

Spring 2021 First-Year Writing Seminars

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

ANTHR 1101 SEM 102 Culture, Society, and Power: Travelling Power and Subjectivity

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

COML 1134 SEM 101 Reading Poetry
ENGL 1168 SEM 101 Cultural Studies: Horror Fact and Horror Fiction
NES 1960 SEM 101 Seeing the Past in the Future: The Ancient Near East in Modern Science Fiction
ROMS 1102 SEM 103 The Craft of Storytelling: Women's Writing, Writing Women
ROMS 1113 SEM 101 Thinking and Thought: Dante's Examined Life
SOC 1110 SEM 101 Writing Computers and Society

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

CLASS 1531 SEM 101 Greek Myth
ENGL 1111 SEM 101 Writing Across Cultures: Humor, Lightness, Wit
ENGL 1130 SEM 101 Writing the Environment: Conservation, Conservatories, and Conservancies
ENGL 1134 SEM 102 True Stories
ENGL 1167 SEM 101 Reading Now
ENGL 1168 SEM 102 Cultural Studies: Black Arts Movement
ENGL 1170 SEM 102 Short Stories
ENGL 1183 SEM 101 Word and Image
GERST 1121 SEM 101 Writing Berlin
MEDVL 1101 SEM 103 Aspects of Medieval Culture: Commenting on Culture in the Middle Ages
PHIL 1112 SEM 104 Philosophical Conversations: Justifying Political Power
ROMS 1102 SEM 101 The Craft of Storytelling: *Decameron*
ROMS 1102 SEM 105 The Craft of Storytelling: The Art of Persuasion
ROMS 1108 SEM 101 Cultural Identities: Postcards From Paradise

Monday, Wednesday, and Friday 01:30–02:20p.m.

ENGL 1105 SEM 103 Writing and Sexual Politics: Female Desire in the Digital Age
ENGL 1134 SEM 103 True Stories
ENGL 1158 SEM 102 American Voices: Age of the Remake
ENGL 1168 SEM 105 Cultural Studies: Rural Media
ENGL 1168 SEM 106 Cultural Studies: Literary Machines—Books, Radios, and AI
ENGL 1168 SEM 107 Cultural Studies: Economic Humanities

Monday, Wednesday, and Friday 02:40–03:30p.m.

HIST 1200 SEM 101 Innocents Abroad: Histories of Childhood in Colonial Asia
ROMS 1114 SEM 101 Semiotics

Monday, Wednesday, and Friday 11:20–12:10p.m.

ASIAN 1106 SEM 101	The Great Epic of India
COML 1105 SEM 102	Books with Big Ideas: Writing City
ENGL 1105 SEM 101	Writing and Sexual Politics: Decolonization, Gender, and Sexuality
ENGL 1111 SEM 108	Writing Across Cultures: Documentary Now
ENGL 1120 SEM 101	Writing and Community Engagement: Writing Ecology
ENGL 1167 SEM 102	Reading Now
ENGL 1168 SEM 103	Cultural Studies: The Fragmentary Novel—A Study of Community
ENGL 1170 SEM 103	Short Stories
ENGL 1183 SEM 102	Word and Image

Monday, Wednesday, and Friday 12:25–01:15p.m.

ENGL 1105 SEM 102	Writing and Sexual Politics: When Beauty Becomes Beast
ENGL 1158 SEM 101	American Voices: Why We are Here or the Purpose of Education
ENGL 1168 SEM 104	Cultural Studies: Postcolonial Remix
ENGL 1170 SEM 104	Short Stories
GOVT 1101 SEM 103	Power and Politics: Leadership and Democracy
ROMS 1113 SEM 104	Thinking and Thought: Italian Science Fiction

Monday and Wednesday 08:05–09:20a.m.

ANTHR 1101 SEM 101	Culture, Society, and Power: Anthropological Perspectives of Technological Worlds
COML 1106 SEM 101	Robots
GERST 1118 SEM 101	Let's Play!
HIST 1200 SEM 102	“Laughter in Hell”: Surviving through Humor in Times of War

Monday and Wednesday 09:40–10:55a.m.

ASIAN 1111 SEM 101	Literature, Culture, Religion: Writing as Power in Premodern South Asia
ENGL 1170 SEM 101	Short Stories
ENGL 1170 SEM 108	Short Stories
PHIL 1111 SEM 101	Philosophical Problems: Free Will and Moral Responsibility

Monday and Wednesday 10:10–11:00a.m.

WRIT 1380 SEM 102	Elements of Academic Writing: “Acute on Chronic”—Inequality and Injustice in the Era of COVID-19
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Monday and Wednesday 01:00–02:15p.m.

DSOC 1200 SEM 103	The Sociology of Sustainability
ENGL 1130 SEM 102	Writing the Environment: Climate Change Fiction
ENGL 1191 SEM 101	British Literature: Oscar Wilde

Monday and Wednesday 02:45–04:00p.m.

ENGL 1111 SEM 102	Writing Across Cultures: Writing About Be-Longing
ENGL 1158 SEM 103	American Voices: The Myth of the American Teenager
ENGL 1191 SEM 102	British Literature: Medieval Ireland—Gods, God, and Fighting Men
MEDVL 1103 SEM 101	Legends, Fantasy, and Vision: Introduction to Oral Tradition and Literature
PHIL 1112 SEM 101	Philosophical Conversations: Ethical Controversies
PHIL 1112 SEM 103	Philosophical Conversations: What is Race?
PMA 1154 SEM 101	The Personal is Political: Feminist Performance 1900-Now
PMA 1161 SEM 101	Food and the Media
STS 1123 SEM 101	Technology and Society: Seeing the City through Cinema

Monday and Wednesday 07:30–08:45p.m.

COML 1105 SEM 101	Books with Big Ideas
ENGL 1111 SEM 103	Writing Across Cultures: Real Stories, Real Animals
ENGL 1168 SEM 108	Cultural Studies: Don't Make Me Laugh: The Ethics of Humor
ENGL 1191 SEM 103	British Literature: Clock of the Heart: The Culture of the Romantics
PSYCH 1140 SEM 102	Fundamental Debates in Brain and Behavioral Sciences

Monday and Wednesday 11:20–12:10p.m.

WRIT 1380 SEM 103	Elements of Academic Writing: Biohacks
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Monday and Wednesday 11:25–12:40p.m.

ENGL 1130 SEM 103	Writing the Environment: Environmental Futures
GERST 1170 SEM 101	Marx, Nietzsche, Freud

Monday and Wednesday 12:25–01:15p.m.

WRIT 1380 SEM 107	Elements of Academic Writing: Metaphor in Art, Science, and Culture
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Tuesday and Thursday 08:05–09:20a.m.

ANTHR 1101 SEM 103	Culture, Society, and Power: Craft Culture—Craft, Art, and Gender in Context
BIONB 1220 SEM 101	Illusions: How the Brain Constructs Reality
ENGL 1158 SEM 104	American Voices: Fictions of Attention
ENGL 1168 SEM 109	Cultural Studies: Reading Role-Playing Games
ENGL 1183 SEM 104	Word and Image
HIST 1200 SEM 103	The Early Modern Death Penalty
HIST 1200 SEM 105	Animal Histories

Tuesday and Thursday 09:05–09:55a.m.

WRIT 1380 SEM 105	Elements of Academic Writing: Food for Thought
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Tuesday and Thursday 09:40–10:55a.m.

ASIAN 1111 SEM 102	Modern Asia, Animal-ly Speaking
ASRC 1855 SEM 101	The Anthro(s)cene and African/African Diasporic Cinemas
ENGL 1111 SEM 104	Writing Across Cultures: Documenting Crisis
ENGL 1111 SEM 105	Writing Across Cultures: Feeling Race, Sexuality, and Gender
ENGL 1111 SEM 106	Writing Across Cultures: On Hating (and Loving) Poetry
ENGL 1134 SEM 101	True Stories
ENGL 1134 SEM 105	True Stories
ENGL 1170 SEM 106	Short Stories
ENGL 1183 SEM 103	Word and Image
FGSS 1118 SEM 101	Writing and Performing LGBTQ+ Histories
GERST 1109 SEM 101	From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
MEDVL 1101 SEM 101	Aspects of Medieval Culture: Mind and Soul in the Middle Ages
PHIL 1112 SEM 102	Philosophical Conversations: Pointing at the Moon—The Forms and Methods of Buddhist Philosophy
PMA 1159 SEM 101	"Just Gals Being Pals": Queer Female Fandom Since 2016
ROMS 1113 SEM 102	Thinking and Thought: On Love
ROMS 1120 SEM 101	Animals in Global Cinema: Human and Non-human

Tuesday and Thursday 10:10–11:00a.m.

WRIT 1380 SEM 106	Elements of Academic Writing: Connecting Cultures
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Tuesday and Thursday 01:00–02:15p.m.

ANTHR 1101 SEM 104	Culture, Society, and Power: Social Worlds of Mining and Natural Resources
COML 1106 SEM 102	Robots
COML 1106 SEM 103	Robots
ENGL 1111 SEM 107	Writing Across Cultures: Technologies of Writing
ENGL 1120 SEM 102	Writing and Community Engagement: Feminism in Print
ENGL 1168 SEM 113	Cultural Studies: Comics! Graphic Novels! Transmedia Knowledge!
ENGL 1170 SEM 105	Short Stories
MUSIC 1701 SEM 101	Sound, Sense, and Ideas: "Play it again, Sam"—Rehearing Film Music
PHIL 1111 SEM 103	Philosophical Problems: Work, Idleness, and Freedom
PHIL 1112 SEM 105	Philosophical Conversations: Philosophy of Social Media
PLSCI 1107 SEM 101	Writing in the Life Sciences
ROMS 1102 SEM 102	The Craft of Storytelling: The Stranger—Migrant Writing in the Francophone World
ROMS 1102 SEM 104	The Craft of Storytelling: The Writing of Life
SPAN 1305 SEM 101	Narrating the Spanish Civil War

Tuesday and Thursday 01:30–02:20p.m.

WRIT 1380 SEM 108	Elements of Academic Writing: Writing Back to the News
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Tuesday and Thursday 02:45–04:00p.m.

BIOEE 1640 SEM 101	Disappearing Ice and Snow: Writing about Ecological Change
COML 1119 SEM 101	A Taste of Russian Literature
DSOC 1200 SEM 101	Apocalypse Now? Natural Resources and Global Conflict
ENGL 1105 SEM 105	Writing and Sexual Politics: Queerness of Imagination
ENGL 1130 SEM 104	Writing the Environment: Strange New Homes
ENGL 1134 SEM 104	True Stories
ENGL 1158 SEM 105	American Voices: In the House: Black Creative Artists Configuring Home
ENGL 1170 SEM 107	Short Stories
GOVT 1101 SEM 101	Power and Politics: The Welfare State
HIST 1200 SEM 104	Writing History With Lighting: Cinema and Its Past(s)
LING 1100 SEM 101	Language, Thought, and Reality: Words and Pictures
NES 1921 SEM 101	Radical Love: The Mystical Traditions of Islam
PSYCH 1140 SEM 101	The Mind-Body Problem: Memory, Consciousness, Neuroscience
ROMS 1109 SEM 101	Image and Imagination: Labor and the Arts
ROMS 1113 SEM 103	Thinking and Thought: On Love
STS 1126 SEM 101	Science and Society: Understanding Bodies

Tuesday and Thursday 11:25–12:40p.m.

