John S. Knight Institute
for Writing in the Disciplines

Fall 2005
First-Year
Writing Seminars

http://fws.arts.cornell.edu
### Monday, Wednesday, and Friday  8:00–8:50 a.m.
- ENGL 147 The Mystery in the Story
- ENGL 187 Portraits of the Self

### Monday, Wednesday, and Friday  9:05–9:55 a.m.
- ANTHR 133 Our Town: Anthropological Explorations of Community and Place
- COM L 109 Writing across Cultures: Reconciliatory Fictions—Contemporary South African Writing
- COM L 112 Cultural Fiction: The Curse of Shakespeare
- ENGL 105 Gender and Writing: On the Market—Women and the World of Goods
- ENGL 108 Fiction into Film: Based on the Book
- ENGL 111 Writing and Politics: Itineraries and Itinerants
- ENGL 168 Cultural Studies
- ENGL 185 Writing About Literature: Because It’s There—Mountains and Literature
- ENGL 187 Portraits of the Self
- ENGLB 115 English for Academic Purposes
- FGSS 106 Gender and Writing: On the Market—Women and the World of Goods
- GERST 109 From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
- HIST 100 Modern Visions of the Medieval and Renaissance World
- SPANL 139 Magical Realisms

### Monday, Wednesday, and Friday  10:10–11:00 a.m.
- ANTHR 132 Clothing, Culture, and Identity
- ART H 116 Writing About Performance Art
- COM L 112 Cultural Fiction: The Gift of Gore—Toward a Theory of Sacrifice
- EDUC 100 Multiculturalism in Education
- ENGL 105 Gender and Writing: Writing on the Margins—Reading Multi-Ethnic Women’s Literature
- ENGL 108 Fiction into Film: Based on the Book
- ENGL 127 Shakespeare
- ENGL 170 Linked Stories
- ENGL 187 Portraits of the Self
- ENGL 270 The Reading of Fiction
- ENGL 271 The Reading of Poetry
- FGSS 106 Gender and Writing: Writing on the Margins—Reading Multi-Ethnic Women’s Literature
- FRLIT 109 Techniques of Interpretation: An Introduction to Semiotics
- GERST 151 Kafka, Hesse, Brecht, and Mann
- HIST 100 Indians and Empires of the New World, 1500–1763
- LING 100 Language, Thought, and Reality: Biological Foundations of Language
- MEDVL 103 Legend, Fantasy, and Vision: Arthur’s Britain in Fiction and History
- SPANL 126 Identities on the Move

### Monday, Wednesday, and Friday  11:15–12:05 p.m.
- ASIAN 103 Performing Arts in Southeast Asia
- COM L 126. Comparative Arts: The Pencil of Nature—Photography and Literature, Light and Shadow
- ENGL 105 Gender and Writing: Women in Medicine from Healing Goddess to Cyberbody
- ENGL 108 Fiction into Film: Based on the Book
- ENGL 111 Writing and Politics: A Terrible Beauty—Irish Writing and Politics in the Twentieth Century
- ENGL 147 The Mystery in the Story
- ENGL 158 American Literature and Culture: Visual Cultures—Image and Identity in the Age of Technology
- ENGL 170 Linked Stories
- ENGL 187. Portraits of the Self
- ENGL 270 The Reading of Fiction
- FGSS 106 Gender and Writing: Women in Medicine from Healing Goddess to Cyberbody
- FRLIT 109 Techniques of Interpretation: An Introduction to Semiotics
- HIST 100 Modern Visions of the Medieval and Renaissance World
- LING 100 Language, Thought, and Reality: English Outside the Box
- MEDVL 101 Aspects of Medieval Culture: The Anglo-Saxons—Saints, Scholars, and Heroes
- PHIL 100 Does God Exist?
### Monday, Wednesday, and Friday 12:20–1:10 p.m.
- ANTHR 131 Home, Exile, and Displacement
- COM L 123 Mapping Literary Spaces: Philosophical Incursions
- ENGL 127 Shakespeare
- ENGL 141 Heroes, Gods, and Legends: The Creation of History
- ENGL 147 The Mystery in the Story
- ENGL 170 Linked Stories
- ENGL 185 Writing About Literature: Modernizing the Medieval
- ENGL 187 Portraits of the Self
- HIST 100 Revolutionary Type: Biography and the Making of Asia’s Modern Heroes

### Monday, Wednesday, and Friday 1:25–2:15 p.m.
- ENGL 105 Gender and Writing: Metropolis—Women, Race, and the City
- ENGL 108 Fiction into Film: Based on the Book
- ENGL 111 Writing and Politics: Fiction and Philosophy
- ENGL 158 American Literature and Culture: Sacred Clowns and Monkeying Around—The Trickster Figure
- ENGL 168 Cultural Studies
- ENGL 187 Portraits of the Self
- FGSS 106 Gender and Writing: Metropolis—Women, Race, and the City
- HIST 140 Kipling’s India: Literature, Culture, History
- PHIL 100 Consent and Coercion

### Monday, Wednesday, and Friday 2:30–3:20 p.m.
- ENGL 108 Fiction into Film: Based on the Book
- HIST 100 Historical Fiction
- SPANL 137 Literature and Revolution in Latin America

### Monday, Wednesday, and Friday 3:35–4:25 p.m.
- COM L 103 Inner Worlds, Outer Worlds, Other Worlds: Broken Mirrors, Shattered Selves
- COM L 133 Speech and Silence

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### Monday and Wednesday 8:40–9:55 a.m.
- ENGL 105 Gender and Writing: Man Enough? The Construction of American Masculinity
- ENGL 127 Shakespeare
- ENGL 147 The Mystery in the Story
- ENGL 168 Cultural Studies
- ENGL 187 Portraits of the Self
- FGSS 106 Gender and Writing: Man Enough? The Construction of American Masculinity
- HIST 100 Hair, Skin, Nails, and Muscles: Historical Encounters with the Social Body
- PHIL 100 Morality and Happiness
- PHIL 100 Science and objectivity
- THETR 128 Acting Shakespeare and his Contemporaries in the Elizabethan/Jacobean Theatre

### Monday and Wednesday 2:55–4:10 p.m.
- AAS 102 Work as Self: Asian Americans and Confucian Ethics in the Workplace
- AS&RC 100 Stories, Poems, and Essays by Black Male Writers
- ASIAN 101 Representations of Womanhood in Traditional China
- D SOC 112 Stories of Power
- ENGL 141 Heroes, Gods, and Legends: The Creation of History
- ENGL 158 Amer Lit and Culture: “The Hood Took Me Under”—Urban Geographies of Race in LA and Toronto
- ENGL 158 American Literature and Culture: The Poetics and Politics of Play
- ENGL 185 Writing About Literature: “To Boldly Go”—Writing Travel
- ENGL 270 The Reading of Fiction
- GOVT 100 Power and Politics: Sex for Sale? Thinking Through Sex Work in America and Beyond
- HIST 100 Twentieth-Century African Icons
- ILRCB 102 Work as Self: Asian Americans and Confucian Ethics in the Workplace
- LING 100 Language, Thought, and Reality: From Cuneiform to Cryptography
- MEDVL 102 Literature of Chivalry: Epic to Romance
- MUSIC 111 Sound, Sense, and Ideas: “Chameleon”—Jazz, Fusion Jazz, and Society
- PHIL 100 Is Morality Objective?
- S&TS 123 Techn and Society: Can Machines Think? Artificial Humans and the Question of Synthetic Intelligence
### Monday and Wednesday 7:30–8:45 p.m.

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<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>AS&amp;RC 100</td>
<td>Black is and Black ain’t: The Politics of Identity in African American Literature</td>
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<td>ENGL 111</td>
<td>Writing and Politics: Orphans and Bastards</td>
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<td>ENGL 127</td>
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<td>GERST 109</td>
<td>From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness</td>
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<td>MEDVL 103</td>
<td>Legend, Fantasy, and Vision: Introduction to Oral Tradition and Literature</td>
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### Tuesday and Thursday 8:40–9:55 a.m.

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<th>Course Code</th>
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<tr>
<td>AIS 112</td>
<td>Science Meets Spirit: Indigenous Knowledge Systems and Natural Resource Management</td>
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<tr>
<td>ANTHR 137</td>
<td>The Values of Medicine: Tradition, Modernity, and Healing Across Cultures</td>
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<td>ASIAN 100</td>
<td>Fictional Fascinations: Literature from Colonial Southeast Asia</td>
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<td>CLASS 120</td>
<td>Ancient Travel Narrative</td>
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<td>COM L 124</td>
<td>From Crisis to Composition: Displacement in Film and Fiction</td>
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<td>ENGL 111</td>
<td>Writing and Politics: Writers of Witness</td>
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<td>ENGL 127</td>
<td>Shakespeare</td>
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<td>ENGL 158</td>
<td>American Lit and Culture: The Fall of the House of Poe—Edgar Allen Poe’s Curious Literary Legacy</td>
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<td>ENGL 170</td>
<td>Linked Stories</td>
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<td>ENGL 185</td>
<td>Writing About Literature: Dramatic Comedy from Plautus to Wilde</td>
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<td>ENGL 187</td>
<td>Portraits of the Self</td>
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<td>GERST 170</td>
<td>Marx, Nietzsche, Freud</td>
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<td>GOVT 100</td>
<td>Power and Politics: An American Dilemma—Race, the Media, and American Public Opinion</td>
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<td>GOVT 100</td>
<td>Power and Politics: What is this World Coming to? World Politics in the Twenty-First Century</td>
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<td>HIST 126</td>
<td>Local History: Cornell University</td>
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<td>LING 100</td>
<td>Language, Thought, and Reality: Testing the Language Instinct</td>
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<td>MEDVL 101</td>
<td>Aspects of Medieval Culture: Turning the Other Cheek—Pacifism in Medieval Europe</td>
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<td>PHIL 100</td>
<td>Science and Pseudo-Science</td>
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<td>THETR 116</td>
<td>Ritual Poetics/Rites of Passage: The Theatre of Black Americans</td>
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### Tuesday and Thursday 10:10–11:25 a.m.

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<th>Course Code</th>
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<tr>
<td>ART H 104</td>
<td>The Body as a Work of Art: Transforming Identity on the Flesh</td>
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<td>AS&amp;RC 100</td>
<td>Taking the Journey Home</td>
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<td>ASIAN 113</td>
<td>The Zen Tradition in Japanese Religions</td>
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<td>COM L 126</td>
<td>Comparative Arts: Reading Jazz around the Globe</td>
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<td>CRP 109</td>
<td>Is this Land Your Land? The Changing Nature of Property Rights in the United States</td>
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<td>D SOC 111</td>
<td>Corporate Controversies: Exploring Big Scandals in Big Business</td>
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<td>D SOC 113</td>
<td>Genetic Engineering: Exploring Current Controversies</td>
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<td>ENGL 108</td>
<td>Fiction into Film: Based on the Book</td>
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<td>ENGL 185</td>
<td>Writing About Literature: Singing it Slant—The Lyric Essay</td>
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<td>ENGL 270</td>
<td>The Reading of Fiction</td>
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<td>GERST 170</td>
<td>Marx, Nietzsche, Freud</td>
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<td>GOVT 100</td>
<td>Power and Politics: Environmental Politics through History, Theory, and Action</td>
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<td>PHIL 100</td>
<td>Liberty and Equality</td>
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<td>PL PA 110</td>
<td>Liaisons with Friends and Foes: Symbiotic Associations in Nature</td>
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<td>ROM S 105</td>
<td>The Comedies of Cervantes and Shakespeare</td>
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<td>THETR 115</td>
<td>Kung Fu Fighters and Warrior Women: Exploring the Martial Arts Film</td>
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### Tuesday and Thursday 11:40–12:55 p.m.

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<tr>
<th>Course Code</th>
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<tr>
<td>AM ST 140</td>
<td>Exploring Common Ground: Writing and Community Collaboration</td>
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<td>ART H 114</td>
<td>Classicism: From Temples to Teapots</td>
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<td>BIONB 122</td>
<td>The Social Animal: The Evolution of Human Behavior</td>
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<td>COM L 123</td>
<td>Mapping Literary Spaces: The Place of Meaning</td>
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<td>ENGL 105</td>
<td>Gender and Writing: Women and Nature</td>
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<td>ENGL 108 Fiction into Film: Based on the Book</td>
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<td>ENGL 111 Writing and Politics: Blood Matters—Race, Forensics, and the Body</td>
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<td>ENGL 140 Exploring Common Ground: Writing and Community Collaboration</td>
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<td>ENGL 158 American Literature and Culture: The City in Crisis</td>
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<td>ENGL 185 Writing About Literature: Lonely Planet—Writing the Exotic, the Familiar, and the Self in Travel</td>
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<td>LSP 102 Latino Autobiography and Memo</td>
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<td>MEDVL 103 Legend, Fantasy, and Vision: Sex and the Supernatural in Epic and Romance</td>
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<td>PHIL 100 Applying Ethics: Specific Cases and General Principles</td>
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<td>S HUM 110 Reporting from Hell</td>
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<td>WRT 140 Exploring Common Ground: Writing and Community Collaboration</td>
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<td>ANTHR 150 Politics of Culture in Latin America</td>
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<td>ART H 117 Art in the Modern Era: Museums and Society</td>
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<td>AS&amp;RC 100 Exploring Self-Knowledge with Stories by African American Women Writers</td>
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<td>COM L 110 Outsider Cinema: Into India, Out of India</td>
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<td>EDUC 100 Recreating the World: Leadership, Education, and Social Change</td>
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<td>GERST 111 Goethe, Schiller, and their Contemporaries</td>
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<td>HIST 101 The Blues and American Culture</td>
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<td>MEDVL 102 Literature of Chivalry: Chivalry Rules—King Arthur’s Court and Beyond</td>
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<td>MUSIC 111 Sound, Sense, and Ideas: Blues, Autobiography, and Authenticity</td>
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<td>PHIL 100 Puzzles of Identity</td>
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<td>Tuesday and Thursday</td>
<td>ANTHR 130 Anthropology and the Research University: Ethnography, Critique, and Reform</td>
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<td>CLASS 120 Who is this Place? Strangers in Strange Lands Try to Find Out.</td>
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<td>COM L 106 Narrative Fictions: “On the Road to Nowhere”—Wandering in the Middle Ages</td>
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<td>ENGL 158 American Literature and Culture: Teen Angst—The Life and Times of an American Teenager</td>
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<td>ENGL 185 Writing About Literature: Futures Past—Tradition and Revolution in the Twentieth Century</td>
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<td>HIST 131 Great Depression: A Global Crisis in Capitalism</td>
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<td>S HUM 113 Propaganda</td>
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<td>S&amp;TS 126 Science and Society: Global Humanitarianism and Science</td>
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<td>THETR 123 The Metaphysics of the Mall, or Nomads in America: Alternative American Playwriting</td>
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<td>As Arranged</td>
<td>WRT 137 An Introduction to Writing in the University</td>
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AFRICANA STUDIES AND RESEARCH CENTER 100.01
Stories, Poems, and Essays by Black Male Writers

This course introduces students to the broad spectrum of literature by Black men that addresses the challenges and obstacles presented by the complexities of life in the United States and the victories achieved. From Boyd and Allen’s anthology *Brotherman*—portraying the Black man’s long odyssey in this country—students will read and write about the human experience as told through the voices of Black male writers. As a text, *Brotherman* offers “a literal and metaphorical map of the Black man’s quest for self-affirmation.” Through writing journals and essays, students will be able to reflect upon the inner journey toward self-awareness as portrayed through this collection of fiction and non-fiction drawn from the rich body of 150 years of Black literature.

MW 02:55-04:10 p.m. Beverly Blacksher 291590

AFRICANA STUDIES AND RESEARCH CENTER 100.03
Exploring Self-Knowledge with Stories by African American Women Writers

This seminar will provide us with a unique opportunity to explore the visions, values, themes, characters, and settings presented by African American women writers. Probing the rich worlds of Harriet Jacobs, Zora Neale Hurston, Alice Walker, and Toni Morrison, we will engage in dialogue—both written and oral—for the stimulating exchange of ideas. Literary themes of self-knowledge will be studied in conjunction with essays and other works by authors of diverse backgrounds. Through written and oral communication, we will face the challenge and the privilege of understanding the significance of literary themes as they relate to broader issues of society, and to our personal lives as well.

TR 01:25-02:40 p.m. Beverly Blacksher 291684

AFRICANA STUDIES AND RESEARCH CENTER 100.04
Black is and Black ain’t: The Politics of Identity in African American Literature

This course, based on Black Psychology Identity theory, uses the representative writings of notable African-American writers to understand the meaning of Blackness. Topics include Black identity and mental health, gender role behaviors and relationships, and socio-cultural political consciousness. A course presumption is that classroom discussions embellish the development and content of required course writing assignments. It guides the practice of having students give self appraisals of their written work and provides critiques of the written accomplishments of their peers. Successful students will submit essays in a timely fashion, give oral presentation of their works, participate in the review process of other writers, and contribute to the classroom dialogues on discussions directly and indirectly pertaining to the African-American authors (Civil Rights and Hip-Hop generation and futurist).

