentieth century and contemporary times, while also reflecting on more conceptual questions on the relationship between urban fictions and realities and the ways in which urban space was used as a political tool. Readings for the course include various historical sources, like maps, paintings, film and photography, and some key works in urban history and spatial theory. Through a set of shorter essays, students will work towards a final research project on a topic of their choice.

SEM 102 TR 02:55–04:10 p.m. Aimee Plukker 9456 Enzo Traverso

## **HISTORY 1200**

### **Imperial Islands**

Islands have long occupied an outsized place in human imagination and social life: as lawless pirate havens, as spaces of suffering for castaways and unfree people, as sites for prisons and secret military bases, and as places of momentary pleasure for burned out urbanites. Why do islands perform such disparate functions? What could islands tell us about how empires operate? Through histories, ethnographies, travelogues, and film, we will examine how spaces we might presume to be marginal to centers of power are in fact sites where limited oversight enables imperial power to operate in its barest form. In so doing we ask what small places can teach us about large-scale political processes. Writing assignments will include film criticism, an op-ed, and a final research project.

## **HISTORY 1200**

### **Nineteenth-Century Readings: African-American Literature**

In this course we will spend time exploring Black history in the American West through nineteenth-century literature and journalism. We will learn from various historical sources, as well as novels and periodicals, published in the 1800s, to develop complex understandings of Black life in the American West. Contrasting myths of the “wild, wild west” alongside historical realities, we will learn about African American residents as well as indigenous, Chinese, Mexican, and white residents of the region. Students will be asked to commit to a rigorous writing agenda, with a focus on developing skills in crafting arguments and producing analyses on themes from course material.

SEM 104 MW 02:55–04:10 p.m. Kelsey Roggensack 9458 Russell Rickford

## **HISTORY 1402**

### **Global Islam**

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

SEM 101 TR 02:55–04:10 p.m. Tagliacozzo Eric 9432

## **HISTORY 1412**

### **Alone in the Crowd: Self and Society in American Thought**

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

SEM 101 TR 02:55–04:10 p.m. Justin Clark 9491

## **HISTORY 1470**

### **Writing About National Parks**

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

SEM 101 TR 11:40–12:55 p.m. Camille Suarez 9492

## **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 9378

## **LINGUISTICS 1100**

### **Language, Thought, and Reality: In Defense of Fanfiction**

From Dante's *Inferno* to *Fifty Shades of Grey*, fanfiction has always had a place in the literary canon. With the advent of the internet, fanfiction is more accessible than ever—but despite its popularity, it is often dismissed as unserious. In this course students will practice literary analysis of fanworks, comparing how amateur and professional platforms facilitate different linguistic and narrative strategies. Students will investigate how members of diverse communities wield fanfiction as a tool to carve out spaces for themselves in arenas where they might otherwise lack representation. They will also learn to express their own thoughts and opinions using language appropriate to a given context, relying on both research and rhetorical analysis to gather evidence and craft convincing arguments.

SEM 102 TR 10:10–11:25 a.m. Kory Wibberly 9379 Michael Weiss

## **LINGUISTICS 1100**

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

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

SEM 103 MWF 09:05–09:55 a.m. Chloe Kwon 9380 Jessica Sands

## **MEDIEVAL STUDIES 1101**

### **Aspects of Medieval Culture: Archaeology and Lost Histories**

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

SEM 101 TR 10:10–11:25 a.m. Kate Bajorek 9389 Oren Falk

## **MEDIEVAL STUDIES 1101**

### **Aspects of Medieval Culture: Images in the Margin**

A knight jousts with a snail in the margins of a medieval bible. A gargoyle leers from the corner of a Gothic cathedral. Medieval margins are spaces for experimentation, and in them are some of the weirdest images produced in the Middle Ages. Placing the edge at the center, this course explores what these monstrous, animal, and human figures are doing in the margins of medieval books and buildings. The margin rejects oppositions such as high and low, sacred and profane: here, contradictions were not only tolerated but were used both to challenge and to define the cultural spaces they enclose. Students will develop their reading and writing skills through object analyses, composition and editing exercises, and a research paper.

SEM 102 TR 02:55–04:10 p.m. Francesca Edwards-Rentsch 9390 Oren Falk

## **MEDIEVAL STUDIES 1101**

### **Aspects of Medieval Culture: Worms, Serpents, Dragons, and Maggots**

Wronging, wriggling, rending, roaring, ruining, ravaging...and ravishing? All of these descriptors apply, perhaps surprisingly, to the Old English “worm” (wyrn), which can equally refer to the serpent, dragon, and maggot. In this seminar students will engage with stories about wyrmas and explore how they were used to construct identity, politics, and morality through imagery and symbolism that still resonate today. In their essays students will read, compare, and research texts on snake-woman hybrids (*Melusine*), dragon fights (*Book of Revelation* and *Beowulf*), and maggot-infested corpses (*Soul and Body II*). In doing so, they will develop a nuanced understanding of how the imagery of wyrmas was variously employed in medieval England and form their own interpretations of these rich materials.