ANTHR 1101 SEM 105	Culture, Society, and Power: Queer/Quare/Kuaer Theories and Mediamaking in Anthropological Perspective
ASRC 1852 SEM 101	Queering African American History
COML 1105 SEM 103	Books with Big Ideas
ENGL 1105 SEM 104	Writing and Sexual Politics: Bisexual Characters and Their Stories
ENGL 1167 SEM 103	Reading Now
ENGL 1168 SEM 111	Cultural Studies: 90's Nostalgia
ENGL 1168 SEM 112	Cultural Studies: Videogames as Storytelling
ENGL 1270 SEM 101	Writing About Literature: Enemies, A Love Story
GERST 1170 SEM 102	Marx, Nietzsche, Freud
GOVT 1101 SEM 102	Power and Politics: The State, the Market, and the Body
MEDVL 1101 SEM 104	Aspects of Medieval Culture: The Miraculous and Mundane Byzantine Saint
NES 1933 SEM 101	Ruins of Modernity
PHIL 1111 SEM 102	Philosophical Problems: Explaining Consciousness
PMA 1156 SEM 101	Avant-garde Performances: Experiment in Theaters
PMA 1160 SEM 101	Wonderlands and Other Worlds
WRIT 1420 SEM 101	Research and Rhetoric: Bridging Differences

ANTHROPOLOGY 1101

Culture, Society, and Power: Anthropological Perspectives of Technological Worlds

Technology is at once everywhere and out of sight. It is so completely taken for granted that it seems an unremarkable part of everyday life. There are moments, however, when technologies emerge in dramatic and controversial fashion: the Facebook-Cambridge Analytica data scandal, 5G “conspiracy theories,” or, most recently, facemasks, TikTok, and voting machines. In this writing seminar, we will explore the social lives of technological artifacts—the cultural and historical worlds in which they are embedded—from social media platforms to cities and underground environments. These studies will provide tools to think with as we explore and interrogate the technological worlds we inhabit. We will craft an autoethnographic paper, write a film review, and put together a short research paper about a technological theme of your choice.

SEM 101 MW 08:05–09:20 a.m. Simon Posner 18533 Stacey Langwick

ANTHROPOLOGY 1101

Culture, Society, and Power: Travelling Power and Subjectivity

This course calls attention to both the historical forces that compel travel and the subjective experiences of travelling. We will explore how travel and travel writings have changed the world and shaped our understanding of others and ourselves. The genre of travel writing emerged over the past 1500 years through the sorts of documentation and desires for colonial knowledge. Investigating the writings of colonial officers, missionaries, explorers and scientists help us both historicize and reflect on contemporary movements (migrations due to war and violence, immigration, tourism, study abroad, international work). Readings will draw from various fields (comparative literature, history, anthropology, film) to interrogate colonial activities and modern subjectivities. No prior travelling experience is required. Assignments include compiling ethnographic data, formulating arguments, and composing analytical essays.

SEM 102 MWF 08:00–08:50 a.m. Jinglin Piao 18534 Stacey Langwick

ANTHROPOLOGY 1101

Culture, Society, and Power: Craft Culture—Craft, Art, and Gender in Context

What makes a craft a craft? How do we understand “craft” as different from “art?” What are the effects of this division, and what happens when we use tools from anthropology to challenge and expand the contours of the concept of “craft?” This course explores these questions and foregrounds themes of gender, consumption, and display in relation to historical and contemporary ideas about craft—as both a noun and a verb—from around the world. Students will engage in the craft of writing to practice thick descriptive and ethnographic approaches to expressing ideas, and they will put these ideas into further action by making craft objects and digital exhibits to illustrate the potentials of crafting.

SEM 103 TR 08:05–09:20 a.m. Alexandra Dalferro 18535 Stacey Langwick

ANTHROPOLOGY 1101

Culture, Society, and Power: Social Worlds of Mining and Natural Resources

How is the cell phone in your pocket connected with experiences of conflict and violence over natural resources which seem a “world away”? From gold mining on indigenous land to iPhone factory securitization, resource-making is a social and political process: “natural resources” are concepts as much as they are objects or substances. Through writing workshops, news story analyses, and short essays you will explore anthropological approaches to the study of natural resources. You will develop your own clear and coherent written analyses about what counts as a natural resource, how materials are made into resources, and how these processes reconfigure social relations across space-time. Drawing on key anthropological texts—Mitchell’s *Carbon Democracy*; Ferguson’s *Expectation of Modernity*—you will develop durable expository writing skills.

SEM 104 TR 01:00–02:15 p.m. Karlie Fox-Knudtsen 20481 Stacey Langwick

ANTHROPOLOGY 1101

Culture, Society, and Power: Queer/Quare/Kuaer Theories and Mediamaking in Anthropological Perspective

This course brings in conversation western queer theory and its Black, Indigenous, and Diasporic critiques with ethnographic accounts of LGBTQIA experiences from around the world. We will discuss *queer*, *quare*, and *kuaer* theories to decenter western-centric understandings of queerness and to gain an in-depth view of how gender pluralism manifests in non-western contexts. Beyond tackling LGBTQIA topics at large, the students will learn how to “read,” write about, and produce multimodal media. From performance artists to painters, sculptors, and poets; from fashion designers to photographers and filmmakers, we will apply course theory to understand *queer media praxis*—its openings, limitations, and ongoing questionings. Class assignments include: essays analyzing queer media; *film reviews*, an annotated multi-media journal, and a public scholarship *E-Zine project* on LGBTQIA issues.

SEM 105 TR 11:25–12:40 p.m. Mariangela Miahai Jordan 20849 Stacey Langwick

ASIAN STUDIES 1106

The Great Epic of India

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

SEM 101 MWF 11:20–12:10 p.m. Lawrence McCrea 18527

ASIAN STUDIES 1111

Literature, Culture, Religion: Writing as Power in Premodern South Asia

How can writing express—or critique—power? What can we learn about writing today from the use(s) of writing in premodern South Asia? Can modern ideas about religion, politics, and society help us to explain the functions of the written word in such a distant context? Why does writing—and writing well—matter? In this course we will read key scholarship on political, religious, and social uses of writing and critically assess how these theories might explain particular (translated) examples from premodern South Asia. Students will write a series of short response papers, an annotated bibliography and a research proposal building towards a final synthetic paper. We will place a strong emphasis on feedback, editing, and revision, and the course will include double-blind peer review.

SEM 101 MW 09:40–10:55 a.m. Bruno Shirley 18528 Anne Blackburn

ASIAN STUDIES 1111

Modern Asia, Animal-ly Speaking

This seminar invites students to explore the possibilities of writing animals into Asian history. Using Japan and Thailand as entry points, this seminar examines how animals shaped historical changes while connecting Asia to Europe, America and faraway places. We will read a variety of sources which give us insights into the lives of historical animals, from historical and scientific texts, memoirs and travelogues, to visual sources such as maps and old photos. Writing assignments include short essays as well as experimental forms of historiography. This juxtaposition of Asian History and Animal Studies encourages students to reconsider their place in a globally connected community, to realize how their lives may be intertwined with other lives - human and nonhuman.

SEM 102 TR 09:40–10:55 a.m. Tinakrit Sireerat 18529 Jessica Sands

AFRICANA STUDIES AND RESEARCH CENTER 1852

Queering African American History

What is the relationship between race, gender, sexuality, and politics in the American past? This course will introduce students to the historical study of African American LGBTQ life in the twentieth century by way of reading interdisciplinary scholarship and writing expository prose. Students will read texts by authors such as Langston Hughes, James Baldwin, Audre Lorde, and Angela Davis and examine primary sources such as newspaper articles, magazines, film, and music to enhance analytic writing skills. Students will also complete individual writing exercises and collaborative activities that highlight key components of the academic writing process. Such assignments include regular journal entries, reading responses, abstract and thesis development tasks, and peer-review workshops.

SEM 101 TR 11:25–12:40 p.m. Kevin Quin 18530 Siba Grovogui

AFRICANA STUDIES AND RESEARCH CENTER 1855

The Anthropo(s)cene and African/African Diasporic Cinemas

In the era of the Anthropocene, humanity must consider itself an environmental force. Global disasters—storms, drought, new diseases—call us to ask: Is this really the apocalypse? If so, what can we hope for? We will view African/African diasporic films that consider identity formation and its subsequent constructions of race, class, gender, sexuality, and geography. Examining responses to these primary questions of humanity, nature, belonging and agency in the time of the Anthropocene invites our critical reflection on the medium of filmmaking itself as we attend to the (im)possibilities of the category, “African film.” Likely films include: *Get Out*, *Moonlight*, and *The End of Eating Everything*. Students will write reflection responses and film reviews and explore materials from across Africana studies, film studies, and psychoanalysis. The seminar encourages the production of a podcast, zine, short film or film festival proposal.

SEM 101 TR 09:40–10:55 a.m. Lauren Siegel 18531 Siba Grovogui

ECOLOGY AND EVOLUTIONARY BIOLOGY 1640

Disappearing Ice and Snow: Writing about Ecological Change

The planet is warming, climate is changing and we are all stakeholders. How do we write critically about the science of climate change, without losing the broader context of what is at stake? This course will address the rapidity of change in the Arctic and global mountain ranges as case studies in scholarship regarding ecological change and loss. We will integrate different modes of writing and communication in a classroom akin to a dynamic writing “lab”. Students will practice expository, technical, persuasive, and narrative writing while also honing research skills such as literature reviews, collaboration, peer review, and meaningful engagement with invited experts.

SEM 101 TR 02:45–04:00 p.m. Elizabeth Lombardi 18532 Elliot Shapiro

NEUROBIOLOGY & BEHAVIOR 1220

Illusions: How the Brain Constructs Reality

Remember the time you were telling a story to a group of people and one of your friends said “Wait, that’s not what happened!” Why do you remember the event differently? Using popular science readings by authors such as Robert Sapolsky and Daniel Kahneman, along with scientific journal articles, we will explore some of the ways in which our mind forms and reforms memories, and makes decisions. We will also delve into how our brain copes with various situations and attempt to understand the meaning of “truth”. Through writing informational and opinion pieces on topics like these, students will improve their ability to convey interesting and multifaceted ideas and develop cogent and convincing opinions in their writing.

SEM 101 TR 08:05–09:20 a.m. Andrea Roeser 18536 Jesse Goldberg

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 10:10–11:00 a.m. Charlotte Hunt 18537 Courtney Roby

COMPARATIVE LITERATURE 1105

Books with Big Ideas

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

SEM 101 MW 07:30–08:45 p.m. Nitzan Tal 18540 Parisa Vaziri

COMPARATIVE LITERATURE 1105

Books with Big Ideas: Writing City

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 102 MWF 11:20–12:10 p.m. Tianyi Shou 18541 Parisa Vaziri

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 103 TR 11:25–12:40 p.m. Marie Lambert 18542 Parisa Vaziri

COMPARATIVE LITERATURE 1106

Robots

In 2015 Japan's SoftBank Robotics Corporation announced the world's first robot with feelings. Many people were excited, many more disturbed. If robots are simply, as the dictionary suggests, machines “designed to function in the place of a living agent,” then what is so disturbing about them? Since robots are designed to replace human labor (first economic, and now also emotional), do they represent a threat as much as they do an aid? What happens when robots exceed their purpose, and become more humanlike? How do robots read, write, and feel? How do the activities of coding and writing, or decoding and reading differ? Students will be equipped with the vocabulary and writing strategies to rigorously analyze, compare, and debate the meaning of robots in the human

imagination from different epochs, countries, languages, and media. In doing so they will write in a variety of registers about works such as the play *R.U.R.* by Karel Čapek, who invented the term “robot”. Other materials may include philosophical texts, fiction, videogames, films, graphic novels, and hip-hop concept albums.

SEM 101 MW 08:05–09:20 a.m. Oliver Aas 18543 Parisa Vaziri

SEM 102 TR 01:00–02:15 p.m. Marc Kohlbray 18544 Parisa Vaziri

SEM 103 TR 01:00–02:15 p.m. Joe Zappa 18907 Parisa Vaziri

COMPARATIVE LITERATURE 1119

A Taste of Russian Literature

Explore important aspects of the Russian culture in broad historical, geopolitical and socioeconomic context through the lens of Russian folklore, poetry, short stories of Gogol, Chekhov, and Bulgakov, works of contemporary Russian-American writers, visual art, and international film, in which, among other things, food and Russian culinary and hospitality tradition figure prominently. The literary journey will take you from the lavish tables of the eighteenth-century aristocracy, to the hardship and austerity of GULAG prison, to the colorful and savory regional fare of the former Russian Empire and Soviet Union, to the fridge and pantry staples in the everyday life of Russian family. Your writing assignments will help you develop critical thinking and argumentative skills, precision and clarity of expression, ability to write with discipline, creativity, and sense of style.