MW 07:30-08:45 p.m. Gerald Jackson 291701

AFRICANA STUDIES AND RESEARCH CENTER 100.06
Taking the Journey Home

This seminar introduces students to the concept of “home” not only as a physical space, but as a state of mind, a function of community, and an ever-evolving reality, within the Black experience. Students will examine and re-examine their own definitions of “home” and “community” while reflecting on the insights by renowned writers such as Maya Angelou, Essex Hemphill, bell hooks, and August Wilson. Students will identify strengths and weaknesses in their writing while gaining the basic skills and flexibility necessary to express themselves in multiple arenas.

TR 10:10-11:25 a.m. Lisa Grady-Willis 291828
AMERICAN INDIAN STUDIES 112
Science Meets Spirit: Indigenous Knowledge Systems and Natural Resource Management

Native peoples across the Western hemisphere use knowledge systems that differ fundamentally from those of Western science. Using traditional oral as well as written texts and contemporary writings by Native and non-Native scholars, we will examine the tensions and complementarities of these two knowledge systems. Using Iroquois knowledge systems in the northeast as a focal point, we will examine how they conceptualized their ecosystem and used it for agriculture, comparing it to resource management based on Western science. We will also explore how contemporary indigenous communities negotiate with non-Indian scientists, policy-makers, and legislators across boundaries that reflect very different ways of knowing. Through reading and writing activities, students will critically examine these issues and define their own views on what constitutes knowledge.

TR 08:40-09:55 a.m. Jane Mt.Pleasant 036602

AMERICAN STUDIES 140
Exploring Common Ground: Writing and Community Collaboration

This course offers Cornell students a meaningful community interaction as part of their writing experience. Specifically, students in this seminar will meet at regular intervals (during the normal class time) with a class of Ithaca High School seniors to engage in critical discussions about community and cultural values as they relate to shared readings (e.g., Franklin, Baldwin, Anzaldúa, Trask, Leguin, Madison, Reich). Writing assignments and projects will draw on experiences of the class in connection to various types of diversity, including class, gender, and ethnicity. Ideally, students will broaden their perspectives while developing a greater comprehension of textual material, as well as verbal and written skill in considering that material rhetorically.

TR 11:40-12:55 p.m. x-listed Engl 140, Writ 140 270283

The commute to Ithaca High School will require that students make available an additional ten minutes before the scheduled class time.

Add this seminar to your ballot by selecting ENGL 140

ANTHROPOLOGY 130
Anthropology and the Research University: Ethnography, Critique, and Reform

Research universities are globalized sites of knowledge creation, preservation, and transmission. We promote social mobility, conserve the past, and create some of the future. While doing this, we have become increasingly complex service organizations and we harbor a bewildering array of levels, units, missions, and constituencies. How to manage this increasing complexity while preserving intellectual autonomy, serving society, and balancing our budget creates eludes nearly everyone. Despite this, universities are rarely studied as organizations and cultural systems by the “inhabitants,” those who know the institution best. In this seminar, we will study our own institution by developing the ethnographic and analytical skills necessary to study, understand, and write about Cornell and to participate effectively in shaping its future.

TR 02:55-04:10 p.m. Davydd Greenwood 073095
ANTHROPOLOGY 131
Home, Exile, and Displacement

In this course, we will examine different aspects of home, exile, and displacement. Through reading literary, historical, and ethnographic texts, including Gyanendra Pandey, Adrienne Rich, and Jamaica Kincaid, we will explore different ideas of space, land, struggles, and imagination. What are the different kinds of displacement and dislocation experienced around the world? How is exile experienced in different places and in different moments in time? What is the role of violence in effecting displacement and exile? As readers and as writers, how do we experience “home,” and what are our forms of attachment? Through reflection on both the assigned texts as well as the writing produced for the class, we will interrogate how ideas of local, national, and global are created. ** Nerissa Russell

MWF 12:20-01:10 p.m. Tyrell Haberkorn 073151

ANTHROPOLOGY 132
Clothing, Culture, and Identity

What thought do we give to the clothes we wear? Do clothes make significant symbolic statements about who we are? This course will examine the role of clothing in the construction of social and cultural identities. How is dress used to differentiate, categorize, or stereotype people? What role has clothing played in political and cultural resistance movements around the world? We will address these questions from an anthropological perspective in both Western and non-Western contexts. Student writing will include response papers, essays, and creative exercises that bring the analytical themes of the course to bear on their everyday lives. ** Nerissa Russell

MWF 10:10-11:00 a.m. Farhana Ibrahim 073200

ANTHROPOLOGY 133
Our Town: Anthropological Explorations of Community and Place

What is a community? How are our notions of our identity linked to specific places and groups of people? Towns, villages, neighborhoods and other communities are an important focus of anthropological inquiry as units of social organization. We will explore methods and perspectives for studying communities through a variety of mediums - films, ethnographies and analytical texts drawn from a range of cultures - as well as practical fieldwork exercises using Ithaca as a case study. Particular attention will be paid to the impact of forces of modernity and globalization, in order to understand how communities and people cope with change and devise new ways in which to relate to their surroundings. The final writing assignment will be an anthropological study of a community of your choice. ** Nerissa Russell

MWF 09:05-09:55 a.m. Elana Chipman 073249

ANTHROPOLOGY 137
The Values of Medicine: Tradition, Modernity, and Healing Across Cultures

What does a Hmong shaman in California have to do with a medicinal plant in the Amazon? We explore what it means to be a “traditional” healer today and how social, medical, and economic values are ascribed to healing systems. Through journals, essays, and mini-ethnographies as well as readings and films, we question assumptions about how medicine is defined and practiced cross-culturally. How do healers, patients, and policy makers negotiate between Western medicine and other medical systems? What does it mean to say a medicine or a therapy “works?” We also examine the global interest in “alternative” medicine and its impacts on communities and environments from which these systems are derived, and related issues of health care access and equity. ** Nerissa Russell

TR 08:40-09:55 a.m. Sienna Craig 073298
ANTHROPOLOGY 150
Politics of Culture in Latin America

If Che Guevara were cruising through the Americas on his motorcycle now, diary in hand, what would he see? In this course, you will find out. From Mexico, through the Central American isthmus, Caribbean and Southern Cone—this course takes an analytical trip through cultural transformations; the politics of resistance and revolution; markets, trade, and neoliberal economics; changes in religion, sexuality, and gender; and the struggles of indigenous peoples. We also stop along the way to read and write about Brazilian telenovelas, Mexican comic books, and Cuban hip hop. If you have not thought of yourself as a resident of “the Americas” it is time to climb aboard.

TR 01:25-02:40 p.m. A. Cymene Howe 073396

ART HISTORY 104
The Body as a Work of Art: Transforming Identity on the Flesh

In all cultures around the world, people practice some form of body modification, including tattooing, piercing, scarification, branding, fashion, extreme dieting, and plastic surgery. This course explores the practice of body modification within an interdisciplinary context. It looks at various forms of body modification as a means of transforming identity through rites of passage, ideals of beauty, and practices of social deviance, as well as considering the flesh of the body as a work of art. We will explore a range of source materials such as documentary films, personal memoirs, and ethnographic and theoretical texts to help develop analytical skills critical for effective writing. The goal of the course is to provide an understanding of the body and body modification as a means of forging identity and sustaining selfhood. ** Kaja McGowan

TR 10:10-11:25 a.m. Julia Werts 073494

ART HISTORY 114
Classicism: From Temples to Teapots

Why does Goldwin Smith have big columns in front? Why did Hitler choose to build in the classical style? Why has classical architecture endured through time? The aim of this course is to investigate these and other questions related to classical architecture as part of the built environment. Buildings are a form of cultural expression and as such provide a framework for our actions and our personal fulfillment. Every one of us will at some point have to take a stand on matters related to the built environment affecting the quality of our lives and the lives of others. This course will develop the writing skills necessary to describe and analyze our findings. Frequent writing/reading assignments will provide an opportunity to develop these skills. ** Kaja McGowan

TR 11:40-12:55 p.m. Pauline Morin 073543

ART HISTORY 116
Writing About Performance Art

Performance art is an ephemeral art form, which, according to the standard account, has its birth in modern European art (Futurism); today, performance art flourishes throughout the world. Often a highly controversial art form, performance art has endured harsh censorship in the U.S. and elsewhere. This course will survey performance art of Europe, the U.S., and Latin America, including works by artists of color. We will approach the challenge of writing about time-dependent art in traditional expository form. A combination of documentary and performance theory strategies must meld together to yield a piece of writing that historicizes and theorizes the performance artwork in tandem. ** Kaja McGowan

MWF 10:10-11:00 a.m. John Corso 073592
ART HISTORY 117
Art in the Modern Era: Museums and Society

Museums have become increasingly important in our cultural life during the last few decades. Museum displays vary widely and include representations of natural history, objects that depict other cultures, and historical and contemporary art. Museums exist to instruct and delight, yet their practices are frequently also debated and challenged. This course will introduce students to a variety of museum practices, and to some of the debates surrounding them. In addition to the readings, we will utilize the important resource of the Herbert F. Johnson Museum of Art on campus to further clarify the issues involved. Students will learn to critically analyze and write about the relationship of the museum with nature, society, and culture.

TR 01:25-02:40 p.m. M. Iftikhar Dadi 073641

ASIAN AMERICAN STUDIES 102
Work as Self: Asian Americans and Confucian Ethics in the Workplace

What are the implications of Confucian ethics for capitalism and human rights? Does the Confucian ethic have both a positive and negative influence on the career mobility of Asian Americans? What can we learn through close readings of primary and secondary works in Confucian thought to inform our understanding and suggest possible solutions to the glass ceiling and affirmative action, especially vis-a-vis Asian Americans? Through cross cultural and cross disciplinary perspectives, we will discuss and write about how the confluence of the Confucian and Protestant ethic colors presentations and receptions of Asian American selves and, in turn, impacts career mobility of Asian American academics, engineers, and managers.

MW 02:55-04:10 p.m. x-listed with ILRCB 102 084295
Add this seminar to your ballot by selecting ILRCB 102

ASIAN STUDIES 100
Fictional Fascinations: Literature from Colonial Southeast Asia

This course introduces students to academic writing through reading and writing about colonial fiction set in Southeast Asia. Known as a “crossroads of the world,” the region of Southeast Asia fascinated many famous Western writers from the late nineteenth century into the twentieth century. The writings of these authors have constructed many of the ideas we have of the exotic countries of Southeast Asia, and in this class we will explore some of this fiction in conjunction with short historical readings about the specific cultural contexts they depict. In our writing assignments, we will emphasize the various elements such as organization, tone, and style, which constitute persuasive academic writing. Writings include texts by Joseph Conrad, Somerset Maugham, Graham Green, and George Orwell.

TR 08:40-09:55 a.m. Lorraine Paterson 073690

ASIAN STUDIES 101
Representations of Womanhood in Traditional China

This course offers students guided study to a selection of Chinese cultural materials, including historical records, literary works, expository essays, and film, which provide insights into Chinese conceptions of womanhood in traditional China. Students in this course will develop their critical reading and academic writing skills through discussion and essay assignments in which they analyze the conceptions of womanhood reflected in these contexts and explore their implications to gender identity and relations in Chinese and world cultures. Assigned readings are in English. No prior knowledge of Chinese and/or Chinese culture is required or expected.

MW 02:55-04:10 p.m. Ding Xiang Warner 073739
Performing Arts in Southeast Asia

Southeast Asia is home to several hundred diverse language communities, each possessing its own rich repertoire of performing arts. We will examine the role tradition plays in contemporary practice and investigate the agency of modernity in new works from Indonesia, Singapore, Malaysia and Philippines. We will compare episodes from epics, mask dances and puppet plays; listen to gongs, bamboo instruments and modern music; watch films, modern theater and dance; and locate their meanings within the contexts of ritual and everyday life, and change and aesthetics. Ethnomusicological and anthropological writings will shape classroom discussion and provide basis for translating into texts experiences of image, sound and motion. Students will write about notions of tradition and modernity, ideas of representation and the transformations of ritual into art. ** Andrew Willford

MWF 11:15-12:05 p.m. Arsenio Nicolas 090861

The Zen Tradition in Japanese Religions

This course is an introduction to the tradition known as Zen. The course begins with a study of the early Chinese patriarchs, and traces the developments of Zen as it spreads to Japan. We focus primarily on its development in Japan, through some of the writings of Eisai, Dogen, and Hakuin. The course explores fundamental questions important in the Zen, particularly the development of a discourse which insists on a “pure” experience, Zen as a religio-aesthetic method of self-cultivation, and Zen as a form of identity construction. We will trace how the discourses created in the Zen tradition in Japan get used. Students in the class will read primary and secondary sources. We will take a field trip to a regional Rinzai Zen Monastery.

TR 10:10-11:25 a.m. Jane Marie Law 073788

This Land Your Land? The Changing Nature of Property Rights in the United States

What does it mean to “own” land in the United States? How has the meaning of property ownership changed in the past, and what will it look like in the future? In this seminar, we will investigate the shifting practices of land ownership and evolving theories of property in the United States. Case studies and examples will primarily focus on natural resource issues, as well as the ongoing tension between individual and community wealth. Readings may include selections from writers such as William Cronon, Eric Freyfogle, Henry George, Aldo Leopold, John Locke, Elinor Ostrom, and Carol Rose. Assignments, emphasizing close and critical reading will help students develop analytical and writing skills. ** John Forester

TR 10:10-11:25 a.m. Katherine Lieberknecht 074194

Who is this Place? Strangers in Strange Lands Try to Find Out.

Travelers have long brought back tales that opened up the world to those who hear them. Fantastic stories of far-away places have sparked imaginations and provided snapshots of places over the centuries. In this course, we will examine some accounts brought back by travelers ranging from Odysseus to Bill Bryson. We will look through the outsider’s lens at exotic locales from ancient Troy to Ithaca, New York. Why do we leave home? What do we take with us, and what do we bring back? Can a traveler’s tale tell us more about the traveler than the place itself? We will answer, and write about, these questions as we examine texts ranging from Herodotus to the Lonely Planet. ** Charles Brittain

TR 02:55-04:10 p.m. Brandtly Jones 086297
CLASSICS 120.03
Ancient Travel Narrative

Exotic climes, high adventure, ferocious monsters, dangerous women: by any standard, the travel narratives of the ancient world are ripping yarns. Yet swashbuckling poems like the *Odyssey* of Homer and the *Argonautica* of Apollonius are also deadly serious meditations on cultural identity and political legitimacy. This course will explore the ways in which stories about travel negotiate the relationship between Greek and barbarian, culture and nature, and political order and disorder. As well as the *Odyssey* and the *Argonautica*, we shall read selections from Herodotus, the *Aeneid* of Virgil, the *Argonautica* of Valerius Flaccus, and the occasional Greek novel. Successful students will emerge with a basic grounding in classical literature and a solid mastery of English prose. **Charles Brittain**

TR 08:40-09:55 a.m.  Brent Hannah 090763

COMPARATIVE LITERATURE 103
Inner Worlds, Outer Worlds, Other Worlds: Broken Mirrors, Shattered Selves

“Mirrors have something monstrous about them,” says Argentine writer J. L. Borges. Reflective surfaces produce uncanny effects like doubling and inversion, blurring the line between self and other. What kinds of things have the function of “mirrors,” and how might they call into question the unity and stability of the self? Is the ultimate result destructive or subversive? This course considers both written and filmic texts which offer responses to these questions. Readings include works by Atwood, Rilke, Sartre, and Wilde; films will range from Bergman’s *Persona* to Fincher’s *Fight Club*. Through frequent entries in a required reading journal and active participation in class discussion, students will discover fruitful approaches to each text, honing skills needed to produce thoughtful and polished longer essays. **Steve Donatelli**

MWF 03:35-04:25 p.m.  Nina Lauritzen 328362

COMPARATIVE LITERATURE 106
Narrative Fictions: “On the Road to Nowhere”—Wandering in the Middle Ages

As David Byrne of “Talking Heads” fame reminds us, even an aimless journey may represent more than the traveler’s casual wanderlust. This course intends to explore the various approaches to and subtle purposes behind medieval wanderings. Investigating the connections between differently structured circuits, we will include in our readings the chivalric itineraries, dream visions, and saintly migrations of such figures as Lancelot, Geoffrey Chaucer, St. Francis, St. Antony, and St. Mary the Egyptian. In discussions and frequent writing assignments, we will pursue such questions as: What separates sanctioned and illicit travel? How does the drifter establish the trek’s virtue? How does a rover’s movement affect his or her destinations? Finally, we will rediscover the impulse of vagrancy in the works of post-medieval writers such as Cervantes, Baudelaire, Benjamin, and Foucault. **Steve Donatelli**