SEM 103 MW 10:10–11:25 a.m. Cagney Kelshaw 9391 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 reengaging 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 104 TR 01:25–02:40 p.m. Fedor Nekhaenko 9392 Oren Falk

## **MUSIC 1701**

### **Sounds, Sense, and Ideas: Musical Instruments and Empires**

Are pianos instruments of colonialism? Can tuning define a nation? Do military bands win wars—literal “battle of the bands?” This seminar interrogates the social, cultural, racial, and historical entanglements of musical instruments with imperial powers. We will explore how instruments are deployed as objects of diplomacy, manifestations of political power, mechanisms of colonialism, and contested sites of social and political meaning. Ultimately, this seminar will demonstrate how not only is music often political, but politics are often musical. Students will learn how to produce clear, compelling, and well-researched writing across multiple formats including book reviews, literature reviews, blog posts, think pieces, and scholarly journal articles.

SEM 101 TR 11:40–12:55 p.m. Benjamin Skoronski 9381 Annie Lewandowski

## **NEAR EASTERN STUDIES 1997**

### **Rabbinic Judaism: Literature and Beliefs**

This course is an introduction to the earliest Jewish interpreters of the Bible. What did these interpreters of the Bible believe, and how did they interpret the Bible? And what do their writings teach us about the relationship between Jews, Christians, and other religions of the time? In this class students read a variety of texts from the corpus of rabbinic literature—including stories about demons and angels; adultery and prostitution; the death penalty; redemption and the afterlife; covenant and exile; among other key themes. Readings focus on primary sources in translation and some introductory-level essays. Through close readings of texts, students learn the basics of argumentative writing in five essays, including: crafting an introduction; locating a problem; supporting a thesis; and writing effective conclusions.

SEM 101 MW 08:40–09:55 a.m. Jason Mokhtarian 9482

## **PHILOSOPHY 1110**

### **Philosophy in Practice: Ethics and Employment**

You will almost surely be an employee one day. In being an employee, you may face certain practical problems. Does it ever make sense to be loyal to your employer? When is it OK to slack off on the job? Does your work add meaning to your life? Your employer will face their own practical problems too. Is it OK to require employee drug testing? What kind of say should employees have in decisions about the business? Should we follow the law even though our competitors aren't? This class is about these and other ethical issues in employment. Through reading arguments from philosophers, writing and revising our own arguments, we will try to figure out the rights and duties of both employers and employees.

SEM 101 MW 02:55–04:10 p.m. Michael Milhim 9411 Willow Starr

## **PHILOSOPHY 1110**

### **Philosophy in Practice: Ethics of AI**

AI has become the go-to source for answering our nagging questions about everything from daily trivia to relationship advice, editing texts, and much more. In this class we want to examine the nature of this evolving relationship between LLMs, as a new epistemic agent with high authority, and us, as epistemic agents with vulnerable cognitive biases prone to exploitation. In the course of engaging with the works of philosophers and social scientists who have thought about these questions, we will practice how to develop and communicate our ideas effectively by writing reading responses and essays.

SEM 102 MW 10:10–11:25 a.m. Farhad Taraz 9412 Willow Starr

## **PHILOSOPHY 1111**

### **Philosophical Problems: Knowledge in a Social World**

Most of the important things that we learn on a day-to-day basis come from other people's spoken or written words. This class will focus on some central questions about the nature and significance of testimony and related questions about our role as knowers in a social world. What should we think when our peers disagree with us? Can we ever do something wrong to another person just by disbelieving them? What's wrong with drawing inferences about other people on the basis of their membership in particular social groups? What exactly happens when someone is gaslit? 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 08:40–09:55 a.m. Gus Turyn 9410 Willow Starr

## **PHILOSOPHY 1112**

### **Philosophical Conversations: Reading de Beauvoir**

Simone de Beauvoir is an important philosopher in the twentieth century, whose works are deep but more accessible to the general audience compared to other existentialist thinkers (such as Heidegger and Sartre) because she uses less elusive jargons. Her writings are also clear and well structured, thus are good materials for teaching how to write. For those who are interested in philosophy at first place, this course will help them get familiarized with different styles of philosophical texts and equip them with skills for further studies. For those who are not going to be majoring in philosophy, this course will still help them learn the useful skill of reading and analyzing a sophisticated text.