SEM 101 TR 02:45–04:00 p.m. Raissa Krivitsky 18550

COMPARATIVE LITERATURE 1134

Reading Poetry

Poems are puzzles, or are they plants? In this class, you'll learn to read with poetry as a fellow writer. You'll respond to key questions like “How does this poem work?” or “Why do I like it?” Poems are often thought of as infinite in the possibilities of perception and wonder they produce. Together we will grapple with the paradox of writing about poetry in a closed, concise form without domesticating it, by investigating how reading poetry can teach us how to write anew. How are lines and stanzas related to sentences and paragraphs? Can ideas “rhyme?” Are notions such as deixis, voice, metaphor, apostrophe, prosody, and the “lyric I” essential to producing a cogent and truthful argument in any discipline? In addition to poems and essays by poets, this course may include relevant literary theory, scientific texts, musical works, and extracts from novels or films.

SEM 101 MWF 09:05–09:55 a.m. Didi Chang-Park 18551 Parisa Vaziri

DEVELOPMENT SOCIOLOGY 1200

Apocalypse Now? Natural Resources and Global Conflict

Amidst rising fears of climate change, environmental degradation, resource scarcity, and shifting patterns of migration, it is easy to feel inundated with apocalyptic imagery of global conflict. But does resource scarcity inevitably cause war and civil strife? What does climate change mean for social justice? This class will challenge students to critically reflect on normative frameworks that link resource scarcity and conflict, to rethink questions of social and environmental change from an intersectional perspective. Drawing on examples from around the world, mostly the Middle East, this course will introduce conceptual tools from political ecology and social theory. These will help students become more critical, engaging, and effective writers of both expository and creative pieces that explore and synthesize different positions regarding resource management and conflict.

SEM 101 TR 02:45–04:00 p.m. Kendra Kintzi 18993 Lori Leonard

DEVELOPMENT SOCIOLOGY 1200

The Sociology of Sustainability

How can we lead more environmentally sustainable lives? What sort of social change is necessary to reverse widespread environmental degradation? In this course, we will seek to understand how our individual choices affect the environment and how those choices are shaped by broader forces, including culture, social norms, laws and policies, power structures, and economics. The writing we will do in this course will reflect these themes, as students will be trained to conduct library research, analyze their own ecological footprints, and develop a campaign for social and environmental change. Through collaborative projects, students will learn to convey complex ideas in clear and concise prose, gaining the confidence and skill to be both better writers and more effective agents of change.

SEM 103 MW 01:00–02:15 p.m. Ellie Andrews 18869

ENGLISH 1105

Writing and Sexual Politics: Decolonization, Gender, and Sexuality

How do literatures of decolonization engage with questions of gender and sexuality? Is it possible to think of the challenge that these literatures pose to colonialism in terms of a queerness, or a troubling of norms? In this course we will explore what it might mean to think and write queerly in colonial and postcolonial contexts, particularly in relation to the problematics of race, time, and embodiment. Texts may include Mukherjee's *A Life Apart*

, *Mootoo's Cereus Blooms at Night*, *Abani's The Virgin of Flames*, and *Diaz's When My Brother Was an Aztec*. In their engagement with these works of fiction and poetry, students will practice close-reading and writing skills by crafting several short analytical essays and a final research paper on a topic of their choice.

SEM 101 MWF 11:20–12:10 p.m. Samuel Lagasse 18554 Laura Brown

ENGLISH 1105

Writing and Sexual Politics: When Beauty Becomes Beast

"Everything is sex except sex, which is power," says Janelle Monáe, but what does this mean? In this course we will delve into the social capital of sex through desirability and its many faces, from the politics of attraction to the weaponizing of the grotesque and everything in between. Analyzing how identities within race, gender, and sexuality affect our views on sex and attraction, as well as how these views shape writing through different media like music, movies, and creative writing, we'll discover exactly what makes "sex" so powerful.

SEM 102 MWF 12:25–01:15 p.m. Anastasia McCray 18555 Laura Brown

ENGLISH 1105

Writing and Sexual Politics: Female Desire in the Digital Age

This course examines the desires of women, and those who identify as women, in twenty-first-century America. What is the relationship between desire and power? How is desire shaped by cultural, political, and economic forces? And how does digital technology such as Instagram mediate the objects and forms of female want? We will read texts that explore different types of longing, from sex and romance to ambition and hunger. We will also examine the constraints placed on desire by race, class, sexuality, gender identity, and disability. Course materials may include *Sex Education* (television), non-fiction by Lisa Taddeo, poetry by Andrea Long Chu, and queer and feminist theory. Students will write analytical and creative essays, culminating in a research essay on a topic of their choosing.

SEM 103 MWF 01:30–02:20 p.m. Philippa Chun 18556 Laura Brown

Hybrid: in person attendance supplemented by additional online contact hours.

ENGLISH 1105

Writing and Sexual Politics: Bisexual Characters and Their Stories

How do we talk about the B in LGBTQ? Often elided under gay and lesbian narratives, bisexual characters and their stories come into the spotlight in this writing seminar. Through texts such as the fiction of Alice Walker and Daniel Heath Justice, the graphic memoir of MariNaomi, the music videos of Janelle Monáe, and the hit animated tv show, *Steven Universe*, we will investigate the abundance of ways bisexual and bi+ characters define themselves. The class will emphasize the crucial role that precise terms and language play in bisexual people's lives, and we will develop our own dictionaries and educational materials to spread awareness about characters' identities. Together, we will explore the representational power of narrative through our own writing. By the end of the course we will create our own protagonists—bi people and their allies—and imagine their lives and experiences through the medium of a zine or web comic.

SEM 104 TR 11:25–12:40 p.m. Madeline Reynolds 18557 Laura Brown

ENGLISH 1105

Writing and Sexual Politics: Queerness of Imagination

What makes magic and monsters so gay? How can imagined futures and fantasized pasts help us understand queerness in our muggle world? Every world imagined took root in a mind steeped in the realities of hardship and prejudice. How, then, are we capable of imagining a different queer existence? In this course we will travel to fantastical worlds teeming with queer bodies and identities, from Seanan McGuire's portal realities of found families, to the far-flung worlds of Becky Chambers and Akwaeke Emezi. Students will examine queer theory and map its enactment in narrative, chart parallels between fantasy and their experience, build their own queer utopias, and perform other feats of transgressive invention.

SEM 105 TR 02:45–04:00 p.m. Kathryn Diaz 18558 Laura Brown

ENGLISH 1111

Writing Across Cultures: Humor, Lightness, Wit

When is it right or wrong to laugh? What are the limitations of humor? What happens when writers with comic temperaments tackle tragic themes? And what does it mean to write with a "light touch," a metaphor that mixes gravity and luminosity? In this seminar we'll explore these questions as we read a wide range of witty British and American writers. Writing assignments, which include both formal essays and creative tasks like collaborating on a comedy sketch, invite you to consider how you can enliven your own writing with humor, lightness, and wit. Puns are strongly encouraged. Readings may include Oscar Wilde, W. H. Auden, and Kurt Vonnegut, among others.

SEM 101 MWF 10:10–11:00 a.m. Christopher Hewitt 18559 Valzhyna Mort

Hybrid: in person attendance supplemented by additional online contact hours.

ENGLISH 1111

Writing Across Cultures: Writing About Be-Longing

How to write longing? How does writing help us reflect on our sense of belonging? This course studies (be)longings rendered by writers alert to and negotiating with a multiplicity of languages and histories. We will consider melancholy, nostalgia, and the peril of amnesia experienced by those straddling borders and boundaries—linguistic, metaphysical, real—as a result of colonialism, imperialism, and globalized capital. This course will also interrogate the ethical and political implications of belonging and/or not belonging somewhere. Students will respond in critical and creative forms about others', and their own, positionalities of longing and belonging, thus being awakened to writing as critical examination, as well as language's ability to carry and console against lengthening distances and to create new, radical connections.

SEM 102 MW 02:45–04:00 p.m. Chi Le 18560 Valzhyna Mort

ENGLISH 1111

Writing Across Cultures: Real Stories, Real Animals

How do literary animals shape fictional narratives? How do these figurative animals affect how we read literature and how we think about reality and the animals we encounter there? In this course we will explore fiction, film, and poetry invested in the nonhuman animal from modernity to the present. We will discuss these works' stories of affection, liberation, play, cruelty, and captivity by evaluating literature to help us generate possible answers to questions about the status of animals in the context of environmental change, the species boundary and the relationship between fiction and reality. We will read works by Kiran Desai, Téa Obreht, J. M. Coetzee, and Yusef Komunyakaa and watch films such as *The Shape of Water* and *Black Swan*.

SEM 103 MW 07:30–08:45 p.m. Hema Surendranathan 18561 Valzhyna Mort

ENGLISH 1111

Writing Across Cultures: Documenting Crisis

Documentary media often respond to or emerge out of times of crisis: those decisive historical moments marked by danger, instability, and profound change. How do documentary works encourage us to think differently about what constitutes evidence and justice? Which rhetorical strategies and aesthetic modes do documentary works deploy, and to what end? We will encounter a range of media running the gamut from poetry and film to memoir and testimony as we explore the cultural work performed by the genre. Assigned texts will include *Gasland* (Josh Fox, 2010), *The Vietnam War* (Ken Burns, 2017), and Muriel Rukeyser's long poem "The Book of the Dead," alongside critical works by Wendy Brown, Rob Nixon, Naomi Klein, and others.

SEM 104 TR 09:40–10:55 a.m. Zachary Grobe 18562 Valzhyna Mort

ENGLISH 1111

Writing Across Cultures: Feeling Race, Sexuality, and Gender

What worlds will your touch make possible? When we consider the physicality of language, its units, the letters on the tongue, the letters on the page, what, then, is legible of the arrangements of a life, our lives, others' lives, the word-shapes we pour into? This course will hold central the sensorial, the tactile, the bodied experiences of words collected into worlds. We touch each other through language, extend from our bodies to make each other more possible. Traveling through poetry with the generous company of essays, poetic essays, and theoretical texts, we will give of our touch to worlds queer, Black, trans, migratory, and femininely erotic. We will write hybridly, experimentally towards our most radical language, forecast with feeling the future-words we are.

SEM 105 TR 09:40–10:55 a.m. Jasmine Reid 18563 Valzhyna Mort

ENGLISH 1111

Writing Across Cultures: On Hating (and Loving) Poetry

Poetry has a bad rap. It's boring. It's difficult. It doesn't get anything done. Even the poet Marianne Moore declared, "I, too, dislike it." What makes poetry so detestable? Beginning in ancient philosophy and ending in present-day Twitter wars, this course explores some major critiques (and defenses!) of poetry and its place in the world. Together we will carefully read a variety of poems to judge if these critiques have merit, and to see just what, if anything, poetry is good for. During class, we will put poems on trial and stage debates over whether poets should be banished from society, as the philosopher Plato famously proposed. Students will write critical essays, poetry manifestos, and may even have the opportunity to write some poems themselves.

SEM 106 TR 09:40–10:55 a.m. Kelly Hoffer 18564 Valzhyna Mort

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 107 TR 01:00–02:15 p.m. Rayna Kalas 18565

ENGLISH 1111

Writing Across Cultures: Documentary Now

In the era of social media and fake news, documentary has surged in popularity. Recent films follow public figures like RBG or investigate current events, like the infamous Fyre Festival. Genres beyond film have also embraced and parodied the form in television (*The Office, Documentary Now!*), poetry, graphic novels, and podcasts (*Serial*). Documentaries claim to be factual, yet they’re often accused of being propaganda. We will discuss why documentary resonates with our moment and examine their arguments to ask: what is the relationship between propaganda and data? What counts as evidence? Whose voices are heard and whose are silenced? We will craft and revise our own arguments, learn to ethically engage sources, and ultimately each create our own documentary poetry, essay, podcast, or film.