TR 02:55-04:10 p.m.  Tricia Har 074040
COMPARATIVE LITERATURE 109
Writing across Cultures: Reconciliatory Fictions—Contemporary South African Writing

In 1995 the South African government established the Truth and Reconciliation Commission on the premise that the transition to a post-Apartheid era would be impossible until the country could somehow come to grips with its traumatic past. But is a public acknowledgement of guilt and suffering enough to heal ostensibly un-healable wounds? In this course, through discussion and frequent writing assignments, we will investigate contemporary South African literature and its political and cultural contexts, drawing on a number of critical perspectives including Marxism, feminism, post-structuralism, and even psychoanalysis. Potential readings will include Nobel Laureates J. M. Coetzee, Nadine Gordimer, and Nelson Mandela, as well as André Brink, Eskia Mphahlele, Antje Krog, Breyten Breytenbach, and Zakes Mda. ** Steve Donatelli
MWF 09:05-09:55 a.m.  Sarah Senk 328468

COMPARATIVE LITERATURE 110
Outsider Cinema: Into India, Out of India

Bend it Like Beckham. Vanity Fair. Bride and Prejudice. Lagaan. These are just some of the films that have enjoyed great commercial success in the U.S. in the past few years. This course examines cinema produced by British and U.S. film-makers of South Asian descent, and Bollywood films that have made a mark outside the Indian subcontinent. How do these films portray the relationship between South Asians and non-South Asians? Why are they often comical? How is Bollywood cinema different from films produced in “the West,” albeit by film-makers of South Asian origin? We will compare these films to classic literary works about India produced in the West, such as A Passage to India and Kim. We will focus on writing comparatively about literature and film. ** Steve Donatelli
TR 01:25-02:40 p.m.  Shital Pravinchandra 074089

COMPARATIVE LITERATURE 112.01
Cultural Fiction: The Curse of Shakespeare

“The best thing about Shakespeare,” a literature professor in Europe once said to me, “is that he’s dead and that he ain’t gonna write no more.” This course focuses on writers who have had the audacity to be irreverent about the “greatest” of British writers. Yes, Shakespeare the man may indeed be dead, but why are his plays still an essential part of our literary education? Why does the ultimate test of our proficiency in English—regardless of whether we live in the U.S., the UK, India, or Nigeria —still hinge on our ability to cope with Elizabethan English? We begin by reading Shakespeare’s last play, The Tempest. We then move on to Caribbean writers who have dared to challenge Shakespeare’s authority by re-writing this play in order to fit their own cultures and their own histories. Writing assignments will focus on textual analysis, with special attention given to argumentation and prose clarity. ** Steve Donatelli
MWF 09:05-09:55 a.m.  Shital Pravinchandra 328487
COMPARATIVE LITERATURE 112.02
Cultural Fiction: The Gift of Gore—Toward a Theory of Sacrifice

In a nation at war, the language and logic of sacrifice provides a way to talk about and understand war-related casualties. What does this discussion of death have in common with the language surrounding the Hawaiian sacrifice of pigs and coconuts, the burnt offering of the red heifer in the Book of Numbers, or the death of Christ in Paul’s letter to the Romans? In frequent writing assignments, we will explore some of the ways sacrifice has been theorized in religious studies and the social sciences. Our goal will be to make sense of literary and ethnographic accounts of sacrifice, whether human or animal, spiritual or corporeal. Readings include the gospels of Mark and John, the epistles of Paul, Marcel Mauss, Mary Douglas, Rene Girard, C. S. Lewis, Victor Hugo, and Hayden White. ** Steve Donatelli

MWF 10:10-11:00 a.m.  Adeline Rother 074138

COMPARATIVE LITERATURE 123.01
Mapping Literary Spaces: The Place of Meaning

The Place of Meaning will focus on three literary texts - Virginia Woolf’s To the Lighthouse, Margaret Atwood’s Surfacing and Toni Morrison’s Song of Solomon - to examine the meaning of “place” and the place of “meaning” in contemporary literature. We will also read various essays on architecture that address the question of marked and meaningful spaces of our lived, remembered or imagined experience. How do narratives create a sense of place? Do places come into existence because they are narrated and thus “inscribed”? As they actively engage in class discussions and sustained expository writing, students will learn not only to address these questions but to ask their own as well.

TR 11:40-12:55 p.m.  x-listed Rom 123.01 328569

Add this seminar to your ballot by selecting ROM 123.01

COMPARATIVE LITERATURE 123.02
Mapping Literary Spaces: Philosophical Incursions

What is the status of a novel that makes philosophical claims, or of a philosophical text that engages the political or the literary? How do we begin to write about such texts? Through a series of encounters with a variety of authors, this course will seek to interrogate the often tenuous boundaries between literature, philosophy, and politics. We will critically examine and write about concepts employed and deployed in these various forms from allegory to ideology. We will read from the history of philosophy (often in its more contemporary guise political and literary theory) and examine literature and film with a philosophical or political edge such as Don DeLillo’s White Noise, Paul Auster’s New York Trilogy, and William Gibson’s Neuromancer. ** Steve Donatelli

MWF 12:20-01:10 p.m.  Aaron Hodges 328606
COMPARATIVE LITERATURE 124  
From Crisis to Composition: Displacement in Film and Fiction  
In this course, we will watch films and read literatures involving movements across literal and figurative spaces. To see how movements within or between borders are represented, we will examine and write about special instances like that of migrant laborers. How do these representations tend to privilege or disrespect traveling or migrating persons? Our study of conventional, national borders includes a wide range of political, cultural, racial, or gender borders. We will ask such questions as: Who may not travel, and what does it mean to be stuck in place? Our global perspective includes works by Gloria Naylor, Jules Verne, and Chen Guo. A variety of film genres—including Japanese anime—will provide stimulating material for critical thinking and thoughtful written response. ** Steve Donatelli  
TR 08:40-09:55 a.m.  Sze Wei Ang  328631

COMPARATIVE LITERATURE 126.01  
Comparative Arts: The Pencil of Nature—Photography and Literature, Light and Shadow  
In 1844, English photographer William Henry Fox Talbot referred to the photographic process as the “Pencil of Nature” and thereby positioned photography as an objective and infallible method of representation. This course will examine how the photograph is constructed in the literature of Nabokov, Duras, Kofman, Proust, and Faulkner as well as in the cinema of Marker, Resnais, and Antonioni. We will also study the photographs of Cameron, Stieglitz, Strand, Arbus, and many others. Through frequent close reading, writing, and revising, we will see how the photograph refuses Talbot’s tidy categorization and emerges as an object capable of deepening our understanding of memory, identity, death, objectivity, and art. ** Steve Donatelli  
MWF 11:15-12:05 p.m.  Katherine Groo  328697

COMPARATIVE LITERATURE 126.02  
Comparative Arts: Visual Texts  
In this course, we will begin with a few short philosophical essays that both challenge and reinforce distinctions between image and writing, sometimes privileging one over the other. We will examine Apollinaire’s calligrams, paintings by Frida Kahlo and René Magritte, advertisements, newspaper articles, television news clips, comic strips, and films by Jean Luc Godard and Peter Greenaway. We will probe the relations between text and image and we will ask: when is reading also seeing? Writing will consist of short essays that respond to particular readings/viewings. ** Steve Donatelli  
TR 02:55-04:10 p.m.  Cristina Dahl  328754

COMPARATIVE LITERATURE 126.03  
Comparative Arts: Reading Jazz around the Globe  
This class takes an interdisciplinary approach to jazz music, thinking about the ways it has shaped the cultures from which it emerged and how it has been represented in literature, film and visual art. No prior knowledge of music is assumed, although musicians are welcome and will be encouraged to find articulate ways to communicate their experience. We will read literature, jazz criticism, newspaper reviews, autobiographies and ethnomusicology texts to broaden our understanding of jazz. This semester, the focus will be on jazz as an international form in the context of 20th-century Black identities. Among the authors we will read are Toni Morrison, August Wilson, Angela Davis, and Hugh Masekela and Claude McKay. ** Steve Donatelli  
TR 10:10-11:25 a.m.  Tsitsi Jaji  086199
COMPARATIVE LITERATURE 133
Speech and Silence
Since 9/11 we have experienced many reminders of how flimsy our language is when the historical stakes are high. The problem is not new. Literary artists have often confronted the inner and outer demons of their time and, instead of being silenced by them, have succeeded in writing works remarkable for their inventiveness and beauty. Can we learn from their successes? Yes. In this course we will enjoy a rich variety of readings including works by neurologist Oliver Sacks, memoirist Eva Hoffman, novelist William Faulkner, and graphic novelist Art Spiegelman. Studying and writing about these works will give you the interpretive strength necessary to succeed in college work and to become a thinking citizen in your own time.
MWF 03:35-04:25 p.m. Steve Donatelli 329159

DEVELOPMENT SOCIOLOGY 111
Corporate Controversies: Exploring Big Scandals in Big Business
Enron. Philip Morris. Martha Stewart. Wal-Mart. All of these companies have been at the center of recent “corporate controversies” that highlight the mystery and lack of public accountability that shroud the corporate world. Corporations are some of society’s most powerful and least transparent institutions, but unlike government, private companies are not accountable to the general public. This course will examine and write about a series of “corporate controversies” including the arrival of Wal-Mart in Ithaca, controversial violations of environmental, labor, and antitrust laws, and investor protections under the North American Free Trade Agreement (NAFTA). Students will be introduced to different methods of investigating corporate power in society through independent research into the public and private actions of a multinational corporation or Ithaca-area company. ** Philip McMichael
TR 10:10-11:25 a.m. Emelie Peine 087585

DEVELOPMENT SOCIOLOGY 112
Stories of Power
The stories people tell of their lives are an invaluable resource both for people who want to understand how society is organized and for people who want to change existing social structures. This course looks at accounts of the everyday lives of individuals and the commentaries they contain on inequality, power, processes of social reproduction and possibilities for social change. We will discuss the relationship between the stories individuals tell and the particular social location they occupy, the interpretive work of stories, the ways in which life-stories can become the basis for social change, and reflect on what it takes to narrate a life. Writing assignments include both analytical essays based on the readings as well as life-stories. ** Thomas Lyson
MW 02:55-04:10 p.m. Gayatri Menon 125921
DEVELOPMENT SOCIOLOGY 113
Genetic Engineering: Exploring Current Controversies

While farmers and scientists have been using selective breeding to modify crops and animals for centuries, a newly developed set of tools, referred to as genetic engineering, allows for much greater control over the modification process as well as new forms of genetic combination. However, even though genetic engineering offers many promises, scientists and the general public have voiced concerns about the rapid spread of genetically modified or transgenic crops. In this seminar, students will study current controversies related to various aspects of transgenic crops. These will include controversies over the Terminator gene, Golden Rice, and bioprospecting. Readings will be drawn from the scientific as well as the popular press. Students will be asked to write a series of reflective and analytical essays. **Trevor Pinch

TR 10:10-11:25 a.m. Devparna Roy 074292

EDUCATION 100.01
Multiculturalism in Education

Should schools provide mandatory bilingual education programs to non-English speaking students? Should the United States adopt an “English Only” official language policy? Should Kwanza be celebrated as a public holiday? These are some of the many questions that challenge the notion of “cultural unity” once expressed as the “melting pot.” In this course, students develop writing skills as they explore cultural diversity and the changing perspectives on our “cultural unity.” Through writing activities, students learn to critically examine the historical, political, and legal contexts of this diversity and define their own views on the competing public positions that multicultural education issues arouse.

MWF 10:10-11:00 a.m. Siaka Kroma 131426

EDUCATION 100.02
Recreating the World: Leadership, Education, and Social Change

What makes someone a good leader? Is everyone a potential leader, or only a select few? What is the relationship between leadership and social or organizational change? And where does education fit in the equation? In this course, we will create a cooperative inquiry community to explore the connections between leadership, education and social/organizational change. We will read the work of researchers and educators who write about leadership as a process of helping people learn. We will critically examine our own experiences and beliefs, and we will bring those perspectives into dialogue with our readings. Finally, we will approach writing as scholars do: as a form of inquiry and as a way to engage in conversation with others. <<http://www.people.cornell.edu/pages/mjh17/Ed100.2>> **Scott Peters

TR 01:25-02:40 p.m. Margo Hittleman 072752

ENGLISH 105.01
Gender and Writing: On the Market—Women and the World of Goods

This course will examine the ways in which women are represented as both subjects and objects of consumption in a variety of texts drawn primarily from early in the twentieth century. We will consider how women are figured as participating in the market—from London’s Oxford Street to the “marriage market”—as well as the vexed relationship they have to the public sphere. How does women’s relationship to the world of goods open up new possibilities for their agency and mobility? How are women represented as being like commodities? What are the implications of identifying women as insatiable consumers? Writing assignments will include critical essays and response papers. Readings may include works by Christina Rossetti, Anita Loos, Jessie Fauset, and Virginia Woolf, among others. **Molly Hite

MWF 09:05-09:55 a.m. Rebecca Colesworthy 352818
ENGLISH 105.02
Gender and Writing: Man Enough? The Construction of American Masculinity

In Nick Hornby’s novel High Fidelity, the narrator sighs, “Women who disapprove of men—and there’s plenty to disapprove of—should remember how we started out, and how far we have had to travel.” In this seminar, we will study gender by carefully scrutinizing the ideological, racial, sexual, and socioeconomic formation of the American male. What forces have created currently “acceptable” standards for male behavior? What happens when men cannot identify with the traditional model? How do women affect the unstable boundary that separates the sexes? Course texts will include novels like Fight Club and American Psycho, films such as Reservoir Dogs and Shaft, and theoretical criticism. Writing assignments will include four major papers, one film review, one interview, and short reading responses. ** Molly Hite

MW 08:40-09:55 a.m. Sarah Cote 352846

ENGLISH 105.03
Gender and Writing: Writing on the Margins—Reading Multi-Ethnic Women’s Literature

“What I am writing is not only about me, it is about the lives of many voiceless people” —Audre Lorde. In Lorde’s spirit of self-empowerment, this course approaches the work of women authors who write either in, on, or from the multiple margins of society. We will explore the various approaches to identity (ethnic, gendered, and sexual) in these works and investigate how they express and complicate societal relationships. Students will complete regular reading responses and six formal writing assignments. Readings include works by Jamaica Kincaid, Rita Dove, Paula Gunn Allen, Louise Erdrich, Marilyn Chin, Jessica Hagedorn, Sandra Cisneros, and Gloria Anzaldúa, among others. ** Molly Hite

MWF 10:10-11:00 a.m. Jessica Metzler 353196

ENGLISH 105.04
Gender and Writing: Metropolis—Women, Race, and the City

In the twentieth century, mass migration, war, the extension of civil rights, and new developments in art, architecture, and technology wrought economic, political, and cultural upheaval in urban centers. Cities like London, New York, and Toronto were transformed into teeming spaces rife with danger and possibility. How did women of different classes, races, and nationalities experience and participate in these exciting changes? This course seeks to comprehend women’s conflicted experience of the city. We’ll follow women as they walk and work, hawk and shop, read and write their way through the urban fictions of Virginia Woolf, Jean Rhys, Nella Larsen, Dionne Brand, and Michael Cunningham. Through writing, we’ll not only think critically about urban literature, but also explore our relationships with the spaces we inherit. ** Molly Hite

MWF 01:25-02:15 p.m. Nadine Attewell 081698

ENGLISH 105.07
Gender and Writing: Women and Nature

In this course, we will examine how global women writers represent the relationship between humans and the natural environment. We will explore novels and films from Africa, the Caribbean, Asia, and the Pacific Islands (including New Zealand) which offer insights into issues of global development and sustainability. The class will examine topics such as the cultural construction of nature and the poetics of place. We will consider what role women’s literature might have in shaping the language of global environmentalist movements. ** Elizabeth DeLoughrey 081803
ENGLISH 105.08
Gender and Writing: Women in Medicine from Healing Goddess to Cyberbody

This course surveys women’s participation in medicine both as medical practitioners and patients from prehistory to the present day. We will examine and write about women’s roles as doctors, nurses, midwives, witches, and herbalists in different cultures and times, with emphasis on writing clear, factually-based prose, using rhetorical (persuasive) techniques, and weighing different points of view. This is a new and emerging field, and in addition to journal writing and several short papers, students will write a brief research paper that may add new discoveries and insights into our knowledge of the subject. A specially-designed course packet will contain excerpts from medical textbooks, handbooks, and autobiographies written by women themselves on healing and medicine.

MWF 11:15-12:05 p.m. Alan Weber 086395

ENGLISH 105.10
Gender and Writing: Representing Gender

In this course we will explore four novels and at least one film, all of which thematize questions gendered identity and nationality, and the impact of representation on both. What relationships exist between gender and national identity? How does each affect the other? How are both related to and/or dependent on representations of technology and magic? How does historical legacy shape what is and is not part of gender identity? What impact do race, nationality, sexual orientation, and ethnicity have on gender identity? What aspects of various identities does the text highlight or elide? To what extent does the text represent gender identity as “real” and to what extent simply a result of representation, performance or even parody? And what insights can this literature offer us into the condition of contemporary gender formations? Assignments will include in-class writing as well as draft and revised essays.