SEM 101 MW 08:40–09:55 a.m. Lanxin Shi 9413 Willow Starr

## **PHILOSOPHY 1112**

### **Philosophical Conversations: Dreaming, Hallucinations, and Imagination**

In a lifetime of 80 years, we spend at least 6 years dreaming—let alone daydreaming. What's the philosophical significance of that psychological fact? What can we learn from the spontaneous conscious episodes that arise during distraction and meditation? Our conscious experience is filled with noisy mental states called 'altered states of consciousness': dreaming, wandering, meditating, and sometimes even hallucinating. This is an interdisciplinary and introductory course in the philosophy of mind that focuses on writing essays about altered states to reflect on what they teach us about ourselves, and the artificial cognitive technologies our societies are currently developing, like AI systems and virtual reality engines. The course draws on perspectives from AI research, Indian Philosophy (especially Buddhism), and neurobiology. By the end of the course, students will be able to write rigorous and engaging pieces about these topics.

SEM 102 MW 11:40–12:55 p.m. Edvard Aviles-Meza 9414 Willow Starr

## **PHILOSOPHY 1112**

### **Philosophical Conversations: Ancient Philosophy Meets Cognitive Sciences**

What contemporary philosophers mean by “mind” is grounded in a long tradition that traces back to ancient Greece. In this course we look at how ancient and contemporary theories of mind illuminate each other concerning topics such as perception, memory, imagination, and thought. We will explore how the views of ancient philosophers like Plato and Aristotle interact with the contemporary debates in cognitive science, like nativism, the computational theory of mind, and the language of thought hypothesis. Through writing assignments students will develop their ability to analyze complex texts, construct original arguments, respond to objections, and write clearly and persuasively about issues on ancient philosophy and cognitive science.

SEM 103 MW 07:30–08:45 p.m. Sara De Leonardis 9415 Willow Starr

## **PERFORMING & MEDIA ARTS 1175**

### **Hell is a Teenage Girl: Terror and Turmoil of Girlhood in Horror Films**

“Hell is a teenage girl” are the first words uttered by Anita Lesnicki in the 2009 comedy-horror *Jennifer's Body*. In this course we will analyze how various themes and experiences of girlhood are explored in horror films. In conjunction with watching films, we will read introductory texts in feminist studies to contextualize how sexuality (and all its expressions), negative emotions (such as anger or disgust), and living in a gendered body can help us elucidate other textual or aesthetic meanings in the films we will watch.

SEM 101 TR 10:10–11:25 a.m. Syeda Hira Mahmood 9487 J. Ellen Gainor

## **PERFORMING & MEDIA ARTS 1183**

### **Hip-Hop's Global Vibrations (NYC, LA, Southeast Asia)**

From the Bronx to LA, hip-hop journeys from coast to coast and across oceans. What are the special analytical problems of hip-hop's dissemination? How can we resolve the contradictions that arise when diasporic groups express themselves through hip-hop? This course is for students who are open to thinking critically about hip-hop's contradictions while uplifting the culture's beauty and imagining possibilities. We explore hip-hop's pillars for answers (DJing, MCing, graffiti writing, breakdancing, and the pursuit of knowledge). We will listen to music, watch films, and read theoretical texts. Key authors include Jeff Chang, Paul Gilroy, and Michelle Wright; key artists: James Brown, Beat Junkies DJ crew, Triple Edge, and La Différence. Writers will sharpen their skills to articulate strong, original arguments via five formal essays.

SEM 101 MW 11:40–12:55 p.m. Paige Chung 9496 J. Ellen Gainor

## **PERFORMING & MEDIA ARTS 1184**

### **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 02:55–04:10 p.m. Brian Sengdala 9497 J. Ellen Gainor

## **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 9351

## **PSYCHOLOGY 1120**

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

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

SEM 102 TR 10:10–11:25 a.m. Lance Bush 9352

SEM 103 TR 11:40–12:55 p.m. Lance Bush 9353

## **PSYCHOLOGY 1140**

### **A Baby and Someone: Parental Influence on Infant Development**

“There is no such thing as a baby...There is a baby and someone.” These words spoken by Dr. Donald Winnicott emphasize the impact of caregiving on human development. Humans rely on their parents longer than any other animal species and because of this, the impact of caregiving is inextricable from the development of our motor, language, and social abilities. In this course students will learn about the influence of culture and caregiving practices on infant development. Through reading and writing assignments, we will focus on the leading theories in the field of developmental psychology, research on caregiving and infant development, and the practice of communicating scientific findings to a general audience.