SEM 108 MWF 11:20–12:10 p.m. Olivia Milroy Evans 18566 Valzhyna Mort

ENGLISH 1120

Writing and Community Engagement: Writing Ecology

Can the written word raise ecological consciousness? How might writing help us imagine and enact sustainable futures? Ranging across disciplinary divides, this course will examine a wide variety of ecologically-minded writing by naturalists, journalists, scientists, poets, and philosophers in order to investigate the diverse strategies that writers have developed for responding to the overwhelming environmental crises of our moment, climate change above all. We’ll spend the semester testing three key concepts—place, detail, and scale—for their ecocritical significance, while also analyzing what these concepts reveal about good writing itself, inside and outside the classroom. Students will engage closely with the Cornell Botanic Gardens in community projects exploring links between our local ecosystem and the extraordinary global demands that climate catastrophe makes on social life.

SEM 101 MWF 11:20–12:10 p.m. Matthew Kilbane 18567 Roger Gilbert

ENGLISH 1120

Writing and Community Engagement: Feminism in Print

“Freedom of the press is guaranteed only to those who own one,” or so they say. How have small feminist presses used this freedom to give marginalized voices a platform for expression and circulation? What conversations, communities, and political actions have these presses made possible? Reading texts by queer, BIPOC, and feminist writers—fiction and nonfiction, but also manifestos, letters, and interviews—we will explore feminist presses as sites of artistic innovation, community organizing, and political activism. Students will write both creatively and analytically, collaboratively and independently; they will investigate the social histories of their favorite books, research small presses of their choosing, explore digital archives, and more. As a class, we will enjoy visits from and discussion with small press founders.

SEM 102 TR 01:00–02:15 p.m. Alec Pollak 18568 Laura Brown

ENGLISH 1130

Writing the Environment: Conservation, Conservatories, and Conservancies

In a world with anthropogenic climate change and humanitarian crises, we are steeped in discourses of conservation—we conserve ecosystems, cultures, and ways of life. So, what does it mean to conserve, and why do we do it? What, and how, can literature, art, or cinema conserve? What is the relationship between conservation, preservation, or reclamation? In this class we will critically assess conservation technologies like wildlife preserves, libraries, gardens, and museums and their cultural and literary manifestations. By parsing fiction and nonfiction writing by artists, novelists, and anti-colonial thinkers, we will develop nuanced narratives around conservation by writing essays, working on digital projects, and producing public-facing work.

SEM 101 MWF 10:10–11:00 a.m. Krithika Vachali 18569 Roger Gilbert

ENGLISH 1130

Writing the Environment: Climate Change Fiction

In what ways is the climate crisis changing the stories we tell? And in what ways might those changing stories affect this crisis—how we grieve for what is lost, face an uncertain future, and transform with the transforming world? The premise of this course is that all stories carry their own logics of meaning-making in their very forms. By paying sustained close attention to those forms—the fragmented story, the dystopia, speculative fiction, reportage, nature writing, etc.—we can better see what matters to us now and what might matter differently to us in the future. To that end, students in this class will read writers writing about writing under climate change alongside contemporary fiction addressing the climate crisis, such as *Savage the Bones* by Jesmyn Ward, *Gold Fame Citrus* by Claire Vaye Watkins, and *Future Home of the Living God* by Louise Erdrich. Through class discussion, close reading, critical and creative essays, and fiction itself, students will explore pressing questions like: what kinds of stories are needed most right now, and how can we write those?

SEM 102 MW 01:00–02:15 p.m. Emily Fridlund 18570

ENGLISH 1130

Writing the Environment: Environmental Futures

Climate change and the Anthropocene have fundamentally altered notions of scale, asking us to think beyond the human and, increasingly, beyond our own present. In this age of environmental crisis how do writers, artists, and activists envision planetary futures? What formal techniques do they harness, and how can different mediums articulate future worlds? Analyzing literature as a tool for imagining and even generating alternative futures, this course takes up a range of fiction and nonfiction that will inspire our own environmental writing from analytical essays to creative projects. We will also think across disciplines, considering how environmental futures play out in mediums such as film, photography, podcasts, painting, and architecture.

SEM 103 MW 11:25–12:40 p.m. Elisabeth Strayer 15871 Roger Gilbert

ENGLISH 1130

Writing the Environment: Strange New Homes

Do we see our environments with more color, more dynamism, or more life when they are not “our” environments? When they are strange or unfamiliar? In this course we will immerse ourselves in dialogues that occur between nature and characters far from home beginning with writers like E. M. Forster, Jamaica Kincaid, and Madeleine George. In these unpredictable and dramatic encounters, we will examine the hazy and unruly borders between the strange environment and the character of a stranger to see what one can reveal about the other. The course culminates in independent projects that look to research, creative writing, and close readings for new ways to see those environments you have called home.

SEM 104 TR 02:45–04:00 p.m. Alice Turski 18572 Roger Gilbert

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 09:40–10:55 a.m.	Susannah Sharpless	18573	Charlie Green
SEM 102	MWF 10:10–11:00 a.m.	Charline Jao	18574	Charlie Green
SEM 103	MWF 01:30–02:20 p.m.	Lisa Camp	18575	Charlie Green
SEM 104	TR 02:45–04:00 p.m.	Yessica Martinez	18576	Charlie Green
SEM 105	TR 09:40–10:55 a.m.	Elizabeth Alexander	19196	Charlie Green

ENGLISH 1158

American Voices: Why We are Here or the Purpose of Education

Much is expected of you, college freshmen. Amid the expectations for gaining future employment, appearing successful, and forming community, it can be easy to lose a sense of place. This class, in its humble way, is designed to provide some of that sense by answering two questions: “What is an intellectual life?” and “How does someone develop one?” Students who are willing to think seriously and earnestly are invited to participate; ideally, a wide variety of majors will attend. The focus of the class is on the arts: paintings, sculpture, literature, film, photography, and music will all be objects of engagement, with special emphasis on literature, essays, and film. Half of the assignments will be “creative” in nature and half standard academic training essays.

SEM 101 MWF 12:25–01:15 p.m. Seth Strickland 18577 Roger Gilbert

Hybrid: in person attendance supplemented by additional online contact hours.

ENGLISH 1158

American Voices: Age of the Remake

This August, Disney's *Mulan* is scheduled to become the studio's eleventh live-action remake in the past five years. In recent memory remakes and adaptations like *A Star is Born* and *Little Women* have won over audiences at the box office, leading us to wonder: are we consuming anything new? What is so appealing about remakes? What makes an adaptation good—or bad? This course will examine literature and film to consider what we gain and lose in adaptation. As artistic works travel across time, cultures, and genres, the question of why we adapt becomes particularly interesting. To explore these questions, students will think critically through various writing exercises, essays, and creative projects—such as producing their own adaptations. Main texts and their re-imaginings may include Shakespeare's *The Tempest* and the 2016 film *Arrival*.

SEM 102 MWF 01:30–02:20 p.m. Sara Stamatiades 18578 Ella Diaz

ENGLISH 1158

American Voices: The Myth of the American Teenager

For most of American history, the nation consisted of children and adults. In the twentieth century we invented a new category of youth, the teenager—an emerging political, social, and economic force in American life. How has “the teenager” changed over time? How have teenagers been celebrated and vilified in our literature and films? How has the internet changed teenage life? We will examine myths of the American teenager in fiction and poetry by Stephen King, Willa Cather, ZZ Packer, and others. We will also examine the American teen movie, asking how we get from *Rebel Without A Cause* to *Mean Girls*. Assignments include research papers, reviews, creative writing, and critical essays.

SEM 103 MW 02:45–04:00 p.m. Charlotte Pattison 18579 Ella Diaz

ENGLISH 1158

American Voices: Fictions of Attention

It's become something of a truism—the internet, and especially the smartphone, have wrecked our attention spans. But sustained focus has always been difficult, and people have raised similar alarms with each new wave of media technology. So what, if anything, is different about our contemporary moment? What forms of attention do we neglect in the uproar about the twitterification of the American mind? How do artists and writers manipulate audience attention? Considering topics from birdwatching and mindfulness to slow TV and experimental poetry, this course will investigate the ethics and politics of attention. Texts may include Nell Zink's *The Wall Creeper*, Jenny Odell's *How to Do Nothing*, and music by John Cage. Writing assignments will range from literary close readings to place-based creative essays.

SEM 104 TR 08:05–09:20 a.m. Molly MacVeagh 18580 Roger Gilbert

ENGLISH 1158

American Voices: In the House: Black Creative Artists Configuring Home

We will read and analyze configurations of home in the works of black creative artists: from poets Lucille Clifton (“if I stand in my window”) and Cornelius Eady (“Gratitude”) to singers Luther Vandross (“A House is Not a Home”) and Stephanie Mills (“When I Think of Home”) to novelists Octavia Butler (*Kindred*, *The Parable of the Talents*) and Toni Morrison (*Beloved*, *A Mercy*) to filmmakers Julie Dash (*Daughters of the Dust*) and Jordan Peele (*Get Out*). Students will develop and revise a series of essays.

SEM 105 TR 02:45–04:00 p.m. Lyrae Van Clief-Stefanon 18581

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 MWF 10:10–11:00 a.m. Elisávet Makridis 18582 Elizabeth Evans

SEM 102 MWF 11:20–12:10 p.m. Lily Codera 18583 Elizabeth Evans

SEM 103 TR 11:25–12:40 p.m. Alice Rhee 18584 Elizabeth Evans

ENGLISH 1168

Cultural Studies: Horror Fact and Horror Fiction

“What are you afraid of?” may seem like an easy question to answer. But answering the question “Why are you afraid?” is often more complicated than it seems. This course will explore works of fiction including books, films, and video games to consider what has scared Western audiences for the last 350 years, and why. Why did the American colonies panic over witches? What fueled monster stories throughout the 1800s? Why is modern horror so interested in zombies, found footage, and cults? And if these ideas scare us so much, why do we keep coming back for more? Students will write critical analyses targeted toward various audiences, examining the historical, cultural, and literary contexts that give the horror genre its enduring chills and thrills.

SEM 101 MWF 09:05–09:55 a.m. Kathryn Harlan-Gran 18592 Ella Diaz

ENGLISH 1168

Cultural Studies: Black Arts Movement

The Black Arts Movement (1965–1980), described by Larry Neal as the “aesthetic and spiritual sister of the Black Power Movement,” sowed the seeds of revolution in the written word. Above all else, the Black Arts Movement sought to illuminate how art and politics are inextricably tied in Black culture. In this course we will read writers such as Toni Cade Bambara and Amiri Baraka who believed in the emancipatory potential of Black art, especially as the Civil Rights Movement began to wane. Students will be expected to engage with some of the period’s dominant forms of writing, which includes manifestoes and jazz poetry, as well as produce criticism based on these texts in the form of free writing, close readings, and research papers.

SEM 102 MWF 10:10–11:00 a.m. Gary Slack 18593 Ella Diaz

ENGLISH 1168

Cultural Studies: The Fragmentary Novel—A Study of Community

Coined by D.H. Lawrence in 1925, the term "fragmentary novel" blurs the formal distinction between the traditional novel and the short-story collection. Also called the short-story cycle, the fragmentary novel is a compendium of interconnected stories, often linked by a single geographical location or larger theme. Ranging from James Joyce’s *Dubliners* (1914) to Nafissa Thompson-Spires’ *Heads of Colored People* (2018), this course will introduce students to a vital, experimental, and overlooked genre. We will consider the fragmentary novel’s structural hybridity, as well as its capacity to examine the notion of "community" through a multiplicity of perspectives. Expect also to read works by Sherwood Anderson, John Steinbeck, Sherman Alexie, Junot Diaz, and Jhumpa Lahiri. Writing assignments will involve arguments about voice, textual analysis, and research.