TR 01:25-02:40 p.m. Kate McCullough 087277

ENGLISH 108
Fiction into Film: Based on the Book

Since filmmakers require ninety-minute screenplays, the screenwriter adapting literary fiction must find the haiku in the novel, the bouillon cube in the cow. But film is not just a reduction or salty essence. Film shows its story with its own grammar and syntax: camera movement, camera position, framing, lighting, sound, and editing are some of the main vocabulary for creating film narrative and representing a world. What occurs in the transmission of the book into the film? What kinds of changes are inevitable? What are the devices, conventions, and resources available to each medium? What is “gained” and what is “lost” in translation? Are there guiding principles for adapting written literature? Close analysis of five pairings—of novel and film—will allow us to answer these and other questions. ** Lynda Bogel

MWF 09:05-09:55 a.m. Nicholas Soodik 353515
MWF 10:10-11:00 a.m. David Coombs 353849
MWF 11:15-12:05 p.m. Michael Garrett 354138
MWF 01:25-02:15 p.m. Benjamin Warner 354140
MWF 02:30-03:20 p.m. Michael Simons 354205
TR 10:10-11:25 a.m. Lynda Bogel 083147
TR 11:40-12:55 p.m. Lynda Bogel 354469
TR 01:25-02:40 p.m. Ann Buechner 105393

STUDENTS ARE REQUIRED TO ATTEND TWO OUT-OF-CLASS SCREENINGS OF EACH FILM, ON MONDAYS AT 6:30 P.M., AND THURSDAYS AT 4:45 PM; STUDENTS MUST NOT REQUEST THIS SEMINAR IF THEY HAVE CONFLICTS WITH THESE SCREENING TIMES. FEE $30.
ENGLISH 111.01
Writing and Politics: Itineraries and Itinerants
This seminar uses writing about travel and social mobility to explore issues of political instability and economic displacement. How do peddlers and migrants as well as criminals, itinerant judges, and traveling theatre companies figure in a written record of a journey? How do ideas of itinerancy fix and unfix social and political systems? The course considers a variety of literary genres from the eighteenth century, such as poetry, drama, novels, diaries, and letters. Readings may include Gulliver’s Travels, The Beggar’s Opera, Joseph Andrews, and selections from Daniel Defoe, Lady Mary Wortley Montagu, and William Wordsworth. Writing assignments will include informal response papers and critical essays. **Elizabeth DeLoughrey
MWF 09:05-09:55 a.m. Roberto Alvarez 354689

ENGLISH 111.02
Writing and Politics: A Terrible Beauty—Irish Writing and Politics in the Twentieth Century
What springs to mind when you think of Ireland? Leprechauns? Guinness? Rolling green fields? Bono? But how much do you really know about it? In this course, we’ll read and write about the history of twentieth-century Irish writing and culture, examining the way various artists, from Yeats to Eavan Boland, have attempted to capture the identity of the fledgling Irish state. We’ll ask questions: how do these authors “construct” Ireland? What is the relationship between Irish writing and politics? Can one speak of a “real” Ireland? If so, what is it? Readings will include poetry, fiction, memoir, and film. We’ll also study some contemporary British views of Ireland, Pete MacCarthy’s hilarious travel book, MacCarthy’s Bar, and the Channel Four sitcom Father Ted. **Elizabeth DeLoughrey
MWF 11:15-12:05 p.m. Joseph Murtagh 354704

ENGLISH 111.03
Writing and Politics: Fiction and Philosophy
What can literature teach us about philosophy, and what can philosophy teach us about literature? Ever since Plato banished poets from his perfect state, philosophy and literature have fought to remain separate—but it’s a losing battle. Just as philosophy has always used literary techniques to make its arguments, literature has had some of the most fascinating things to say about philosophical problems. In this class, we’ll look at the relationship between literary fiction and philosophy, focusing on philosophical attacks on literature (Plato, Rousseau), philosophical defenses of literature (Nietzsche, Sartre), as well as some of the great modern literary attempts to solve philosophical problems (Woolf’s To The Lighthouse, Camus’s The Stranger, and Beckett’s Waiting for Godot). **Elizabeth DeLoughrey
MWF 01:25-02:15 p.m. Audrey Wasser 354955

ENGLISH 111.04
Writing and Politics: Orphans and Bastards
An icon of sentimental narratives, the image of the illegitimate or abandoned child, tousled-haired and saucer-eyed, appeals to the Victorian novelist no less than it does to the comic strip artist. In this seminar, we actively engage representations of orphan and bastard children in literature, legal decisions, film, documentary, and comics. Our class discussion and writing will analyze the child as a figure of cultural meaning. Writing assignments form a logical sequence and are developed from weekly-units organized around issues of class, gender, race; institutions such as education, adoption, and foster care; and narrative conventions such as melodrama, coming-of-age, and self-authorship. Texts may include James and the Giant Peach, Quicksand, Batman, Born into Brothels, Bastard out of Carolina, and Dred Scott v. Sandford. **Elizabeth DeLoughrey
MW 07:30-08:45 p.m. Corinna Lee 355007
ENGLISH 111.05  
Writing and Politics: Blood Matters—Race, Forensics, and the Body  
This course examines connections among forensic science, criminal justice practices, anthropology, and colonialism. Reading Sir Arthur Conan Doyle, Pauline Hopkins, Mark Twain, and Richard Wright, this course will place contemporary film and television alongside histories of racial science, autopsy, colonialism, and lynching, and examine the influence of forensics in the construction of race and gender in literature and film. Moving across continents and medias this course addresses the one drop rule, racial (and sexual) passing, and DNA, as we begin to work through our own cultural and national relationships to “law and order,” the biological materiality of the body, and our public demand for a certifiable and certain truth.  
TR 11:40-12:55 p.m.  Nicole Waligora-Davis  355058

ENGLISH 111.06  
Writing and Politics: Writers of Witness  
“Poetry cannot block a bullet,” Nelson Mandela writes, “but it can bear witness to brutality...to the evil we would prefer to forget, but never can—and never should.” Likewise, Milan Kundera claims that “the struggle of man against power is the struggle of memory against forgetting.” In this seminar, we will read twentieth-century poets from America and from around the world who’ve responded to specific moments in history such as the American Civil Rights Movement, revolution in Latin America, the Vietnam War, and repression in Eastern Europe. Through a series of critical papers we will explore how poets connect memory and experience so that injustice won’t vanish with the individual lives it claims. The reading list will include poets such as Dove, Komunyakaa, Forché, Lorca, Célan, and Montale. ** Elizabeth DeLoughrey  
TR 08:40-09:55 a.m. Charity Ketz  085807

ENGLISH 127  
Shakespeare  
This seminar provides a unique opportunity for students to work very closely with just a few of Shakespeare’s plays: a total of four or five over the course of the semester. We will use these texts as a source and motivation for our own reading, writing, and critical analysis, but we will be attentive also to the plays as performances. Film screenings, performances (Othello at Cornell’s Performing Arts Center), and historical materials related to the plays in production will be included in each seminar, thought the particulars will vary according to the instructor. Course work will involve extensive writing—both formal and informal—and drafting. ** Katy Gottschalk  
MW 08:40-09:55 a.m.  Judy Park  355581  
MW 07:30-08:45 p.m.  Alan Young-Bryant  082202  
MWF 10:10-11:00 a.m.  Rayna Kalas  082153  
MWF 12:20-01:10 p.m.  Julie Joosten  355678  
TR 08:40-09:55 a.m.  Douglas McQueen-Thomson  082251
ENGLISH 140
Exploring Common Ground: Writing and Community Collaboration

This course offers Cornell students a meaningful community interaction as part of their writing experience. Specifically, students in this seminar will meet at regular intervals (during the normal class time) with a class of Ithaca High School seniors to engage in critical discussions about community and cultural values as they relate to shared readings (e.g., Franklin, Baldwin, Anzaldúa, Trask, Leguin, Madison, Reich). Writing assignments and projects will draw on experiences of the class in connection to various types of diversity, including class, gender, and ethnicity. Ideally, students will broaden their perspectives while developing a greater comprehension of textual material, as well as verbal and written skill in considering that material rhetorically.

TR 11:40-12:55 p.m. Darlene Evans 083588
The commute to Ithaca High School will require that students make available an additional ten minutes before the scheduled class time.

ENGLISH 141
Heroes, Gods, and Legends: The Creation of History

This seminar will concentrate on techniques of close reading, critical thinking, argumentation, and good writing. As part of working on these skills, we will read a number of famous texts that describe and mythologize the origins of particular societies or religions. Texts discussed will include the Babylonian epic Gilgamesh, Homer’s Odyssey, and the Hebrew and/or Christian Bible, as well as, possibly, Ovid’s Metamorphoses, Virgil’s Aeneid, the Koran, and the Bhagavad-Gita. ** Masha Raskolnikov

MW 02:55-04:10 p.m. Samantha Zacher 355774
MWF 12:20-01:10 p.m. Robin Sowards 356098

ENGLISH 147
The Mystery in the Story

What makes a story, and what makes it a mystery story? In this course, we’ll study and write about the nature of narratives, taking the classic mystery tale written by such writers as Arthur Conan Doyle, Agatha Christie, and Dashiell Hammett as typical of intricately plotted stories of suspense and disclosure that have been written and filmed in many genres: Greek tragedy, horror tales by Poe and Shirley Jackson, psychological thrillers by Ruth Rendell and Patricia Highsmith, neo-noir films such as The Usual Suspects and Memento, and postmodern mystery parodies such as those of Paul Auster and Jorge Luis Borges. We’ll look at the way they hang together, the desire and fear that drive them, and the secrets they tell—or try to keep hidden. ** Stuart Davis

MW 08:40-09:55 a.m. Kathleen Croghan 356333
MW 07:30-08:45 p.m. Daniel Wilson 356670
MWF 08:00-08:50 a.m. Karen Bourrier 356252
MWF 11:15-12:05 p.m. Gregory Brazeal 356359
MWF 12:20-01:10 p.m. Ricardo Hasse 356397
MWF 12:20-01:10 p.m. Autumn Watts 356625
TR 02:55-04:10 p.m. Stuart Davis 082307
ENGLISH 158.03
American Literature and Culture: Image and Identity in the Age of Technology

From the vestiges of film studies, art history, and media criticism, this course considers “the visual” as a social and cultural phenomenon in itself. Looking through the lens of popular culture, we will write critical essays to interpret images as social artifacts, analyze identity as a form of representation, and explore the relation between image, simulation, and reality. We focus on technology and philosophy (hardware and software) of the visual world, on the types of knowledge aesthetic reflection can and cannot provide. Our “readings” will range from fiction to theory, mass media to urban architecture, and may include Ways of Seeing, Camera Lucida, Blindness, Blow-Up and Other Stories, The Matrix, Wag the Dog, Parallax View, Big Brother, TV commercials, and avant-garde art. ** Roger Gilbert

MWF 11:15-12:05 p.m. Patrick Foran 356713

ENGLISH 158.04
American Literature and Culture: Sacred Clowns and Monkeying Around—The Trickster Figure

The trickster, characterized by paradox, cleverness, and a knack for survival, has been a recurring figure in American storytelling traditions. Even today, modern trickster figures such as Bugs Bunny and Wile E. Coyote are appealing in their ability to assert individuality and shatter boundaries and taboos. We will look at trickster figures in American literature, film, and television and write about these figures as proponents of individualism, a means of representing and commenting on the meeting of different cultures, and as figures of resistance against dominant groups. Works may include Native American and African American folktales, stories by Maxine Hong Kingston, Christopher Moore, and Mark Twain, as well as episodes of Bugs Bunny, I Love Lucy, and others. Students will write critical and reflective essays. ** Roger Gilbert

MWF 01:25-02:15 p.m. Kevin Elliot 356791

ENGLISH 158.06
American Literature and Culture: “The Hood Took Me Under”—Urban Geographies of Race in Los Angeles and Toronto

From Jay-Z’s “The City is Mine” to Lauryn Hill’s “Every Ghetto, Every City,” the urban terrain influences Black urban culture. In this course, we will study representations of Los Angeles and Toronto in Black cultural productions, examining how Black artists and writers express cultures, experiences, and identities of the city, and how these representations of Black urban culture communicate with other cities about issues such as police violence, urban ghetto-ization, and poverty. We will analyze films such as Rude and Menace II Society, music from k-os, Ghetto Concept, Dr. Dre, Ice Cube, and literary selections from Anna Deavere Smith, Dionne Brand, and Andrew Moodie. Writing assignments will include critical and reflective essays. ** Roger Gilbert

MW 02:55-04:10 p.m. Jade Ferguson 357201
ENGLISH 158.07
American Literature and Culture: The Fall of the House of Poe—Edgar Allen Poe’s Curious Literary Legacy

This course will start with selections of Edgar Allen Poe’s writings that show this versatile author performing in both poetry and prose, fiction and non-fiction. Students will be asked to engage with the same author in several different genres, and will also be asked to write in a variety of different modes themselves, ranging from scholarly essays to tendentious reviews and even a few lines of poetry. In the second half of the course, we will follow a few of Poe’s most important literary innovations forward in time through writings by Poe fans such as Charles Baudelaire, Jorge Luis Borges, and (legendary Cornell professor) Vladimir Nabokov. Texts from these authors will include prose poems, short stories, and appreciations of Poe. ** Roger Gilbert

TR 08:40-09:55 a.m. John Hicks 082454

ENGLISH 158.08
American Literature and Culture: The City in Crisis

11 September 2001 marks a red letter day in American history, comparable to the bombing of Pearl Harbor, 7 December 1941; the latter event was so forceful in its ramifications that it launched U.S. entry into WWII, just as 9/11/01 inaugurated a massive shift in the direction of American foreign and domestic policy and certain time-honored practices of war. This seminar will be devoted to a study of the events of 9/11 from various angles of vision, i.e., political, cultural, economic, and material, as we examine a selection of written and visual documents related to it. Among the works we will read in the course is William Langewische’s American Ground, an inquiry into the politics, the physics, and the logistics of “Ground Zero” and the configuration of personalities and issues involved in the work of reconstruction.

TR 11:40-12:55 p.m. Hortense Spillers 082503

ENGLISH 158.09
American Literature and Culture: Teen Angst—The Life and Times of an American Teenager

Are the popular culture tenets of teen-hood-alienation, bad behavior, and gossip accurate? What role does popular culture play in forming an identity in these formative years? Is it helpful or harmful? We will tackle these questions while raising new ones in our semester-long investigation of the life and times of The American Teenager. In our studies, we will be anthropologists, observers, readers, social scientists, and, most importantly, we will be critical writers. Assignments will include media journals, response papers, longer essays, and a final creative-critical project. A sampling of proposed works includes My So-Called Life, Freaks and Geeks, Heathers, films by John Hughes, Say Anything, and Smashed by Koren Zalickas. ** Roger Gilbert

TR 02:55-04:10 p.m. Ann Buechener 357267

ENGLISH 158.10
American Literature and Culture: The Poetics and Politics of Play

What is the difference between work and play? Between a game and a war? In a culture greatly defined by the distinction between play and work, entertainment and industry, what are the political and poetic implications of “play”? In this class, we will explore the notion of “play” and what it reveals about our culture. Bearing in mind Marshall McLuhan’s definition of games as “popular art, collective, social reactions to the main drive or action of any culture,” we will investigate objects/phenomena of play such as Barbie, video games, Barbie, the Olympics, SNL, Trivial Pursuit, New York School poets, paintball, travel, theme parks, and strip clubs. We will also actively explore how practiced “play” might widen the breadth, complexity, and lure of one’s own writing. ** Roger Gilbert

MW 02:55-04:10 p.m. Dawn Lonsinger 357348
ENGLISH 168
Cultural Studies

From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, the forms of culture surround us at every moment. In addition to entertaining us or enticing us, they carry implied messages about who we are, what world we live in, and what we should value. This course is built on the assumption that learning to decode these messages is a survival skill in today’s media-saturated world and also excellent training for reading literature. We will analyze and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, race, nation, and technology. Readings may include fiction, films, advertisements, television shows, and essays on the theory of cultural studies. ** Paul Sawyer

MW 08:40-09:55 a.m. Steven Chang 357439
MW 07:30-08:45 p.m. Kathleen Hames 357769
MWF 09:05-09:55 a.m. Natalie Leger 357556
MWF 01:25-02:15 p.m. Margaret Kaner 357724
TR 08:40-09:55 a.m. Trevor Kearns 082559