SEM 101 MW 08:40–09:55 a.m. Julia Venditti 9429 Michael Goldstein

## **PSYCHOLOGY 1140**

### **The Mind in Revolt: Consciousness, Self, and Society**

How is it that we share some aspects of consciousness with bacteria? How did consciousness evolve—from the simple reactions of a single cell to the layered complexities of human thought, identity, and society? In this writing seminar we will explore the mind's deepest mysteries through an interdisciplinary lens, drawing from neuroscience, philosophy, psychology, literature, and science fiction. We'll reflect on how the revolutions in consciousness—traced in *The Consciousness Revolutions* by Shimon Edelman—shape not only our inner lives but also the social and political worlds we inhabit. Students will complete several shorter peer-reviewed essays and a final research-based paper.

SEM 102 MW 02:55–04:10 p.m. Astghik Altunyan 9430 Shimon Edelman

## **PSYCHOLOGY 1140**

### **How Much Does a Soul Weigh? The Scientific Study of Consciousness**

How does consciousness arise in a world of matter, Do all creatures have conscious experience? What about “intelligent” machines? Cognitive neuroscientists have recently proposed that theories of consciousness, long thought to be available only to philosophical speculation, can be tested empirically. In this course we will read representative work from philosophy, psychology, and neuroscience. Through these readings, we will grapple with why consciousness might be especially difficult to study, and evaluate how scientists have attempted to study it experimentally. Writing assignments, including essays and critical analyses, will aim to help students learn to read and interpret these texts, and develop their own thinking about whether science can provide insight on the elusive question of consciousness.

SEM 103 TR 11:40–12:55 p.m. Owen Morgan 9431 David Field

## **ROMANCE STUDIES 1102**

### **The Craft of Storytelling: The Story and the Self—Race, Gender, Agency and Postcolonial Narratives**

This seminar explores autobiographical and life writing by contemporary women authors from across the Francophone world—including North and West Africa, the French Caribbean, France, and Belgium. We will examine how these writers use first-person narratives and innovative literary forms to explore themes of history, resistance, and personal and political agency within postcolonial contexts. We will consider how race, gender, class, and power shape individual and collective identities, diasporic experiences, and artistic expression. Our readings will span multiple genres—including fiction, short stories, autobiography, poetry, and film—all in English translation. These will be paired with critical and theoretical texts to provide a framework for analysis. Students will strengthen their analytical and writing skills through close readings, discussions, and written assignments that engage with the texts and their broader cultural and political implications.

SEM 102 MWF 12:20–01:10 p.m. Salma Rebhi 9426 Irene Eibenstein-Alvisi

## **ROMANCE STUDIES 1102**

### **The Craft of Storytelling: *Decameron***

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

SEM 103 TR 08:40–09:55 a.m. Marilyn Migiel 9427

## **ROMANCE STUDIES 1102**

### **The Craft of Storytelling: A Guide to Surviving Survival**

What does it take to make it? From disaster scenarios and post-apocalyptic movies to survivalism fixations, we are surrounded by stories about facing the worst odds. In this seminar we will engage a series of short-stories, essays, movies, video games, and comics from Latin America and the world to ask: How and at what cost may we survive? Who is that "we" and where does it start when everything collapses? We will learn how to make survival our own by writing critical reviews, short-stories, essays, and even a survival-kit list. Participants will acquire the skills needed to analyze and challenge the assumptions and biases surrounding different issues presented and shaped by popular culture.

SEM 104 MW 07:30–08:45 p.m. Federico Giordano Perla 9428 Irene Eibenstein-Alvisi

## **ROMANCE STUDIES 1108**

### **Cultural Identities/Cultural Differences: The Italian American**

While a staggering 16 million Americans report having Italian descent, many fourth-generation Italians have lost contact with their linguistic heritage; yet the Italian American community has created a rich cultural heritage of its own, with recognized literary and cinematic classics. This seminar will examine key narrative and cinematic representations of Italian American identity, dissecting stereotypes and exploring the historical complexity of the Italian American experience. Students will practice both analytical and creative writing, through a classroom blog, brief examples of non-fictional writing inspired by Louise de Salvo and other masters of the Italian American feminist memoir, and a final capstone analyzing the notion of "hyphenated culture" through two weeks of their choice. Authors studied include Barolini, Di Donato, the Taviani's Carole Maso among others.