SEM 103 MWF 11:20–12:10 p.m. Christopher Berardino 18594 Ella Diaz

Hybrid: in person attendance supplemented by additional online contact hours.

ENGLISH 1168

Cultural Studies: Postcolonial Remix

What were the literary, cultural, psychological, economic, political, and ecological effects of colonialism? This course examines some of the most dynamic and innovative literary works by postcolonial writers—that is, literature written by people from areas that were, at one point or another, colonized in some way—from Africa, India, the Caribbean, and the United States. Classic works of postcolonial studies are paired with cutting-edge, contemporary responses, tracing the evolution of postcolonial thinking to the present day. Authors include Chinua Achebe, Arundhati Roy, Claudia Rankine, Manjula Padmanabhan, and Jamaica Kincaid. Writing assignments include reading response, critical analysis and review, and a final research project.

SEM 104 MWF 12:25–01:15 p.m. Mint Damrongpiwat 18595 Laura Brown

ENGLISH 1168

Cultural Studies: Rural Media

The rural United States, mainstream media outlets tell us, has never been more culturally and politically divided from urban spaces. But when we make totalizing claims about "the country" and "the heartland," who and what are we referring to, really? This course examines media representations of rural spaces, while also considering how technological media has reshaped the embodied experience of living in the country. Texts under consideration may include the following: literary works by authors such as Alison Bechdel; works of sociology and theory; Instagram accounts such as @QueerAppalachia; music by artists such as Lil Nas X; and rural horror films such as *Deliverance*. Writing assignments will include four shorter essays, ranging from literary analysis to auto-ethnographic writing, as well as one longer research paper.

SEM 105 MWF 01:30–02:20 p.m. Martin Cain 18596 Roger Gilbert

ENGLISH 1168

Cultural Studies: Literary Machines—Books, Radios, and AI

What does it mean to call literature a technology? What can imaginative writing tell us about the ways that new media dynamically shape our everyday lives, our sense of history, and our hopes for the future? This course will study how book-bound literature responds to technological advances—from railroads and radio to Instagram and Artificial Intelligence—by examining a range of major authors, including Dickens, Dickinson, Hughes, and Plath. Students can expect to read both *about* and *with* new technologies, since we'll experiment with digital approaches to these texts. As we ponder the uncertain future of the book, we'll practice writing in various modes—from argumentative research papers to online personal essays—while casting a critical eye on our own writing technologies like Microsoft Word.

SEM 106 MWF 01:30–02:20 p.m. Matthew Kilbane 18597 Roger Gilbert

ENGLISH 1168

Cultural Studies: Economic Humanities

What are we really doing when we talk about the economy? Whose accounts of the economy are taken seriously, and what might we miss (or gain) by prioritizing some accounts over others? This course attempts to answer these questions through the new field of the Economic Humanities. We will consider the importance of form, genre, and social relations in creating economic authority, and in turn, the effects of authoritative economic accounts on the economy itself. Texts may range from classic authors such as Virginia Woolf, to key economic thinkers both canonical and overlooked, to popular publications like *Freakonomics* and *The Economist*. Students will gain skills in interdisciplinary writing and develop perspective on the possible benefits and pitfalls of dialogue between the humanities and social sciences.

SEM 107 MWF 01:30–02:20 p.m. Kyhl Stephen 18598 Ella Diaz

ENGLISH 1168

Cultural Studies: Don't Make Me Laugh: The Ethics of Humor

When should we be suspicious of the jokes that make us laugh? Humor can cement friendships and maintain online communities, but it can also reinforce inequities of race, gender, sexuality, and class, distancing those who are empowered to laugh from those who are the butt of the joke. This course will explore the mechanics of humor and the ethics of jokes through encounters with works of literature, film, and philosophy by authors like Henri Bergson, Sianne Ngai, Nathanael West, Billy Wilder, Bong Joon-ho, and Julio Torres, and with digital forms like memes, TikToks, and tweets. In addition to refining their analytical writing abilities, students will compile joke journals, which will serve as the basis for an extended personal reflection on their developing senses of humor.

SEM 108 MW 07:30–08:45 p.m. Richard Thomson 18599 Ella Diaz

ENGLISH 1168

Cultural Studies: Reading Role-Playing Games

As a new storytelling medium, how do we “read” tabletop roleplaying games? The stories that emerge at the table have no single author, and they often only exist for a few hours. This course will investigate where roleplaying games fall between “literature” and play, and how the ephemeral narratives they produce are structured by their physical presentation as books and capitalist (or anticapitalist) products. Throughout this course, students will be asked to seriously engage with objects normally considered unserious, and to interrogate how the rise of roleplaying both influences and is influenced by a wider culture. Student writing assignments include analytical essays, shorter freewriting exercises, and designing their own roleplaying game; by the course's conclusion students should have a firm grasp of collegiate-level academic writing.

SEM 109 TR 08:05–09:20 a.m. Noah Lloyd 18600 Laura Brown

ENGLISH 1168

Cultural Studies: 90's Nostalgia

Do you love the '90s? Taking a cultural studies approach, we will continue to ask questions about historical events from the time, what defines a decade, and why there is such nostalgia for the '90s today. From *The Fresh Prince of Bel-Air* and *Friends* to *Set It Off* and *The Matrix*, this class explores themes of hope and interconnectedness. We will consider how the age of technology, politics, and globalism created a feeling of newness and excitement. We will discuss the positivity of the 1990s and the radical rethinking prior to 9/11. This class engages with the literature, film, and popular culture that defined 1990 to 2000. Authors may include Octavia Butler, Toni Morrison, and Karen Tei Yamashita. By reading, watching, and writing, students will explore the culture that shaped a generation.

SEM 111 TR 11:25–12:40 p.m. Victoria Baugh 18601 Laura Brown

ENGLISH 1168

Cultural Studies: Videogames as Storytelling

What story is your favorite video game telling? Perhaps the future of literature includes an innovative relationship between gamer and designer. Although video games have emerged as a new form of storytelling, critics question whether they qualify as literature, art, or something else entirely. Students will examine video games through literary analysis to survey narrative themes in storytelling. Students will be immersed in gameplay as they analyze games such as *The Stanley Parable*, *Thomas Was Alone*, *Detroit: Become Human*, and others. Materials include texts on ludology, narratology, and game theory, as well as craft essays on storytelling, including video game writing. In addition to assignments on story structure, world building and interactivity, students' final project will include a video game proposal.

SEM 112 TR 11:25–12:40 p.m. Sasha Smith 18602 Ella Diaz

ENGLISH 1168

Cultural Studies: Comics! Graphic Novels! Transmedia Knowledge!

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

SEM 113 TR 01:00–02:15 p.m. Jon McKenzie 18603

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 09:40–10:55 a.m. Alice Mercier 18615 David Faulkner

SEM 102 MWF 10:10–11:00 a.m. Rocío Corral García 18616 David Faulkner

SEM 103 MWF 11:20–12:10 p.m. Carlos Gomez 18617 David Faulkner

SEM 104	MWF 12:25–01:15 p.m.	Ashley Hand	18618	David Faulkner
SEM 105	TR 01:00–02:15 p.m.	Zahid Rafiq	18619	David Faulkner
SEM 106	TR 09:40–10:55 a.m.	Elie Piha	18620	David Faulkner
SEM 107	TR 02:45–04:00 p.m.	Sophia Veltfort	18621	David Faulkner
SEM 108	MW 09:40–10:55 a.m.	Stephanie Vaughn	19195	

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 10:10–11:00 a.m.	Robert Romero	18622	Brad Zukovic
SEM 102	MWF 11:20–12:10 p.m.	Briel Felton	18623	Brad Zukovic
SEM 103	TR 09:40–10:55 a.m.	Ariel Estrella	18624	Brad Zukovic
SEM 104	TR 08:05–09:20 a.m.	Jessica Rodriguez	19231	Brad Zukovic

ENGLISH 1191

British Literature: Oscar Wilde

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

SEM 101	MW 01:00–02:15 p.m.	Ellis Hanson	18586	
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ENGLISH 1191

British Literature: Medieval Ireland—Gods, God, and Fighting Men

From epic battles between demigods to deeply personal religious love-poetry, from talking birds to sea deities and female satirists, medieval Irish literature is, in a word, weird. We will be reading and examining a wide swath of Irish sources, including epic tales of Cu Chulainn and the Tuatha de Danaan, but also the history behind Sts Brigit, Patrick, and Colum Cille and their uniquely Irish form of miracle-working and devotion. Students will be expected to write research-based and analytic essays, and engage with the variety and individuality of medieval (and some modern!) Irish literature.

SEM 102	MW 02:45–04:00 p.m.	Seth Koproski	18587	Brad Zukovic
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ENGLISH 1191

British Literature: Clock of the Heart: The Culture of the Romantics

How does a youth culture show up and enact change? The 1980s label “New Romantic” seemed only to comment on the extravagant, androgynous, and anachronistic styles of London’s young clubgoers. But if the clothes make the man, who were the New Romantics making? This course explores how collective glamorizing and fantasizing made an art movement whose impact was as local as decadent parties at the Blitz and as global as a transatlantic concert for Ethiopian famine relief. Our writing assignments will reverse-engineer these events, thinking how display itself prompts change. We will pair New Romantic works from Boy George, Annie Lennox,

David Bowie, and more alongside early nineteenth-century romantic poets, asking if shared myths, images, and attention to language constitute a broader romantic tradition.

SEM 103 MW 07:30–08:45 p.m. Malcolm Bare 18588 Brad Zukovic

ENGLISH 1270

Writing About Literature: Enemies, A Love Story

Drama is about passion and conflict. Its purpose is to stage the most intense of personal and political relationships. Very often the hero of a drama is at odds with an enemy. But what is an enemy? Is he a stranger? Is he personal? Political? Is he racial or religious? Is he even a “he”—and if so, is there any escaping him? The course focuses on the figure of the enemy in influential plays from antiquity and the Renaissance through modernity, including Euripides’ *Medea*, Shakespeare’s *Romeo and Juliet*, *The Merchant of Venice*, and *Othello*, Bertolt Brecht’s *Measures Taken*, Henrik Ibsen’s *An Enemy of the People*, and August Wilson’s *Fences*. What can drama teach us about the enemy?

SEM 101 TR 11:25–12:40 p.m. Philip Lorenz 18589

FEMINIST, GENDER & SEXUALITY STUDIES 1118

Writing and Performing LGBTQ+ Histories

When we think of history, we tend to think of the archive, of tangible items that tell us about the past. These archives, however, often omit the experiences of marginalized groups, including members of LGBTQ+ communities. How does performance – from daily performances of identity to dramatic works to drag – help us understand LGBTQ+ histories that might otherwise be forgotten? This course explores this question through the analysis of scholarly and dramatic texts, including Brian Freeman's *Civil Sex*, about gay civil rights activist Bayard Rustin, David Román's work on "archival drag," and an opera about Mexican painter Frida Kahlo. With an emphasis on in-class discussions, peer-review, and collaborative writing workshops, this course fosters students' ability to analyze scholarly arguments and produce coherent, persuasive prose.

SEM 101 TR 09:40–10:55 a.m. Caitlin Kane 18590

GERMAN STUDIES 1109

From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness

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

SEM 101 TR 09:40–10:55 a.m. Paul McQuade 18458 Douglas McBride

GERMAN STUDIES 1118

Let's Play!

Why do we play games and why do we have fun with them? What makes us winners and losers? This course will explore various approaches to games and humans at play. We will try to understand why people play and why they prefer some games to others. Interdisciplinary in nature, the class will offer readings from areas of sociology, psychology, history, mathematics, and cultural studies (just to name a few). By reading and analyzing and playing with Nabokov, Hesse, Zweig, Berne, Huizinga, and Schenkel we will make connections between games, national identity, gender, class, and intelligence, and will construct arguments about various scholarly and fictional written and cinematic texts.