ENGLISH 170
Linked Stories

We will investigate a number of short fiction collections that concern a defining incident or trace the development of a character (or characters) over a period of time and/or geographical space. When these stories are read together as a collection, they can define a world. This course, then, explores some of the finest achievements of modern short fiction that share a common setting, characters, or an overarching plot. Texts may include works by the following authors: Sherwood Anderson, Raymond Carver, Edwidge Danticat, Junot Diaz, Louise Erdrich, Denis Johnson, James Joyce, Alice Munro, Gloria Naylor, Tim O’Brien, and Flannery O’Connor. ** Jami Carlacio

MW 07:30-08:45 p.m. George McCormick 358219
MW 10:10-11:00 a.m. Jami Carlacio 357776
MWF 11:15-12:05 p.m. Pelin Thornhill 357841
MWF 12:20-01:10 p.m. Jami Carlacio 357892
TR 08:40-09:55 a.m. Sarah Weiger 358247

ENGLISH 185.01
Writing About Literature: Fantasy and Fear—Anxiety, Horror, and Fin-de-Siecle Texts

In Europe, the late-19th century was a time of panic over many subjects: religion, race, sexuality, science, and technology. As conceptions of these terms changed, people feared that civilization was dying, or in a stage of decadence. In this course, we will read and write about a selection of 19th-century works, examining how social anxiety over cultural decay was expressed in fantastic texts, paying special attention to fears surrounding evolution, heredity, and sickness. As writers turned to genres of writing such as the gothic, horror, and science-fiction, they found styles and forms to consider fears that could not be faced in more conventional types of writing. Texts we may analyze include The Picture of Dorian Gray, The Island of Dr. Moreau, The Time Machine, and The Great God Pan. ** Lydia Fakundiny

MWF 09:05-09:55 a.m. Peter Bailey 082608
ENGLISH 185.03
Writing About Literature: Modernizing the Medieval
Combining critical writing with creative inquiry, this class will examine the ways in which the themes, characters, and motifs of medieval literature continue to shape and inspire the modern imagination. We will begin with popular literature of the Middle Ages in Western Europe and study how contemporary novels, poetry, film, and visual art reinterpret these medieval stories. A series of short response papers and longer formal essays will structure our semester-long quest to discover what purposes the retellings of these medieval tales serve in the modern world. Texts will focus on characters such as Beowulf, Chaucer’s Knight, King Arthur, Guinevere, Merlin, and Robin Hood, with possible investigations into recent phenomena such as The Lord of the Rings and Michael Crichton’s Timeline. ** Lydia Fakundiny
MWF 12:20-01:10 p.m. Misty Urban 358450

ENGLISH 185.04
Writing About Literature: Dramatic Comedy from Plautus to Wilde
The comedy of manners dramatizes the trials and the tribulations of young lovers. In this course, we will examine the dramatic conventions of the comedy of manners—from Plautus, the form’s inventor, to Oscar Wilde, its exemplary modern practitioner. While reading these plays, we shall focus mainly on their elaborately stylized and self-consciously artificial design, on their stock characters, and on their sparkling dialogue, with the larger aim of exploring these plays’ relationship to their political, social, and cultural contexts. We will discuss a wide range of plays, including The Pot of Gold (Plautus), Much Ado about Nothing (Shakespeare), The Country Wife (Wycherley), The Rover (Behn), The Way of the World (Congreve), and The Importance of Being Earnest (Wilde), as well as, possibly, The Real Thing (Stoppard). Writing assignments will include six critical essays as well as shorter response papers. ** Lydia Fakundiny
TR 08:40-09:55 a.m. Ramesh Mallipeddi 358466

ENGLISH 185.05
Writing About Literature: Singing it Slant—The Lyric Essay
This course is an exploration of “lyric” essays—prose pieces that describe a facet of experience by using some of the methods of poetry and autobiography. If essays are attempts at making sense of the world, the lyric essay intends to make music out of it as well. What is at stake in blurring the boundaries of genre? Why might an essayist use disjunction and suggestion in order to engage with the factual? Students will write at least six critical papers and several close reading responses. ** Lydia Fakundiny
TR 10:10-11:25 a.m. Jose Beduya 358482

ENGLISH 185.06
Writing About Literature: Lonely Planet—Writing the Exotic, the Familiar, and the Self in Travel
What are travelers looking for abroad? How do they create the landscape of the “exotic” or re-create the familiarity of home? How does travel shake, reflect, or re-affirm the traveler’s identity? And how does narrative itself shape the journey? Through the writing of six critical essays, we will consider such topics as leisure tourism, travel as anthropology, culture shock, homes away from home, and the search for personal revelation. Texts include Jonathan Swift’s Gulliver’s Travels, Henry James’s Daisy Miller, E. M. Forster’s A Room with a View, Robert Louis Stevenson’s South Sea Tales, and Paul Bowles’ Sheltering Sky. ** Lydia Fakundiny
TR 11:40-12:55 p.m. Hyowon Kim 358525
ENGLISH 185.07
Writing About Literature: Futures Past—Tradition and Revolution in the Twentieth Century
Is history, as James Joyce wrote, just a “nightmare” from which we need to awaken? Or is history a source of new ideas, new creations? To answer these questions, we’ll look at modern artistic movements that try to escape the past (Surrealist and Futurist manifestos, Soviet Montage films), re-imaginings of classic literary texts (poetry and criticism by Ezra Pound, T. S. Eliot, Wyndham Lewis, and others), and revolutionary writings on history (selections from the writings of Karl Marx, Leon Trotsky, Walter Benjamin, and others). Writing assignments will include critical essays and shorter response papers. **Lydia Fakundiny

TR 02:55-04:10 p.m. Robert Lehman 082657

ENGLISH 185.08
Writing About Literature: “To Boldly Go”—Writing Travel
Travel: the word conjures images of romance, adventure, exotic locations, and “getting away from it all.” Yet in seeking to describe the soul of another place, travel writers often end up describing themselves. We will explore the personal dimension of travel writing as well as what it has to say about empire, exploration, and tourism, in such fictional and nonfictional narratives as Columbus’s Diary from his first voyage to the Americas, Darwin’s narrative of an early and formative journey, Forster’s novel A Passage to India, and the films Master and Commander and 2001: A Space Odyssey. Assignments will include presenting historical research, writing a fictional travel narrative, and writing and revising critical essays. **Lydia Fakundiny

MW 02:55-04:10 p.m. Andrea Rehn 083490

ENGLISH 185.09
Writing About Literature: Uncanny Outsiders
The “uncanny,” according to Freud, is the name for what “ought to have remained . . . secret and hidden but has come to light.” In this class, we will be looking at the figure of the uncanny outsider who, whether human or animal, ghostly or monstrous, challenges our preconceptions about the nature of reality and blurs the lines between life and death, real and imaginary. We will encounter this figure in such works as Kafka’s Metamorphosis, Highsmith’s The Talented Mr. Ripley, Richard Kelly’s film Donnie Darko, and stories by Poe and others. In our writing assignments, we will address not only what it means to confront such a threatening figure, but also what it means to be this figure—what it means to experience our world and ourselves as uncanny. **Lydia Fakundiny

TR 01:25-02:40 p.m. Wyatt Bonikowski 084442
**ENGLISH 185.10**

**Writing About Literature: Because It’s There—Mountains and Literature**

When asked why he wanted to climb Mount Everest, George Leigh Mallory replied: “Because it’s there.” We will read poems, travel narratives, and accounts of the classic climbs such as Whymper’s triumph on the Matterhorn, Herzog’s near death on Annapurna and Krakauer’s description of the 1996 Everest disaster, to gain an appreciation of the philosophical, social, and psychological impact of mountains on mankind throughout history. Beginning with Hannibal’s crossing of the Alps with elephants to attack Rome in 200 B.C., we will read and write intensively about mountaineering literature, focusing on the 19th and 20th centuries, when mountaineering became a serious organized sport. The course is designed to develop expository and narrative writing skills through frequent writing, writing exercises, and writing critiques in small groups and individually with the instructor.

MWF 09:05-09:55 a.m.  Alan Weber 086346

Course activities will include a one-hour rock-climbing experience at Cornell’s Lindseth indoor climbing wall. Please contact the instructor prior to registering if you have a disability which would prevent you from participating in this activity.

**ENGLISH 187**

**Portraits of the Self**

Personal writing gives shape to lived experience. While published accounts of oneself tell the truth—or so we’re led to believe—nevertheless, they are artfully constructed, and they utilize literary qualities such as narrative structure, imagery, metaphor, and irony. Conversely, fictional literary self-portraits often draw on life experiences. It is often difficult to tell where life ends and fiction begins. In this course, we will write about how people employ a variety of types of literature to write about themselves. Readings may include full-length memoirs, autobiographies, fictional memoirs, and autobiographical novels, as well as shorter personal essays, familiar essays, and stories. While the course will require you to write critical, analytical essays for the most part, you’ll have some chances to write about yourself as well. **Wendy Jones**

MW 08:40-09:55 a.m.  Tien Tran 359243

MW 08:00-08:50 a.m.  Marisol Baca 359154

MW 09:05-09:55 a.m.  Jon Hickey 359303

MWF 10:10-11:00 a.m.  Pilar Gomez-Ibanez 085450

MWF 11:15-12:05 p.m.  Belinda Rincon 359523

MWF 12:20-01:10 p.m.  James Worley 359567

MWF 01:25-02:15 p.m.  Lauren Alleyne 359624

TR 08:40-09:55 a.m.  Krupa Shandilya 359636

TR 11:40-12:55 p.m.  Wendy Jones 082706

TR 01:25-02:40 p.m.  Shirleen Robinson 359925

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ENGLISH 270
The Reading of Fiction
This course examines modern fiction, with an emphasis on the short story and novella. Students will write critical essays on authors who lived between 1870 and the present, such as Tolstoy, James, Joyce, Kafka, Woolf, Hurston, Lawrence, Hemingway, Faulkner, Rhys, Welty, Pynchon, and Morrison. Reading lists vary from section to section, and some may include a novel. Close, attentive, imaginative reading and writing are central to all.

MW 02:55-04:10 p.m. Kim Snyder (** Jim Adams) 361219
MWF 10:10-11:00 a.m. George Grinnell 361088
MWF 11:15-12:05 p.m. Omri Moses 361118
TR 10:10-11:25 a.m. Reeve Parker 082755
TR 11:40-12:55 p.m. Lamar Herrin 082804
TR 02:55-04:10 p.m. Robert Morgan 082853

First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a “4” or “5” on the Princeton AP examination, or received a “700” or better on the English Composition or CEEB tests.

ENGLISH 271
The Reading of Poetry
How can we become more appreciative, alert readers of poetry, and at the same time better writers of prose? This course attends to the rich variety of poems written in English, drawing on the works of poets from William Shakespeare to Sylvia Plath, John Keats to Li-Young Lee, Emily Dickinson to A. R. Ammons. We may read songs, sonnets, odes, villanelles, even limericks. By engaging in thorough discussions and varied writing assignments, we will explore some of the major periods, modes, and genres of English poetry, and in the process expand the possibilities of our own writing.

MWF 10:10-11:00 a.m. Roger Gilbert 361892
TR 02:55-04:10 p.m. Fredric Bogel 361314

First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a “4” or “5” on the Princeton AP examination, or received a “700” or better on the English Composition or CEEB tests.

ENGLISH 272
An Introduction to Drama
Students in this seminar study plays, older and newer, in a variety of dramatic idioms and cultural traditions. Plays being performed by the Theatre Department will be included, if possible. A typical reading list may include works by such playwrights as Sophocles, Shakespeare, Chekhov, Brecht, Miller, Beckett, and Shange. Course work consists of writing and discussion and the occasional viewing of live or filmed performances.

TR 11:40-12:55 p.m. Brenda Machosky 361944

First-year students may enroll only if they have taken one First-Year Writing Seminar, scored a “4” or “5” on the Princeton AP examination, or received a “700” or better on the English Composition or CEEB tests.
ENGLISH FOR LATER BILINGUALS 115
English for Academic Purposes
This course is designed to strengthen the writing skills of students from non-English speaking countries who have studied for at least one year in American high schools and whose language in the home is not English. Intensive work in written English is offered with emphasis on sentence and paragraph structure, organization, vocabulary expansion, grammatical structure, and maturity of style. Individual conferences on papers supplement class work.
MWF 09:05-09:55 a.m. Deborah Campbell 370458
Placement by test. This seminar is not suitable for students whose schooling has been entirely in English-medium schools. Do not request this course on a ballot: register with the instructor, Deborah Campbell, in 301 White Hall.

FEMINIST, GENDER & SEXUALITY STUDIES 106.01
Gender and Writing: On the Market—Women and the World of Goods
This course will examine the ways in which women are represented as both subjects and objects of consumption in a variety of texts drawn primarily from early in the twentieth century. We will consider how women are figured as participating in the market—from London’s Oxford Street to the “marriage market”—as well as the vexed relationship they have to the public sphere. How does women’s relationship to the world of goods open up new possibilities for their agency and mobility? How are women represented as being like commodities? What are the implications of identifying women as insatiable consumers? Writing assignments will include critical essays and response papers. Readings may include works by Christina Rossetti, Anita Loos, Jessie Fauset, and Virginia Woolf, among others.
MWF 09:05-09:55 a.m. x-listed Engl 105.01 371888
Add this seminar to your ballot by selecting ENGL 105.01

FEMINIST, GENDER & SEXUALITY STUDIES 106.02
Gender and Writing: Man Enough? The Construction of American Masculinity
In Nick Hornby’s novel High Fidelity, the narrator sighs, “Women who disapprove of men—and there’s plenty to disapprove of—should remember how we started out, and how far we have had to travel.” In this seminar, we will study gender by carefully scrutinizing the ideological, racial, sexual, and socioeconomic formation of the American male. What forces have created currently “acceptable” standards for male behavior? What happens when men cannot identify with the traditional model? How do women affect the unstable boundary that separates the sexes? Course texts will include novels like Fight Club and American Psycho, films such as Reservoir Dogs and Shaft, and theoretical criticism. Writing assignments will include four major papers, one film review, one interview, and short reading responses.
MW 08:40-09:55 a.m. x-listed Engl 105.02 371953
Add this seminar to your ballot by selecting ENGL 105.02
FEMINIST, GENDER & SEXUALITY STUDIES 106.03

Gender and Writing: Writing on the Margins—Reading Multi-Ethnic Women’s Literature

“What I am writing is not only about me, it is about the lives of many voiceless people” —Audre Lorde.

In Lorde’s spirit of self-empowerment, this course approaches the work of women authors who write either in, on, or from the multiple margins of society. We will explore the various approaches to identity (ethnic, gendered, and sexual) in these works and investigate how they express and complicate societal relationships. Students will complete regular reading responses and six formal writing assignments. Readings include works by Jamaica Kincaid, Rita Dove, Paula Gunn Allen, Louise Erdrich, Marilyn Chin, Jessica Hagedorn, Sandra Cisneros, and Gloria Anzaldúa, among others.

MWF 10:10-11:00 a.m.  x-listed Engl 105.03  371985
Add this seminar to your ballot by selecting ENGL 105.03

FEMINIST, GENDER & SEXUALITY STUDIES 106.04

Gender and Writing: Metropolis—Women, Race, and the City

In the twentieth century, mass migration, war, the extension of civil rights, and new developments in art, architecture, and technology wrought economic, political, and cultural upheaval in urban centers. Cities like London, New York, and Toronto were transformed into teeming spaces rife with danger and possibility. How did women of different classes, races, and nationalities experience and participate in these exciting changes? This course seeks to comprehend women’s conflicted experience of the city. We’ll follow women as they walk and work, hawk and shop, read and write their way through the urban fictions of Virginia Woolf, Jean Rhys, Nella Larsen, Dionne Brand, and Michael Cunningham. Through writing, we’ll not only think critically about urban literature, but also explore our relationships with the spaces we inherit.

MWF 01:25-02:15 p.m.  x-listed Engl 105.04  081754
Add this seminar to your ballot by selecting ENGL 105.04

FEMINIST, GENDER & SEXUALITY STUDIES 106.07

Gender and Writing: Women and Nature

In this course, we will examine how global women writers represent the relationship between humans and the natural environment. We will explore novels and films from Africa, the Caribbean, Asia, and the Pacific Islands (including New Zealand) which offer insights into issues of global development and sustainability. The class will examine topics such as the cultural construction of nature and the poetics of place. We will consider what role women’s literature might have in shaping the language of global environmentalist movements.

TR 11:40-12:55 p.m.  x-listed Engl 105.07, LAT A 105.07  081852
Add this seminar to your ballot by selecting ENGL 105.07

FEMINIST, GENDER & SEXUALITY STUDIES 106.08

Gender and Writing: Women in Medicine from Healing Goddess to Cyberbody

This course surveys women’s participation in medicine both as medical practitioners and patients from prehistory to the present day. We will examine and write about women’s roles as doctors, nurses, midwives, witches, and herbalists in different cultures and times with emphasis on writing clear, factually-based prose, using rhetorical (persuasive) techniques, and weighing different points of view. This is a new and emerging field, and in addition to journal writing and several short papers, students will write a brief research paper that may add new discoveries and insights into our knowledge of the subject. A specially-designed course packet will contain excerpts from medical textbooks, handbooks, and autobiographies written by women themselves on healing and medicine.