SEM 101 MW 02:55–04:10 p.m. Valerina Fulginit 9450

## **ROMANCE STUDIES 1108**

### **Cultural Identities/Cultural Differences: Narrating Disability in Hispanic Literatures and Culture**

This course introduces critical thinking, academic writing, and interdisciplinary analysis through disability studies in Hispanic literatures and cultures. Focusing on fiction, poetry, and film from Latin American and Spanish authors, the course explores how disability is represented and challenged across diverse cultural contexts. Students will engage with texts that portray physical, cognitive, and psychological disabilities, intersecting with issues of race, gender, and class. Authors may include Guadalupe Nettel, Mario Bellatin, Linda Meruane, Alejandro Amenabar and Eduardo Casanova. Through writing-intensive assignments—including analytical essays, reflective responses, and a final research project—students will develop their skills in argumentation, close reading, and revision. Emphasizing writing as a process and tool for inquiry, the course encourages original arguments grounded in primary texts and scholarly discourse.

SEM 102 TR 10:10–11:25 a.m. Itziar Rodriguez de Rivera 9451

## **ROMANCE STUDIES 1108**

### **Cultural Identities/Cultural Differences: Narrating Disability in Hispanic Literature and Culture**

This course introduces critical thinking, academic writing, and interdisciplinary analysis through disability studies in Hispanic literatures and cultures. Focusing on fiction, poetry, and film from Latin American and Spanish authors, the course explores how disability is represented and challenged across diverse cultural contexts. Students will engage with texts that portray physical, cognitive, and psychological disabilities, intersecting with issues of race, gender, and class. Authors may include Guadalupe Nettel, Mario Bellatin, Linda Meruane, Alejandro Amenabar and Eduardo Casanova. Through writing-intensive assignments—including analytical essays, reflective responses, and a final research project—students will develop their skills in argumentation, close reading, and revision. Emphasizing writing as a process and tool for inquiry, the course encourages original arguments grounded in primary texts and scholarly discourse.

SEM 103 TR 11:40–12:55 p.m. Itziar Rodriguez de Rivera 9452

## **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 104 TR 08:40–09:55 a.m. Alix Choinet 9453

## **ROMANCE STUDIES 1109**

### **Image and Imagination: Italian Cinema**

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

SEM 101 TR 01:25–02:40 p.m. Irene Eibenstein-Alvisi 9449

## **SCIENCE & TECHNOLOGY STUDIES 1126**

### **Science and Society: The “Body” in Medicine and Healing**

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

SEM 101 TR 01:25–02:40 p.m. Ashawari Chaudhuri 9399

## **SCIENCE & TECHNOLOGY STUDIES 1126**

### **Science and Society: Social Studies of Medicine**

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

SEM 102 TR 02:55–04:10 p.m. Ashawari Chaudhuri 9400

## **WRITING 1380**

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

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

SEM 101 MW 10:10–11:25 a.m. Scott Sorrell 9382

How do the places we live shape our experience of the world? What stylistic choices have other writers used to convey a sense of place, and how can we learn from these techniques? In this class we will use the concept of place to explore a range of essay

## **WRITING 1380**

### **Elements of Academic Writing: 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 102 MW 11:40–12:55 p.m. Tracy Carrick 9383

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

## **WRITING 1380**

### **Elements of Academic Writing: Theories of Happiness**

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

SEM 103 MW 01:25–02:40 p.m. Jessica Sands 9384

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

## **WRITING 1380**

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

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

SEM 104 TR 10:10–11:25 a.m. Brad Zukovic 9385

**Metaphor is the essence of human creativity—a form of thought, desire and the language of the unconscious mind. How does metaphor operate in literature, pop culture, politics, and the thought of theoretical scientists such as Einstein and Richard Feynman?**

## **WRITING 1380**

### **Elements of Academic Writing: Music and Writing—Musical Discourses across Sound and Page**

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

SEM 105 TR 10:10–11:25 a.m. Rachel Horner 9386

“Writing about music is like dancing about architecture.” This well-worn adage, attributed to Elvis Costello, illustrates a dilemma that has perennially vexed music writers of all stripes: can writing ever really capture the full experience of making or l

## **WRITING 1380**

### **Elements of Academic Writing: Writing and Artificial Intelligence**

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

SEM 106 TR 11:40–12:55 p.m. Kate Navickas 9387

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

## **WRITING 1380**

### **Elements of Academic Writing: Music and Writing: Musical Discourses across Sound and Page**

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SEM 107 TR 11:40–12:55 p.m. Rachel Horner 9388

“Writing about music is like dancing about architecture.” This well-worn adage, attributed to Elvis Costello, illustrates a dilemma that has perennially vexed music writers of all stripes: can writing ever really capture the full experience of making or l

## **WRITING 1968**

### **Public Writing: Navigating the News**

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

SEM 101 TR 01:25–02:40 p.m. Kelly King-O'Brien 9483

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 n