SEM 101 MW 08:05–09:20 a.m. Ekaterina Pirozhenko 18457

GERMAN STUDIES 1121

Writing Berlin

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

SEM 101 MWF 10:10–11:00 a.m. Douglas McBride 18591

GERMAN STUDIES 1170

Marx, Nietzsche, Freud

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

SEM 101 MW 11:25–12:40 p.m. Jason Archbold 18605 Douglas McBride

SEM 102 TR 11:25–12:40 p.m. Emir Yigit 18606 Douglas McBride

GOVERNMENT 1101

Power and Politics: The Welfare State

The “welfare state” is a controversial term. Conservatives emphasize that markets can generate efficient economies without state intervention, but progressives worry this approach results in the inequitable distribution of wealth. Do welfare states constrain economic freedoms or protect social rights? Are contemporary social policies even financially sustainable in the current economy? To better understand these debates, this course examines the origins and development of social protection in the U.S. and Western Europe. We will study how politics shapes the way we debate welfare. Sample writing exercises may include a film critique (to practice articulating informed opinions), a business letter (to practice professional communication techniques), and a policy brief (to practice translating complicated technical information).

SEM 101 TR 02:45–04:00 p.m. Isabel Perera 18607

GOVERNMENT 1101

Power and Politics: The State, the Market, and the Body

This course explores the relationships between persons, government and policies, and the economy at pivotal moments in US history, focusing on the experiences of marginalized communities—particularly black men and women. We will discuss theories of power and marginalization, formation of identity, the social construction of the body, and the regulation of citizens and their bodies, which will include conversations on slavery and segregation. Students will engage with readings in political science and other interdisciplinary readings, drawing on the work of W. E. B. Dubois and bell hooks. Writing assignments will explore the different ways citizens understand and perceive themselves and their positionality in society. Potential assignments include a blogpost, policy analysis, and academic papers highlighting how to create an argument.

SEM 102 TR 11:25–12:40 p.m. Adrienne Scott 18608 Jamila Michener

GOVERNMENT 1101

Power and Politics: Leadership and Democracy

Demagogues, populists, and tyrants are said to be killing democracy everywhere—this class asks what kind of leaders might help bring it back to life. What is democracy, and why do we worry about losing it? How do we interpret political leaders' claims to “empower the people”? By reading across the history of political thought, we attempt to get some perspective on these questions. We examine the way thinkers from Thucydides to Rousseau to Ella Baker understand what leadership looks like when the meaning of democracy itself is unclear. Students learn how to analyze and write about texts as political interventions in such uncertain times, as well as how to recognize and deploy the complexities of political argument in everyday speech and writing.

SEM 103 MWF 12:25–01:15 p.m. William Cameron 18609 Jason Frank

HISTORY 1200

Innocents Abroad: Histories of Childhood in Colonial Asia

As a stage of life, nothing is more freighted with anxiety than childhood: proper cultural transmission, preparation for civic life, and economic uncertainty. These anxieties are neither new nor unique to our contemporary moment. We will examine the histories of childhood across colonial-era Asia (1850s-1960s) by focusing on textual and visual documents about—but also for—children: fiction, family photograph albums, diaries and memoirs, and missionary literature. Through four short essays, we will analyze childhood through colonial concerns over “whiteness” and race (and the terror induced by the mixed-race child), the policing of gender and sexual boundaries, and the role that class plays in perceptions of childhood. The course will culminate in a student-selected research project that focuses on the representation of children using a historical source from colonial-era Asia.

SEM 101 MWF 02:40–03:30 p.m. Juan Fernandez 18611 Sandra Greene

HISTORY 1200

“Laughter in Hell”: Surviving through Humor in Times of War

Can laughter help you survive in times of war? And should you make fun of traumatic events of the past? Most people would say yes to the first question but find the second one difficult to answer. We will explore how movies such as Benigni’s *Life Is Beautiful* and texts such as Lipman’s *Laughter in Hell* use humor to condemn totalitarian regimes and testify to the importance of laughter as a defense mechanism. Students will learn to identify and use humor, while developing skills in the close reading and written analysis of a wide array of sources from the First and Second World War, such as cartoons, oral testimonies, and movies. The course will culminate in an independent oral history project using firsthand Holocaust testimonies.

SEM 102 MW 08:05–09:20 a.m. Benedetta Carnaghi 18612 Sandra Greene

Hybrid: in person attendance supplemented by additional online contact hours.

HISTORY 1200

The Early Modern Death Penalty

It is clear that the death penalty is a source of controversy in our time, but how did pre-modern societies view executions? In this course we will look at early modern descriptions of executions and the controversies surrounding them. We will consider the rituals around executions, the final words of the condemned, and printed reactions to executions in the early modern public sphere. Specific cases of interest will range from royal executions, including Charles I of England and Marie Antoinette, to treasonous conspirators, such as Guy Fawkes. We will look at the social importance of executions from religious dissidents to thieves and highwaymen. Writing assignments will require thoughtful reflections on historical attitudes to the legal, social, political, and emotional aspects of executions.

SEM 103 TR 08:05–09:20 a.m. Kaitlin Pontzer 18613 Sandra Greene

HISTORY 1200

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

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

SEM 104 TR 02:45–04:00 p.m. Jacob Walters 18614 Sandra Greene

HISTORY 1200

Animal Histories

Does your cat or dog have a history? Do elephants, crocodiles, mosquitos, and horses have histories? If so, how do we write them? This course will investigate nonhuman animals, their relationships to each other, and to humans. How have animals shaped the world? Students will be asked to analyze histories of animals within a variety of global contexts. We will study the trainers, veterinarians, hunters, farmers, companion species, and nonhumans who shaped the world through their relationships to each other. Course readings include novels, primary sources, podcasts, and more. Students will be expected to write review essays, op-eds, podcast scripts, and a final project on an animal topic of their choosing.

SEM 105 TR 08:05–09:20 a.m. Michael Miller 18990 Sandra Greene

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-referent and backgrounded in both channels, and can be ambiguous, contradictory, nonsensical, or self-referential.

SEM 101 TR 02:45–04:00 p.m. Dorit Abusch 18454

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Mind and Soul in the Middle Ages

“*Know thyself*,” a timeless injunction as true in Socrates’ time as it is now. What is it to know one’s self without an understanding of the deepest, ineffable part of one’s being—the mind? This idea has occupied the thought of medieval philosophers, theologians, and writers throughout the Middle Ages, and shaped Western culture. This course will explore issues surrounding the immortality of the soul, conscience, intellect, and reason through an attentive analysis of ancient and medieval texts, beginning from the classic theorizations of Aristotle’s *De Anima* and Plato’s *Phaedo*, progressing through medieval texts representing both Neoplatonic and Aristotelian heritages (including texts of the great thirteenth-century philosopher-theologians, Bonaventure and Aquinas), and culminating in literary texts, particularly in Dante’s *Commedia*. The course will devote considerable attention to developing fundamental skills in academic writing and research.

SEM 101 TR 09:40–10:55 a.m. Felicia Di Palo 18449 Andrew Galloway

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: Commenting on Culture in the Middle Ages

How can the devil talk with God from Hell? Is the voyage of Aeneas an allegory for the soul's journey to knowledge? What is quintessence? The Book of Job, Virgil's Aeneid, and Aristotle's Metaphysics all raised innumerable problems for their medieval commentators who asked many and diverse questions of these texts. These commentators sought to better understand enigmas and inconsistencies, to resolve the opinions of the ancients, and to help new readers approach texts for the first time. Students will read biblical, poetic, and philosophical texts along with medieval commentaries from Gregory the Great, Bernardus Silvestris, and Averroes. Students will write essays that investigate how medieval commentators practiced their craft and compose a commentary on a cultural artefact of their choosing.

SEM 103 MWF 10:10–11:00 a.m. Paul Vinhage 18451 Andrew Galloway

MEDIEVAL STUDIES 1101

Aspects of Medieval Culture: The Miraculous and Mundane Byzantine Saint

In Christianity a person becomes a saint by performing a miracle. In Byzantium people told stories about saints who had performed miracles, and these stories were compiled into collections that were repeatedly copied and rewritten. These collections provide a glimpse into the everyday life of Byzantium—the “average” citizen of the imperial capital, female religious communities, and the villages, towns, and cities of the provinces. Students will write about these miracle tales from several disciplinary perspectives, including literature, social history, and archaeology.

SEM 104 TR 11:25–12:40 p.m. Tyler Wolford 18452 Andrew Galloway

MEDIEVAL STUDIES 1103

Legends, Fantasy, and Vision: Introduction to Oral Tradition and Literature

Literature as usually defined and studied consists of a canon of “authorized” texts -- texts written by specific authors and then made public (“published”) in a fixed form. An alternative tradition of literature, however, is “oral”/“traditional” literature, texts such as ballads and folktales which were disseminated orally and which change from performance to performance. This course will serve as an introduction to “oral”/“traditional” literary forms, concentrating on English and Scots ballads and folktales, but giving some attention to literary authors such as Malory and Tolkien who either write in a traditional mode or who imitate “traditional”/“oral” literature in their fictions.

SEM 101 MW 02:45–04:00 p.m. Thomas Hill 18448

MUSIC 1701

Sound, Sense, and Ideas: “Play it again, Sam”—Rehearing Film Music

The cliché has long been that film music is at its best when it remains unheard, but what happens when we listen in? This course will explore the narrative possibilities of film music, beginning (paradoxically) with the silent film. Interviews with composers, op-eds by film critics, scholarly articles, and film screenings will enable students to contend with the question: what role can, or should, music play in film? Their responses will take the form of descriptive, persuasive, and analytical essays, and the option of a final creative writing project. After a whirlwind tour through a century of music from classic films such as *Casablanca*, *2001: A Space Odyssey*, and *Star Wars*, we hop into our proverbial DeLorean and return to where we began: with silence.

SEM 101 TR 01:00–02:15 p.m. Samantha Heinle 18453 Annie Lewandowski

NEAR EASTERN STUDIES 1921

Radical Love: The Mystical Traditions of Islam

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

SEM 101 TR 02:45–04:00 p.m. Seema Golestaneh 18426

NEAR EASTERN STUDIES 1933

Ruins of Modernity

Ruins move people to write. They inspire poets and philosophers, archaeologists and anthropologists, geographers and architects to probe what it means to live with the remnants of the things humans create, abandon, and destroy. No era in human history has produced more ruins than modernity, and its forces of industrialization, capitalism, socialism, and colonialism. In this course, we will use the concept of the modern ruin as a way to examine and experiment with different ways of thinking and writing in the humanities and humanistic sciences, with a particular focus on archaeology and anthropology. We will learn about theories of history and temporality, materiality, and decay, and the lifeways and lifeforms that take shape in the ruins of modernity.

SEM 101 TR 11:25–12:40 p.m. Lori Khatchadourian 18427

NEAR EASTERN STUDIES 1960

Seeing the Past in the Future: The Ancient Near East in Modern Science Fiction

Though science fiction is a genre of literature traditionally far removed from the study of the Ancient Near East, they are both united in their efforts to describe cultures (be they real or imaginary), science, technology, and the natural world around them. The literature of the Near East has provided the seeds to many modern works of fiction and through a selection of texts from the eyes of the Hebrew Bible, the Epics of Gilgamesh and Atrahasis, and other ancient peoples, this class will explore how these ancient traditions appear in our modern world through the medium of science fiction. Students will craft analytical essays exploring these relationships and an original final research paper that will help develop key writing, research, and analytical skills.

SEM 101 MWF 09:05–09:55 a.m. Cale Staley 18428 Lauren Monroe

PHILOSOPHY 1111

Philosophical Problems: Free Will and Moral Responsibility

In this course students will develop their writing skills by critically engaging with the key philosophical issues on free will and moral responsibility. What does free will amount to? How does free will relate to moral responsibility? If every event in the world, including each action of ours, is causally determined to happen, do we have free will, and are we still morally responsible for our actions? If we do not have free will, will our moral life and our status as moral agents be jeopardized? In this course students will develop the presentational and argumentative skills essential to academic writing by learning how to critically evaluate the important philosophical views covered in the readings and how to articulate their philosophical views clearly and convincingly.