MWF 11:15-12:05 p.m.  x-listed with Engl 105.08  086591
Add this seminar to your ballot by selecting ENGL 105.08
FEMINIST, GENDER & SEXUALITY STUDIES 106.10

Gender and Writing: Representing Gender

In this course we will explore four novels and at least one film, all of which thematize questions of gendered identity and nationality, and the impact of representation on both. What relationships exist between gender and national identity? How does each affect the other? How are both related to and/or dependent on representations of technology and magic? How does historical legacy shape what is and is not part of gender identity? What impact do race, nationality, sexual orientation, and ethnicity have on gender identity? What aspects of various identities does the text highlight or elide? To what extent does the text represent gender identity as “real” and to what extent simply a result of representation, performance or even parody? And what insights can this literature offer us into the condition of contemporary gender formations? Assignments will include in-class writing as well as draft and revised essays.

TR 01:25-02:40 p.m. x-listed Engl 105.10
Add this seminar to your ballot by selecting ENGL 105.10

FEMINIST, GENDER & SEXUALITY STUDIES 158.01

Power and Femininity

Esther Villar said: “Women let men work for them, think for them and take on their responsibilities—in fact, they exploit them.” Are women helpless victims of male oppression or active agents cooperating in and perpetuating their own supposed subjection for their own ends? Why when we think of power, we think only of male power? Do women hold some form of power? What kind of power do women hold? What is the real power and what are the myths about female power? What is the relationship between power, femininity, politics, language, economy, and sexuality? In this class, we will explore various myths and facts about feminine power through contemporary plays and films. We will read plays by such feminist playwrights as Fornes, Shange, Loomer, Hughes, and Griffiths, among others, and watch Last Tango in Paris, Belle du Jour, 8 ½ Weeks, Eyes Wide Shut, Romance, Short Film About Love, and others. We will also look at contemporary representation of empowered femininity that circulate in public sphere such as Girls Gone Wild, Hilary Rodham Clinton, Martha Stewart, Oprah, Madonna, etc. Student will write short papers as well as one longer research paper on the topic of their choice.

TR 11:40-12:55 p.m. x-listed Thetr 158
Add this seminar to your ballot by selecting THETR 158

FRENCH LITERATURE 109

Techniques of Interpretation: An Introduction to Semiotics

In its broader meaning semiotics is the study of signs that carry information: roadside signs, fashions, advertisements, publicity posters, literary modes. This course, which does not presuppose prior technical knowledge, will introduce the students to a critical reading of signs: the signifier (the concrete expression of the sign) and the signified (the message) and their various interactions. Exercises will be essays on how to analyze various signs taken from practical experience, such as advertisements from magazines or TV or from cultural phenomena (fashion codes, artistic modes).

MWF 10:10-11:00 a.m. Rhoda Possen
MWF 11:15-12:05 p.m. Rhoda Possen

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GERMAN STUDIES 109
From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness

This seminar will explore a variety of themes (doubles, madness, incest, cyborgs, alchemy) expressing a fascination with the paranormal, the supernatural, and the uncanny in the German folktale and its transformations in Romantic fiction and beyond. Reading and writing assignments range from fairy tales of the Brothers Grimm and short narratives by Romantic writers (e.g., E. T. A. Hoffmann, Tieck, Kleist) to other traditions, such as Mary Shelley’s *Frankenstein*, tales of Edgar Allen Poe, and modern cinematic works by both Disney and Hollywood. No knowledge of German is expected. ** Bonnie Buettner

MWF 09:05-09:55 a.m. Bonnie Buettner 385695
MW 07:30-08:45 p.m. Adelheid Voskuhl 090812

GERMAN STUDIES 111
Goethe, Schiller, and their Contemporaries

This seminar will provide an introduction to the study of German cultural and political history through the discussion of exemplary writings from the late eighteenth and early nineteenth centuries. Poems, short stories, and plays will include Schiller’s *Ode to Joy* and Beethoven’s rendition of it in his *Ninth Symphony*, his drama *Don Carlos*, and a novella by Kleist, reflecting the author’s preoccupation with the principal political events of the age, the American and French Revolutions. We will read *The Tragedy of Gretchen*, Faust’s young lover, from Goethe’s *Faust*, and explore the issue of infanticide. We will close with Mozart’s *Magic Flute*, the work that most eloquently restates the Enlightenment’s faith in the perfectibility of the human race. Readings are in English. No knowledge of German is required.

TR 01:25-02:40 p.m. Herbert Deinert 386277

GERMAN STUDIES 151
Kafka, Hesse, Brecht, and Mann

This course is based on complete works (in English translation) by four representative German authors of the first half of the twentieth century. Although dealing with works of great popular appeal (*Demian*, *Death in Venice*, *The Metamorphosis*, *Mother Courage*, *Galileo*, and others), the emphasis of the course will be on improving writing skills, i.e., on perfecting each student’s individual style. There will be regular private conferences to discuss papers. ** Bonnie Buettner

MWF 10:10-11:00 a.m. Jens Schellhammer 074390

GERMAN STUDIES 170
Marx, Nietzsche, Freud

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

TR 08:40-09:55 a.m. Sean Franzel 387961
TR 10:10-11:25 a.m. Sean Franzel 084344
GOVERNMENT 100.01
Power and Politics: Sex for Sale? Thinking Through Sex Work in America and Beyond

In this course, students will critically read and discuss scholarly, journalistic, and fictional pieces in order to examine sex work from different theoretical, political-economic, organizational, and global perspectives. Topics covered will include a consideration of different feminist perspectives on sex work; an examination of different laws and policies regarding sex work in diverse regions, including Canada, the USA, Holland, and Thailand; an exploration of the efforts of sex workers to organize; and, a study of how sex workers are situated and operate in the global economy. The readings and class discussion will serve as a basis from which students will learn to better their skills at producing, critiquing, and editing critical and analytical pieces of writing of varying lengths. ** Nicholas Winter

MW 02:55-04:10 p.m.  Samantha Majic  074488

GOVERNMENT 100.02
Power and Politics: An American Dilemma—Race, the Media, and American Public Opinion

In 1903, W. E. B. DuBois wrote that “the problem of the twentieth century is the problem of the color line.” The past century has seen remarkable racial progress in social relations, in electoral politics, and in public attitudes. And yet race continues to be a fundamental cleavage in American society and American politics. In this course, one-hundred years since DuBois, we will reflect on and write about the place of race in American society and politics, giving specific attention to the role of the media in helping to shape our understanding of race and racial matters.

TR 08:40-09:55 a.m.  Nicholas Winter  389574

Students who enroll in this course must be free to attend film/video screenings on Tuesdays from 7:30-9:30 p.m.

GOVERNMENT 100.03
Power and Politics: Environmental Politics through History, Theory, and Action

“What is nature? When does the environment have value? Do animals have rights? How can we protect the environment as a society? What responsibilities do we have toward future generations? Course readings will focus on these crucial debates starting with the founding texts of environmentalism and ending with environmentalism’s current expressions. Throughout we will analyze and practice styles of descriptive, argumentative, and research essays to improve all aspects of writing from basic structure to creative style. The course is writing intensive, action oriented (students will work on concrete environmental issues), and dynamic both in and outside the classroom. It requires consistent participation, serious commitment to regular writing and reading, as well as interest in contributing to a community of environmental writers.” ** Richard Bensel

TR 10:10-11:25 a.m.  Angela Carter  389790

GOVERNMENT 100.04
Power and Politics: What is this World Coming to? World Politics in the Twenty-First Century

This seminar provides a wide-ranging survey of competing visions of twenty-first-century world politics. At one level we will analyze specific views of the coming century that are presented in course readings, either directly or indirectly. At another level we will ground these alternative viewpoints in the classic traditions of international relations theory. Assigned readings will range from classical philosophical writings by Kant and Rousseau to contemporary writings by political scientists. In essays of varying lengths, students will learn how to write with accuracy and intelligence in assignments ranging from reaction papers to a culminating long paper in which students will elaborate their own arguments about twenty-first-century world politics.

TR 08:40-09:55 a.m.  J.J. Suh  389836
HISTORY 100.21
Historical Fiction

This course will examine how encountering a historical era or event in a fictional tale affects our view of the past, both clarifying and distorting what we see. What is gained, and lost, by examining history through a made-up story? We will also look at the other side of the question: what leads an author to set a story in the past? Is fiction always “really” about the present, or is there a space for a genuine fictional engagement with historical events? In order to delve into these questions, we will read a number of historical novels and view several historical films. Students will write about various aspects of these works, leading up to a final project where they examine a historical fiction of their own selection. ** Michael Kammen

MWF 02:30-03:20 p.m. Stephen Frug 075048

HISTORY 100.22
Hair, Skin, Nails, and Muscles: Historical Encounters with the Social Body

Throughout history men and women have invested the body with symbolic meaning. The human body encodes social values at the same time that it constructs personal and social identity. Dress and body comportment are never a simple matter of individual desire to “just do it.” In this course, we will place the human body in historical and cross-cultural perspective, asking what types of outside forces compete for control over individual bodies in particular social settings. We will also consider the role that human bodies play in constructing historians’ understandings of the social world. A series of progressive writing assignments will encourage students to produce, by the end of the term, a sustainable historical account of the human body as a social entity. ** Steve Kaplan

MW 08:40-09:55 a.m. Mary Gayne 075097

HISTORY 100.26
Indians and Empires of the New World, 1500–1763

For the past thirty years or so, historians have explored to an unprecedented degree the history of American Indian-European contact during the colonial period. This course, which focuses on the colonial forays of the English, French, and Spanish in North American, will serve as a (very) brief introduction to this new and exciting work. By delving into such topics as the construction of Indian and colonial identities, Indian slavery, and economic exchange, the transformation of colonial understandings of race, Catholic-Indian religious syncretism, and the complications of colonial notions of gender and sexuality, students will not only read the most recent work in this field, but will work to refine critical writing and reading skills. ** Peter Dear

MWF 10:10-11:00 a.m. Chris Bilodeau 075195

HISTORY 100.31/100.32
Modern Visions of the Medieval and Renaissance World

Knights and castles, artists and explorers—the Middle Ages and Renaissance hold a certain fascination in modern society that can be found in all aspects of popular culture, from fiction and film to Renaissance Faires and restaurants. But how accurate are these representations of the historical past? We’ll look at film (A Knight’s Tale, King Arthur, Shrek), fiction (The Da Vinci Code), television (ABC’s Alias), music, and historical reenactment in relation to our readings in medieval/Renaissance history. Through book and film reviews, primary source analysis, secondary source critiques, and a short research paper, students will examine whether the modern vision of the medieval and Renaissance world tells us more about the historical past or about the values and concerns of our own society. ** John Najemy

MWF 09:05-09:55 a.m. Cate Mellen 399549
MWF 11:15-12:05 p.m. Cate Mellen 088180

This class will have film screenings on Mondays at 7:30 p.m.
HISTORY 100.61
Twentieth-Century African Icons
This seminar will introduce you to a broad range of iconic figures in Africa’s recent history, while at
the same time provide you with the kinds of investigative and analytical skills associated with the practice of
sound historical research and writing. We will encounter well-known historical figures, like Nelson and Winnie
Mandela, while others, such as Yaa Asantewaa and Thomas Sankara, may be unfamiliar, or notorious like Idi
Amin and Mobutu Sese Seko. You will read and critically engage a vast array of sources, including speeches,
government documents, autobiographical pieces, and press reports in addition to scholarly studies. As a result
of the often overtly politicized, conflicting, and contested nature of these sources you will be called upon to
develop your capacity for independent and critical thought, which will in turn prepare you to write effectively
and persuasively. ** Sandra Greene
MW 02:55-04:10 p.m. Carina Ray 075349

HISTORY 100.62
Revolutionary Type: Biography and the Making of Asia’s Modern Heroes
Since World War II, charismatic and sometimes dangerous revolutionaries have dominated the political
landscape of Asia: Ho Chi Minh in Vietnam; Mao Zedong in China; Pol Pot in Cambodia; Aung San Suu Kyi
in Myanmar. Their biographies make for exciting reading. These leaders are portrayed as saints, folk heroes,
prodigies, murderers, and traitors. But what is at stake for the authors of these biographies? Can we trust them?
What common elements are present in the construction of a revolutionary’s biography? In this class, we will
address these questions through reading about the early years of these Asian revolutionaries. Students will
practice reading and analyzing historical sources from both Asia and the West. Assignments will include an
autobiographical exercise and a close analysis of biographical texts about one of these revolutionaries. ** David
Wyatt
MWF 12:20-01:10 p.m. Richard Ruth 081586

HISTORY 101
The Blues and American Culture
Bessie Smith, Gertrude “Ma” Rainey, Billie Holiday, “Blind Lemon” Jefferson, Robert Johnson, and
“Muddy” Waters—their names became increasingly familiar in 2003, “the year of the blues.” But what do their
lives and their music—and that of other blues musicians—reveal about American culture in the first half of the
twentieth century? Topics include the origins of the blues; the social structure of the Mississippi Delta; religion
and social protest; gender and sexuality; law, crime, and justice; migration and urbanization; and the 1960’s
revival. Readings include works by Steven C. Tracy, Angela Y. Davis, and Paul Garon. Classic blues recordings
will be made available, and videos of historical performances will be screened.
TR 01:25-02:40 p.m. Richard Polenberg 399874

HISTORY 126
Local History: Cornell University
Students in this seminar will explore the history of Cornell University, its origins, founders, and the
reasons why it was considered a radical and “godless” place. We will look at how the curriculum expanded;
the origins of the education of women; the relationship of the university to the education of African Americans
and foreign students, and how the earliest stated principles were adhered to for the most part, but sometimes
ignored. Readings for the course will be drawn from Carl Becker, Morris Bishop, E. B. White, and the diaries,
letters, and other comments written by more than fifty previous Cornell students. Members of the class will
write six papers and keep a cultural scrapbook of their semester.
TR 08:40-09:55 a.m. Carol Kammen 400028
HISTORY 131
Great Depression: A Global Crisis in Capitalism

How do nations and their citizens respond to the “creative destruction” that characterizes capitalism? This seminar investigates this question by focusing on the Great Depression of the 1930s, exploring how this global crisis in capitalism helped provoke different kinds of political responses, from Roosevelt’s New Deal in the United States to the rise of Hitler’s Nazi regime in Germany. Readings will be short and will concentrate on primary historical documents, as well as some theoretical readings. The class will spend most of our time on improving our writing, from formulating an effective argument and evaluating its supporting evidence to producing a polished final draft. A series of related writing exercises, leading to six papers, will be required.

TR 02:55-04:10 p.m. Jason Smith 400117

HISTORY 140
Kipling’s India: Literature, Culture, History

This seminar uses the novels, stories, and poems of Rudyard Kipling to explore the history of the British Empire in India in the nineteenth century. In our discussion and writing assignments we will ask what Kipling’s fictional works can tell us about the British project of governing India, and also consider the broader question of the uses of fiction as a historical source.

MWF 01:25-02:15 p.m. Robert Travers 075405

ILR COLLECTIVE BARGAINING 102
Work as Self: Asian Americans and Confucian Ethics in the Workplace

What are the implications of Confucian ethics for capitalism and human rights? Does the Confucian ethic have both a positive and negative influence on the career mobility of Asian Americans? What can we learn through close readings of primary and secondary works in Confucian thought to inform our understanding and suggest possible solutions to the glass ceiling and affirmative action, especially vis-a-vis Asian Americans? Through cross cultural and cross disciplinary perspectives, we will discuss and write about how the confluence of the Confucian and Protestant ethic colors presentations and receptions of Asian American selves and, in turn, impacts career mobility of Asian American academics, engineers, and managers. ** Risa Lieberwitz

MW 02:55-04:10 p.m. Jonathan Ying 084540

LATIN AMERICAN STUDIES PROGRAM 105
Gender and Writing: Women and Nature

In this course, we will examine how global women writers represent the relationship between humans and the natural environment. We will explore novels and films from Africa, the Caribbean, Asia and the Pacific Islands (including New Zealand) which offer insights into issues of global development and sustainability. The class will examine topics such as the cultural construction of nature and the poetics of place. We will consider what role women’s literature might have in shaping the language of global environmentalist movements.

TR 11:40-12:55 p.m. x-listed Engl 105.07 and FGSS 106.07 082951

Add this seminar to your ballot by selecting ENGL 105.07
LATINO STUDIES PROGRAM 102

Latino Autobiography and Memoir

An increasingly popular trend among contemporary Latino writers is to compose life histories. By recalling and dissecting memories of immigration trauma, childhood adjustments to English speaking schools and adult forays into the cultural life of the United States, these writers hope to gain a perspective about themselves, their Latino culture and society at large. We will consider ways this act of recalling as well as constructing a personal history also creates a Latino public place in the cultural life of the country. Readings may include: Jesus Colon’s *The Way It Was and Other Writings*, Judith Ortiz Cofer’s *Silent Dancing: A Partial Remembrance of a Puerto Rican Childhood* and Cherrie Moraga’s *Loving in the War Years*. Writing assignments will consist of a reading journal, a variety of formal/informal essays and student autobiographies.

TR 11:40-12:55 p.m.  x-listed with SpanL 102 075657

Add this seminar to your ballot by selecting SPANL 102

LINGUISTICS 100.01

Language, Thought, and Reality: Biological Foundations of Language

What is so special about the human brain that only it, and no other animal brain, can create language? To consider this question, we will examine the current state of knowledge about the biological substrate for all aspects of language, including the most up-to-date research on phonetics, syntax, semantics, and pragmatics. We will look at the heated debates in the research on child language development, aphasia, and brain imaging technology. Students will learn how to read scientific texts about language critically, as they write about these in essays, including reviews, critiques, and research proposals. **Carol Rosen**

MWF 10:10-11:00 a.m.  Tejaswini Deoskar 428956

LINGUISTICS 100.02

Language, Thought, and Reality: Testing the Language Instinct

When children first acquire language, in all its complexity, they do so with such ease and effortlessness that it seems they are pre-programmed for it, as an instinct. Linguists are discovering common properties throughout the world’s languages; perhaps the universals are due to a common biology. In this seminar, we will examine the issues surrounding the debate on language innateness. We will focus on the contrast between taught and untaught knowledge of language. How do children learn to speak? How are languages similar to and different from each other? Do other animals have language? Do some people speak more “grammatically” than others? Readings will include Steven Pinker’s 1994 bestseller *The Language Instinct*. Students will write a series of short papers and a longer paper. **Carol Rosen**

TR 08:40-09:55 a.m.  Jonathan Howell 429063

LINGUISTICS 100.03

Language, Thought, and Reality: From Cuneiform to Cryptography

We will explore the development, implementation, and if relevant, the decipherment of a number of writing systems, including those of the Sumerians, Egyptians, and Mayans, as well as those used to record several modern languages. We will compare techniques used in decipherment with those used in cryptography. Writing assignments will help students develop as writers by focusing on the writing process, from how to identify interesting problems to how to present a complete and polished product. No previous exposure to other writing systems is necessary. **Carol Rosen**

MW 02:55-04:10 p.m.  Adam Cooper 429416
LINGUISTICS 100.04
Language, Thought, and Reality: English Outside the Box

Standard grammar books paint an impoverished picture of English. Some do acknowledge regional
dialects and other identity-based varieties, but most ignore the many context-specific “grammars” we all
recognize. What features mark sports announcer talk, flight attendant talk, courtroom talk, recipes, news
reports? How do we talk to grandmothers, bosses, cats? What conventions do we use to name films, books,
products, teams? How are advertising and political slogans constructed? What principles underlie puns and
other language-based humor? You will read extracts from famous figures in history as well as from linguists and
others who think about language, and you will make your own linguistic observations. Writing assignments will
include precise linguistic research reports, persuasive opinion pieces, personal or humorous essays, and pieces
analyzing language in the media or in literature.

MWF 11:15-12:05 p.m. Carol Rosen 429455

MEDIEVAL STUDIES 101.01
Aspects of Medieval Culture: Turning the Other Cheek—Pacifism in Medieval Europe

We often perceive medieval Europe as rife with wars, crusades, and violent chaos. Yet a small but lively
discussion on the merits of peace and pacifism emerges in the writings of medieval chronicler, poets, and
philosophers. What were these merits, and why was the scope of this discussion so limited? How did pacifism
later emerge as a major philosophical principle of religious groups such as the Quakers and Mennonites in
early modern Europe? In order to address these questions, we will examine texts such as Froissart’s Chronicles
and Erasmus’s The Complaint of Peace. Furthermore, we will examine these questions in a modern context by
reading William Stafford’s Down in my Heart: Peace Witness in War Time, his account of being a conscientious
objector in World War II America. Close-reading based essays and a long research paper will solidify our own
questions and conclusions. ** Samantha Zacher

TR 08:40-09:55 a.m. Caitlin Callaghan 459366

MEDIEVAL STUDIES 101.02
Aspects of Medieval Culture: The Anglo-Saxons—Saints, Scholars, and Heroes

Who were the Anglo-Saxons? Were they barbarians who terrorized and plundered the civilized world?
Were they great warriors who sought glory and riches in battle? Were they pious Christians who established
prosperous kingdoms and produced sophisticated art and literature? This class will explore the lives and legacy
of the earliest English peoples, who ruled the British Isles from 500 to 1066 CE. Our in-class discussion will
revolve around close readings of primary texts, focusing on literary works such as Beowulf and historical
documents such as Asser’s Life of King Alfred; we will supplement our study of written sources with an
examination of Anglo-Saxon material culture. Students will write papers on the assigned readings and a
research paper on a topic of their own choosing. ** Thomas Hill

MWF 11:15-12:05 p.m. Nicole Marafioti 459418
MEDIEVAL STUDIES 102.02
Literature of Chivalry: Chivalry Rules—King Arthur’s Court and Beyond
The exploits of Arthur and his men have captivated audiences for centuries. What set these men apart from other national figures? Their adherence to chivalric codes. This course will explore chivalric codes identified by Geoffroi de Charny in, *A Knight’s Own Book of Chivalry*, and will compare these codes to the behavior of knights in various medieval texts including: *Sir Gawain and the Green Knight*, the *Chrétien de Troyes*, Arthurian romances, and *Alliterative Morte Arthure*. Study of these texts will raise questions of historical and contemporary relevance concerning issues such as Courtly Love, and Just War. Critical writing skills will be developed through analysis of readings and application of codes to the present age, response papers, short essays, and a final research paper. **Masha Raskolnikov**

TR 01:25-02:40 p.m. Deborah Marcum 075503

MEDIEVAL STUDIES 102.03
Literature of Chivalry: Epic to Romance
Epic and romance are two related but distinct medieval genres, both of which focus on the military and amatory adventures of an exemplary hero or heroes. Many of the most popular modern genres, including horror, science fiction, fantasy, the romance novel, the Western, and the “chick flick” developed directly out of these genres. In this class, we will trace the development of epic and romance from the ancient world to the present. Readings may include *Beowulf*, *Don Quixote*, and a modern romance novel. This class will place great emphasis on creativity, original thought, and the acquisition and honing of close-reading skills. Students will be expected to complete daily writing assignments in addition to approximately seven formal papers. **Thomas Hill**

MW 02:55-04:10 p.m. Jacqueline Stuhmiller 105946

MEDIEVAL STUDIES 103.01
Legend, Fantasy, and Vision: Sex and the Supernatural in Epic and Romance
What is the relationship between sex and the supernatural within the various cultures of the medieval age and, by extension, our own? The term supernatural itself implies that certain things belong to the natural order and others are on the chaotic periphery outside the cozy center of our everyday existence. We will explore the medieval edge of the world and, to further complicate things, will throw into the mix the intimacy and alienation of sex, including attitudes towards the body, gender, and genealogy. In this course, we will read and discuss epic literature, including *The Saga of the Volsungs* and *Beowulf*, and romance, including *The Mabinogion*, *Sir Orfeo*, and *Sir Gawain and the Green Knight*. Students will write short response essays and six formal papers. **Eric Rebillard**

TR 11:40-12:55 p.m. Angela Furry 460023

MEDIEVAL STUDIES 103.02
Legend, Fantasy, and Vision: Arthur’s Britain in Fiction and History
Arthur—no other name evokes so many iconic images, fashioned from fictions of past and present, or so many questions about the “historical” Arthur’s relationship to these images. We will take Bernard Cornwell’s novel *The Winter King*, and the 2004 movie *King Arthur*, as texts from which we will examine the fifth- and sixth-century basis for these recreations. We will read early texts which do (and don’t) mention Arthur, discuss the earliest Arthurian legends, engage with current hypotheses about Arthur’s Britain, and examine archaeological evidence. Through formal and informal writing assignments, oral presentations, and research papers, we will improve our argumentative academic writing skills while exploring the craft of historical fiction writing and the advantages (and disadvantages) it presents for our understanding Arthur’s Brittain. **Cynthia Robinson**

MWF 10:10-11:00 a.m. Cynthia Camp 460080
MEDIEVAL STUDIES 103.03
Legend, 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.

MW 07:30-08:45 p.m. Thomas Hill 082902

MUSIC 111.01
Sound, Sense, and Ideas: “Chameleon”—Jazz, Fusion Jazz, and Society

Did they play jazz or rock? Worse, did they turn their backs on jazz? Why did jazz greats such as Miles Davis, Herbie Hancock, and others draw heated criticism when they drew ideas from rock, soul, and funk in the late ’60s and early ’70s? This listening- and literature-based course discusses fusion jazz and the practice of fusing from musical, historical, and cultural viewpoints. We will examine “In a Silent Way,” “Bitches Brew,” “Head Hunters,” and other key recordings of the time, looking for clues about what the musicians fused and why. Along the way, we will interpret the recordings’ critical reception and evaluate their historical importance.

MW 02:55-04:10 p.m. Steven Pond 460307

MUSIC 111.02
Sound, Sense, and Ideas: Blues, Autobiography, and Authenticity

Blues player Henry Townsend describes the blues as “the reals” —a music “that makes the truth available to the people in the songs.” This seminar explores the nature of blues “truths” in the music and poetry of Robert Johnson, Bessie Smith, Howlin’ Wolf, and others. Drawing on the work of blues scholars, we consider the roles of freedom, feminism, travel, and violence in blues art, literature, and film. The balance of rigor and improvisation at the heart of the twelve-bar blues becomes a model for our own writing, allowing us to respond to a set of key questions: Who plays the blues? Is there an “authentic” blues, and what about blues “covers”? How are issues of race and sexuality central to blues culture?

TR 01:25-02:40 p.m. Francesca Brittan 460339

NEUROBIOLOGY & BEHAVIOR 122
The Social Animal: The Evolution of Human Behavior

Why do we make friends? Why do we gossip? Why do we lie? Why do we feel guilty? Our evolutionary history may have some answers. Insights from studies of animal behavior are now being applied to humans, with sometimes surprising results. Kinship, friendship, emotions, consciousness, morals, language, and culture—all may have been influenced by our evolutionary past. In this course, we will discuss what these animal studies can teach us about ourselves. Readings and written assignments will explore the hypotheses and implications of looking at aspects of human behavior as a product of natural selection.

TR 11:40-12:55 p.m. Susannah Buhrman-Deever 073886
NUTRITIONAL SCIENCE 105  

How are our lives affected by health messages? What turns public health issues into “threats”? From SARS or genetically modified foods…should we be running for our lives? In this seminar, we will be dealing with such questions, focusing on how health information is transferred from science frontiers to the public, and what happens in between. Through reading a wide range of health-related material, thinking critically about their messages, and writing short writing assignments, journal entries, and a term paper, you will become familiar with the current standards and challenges of writing in the field of medicine and public health. This course will help you develop various elements of your writing to become better communicators of scientific knowledge to your peers and the public. ** Edward Frongillo

TR 02:55-04:10 p.m. Mandana Arabi 076105

PHILOSOPHY 100.01  
Science and Pseudo-Science

We will examine some of the basic questions concerning the nature of science. What are the aims of scientific inquiry? What is the scientific method, and what makes it “scientific”? What distinguishes scientific thinking from unscientific thinking? What questions—if any—lie beyond the scope of science? We will try to answer these questions by focusing on and writing about several topics from the history of science and on a variety of contemporary issues. Historical topics will include the IQ controversy and “scientific creationism.”

TR 08:40-09:55 a.m. Richard Boyd 475536

PHILOSOPHY 100.02  
Consent and Coercion

This course will investigate the relationship between freedom and political obligation. Under what conditions is it fair to praise or blame people for their actions? Does being a morally responsible person require being free from coercion and/or in a position to offer consent about what happens? Do people ever consent to be governed? We will examine these and other questions by considering arguments from philosophers such as Plato, Hume, Mill, and Berlin. We will also consider recent discussions concerning the moral importance of consent in society and law, such as what counts as sufficient consent for medical treatment. This course will focus on argumentative structure to help students develop critical reading and writing skills. ** Tamar Gendler

MWF 01:25-02:15 p.m. Emily Muller 475657

PHILOSOPHY 100.03  
Liberty and Equality

Some say that those on the political left prize equality while those on the right prize liberty. Others are unsure what “liberty” and “equality” are supposed to mean in this debate. We will look at some of the most fundamental questions of political philosophy by thinking about the ideals of liberty and equality, and the possible tensions and affinities between them. We will first engage with three prominent philosophical theories, the utilitarianism of John Stuart Mill, the left-liberalism of John Rawls, and the libertarianism of Robert Nozick. In discussion and writing, we will then attempt to apply (and refine) our theoretical insights by focusing on two hot-button political issues, pornography and free-speech, and property-rights and the issue of poverty and homelessness. ** Tamar Gendler

TR 10:10-11:25 a.m. James Paul Kelleher 475674
PHILOSOPHY 100.04
Is Morality Objective?
In this course, we will examine whether there are objectively correct and incorrect answers to moral questions. Our examination of this general question will raise a host of more specific questions. For instance, do we merely express our feelings in moral discussions, or are we doing something more? Is moral objectivity consistent with a naturalistic worldview? Is it consistent with the fact that we find lots of disagreement about moral issues? Our work in this course will focus on determining just what these questions are, why they are important, and how we might go about answering them. Readings will be drawn from contemporary philosophical work, and writing assignments will focus on developing students’ ability to clearly and cogently analyze arguments found in the readings. ** Tamar Gendler
MW 02:55-04:10 p.m.  Jacob Miller  475739

PHILOSOPHY 100.05
Puzzles of Identity
In this course, we approach the philosophical problem of identity from two directions. We begin by looking at statements of identity: What do statements such as “Superman is Clark Kent” really say? What kind of information do they convey? We consider these and other questions in an effort to understand what it is about assertions of identity that has made them seem paradoxical to many philosophers. The second part of the course deals with constitution of identity—personal identity, in particular. What makes me the same person now as I was ten years ago? Could I exchange bodies with my instructor and still continue to be the same person? Writing assignments and classroom discussion aim at teaching students how to construct and assess philosophical arguments. ** Tamar Gendler
TR 01:25-02:40 p.m.  Elina Nurmi  475888

PHILOSOPHY 100.06
Morality and Happiness
The focus of this course will be on the rather complicated relationship between morality and happiness. In particular, we will take up the following sorts of questions: What does it mean to be moral, and what does it mean to be happy? Must one choose between the two? If one cannot live a life that is both moral and happy, which sort of life are we more justified in pursuing? To address these issues, we will look at a number of historical and contemporary philosophical accounts that offer very different answers to these questions (to include the works of Aristotle, Hobbes, and Mill, to name a few). Writing assignments will focus on explicating and critically analyzing philosophers’ answers to these questions. ** Tamar Gendler
MW 08:40-09:55 a.m.  Yurii Cohen  475971

PHILOSOPHY 100.07
Does God Exist?
In this course, we will be concerned with philosophical arguments for and against the existence of God. We will examine a number of such arguments, both traditional and contemporary. Among the authors we will read are Augustine, Anselm, Aquinas, and Darwin. We will also discuss rational choice theory, and in particular, the rationality of religious belief in the face of the aforementioned arguments. Writing assignments will focus on developing students’ ability to clearly and cogently analyze arguments found in the readings. ** Tamar Gendler
MWF 11:15-12:05 p.m.  Peter Sutton  476118
PHILOSOPHY 100.08
Applying Ethics: Specific Cases and General Principles

The course will focus on a number of issues in applied ethics (including social justice, abortion, euthanasia, cloning, and capital punishment). We will focus both on specific cases that help illustrate and dramatize the issues involved and on the general principles that underlie the various views on these issues. The writing assignments will be about the issues we discuss and about the specific problem cases we encounter. A typical writing assignment will ask the students to describe and evaluate the arguments for the various sides in a dispute in applied ethics (say, capital punishment), with special reference to the specific case studies discussed.

TR 11:40-12:55 p.m. Matti Eklund 076609

PHILOSOPHY 100.09
Science and objectivity

By examining the writings of feminists, philosophers, scientists, and sociologists, we will address and develop answers through discussion and writing assignments to some of the following questions: Is objectivity a characteristic of individual researchers, methods of inquiry, or knowledge? Does science consist of objective truths about the world or is it the product of cultural traditions? What separates good science from bad science? What are the effects of gender on science? Is objectivity necessarily opposed to subjectivity? Is there a unique standpoint which can provide objective knowledge?