SEM 101 MW 09:40–10:55 a.m. Lyu Zhou 18437 Rachana Kamtekar

PHILOSOPHY 1111

Philosophical Problems: Explaining Consciousness

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

SEM 102 TR 11:25–12:40 p.m. Eve Dietl 18438 Rachana Kamtekar

PHILOSOPHY 1111

Philosophical Problems: Work, Idleness, and Freedom

When is one truly free: is it during school or work breaks when one gets to enjoy leisure or simply idle around, or is it during work-times when one demonstrates her talents and values through pursuing concrete projects—or, in other terms, when one works towards self-actualization? In this seminar we will explore what freedom means, and in particular through its relation to activity and idleness. We will examine classic texts written on the subject by Rousseau, Kant, and Russell, as well as the contemporary responses to them. Students will develop writing skills, both for presenting someone else's view in their own words, and for expressing their own stances through argumentation.

SEM 103 TR 01:00–02:15 p.m. Sofi Jovanovska 18439 Rachana Kamtekar

PHILOSOPHY 1112

Philosophical Conversations: Ethical Controversies

Is abortion morally permissible? What about euthanasia? Is it morally wrong to eat meat? Is capital punishment ever justified? Do we have an obligation to donate large amounts of our money to charity? These are deeply important questions that provoke impassioned debate. In this class we will examine these and similar ethical questions from a philosophical perspective, examining arguments on both sides of each debate. Through class discussion and a series writing assignments, students will learn how to explain the arguments of others and develop persuasive arguments of their own in writing that is both clear and concise.

SEM 101 MW 02:45–04:00 p.m. Dean Da Vee 18440 Rachana Kamtekar

PHILOSOPHY 1112

Philosophical Conversations: Pointing at the Moon—The Forms and Methods of Buddhist Philosophy

Why do we suffer? Can you think the thought of not thinking? Who can you trust? How short should you clip your fingernails? Is there a difference between the sacred and the mundane? In this class we will consider such questions as presented in Buddhist philosophy. The works take interestingly different written forms. The writings attributed to the historical buddha and Shantideva were often in short verses. Later writers like Bodhidharma, Nagarjuna, and Dōgen wrote longer form works. Zen koans can be just a few words. Each of these genres will provide unique challenges to help improve the quality of your writing, thinking, and arguments. You might even learn something about the world.

SEM 102 TR 09:40–10:55 a.m. Timothy Kwiatek 18441 Rachana Kamtekar

PHILOSOPHY 1112

Philosophical Conversations: What is Race?

The question “what is race” plagues many individuals in a society that is full of racial tension. From the moment that students apply for college, they begin the process of identifying their “race,” something that they will only continue doing on the job market and beyond. Many people naturally believe that they know the answer to “what is race,” but when pressed to clearly articulate their response, their confidence in their answer wanes.

Attacking this question through a philosophical lens will help students grasp a command of their ideas and thoughts. Because race plays such a huge part in our lives and in the project of social justice, it is important to be able to articulate a thoughtful answer to the question “what is race?”

SEM 103 MW 02:45–04:00 p.m. Amy Ramirez 18442 Rachana Kamtekar

PHILOSOPHY 1112

Philosophical Conversations: Justifying Political Power

Nation-states have incredible power over the lives of their citizens. The federal government can lock us up. It can tell us how to behave in public. It can give property and take it away. It can enforce vaccinations and quarantines. Where does this power come from? And when is it legitimate? This course will investigate philosophical answers to these questions. In particular, we will think about how to justify the existence of the nation-state; the nature, scope, and limits of legitimate state power; when nation-states are justified in punishing their citizens; and when political dissent and revolution are called for. All the material will be approached with a focus on developing our academic writing skills. Through thinking and writing about these issues, you will further develop your ability to write clearly and precisely, improve your argumentative skills, and increase your writing confidence.

SEM 104 MWF 10:10–11:00 a.m. Elizabeth Southgate 18443 Rachana Kamtekar

Hybrid: in person attendance supplemented by additional online contact hours.

PHILOSOPHY 1112

Philosophical Conversations: Philosophy of Social Media

From marketing, to sharing our life experiences, to getting the news, social media permeates our lives. In the process it raises important challenges regarding the self, corporate responsibility, and privacy. In this course we will ask questions like: Can we live authentic lives online? How does social media interact with perceptions of race and gender? What should privacy look like online? Is doxing ever justified? Students will investigate these questions through practical and theoretical approaches. Readings will be drawn from diverse sources including philosophy, sociology, law, and the internet. Students will complete a variety of writing assignments that encourage creativity, critical thinking, and clarity of prose.

SEM 105 TR 01:00–02:15 p.m. August Faller 18444 Rachana Kamtekar

PLANT SCIENCES 1107

Writing in the Life Sciences

Writing is an incredibly important skill to develop as a scientist, yet students are often left to develop their scientific writing skills without much guidance. This class will give students a supportive and low-stakes environment to learn about and practice scientific writing. The emphasis in this class will be on increasing your flexibility and confidence as a writer. You will learn how to use your existing strengths as a writer while also exploring different methods and tools you can use to compose scientific literature. Students will have the opportunity to explore literature surrounding a scientific topic of their choosing. With their readings and class materials, students will develop the knowledge and tools needed to produce a review article, which they may eventually submit for publication.

SEM 101 TR 01:00–02:15 p.m. Joshua Garcia 19335

PERFORMING & MEDIA ARTS 1154

The Personal is Political: Feminist Performance 1900-Now

Is feminism a set of personal experiences, political ideas, or the ideology that women and men are equal? How has feminism been represented in the public sphere? How does feminist performance contribute to our understandings of identity, power, and community? Grounded in a study of dramatic literature and theatrical spectacles, this course discusses how women in theater contribute to and challenge prevalent understandings of

history, gender identity, and masculinist ideas of power. With an emphasis on in-class discussions and peer editing, this class will foster and enhance each student's ability to produce coherent, concise, persuasive prose in the form of critical arguments. Students will analyze examples of performance through critical texts from fields of performance studies, gender and sexuality studies, and critical race theory.

SEM 101 MW 02:45–04:00 p.m. Jayme Kilburn 18436 Aoise Stratford

PERFORMING & MEDIA ARTS 1156

Avant-garde Performances: Experiment in Theaters

How to compose a theater without pre-written plays? How does theater engage with socio-political issues? How to feel an empty space? How to read human bodies? How to write about collective emotion? How to translate these ephemeral visual, sensual and corporeal experiences into written words? This course has a main focus on the theatrical avant-garde in Europe and America from the “60s” to now, with a secondary attention to the global theaters. “60s”, began in 1950s and ended in 1980s, was a period of creative artistic experimentation accompanied by social upheavals and political movements. The course will serve as an introduction to the aesthetics and theories related to avant-garde and experimental theaters and performances, and further questions the unstable definition of avant-garde.

SEM 101 TR 11:25–12:40 p.m. Zhen Cheng 18431 Aoise Stratford

PERFORMING & MEDIA ARTS 1159

"Just Gals Being Pals": Queer Female Fandom Since 2016

When a beloved lesbian television character was suddenly killed off on The CW's *The 100* in March 2016, fans protested by creating a viral social media movement, *#LGBTFansDeserveBetter*. Their protests led to public discussions online with television producers regarding LGBTQ+ representation. This course will use this pivotal moment as a foundation for exploring queer female fandom's long history of reimagining female intimacy and friendship as lesbian subtextual pleasure. We will continue in the traditions of fandom by experimenting with combinations of scholarly and creative writing—formal close analysis, writing fanfiction, creating social media/blog posts—and critically engaging with a wide variety of texts including television (*Euphoria*, *Riverdale*, *Wynonna Earp*) and film (*Dirty Computer*, *The Half of It*, *Pitch Perfect Trilogy*) to fanfiction and fan remix videos.

SEM 101 TR 09:40–10:55 a.m. Victoria Serafini 18430 Aoise Stratford

PERFORMING & MEDIA ARTS 1160

Wonderlands and Other Worlds

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

SEM 101 TR 11:25–12:40 p.m. Joshua Cole 18429 Aoise Stratford

PERFORMING & MEDIA ARTS 1161

Food and the Media

Ours is a food-obsessed culture. Whether we focus on diet and health, or binge-watch competitive cooking shows, or explore cuisine in relation to regional, racial, or ethnic identity, many of us either “eat to live” or “live to eat.” Television producers, investigative journalists, bloggers, and cultural critics feed our obsession, generating a burgeoning body of food-related prose and programming both informative and entertaining. Through readings from

Gourmet and *Eating Well* magazines, screenings of *Beat Bobby Flay* and *The Great British Baking Show*, and airings of Samin Nosrat's *Home Cooking*, among others, we will examine together how food suffuses our media and constitutes our Food Nation. Assignments will include food memoirs, food histories, food podcasts, food criticism, and food reporting.

SEM 101 MW 02:45–04:00 p.m. J. Ellen Gainor 20911

PSYCHOLOGY 1140

The Mind-Body Problem: Memory, Consciousness, Neuroscience

In this course we will explore and write about the “mind-body problem”: How does the body give rise to consciousness? Which neural mechanisms are involved in producing our memories, our identity, and our personality? What happens to us when these mechanisms are damaged? The course will be taught with a focus toward cognitive neuroscience, but we will draw from philosophy, computer science, pop culture, and literature; no prior scientific knowledge is required. Writing assignments will include critical reviews of assigned texts as well as a literature review and a research proposal into an aspect of the mind-body problem.

SEM 101 TR 02:45–04:00 p.m. Adam Broitman 18432 Khena Swallow

PSYCHOLOGY 1140

Fundamental Debates in Brain and Behavioral Sciences

Brain and behavioral sciences are united by a common interest: how does the mind function? After decades of impressive progress on this question, however, many fundamental issues still spark controversy. Is the brain a “computer”? What behaviors are innate versus learned? Do neuroimaging techniques really tell us anything? Is psychology even a proper science? Through in-class discussions, writing exercises, and peer-reviews, our main aim will be to improve our academic writing, all while learning about these historical and ongoing debates. We will read, critique, and in our own writing imitate scientific papers, scientific blogs, and *New York Times* op-eds, grappling with the challenge of communicating science in accessible language.

SEM 102 MW 07:30–08:45 p.m. Hamid Turker 18433 Khena Swallow

ROMANCE STUDIES 1102

The Craft of Storytelling: *Decameron*

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

SEM 101 MWF 10:10–11:00 a.m. Irene Eibenstein-Alvisi 18419

ROMANCE STUDIES 1102

The Craft of Storytelling: The Stranger—Migrant Writing in the Francophone World

What might storytelling have to do with patriotism? Do stories have the power to end persecution? This course provides students the means to reflect about questions of citizenship, belonging, and empathy by engaging with largely contemporary voices of the Francophone world. We will examine how the politicization of emotions like fear and disgust has impacted the migrant experience. Conversely, we will consider how storytelling might disrupt racist and xenophobic beliefs. Consideration will be given to the novel, but films, short stories, poems, and music videos will supplement our study. Authors may include: Dany LaFerrière, Fatou Diome, Faïza Guène, and Gaël Faye. Students will be taught to critically analyze materials through assignments, both creative and

expository, that facilitate thinking and writing across different disciplines.

SEM 102 TR 01:00–02:15 p.m. Hannah Hughes 18420 Irene Eibenstein-Alvisi

ROMANCE STUDIES 1102

The Craft of Storytelling: Women’s Writing, Writing Women

Does gender influence writing? If so, how do women use their writing to interact with, and push back against, their male contemporaries who dominate the literary field? We will be exploring the differences between texts authored by men and women, with a particular emphasis on the early modern era. While this course will focus on poetry from sixteenth-century France, other modern forms of writing will help students think critically about the social and political implications of women picking up a pen. Students will be expected to produce both analytic, personal, and creative essays as they explore what it means to write about, to, for, and as women.