MW 08:40-09:55 a.m. Neelam Sethi 104581

PLANT PATHOLOGY 110
Liaisons with Friends and Foes: Symbiotic Associations in Nature

Observations of one group of organisms living on or in another organism were once considered nothing more than a biological oddity. However, we now recognize these symbioses to be an essential part of all life on Earth and a driving force in evolution. In this class, we will explore the types, coevolution, and mechanisms underlying a broad range of symbiotic relationships in Nature. Classes will consist of conceptual discussions, writing discussions, and critique, field trips, and in-class demonstrations of interesting symbiotic interactions. We will draw on a broad range of reading materials that reflect a range of writing styles common to scientific communication. Students will learn to write using selected writing styles typical in science, and will enhance each others’ writing through cooperative peer review. ** Eric Nelson

TR 10:10-11:25 a.m. Sara Carpenter 076812

ROMANCE STUDIES 105
The Comedies of Cervantes and Shakespeare

So, how funny was Shakespeare? And what about the creator of Don Quijote? Cervantes’s and Shakespeare’s comedies were popular from the moment they were presented. Four centuries later, they are among our most enduring works of art. Examining them will allow us to see the underlining tragedy behind the laughter, and will give us a deeper understanding of these authors’ worldviews. Works to be studied include Shakespeare’s A Midsummer Night’s Dream and Cervantes’s Interludes. We will be reading and writing about the comedies of Shakespeare and Cervantes, their place in Renaissance culture, and how both writers comic works are underscored with tragedy. ** Cecelia Lawless

TR 10:10-11:25 a.m. Tamra Paz-Soldan 084491
ROMANCE STUDIES 123
Mapping Literary Spaces: The Place of Meaning

This seminar will focus on three central texts—Virginia Woolf’s *To the Lighthouse*, Margaret Atwood’s *Surfacing*, and Toni Morrison’s *Song of Solomon*—to examine the meaning of “place” and the place of “meaning” in contemporary literature. We will also read various essays on architecture that address the question of marked and meaningful spaces of our lived, remembered, or imagined experience. How do narratives create a sense of place? How do places come into existence because they are narrated and thus “inscribed”? Through engaged in class discussions and sustained expository writing students will learn not only to address these questions but to ask their own as well. ** Steve Donatelli

TR 11:40-12:55 p.m. Stanka Radovic 083441

SCIENCE & TECHNOLOGY STUDIES 123
Technology and Society: Can Machines Think? Artificial Humans and the Question of Synthetic Intelligence

What could it mean to ask can machines think? Do machines have minds? Are they intelligent? What can humans do that machines can’t do and vice versa? In this class, we explore how mathematicians, computer scientists, philosophers, and poets have conceived of and dealt with such questions. Using both historical and contemporary texts, we will investigate the ways in which they raise problems, explicate arguments, and settle points of contention. This will enable us to understand better how concerns about minds and machines change over time and to recognise the argumentative and rhetorical techniques people employ to make their points. Assignments will include short reading responses, creative writing experiments, and essays exploring problems surrounding the class underlying theme. ** Peter Dear

MW 02:55-04:10 p.m. Adelheid Voskuhl 523434

SCIENCE & TECHNOLOGY STUDIES 126
Science and Society: Global Humanitarianism and Science

Science is traditionally perceived as operating under ideals such as objectivity and disinterestedness as a way to gain knowledge about nature. Those same ideals, however, can lead to the impression that science is impersonal, with little relation to human concerns. Yet, science is also part of global conversations on issues such as hunger, peace, poverty, and disasters. We will examine how scientists, and products of the life sciences, such as the Green Revolution, vitamin-enriched rice, and pharmaceuticals for infectious diseases like HIV/AIDS, contribute to international agendas addressing global problems. By reading and analyzing primary literature, media reports, and scholarly texts, we’ll explore both the emergence of humanitarian science and its public portrayal. Writing assignments will include responses to the readings, short reviews, and analytic essays. ** Bruce Lewenstein

TR 02:55-04:10 p.m. Lisa Onaga 523492
SOCIETY FOR THE HUMANITIES 110

Reporting from Hell

When you’re being bombed, hunted down, or otherwise persecuted, can you objectively report on what’s happening? Does your report have special value compared with that of a bystander? Is your on-the-spot report more reliable than testimony you give months or years later? We will address these and related questions through discussion and analytic writing about the legendary Edward R. Murrow’s radio broadcasts during the bombing of London in World War II; diaries kept by Jewish children hiding from the Nazis; and a report smuggled out of a Soviet labor camp for women political prisoners. We will also examine documentary film footage; oral testimony of Holocaust and Soviet camp survivors; and recent reports from Human Rights Watch, newspapers, and the Internet.

TR 11:40-12:55 p.m. Sidney Orlov 521625

SOCIETY FOR THE HUMANITIES 113

Propaganda

How does propaganda work? Does it necessarily involve lies? Why is so much of it kitsch? What is its curious relationship to religion? We will explore these questions in the context of propaganda in Soviet Russia, the United States and Nazi Germany, especially World War II propaganda for domestic consumption. Our wide-ranging materials will include scholarly writing on propaganda; propaganda posters; speeches by Stalin; Life magazine advertisements; films from Frank Capra’s famous series Why We Fight; propaganda advice from Hitler and his Minister for Propaganda; and Leni Riefenstahl’s Triumph of the Will -sometimes called the greatest propaganda film ever made. If time permits, we will look at some current American propaganda and anti-propaganda legislation submitted to Congress. Our essays will be analytic.

TR 02:55-04:10 p.m. Sidney Orlov 521716

SPANISH LITERATURE 102

Latino Autobiography and Memoir

An increasingly popular trend among contemporary Latino writers is to compose life histories. By recalling and dissecting memories of immigration trauma, childhood adjustments to English speaking schools, and adult forays into the cultural life of the United States, these writers hope to gain a perspective about themselves, their Latino culture, and society at large. We will consider ways this act of recalling as well as constructing a personal history also creates a Latino public place in the cultural life of the country. Readings may include: Jesus Colon’s The Way It Was and Other Writings, Judith Ortiz Cofer’s Silent Dancing: A Partial Remembrance of a Puerto Rican Childhood, and Cherrie Moraga’s Loving in the War Years. Writing assignments will consist of a reading journal, a variety of formal/informal essays, and student autobiographies.

TR 11:40-12:55 p.m. Loretta Carrillo 075601
SPANISH LITERATURE 126

Identities on the Move

The displacement of Caribbean people from their islands to the United States, for political or economic reasons, has produced a tension between the culture of the country of origin and that of the adopted homeland, one representing the past and the other the future. As time passes, the rupture with the past, strongest in political exiles, is transformed into a desire to recover a lost moment in time. In most cases, the past ceases to exist as an island reality, to be interpreted from the perspective of the mainland culture. We will focus on U.S. Latino literature originating from the Hispanic Caribbean, looking at some representative novels, poetry collections, memoirs, short stories, and films. Aiming to understand the complex relationship between location and identity, we will discuss and write about alternative concepts of “community” and “dwelling” produced by subjects mobilized by different conditions of cultural displacement.

MWF 10:10-11:00 a.m. Juan Antonio Hernandez 075706

SPANISH LITERATURE 137

Literature and Revolution in Latin America

Why have revolutionary ideas been so popular in Latin American history? Through film, poetry, narrative, and essay, we will focus on the themes of oppression, violence, and liberation in Latin American societies and the attempts to censure those who choose to express themselves freely. Readings include works by Pablo Neruda, Gabriel Garcia Marquez, Alejo Carpentier, Miguel Angel Asturias, Paulo Freire, Rubem Fonseca, Jorge de Lima, Jose Marti, and Simon Bolivar as well as the film City of God by Fernando Meirelles. Written assignments, group discussion, and journal entries will provide reinforcement and coherence to the course topics. ** Jose Rodriguez-Garcia

MWF 02:30-03:20 p.m. Stephen Bocskay 075755

SPANISH LITERATURE 139

Magical Realisms

The very term is evocative, even exotic... What is “magical realism”? Is it a mode, a genre, a style, a politics? A label for elaborated fiction works from the Third World? How can seemingly fantastic pieces be politically engaged? The course will focus on a careful study of important literary pieces from places as distant as Colombia, India, Nigeria, and the U.S. Our main goal is to write and think about them, as well as about related topics such as concepts of postcolonial theory, the question for the value of works of art in contemporary societies and the role of ancient traditions. Novels, plays, and short stories may include those by Garcia Marquez, Rushdie, Naipaul, Silko, and Okri. Movies by Kusturica and Begnigni will also be considered. ** Loretta Carrillo

MWF 09:05-09:55 a.m. Hector Hoyos 075804
THEATRE, FILM & DANCE 115
Kung Fu Fighters and Warrior Women: Exploring the Martial Arts Film

In this class, we shall explore a range of “martial arts” films that illustrate different styles and historical developments in this genre, such as the samurai epic, the Hong Kong “kung fu” film, and the Hollywood martial arts movie. We will read film history, film theory, and performance theory, as well as popular and scholarly articles, to examine certain critical questions: What is the nature of the relationship between these characters and their societies? How are women portrayed? What can we make of these deadly, spectacular performing bodies? Writing assignments will involve readings and reviews of the films, addressing these questions and other relevant issues. Films may include Seven Samurai, Enter the Dragon, Lady Snowblood, Crouching Tiger Hidden Dragon, Kill Bill Vol. I, and others. ** Ed Intemann

TR 10:10-11:25 a.m. Diana Looser 075853

Students who enroll in this course must be free to attend film screenings on Wednesdays from 7:30-10:00 p.m.

THEATRE, FILM & DANCE 116
Ritual Poetics/Rites of Passage: The Theatre of Black Americans

This course examines contemporary African American theatre and performance from 1959 to the present. It begins this inquiry from the perspective of what playwright August Wilson calls “the ground on which [we] stand,” or the collective experience of African Americans. The course addresses concerns related to race and racialized identity, gender construction, sexuality, and class. Readings include the plays of August Wilson, Amiri Baraka/LeRoi Jones, Mtozake Shange, Suzan-Lori Parks, and Pomo Afro Homoes, as they undertake the critical task of the reconstruction of the Black personae and further the development of a Black aesthetic. Throughout this inquiry, the course concentrates on developing critical reading and discussion skills to facilitate the development of research and writing skills. ** Ed Intemann

TR 08:40-09:55 a.m. B. Jean Young 075902

THEATRE, FILM & DANCE 123
The Metaphysics of the Mall, or Nomads in America: Alternative American Playwriting

Since 1960 a body of American playwrights have turned away from dramatic realism in order to articulate a burgeoning sense of historical disorientation and self-detachment—i.e., the loss of a common reality. Simultaneously, these writers have had to confront the sudden anachronism of theatrical realism vis-a-vis the cinema’s far greater capacity to present “the real.” This course will follow their attempts at distinguishing formal artistic, authorial, and personal identities between the fractured loci of theatre, drama, and text. Although primary emphasis will be placed on reading and writing about individual playwrights and formulating written critical responses to their work, a variety of visual materials will accent the uniquely theatrical innovations at hand leading towards a final investigation of experimental textual and theatrical forms. ** Ed Intemann

TR 02:55-04:10 p.m. Ryan Platt 075951
THEATRE, FILM & DANCE 128
Acting Shakespeare and his Contemporaries in the Elizabethan/Jacobean Theatre

This course is built around two simple ideas: first, that Shakespeare’s frame often leads us to ignore a number of powerful and entertaining works by other playwrights working at the same time and for the same theatres; and second, that one of the best ways to get to know these works is to act them. We will read, study, and write about a number of Shakespeare’s plays alongside those of some of his contemporaries, and students will perform several scenes from them. In this way, we will put Shakespeare back into his theatrical context in an attempt to explore, illuminate, and recreate one of the most exciting periods of theatrical activity in history. No previous acting experience is assumed, but the scenes will require some outside preparation. ** Ed Intemann

MW 08:40-09:55 a.m. Stephen Ponton 076000

THEATRE, FILM & DANCE 158
Power and Femininity

Esther Villar said: “Women let men work for them, think for them and take on their responsibilities—in fact, they exploit them.” Are women helpless victims of male oppression or active agents cooperating in their own supposed subjection for their own ends? What is the relationship between power, femininity, politics, language, economy, and sexuality? We will explore these questions through plays by such feminist playwrights as Forones, Shange, Loomer, Hughes, and Griffiths; films such as Last Tango in Paris, Belle du Jour, 8 ½ Weeks, Eyes Wide Shut, Romance, Short Film About Love, and contemporary representations of empowered femininity such as Girls Gone Wild, Hilary Rodham Clinton, Martha Stewart, Oprah, and Madonna. Students will write short papers as well as one longer research paper. ** Ed Intemann

TR 11:40-12:55 p.m. Magdalena Romanska 076049

WRITING 137
An Introduction to Writing in the University

This writing seminar is designed for students who need more focused attention in order to master the expectations of academic writing. The course emphasizes the analytic and argumentative writing and critical reading essential for university-level work. With small classes and with weekly student/teacher conferences, each section is shaped to respond to the needs of students in that particular class.

MW 10:10-11:00 a.m. Barbara LeGendre 559057
MW 11:15-12:05 p.m. Joe Martin 559093
MW 12:20-01:10 p.m. Joe Martin 559202
MW 01:25-02:15 p.m. Judy Pierpont 559291
TR 11:15-12:05 p.m. Elliot Shapiro 559377
TR 12:20-01:10 p.m. Elliot Shapiro 559384
TR 02:30-03:20 p.m. Mary Gilliland 559586

Do not request this course on a ballot. Students who believe they need this kind of intensive work should either call 255-6349 or come to 174 Rockefeller Hall to make an appointment with a member of the Workshop staff. “S/U” grades only. Hours to be arranged.
WRITING 140  
Exploring Common Ground: Writing and Community Collaboration  

This course offers Cornell students a meaningful community interaction as part of their writing experience. Specifically, students in this seminar will meet at regular intervals (during the normal class time) with a class of Ithaca High School seniors to engage in critical discussions about community and cultural values as they relate to shared readings (e.g., Franklin, Baldwin, Anzaldúa, Trask, Leguin, Madison, Reich). Writing assignments and projects will draw on experiences of the class in connection to various types of diversity, including class, gender, and ethnicity. Ideally, students will broaden their perspectives while developing a greater comprehension of textual material, as well as verbal and written skill in considering that material rhetorically.

TR 11:40-12:55 p.m.  x-listed Engl 140, Am St 140 559968

The commute to Ithaca High School will require that students make available an additional ten minutes before the scheduled class time.

Add this seminar to your ballot by selecting ENGL 140
Electronic Submission of Fall 2005 First-Year Writing Seminar Ballots  
August 15-24, 2005  
http://fws.arts.cornell.edu

Beginning August 1, 2005, the above site is “view only,” and is available only to persons having a valid  
Cornell NetID (email address).

Those without a NetID may view FWS offerings at: http://www.artsreports.cornell.edu/viewballot/  

Only students expected to matriculate in one of the seven undergraduate colleges/schools at Cornell may  
submit a ballot, August 15–24. Ballot submission is NOT first-come, first served.

Are you a sophomore, junior, senior, or transfer student who needs to take a First-Year Writing Seminar?  
Click here . . .

IMPORTANT DATES:

• Submit an Electronic Ballot from 8/15 to midnight, 8/24. Change your ballot as often as you wish.  
Only the last submission will count; all earlier submissions will be erased.

• Ballot results on “Just the Facts,” late Friday, 8/26  
• Electronic Add/Drop for FWS starts Saturday, 8/27  
• Writing seminars begin the week of Monday, 8/29  
• The last day to add a FWS is Friday, 9/9, 4:30 p.m.

BALLOT SUBMISSION DETAILS:

• To enroll in a First-Year Writing Seminar for fall 2005, go to the above URL (8/15-24) and select five (5)  
choices for your ballot. There will be pull down pick-lists sorted by Department and by Day/Time. Submit  
your electronic ballot (after, of course, setting the rest of your course schedule) starting Monday, 15  
August and no later than midnight, Wednesday, 24 August 2005.
If you submit a ballot and then decide to cancel your ballot submission, please delete your ballot.

• You may change your ballot as many times as you like, from 15 August up until 24 August.

IF YOU ARE NOT ABLE TO ENTER A BALLOT:

Matriculated Students: If you are or will be a matriculated student in one of the seven undergraduate  
colleges/schools at Cornell, but the system does not recognize your NetID, e-mail Bruce Roebal (no later  
than August 23) at bar2@cornell.edu. Please provide your college and 6-digit student ID number.

Continuing Education Students: Extramural students may add a First-Year Writing Seminar starting  
Friday, 26 August, at the Office of Continuing Education, B20 Day Hall.

AOL Users: The Cornell login system, Kerberos, does not function with AOL’s browser. AOL users  
should use a native version of Internet Explorer, Netscape, or Safari on a Macintosh. AOL users may also  
try another entry location or wait until they get on campus.

If you have any questions or concerns, please contact Bruce Roebal, Institute Registrar, at bar2@cornell.  
edu.