SEM 103 MWF 09:05–09:55 a.m. Julia Karczewski 18421 Irene Eibenstein-Alvisi

ROMANCE STUDIES 1102

The Craft of Storytelling: The Writing of Life

It is often said that literature provides a space for reflection upon life: reading and writing enable one to understand and communicate how one has lived. Yet it is also said that literature poisons life: Flaubert’s *Emma Bovary* destroys her life because she wants to live like the heroine of a novel. The premise of this course will be to think of life and writing not in opposition, but as a unity. We will learn to consider personhood—how people become and enact who they are—as itself a kind of writing. We will question the assumption that some people merely live an “unexamined life,” while others write by retreating from life. Students will write essays of close reading, comparative analysis, and original research.

SEM 104 TR 01:00–02:15 p.m. Conall Cash 18422 Irene Eibenstein-Alvisi

ROMANCE STUDIES 1102

The Craft of Storytelling: The Art of Persuasion

What can a Renaissance speech say to modern man? Can it persuade him? In this course we will examine Pico della Mirandola’s *Oration on the Dignity of Man*, considered by many the “Manifesto of the Renaissance” and, incidentally, one of the first works to be banned by the Catholic Church. The work, which glorifies the human capacity for angelic heights and beastly depths, was considered dangerous in part because of its persuasiveness. This course, centered on the *Oration*, will make reference to excerpts from Plato, Aristotle, Cicero, Quintilian, and Erasmus concerning persuasive speech; students will then sharpen their own rhetorical skills through a series of writing assignments aimed at putting what they’ve learned into practice.

SEM 105 MWF 10:10–11:00 a.m. Richard Gibbs 18423 Irene Eibenstein-Alvisi

ROMANCE STUDIES 1108

Cultural Identities: Postcards From Paradise

Blue lagoons circled by white sand beaches, shaded by coconut trees: we are all familiar with paradise-like images of Polynesia. But do you see the mushroom cloud in the background and the garbage in the water? In this seminar we will engage with various accounts and representations of Polynesia and its peoples from both sides: the European and the Polynesian. Ranging from Enlightenment era reflections to novels, movies, and paintings, you will consistently summarize and critically analyze the stakes of the different materials, as well as writing reaction pieces to questions and widen your reflection about representation. Together, we will see how these visions of a faraway paradise are linked to, and make possible, a darker side: that of military occupation and atomic explosions.

SEM 101 MWF 10:10–11:00 a.m. Peter Caswell 18418 Irene Eibenstein-Alvisi

ROMANCE STUDIES 1109

Image and Imagination: Labor and the Arts

Imagine a painting by Leonardo. Now, stop to think about the labor that went into it. How long did it take? Who paid the artist and why? Did he feel tired? Did his mind wander? How do such considerations change how we view the painting? This class will focus on visual arts, film and literature to explore the relation of creativity and work. Students will write personal essays, analyses of the representation of work in films, and a research paper on topics ranging from the expenditure of bodily energy, exploitation, slavery, AI or robotics, guaranteed minimum income and the joy brought about by labor that fulfills a creative impulse.

SEM 101 TR 02:45–04:00 p.m. Karen Pinkus 19165

ROMANCE STUDIES 1113

Thinking and Thought: Dante's Examined Life

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

SEM 101 MWF 09:05–09:55 a.m. Irene Eibenstein-Alvisi 18414

ROMANCE STUDIES 1113

Thinking and Thought: On Love

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

SEM 102 TR 09:40–10:55 a.m. Itziar Rodriguez de Rivera 18415

SEM 103 TR 02:45–04:00 p.m. Itziar Rodriguez de Rivera 18416

ROMANCE STUDIES 1113

Thinking and Thought: Italian Science Fiction

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

SEM 104 MWF 12:25–01:15 p.m. Valentina Fulginiti 18417

ROMANCE STUDIES 1114

Semiotics

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

SEM 101 MWF 02:40–03:30 p.m. Ti Alkire 18413

ROMANCE STUDIES 1120

Animals in Global Cinema: Human and Non-human

In this class students will learn about animal welfare and conservation through international films. We will discuss wildlife, companion, and farm animals in conjunction with human cultures and politics. The course will cover various animal species, e.g., pangolins, dogs, and sheep in fiction films, documentaries, and animated movies. Students will learn how to compose film reviews critical essays, and creative assignments. The class includes guest speakers and a visit to Cornell barn. All films are available for streaming through Canvas for students to watch them in their free time.

SEM 101 TR 09:40–10:55 a.m. Ewa Bachminska 18412

SOCIOLOGY 1110

Writing Computers and Society

Computer technology is the “zeitgeist” of our contemporary times. Learning how to study, think about, discuss, and write about computerization using a sociological vocabulary is a valuable skillset that can be continually drawn upon over the course of a lifetime. Students enrolling in this course will study the sociology of computerization, they will explore and discuss a variety of social issues embedded in computerization, they will write about computerization, and they will give and receive constructive writing feedback in small workshop groups. Writing assignments will include short essays on a variety of sociological themes including computing in organizational settings, access to computers amidst class-gender-race dynamics, pandemic themes related to computers and society, emergent political challenges related to our new online media ecosystem, online dating culture, and more.

SEM 101 MWF 09:05–09:55 a.m. Joseph Sullivan 18411

SPANISH 1305

Narrating the Spanish Civil War

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

SEM 101 TR 01:00–02:15 p.m. Itziar Rodriquez de Rivera 18410

SCIENCE & TECHNOLOGY STUDIES 1123

Technology and Society: Seeing the City through Cinema

Technologies of vision affect the way we see the city. Maps, spatial data, satellite imagery, and the cinema are all involved in shaping cities and urban life. In this course we will explore past and present cities through the screen of the cinema. How is the city represented in film? How do we remember and imagine urban space? Can the city speak? We will examine how emerging media technologies presented filmmakers with opportunities to push cinema in new directions in the late twentieth century. We will also examine the power of film to document diverse urban experiences and memories, especially during times of technological change and social upheaval. Film reviews and essay (film) projects will help students develop skills in critical analysis, comparison, and personal reflection.

SEM 101 MW 02:45–04:00 p.m. Martin Abbott 18406 Elliot Shapiro

SCIENCE & TECHNOLOGY STUDIES 1126

Science and Society: Understanding Bodies

We all have bodies, but do we really understand them? This course is going to encourage you to think about bodies in nonconventional ways. We are going to think collectively about different “kinds” of bodies (the human body, the hybrid body, the racial body, the gendered body, etc), reflecting how these thoughts change the way we see OUR own bodies. The objective is to think critically about different bodies' conceptions, asking ourselves: how do we formulate definitions of our own and other people's bodies? What are the implications of using our definitions to talk about other people's bodies? We will tackle all these topics through class discussions, reflections on readings, and creative writing.

SEM 101 TR 02:45–04:00 p.m. Amanda Domingues 18404 Elliot Shapiro

WRITING 1380

Elements of Academic Writing: “Acute on Chronic”—Inequality and Injustice in the Era of COVID-19

COVID-19 has hit some communities harder than others. In this course we will seek to understand how race, gender, class, nationality, and more shape different people's exposure and vulnerability to the disease—and efforts to contain it. To contextualize current events, we will dive into history, theory, and economics.

SEM 102 MW 10:10–11:00 a.m. Ellie Andrews 18397

WRIT 1380 provides a more intensive and individualized learning environment that is particularly appropriate for students who have not had much formal high school writing instruction; are unfamiliar with academic or research-based writing, or feel a general lack of confidence about academic writing.

WRITING 1380

Elements of Academic Writing: Biohacks

Now more than ever, biology has the potential to contribute practical solutions for many major health challenges, but can we biohack our way to optimal health? To what extent can we regenerate the human body by manipulating factors like nutrients, sleep, and movement? We will write about how scientists across disciplines are working to optimize health in our environment and evolve our understanding of disease and well-being. The Writing 1380 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1380 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 103 MW 11:20–12:10 p.m. Jessica Sands 18398

This course is particularly appropriate for multilingual writers. WRIT 1370 provides a more intensive and individualized learning environment that is particularly appropriate for students who have not had much formal high school writing instruction; are unfamiliar with academic or research-based writing, or feel a general lack of confidence about academic writing.

WRITING 1380

Elements of Academic Writing: Food for Thought

How does the food on your table tell a story about you, your family, your community, your nation? How do we make food choices, and how are these choices complicated by the cultural, socio-economic, and political forces that both create and combat widespread international hunger and food insecurity? The Writing 1380 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. Because Writing 1380 is designed as a workshop, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing by collaborating with peers to

pose questions, examine ideas, and share drafts. With smaller class sizes, two 50-minute class sessions and weekly student/teacher conferences, Writing 1380 is an alternative route FWS that provides an individualized setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 105 TR 09:05–09:55 a.m. Tracy Carrick 18400

WRIT 1370 provides a more intensive and individualized learning environment that is particularly appropriate for students who have not had much formal high school writing instruction; are unfamiliar with academic or research-based writing, or feel a general lack of confidence about academic writing.

WRITING 1380

Elements of Academic Writing: Connecting Cultures

What is culture? How does culture set standards for our behavior? How do we negotiate the intersections between cultures? How do the processes of culture determine the politics of assimilation, the power of language, and the spaces we inhabit? Particularly in writing, how does culture help us determine strategies appropriate for convincing a variety of distinct audiences and purposes? The Writing 1380 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1380 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 106 TR 10:10–11:00 a.m. Darlene Evans 18401

WRIT 1370 provides a more intensive and individualized learning environment that is particularly appropriate for students who have not had much formal high school writing instruction; are unfamiliar with academic or research-based writing, or feel a general lack of confidence about academic writing.

WRITING 1380

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

Metaphor is the essence of human creativity—a form of thought, desire and the language of the unconscious mind. How does metaphor operate in literature, pop culture, politics, and the thought of theoretical scientists such as Einstein and Richard Feynman? Can we improve our capacity to think metaphorically? The Writing 1380 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1380 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 107 MW 12:25–01:15 p.m. Brad Zukovic 18402

WRIT 1370 provides a more intensive and individualized learning environment that is particularly appropriate for students who have not had much formal high school writing instruction; are unfamiliar with academic or research-based writing, or feel a general lack of confidence about academic writing.

WRITING 1380

Elements of Academic Writing: Writing Back to the News

Students will ensconce themselves in debates raging within the contemporary news media—such as politics, conflicts within higher education, gender equality, international crises, American popular culture—and will write about contemporary controversies to different audiences in a variety of mediums, such as argumentative essays, investigative pieces, and blog posts. The Writing 1380 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore complex, interdisciplinary questions. Because Writing 1380 is designed as a workshop, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing by collaborating with peers to pose questions, examine ideas, and share drafts. With smaller class sizes, two 50-minute class sessions and weekly student/teacher conferences, Writing 1380 is an alternative route FWS that provides an individualized setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

SEM 108 TR 01:30–02:20 p.m. Kelly King-O'Brien 18403

WRIT 1370 provides a more intensive and individualized learning environment that is particularly appropriate for students who have not had much formal high school writing instruction; are unfamiliar with academic or research-based writing, or feel a general lack of confidence about academic writing.

WRITING 1420

Research and Rhetoric: Bridging Differences

In an increasingly divided world along lines of identity, language, politics, and religion, how do we enact change? How do we talk across our differences when we cannot even agree on what count as facts? In this research-intensive class, we'll read broadly about a variety of divisive topics and potential solutions related to the course theme of "Bridging Differences." Drawing upon personal experiences, academic interests or questions sparked by course readings, you will select a course-inspired topic and compose a research portfolio that highlights significant analytic research. We will explore the Cornell Library gateway to develop college-level research skills: using databases, evaluating information, and engaging responsibly with sources to produce effective academic writing. You will learn strategies for analyzing, synthesizing and acknowledging sources, developing a thesis that emerges from research, and for talking about the research and writing you are doing. This course is especially appropriate for students interested in building academic research and writing skills with an eye toward graduate school.

SEM 101 TR 11:25–12:40 p.m. Kate Navickas 18870