CORNELL UNIVERSITY

JOHN S. KNIGHT INSTITUTE
FOR WRITING IN THE DISCIPLINES

Spring 2005

First-Year Writing Seminars

http://fws.arts.cornell.edu
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<td>COM L 123</td>
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<td>ENGL 158</td>
<td>American Literature and Culture: Out of the Jungle? Muckraking and the Making of an American Literature</td>
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<td>HIST 100</td>
<td>The Last Samurai and Images of Japan in Transition</td>
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<td>WRIT 140</td>
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<td>Monday, Wednesday, and Friday  10:10–11:00 a.m.</td>
<td>ART H 106</td>
<td>Is It Art? Conceptual Art from Dada to the 1990s</td>
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<td>ENGL 105</td>
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<td>GOVT 100</td>
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<td>HIST 100</td>
<td>Indians and Empires of the New World, 1500–1763</td>
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<td>MEDVL 101</td>
<td>Aspects of Medieval Culture: Adultery and the Love Affair in the Middle Ages</td>
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<td>PHIL 100</td>
<td>Descartes’s Meditations on First Philosophy: How Does Philosophy Begin?</td>
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<td>Cultural Fiction: Literature and Society; or Why Are We Reading This?</td>
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<td>LING 100</td>
<td>Language, Thought, and Reality: Biological Foundations of Language</td>
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<td>Common Places: Cultural Sites of Memory and Meaning</td>
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<td>ENGL 111</td>
<td>Writing and Politics: Epidemiology Meets Metaphor—Pop Culture and Contemporary Medicine</td>
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<td>Machiavelli’s The Prince</td>
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<td>Language, Thought, and Reality: Language Processing and Disorders</td>
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<td>The Otherworldly in Medieval Literature</td>
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<td>Writing and Politics: Time Fractured—Narrating World War II, Memory, and National History</td>
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<td>Writing about Literature: Out of the Horror—Poetry from the Great War and the War in Vietnam</td>
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<td>FGSS 106</td>
<td>Gender and Writing: Roaring Girls and Virgin Queens—English Renaissance Women</td>
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Monday, Wednesday, and Friday  2:30–3:20 p.m.
ENGL 111  Writing and Politics: Heroism and Friendship in Combat—Myths and Memories of War
ENGL 185  Writing about Literature: Laughter and Despair—Woody Allen and the Meaning of Life

Monday, Wednesday, and Friday  3:35–4:25 p.m.
ENGL 185  Writing about Literature: Fairy Tales and Mythic Creatures

Monday and Wednesday  8:40–9:55 a.m.
ANTHR 138  Imaginary Digging: Anthropological Archaeology in Science Fiction
AS&RC 100  Taking the Journey Home
CRP 110  When Citizens Disagree: Making Local Democracy Work
ENGL 141  Heroes, Gods, and Legends: The Creation of History
ENGL 158  American Literature and Culture: Tribal Texts—Orature and Literature
ENGL 170  Linked Stories
ENGL 187  Portraits of the Self
GERST 109  From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness
HIST 100  Revolutionary Type: Biography and the Making of Asia’s Modern Heroes
PHIL 100  Morality and Happiness

Monday and Wednesday  2:55–4:10 p.m.
AS&RC 100  Stories, Poems, and Essays by Black Male Writers
COM L 112  Cultural Fiction: The Curse of Shakespeare
D SOC 112  Self, Society, and the Novel: Exploring the Sociological Imagination with Literature
ENGL 105  Gender and Writing: Oscar Wilde
ENGL 105  Gender and Writing: The Stories Women Tell
ENGL 158  American Literature and Culture: The Vietnam War and American Culture
ENGL 270  The Reading of Fiction
FGSS 106  Gender and Writing: Oscar Wilde
FGSS 106  Gender and Writing: The Stories Women Tell
GOVT 100  Power and Politics: Political Theory and the American Founding
HIST 116  JFK’s Cold War
LING 100  Language, Thought, and Reality: Like, Slang 101—Teens as Linguistic Innovators
PHIL 100  Freedom and the Self
THETR 120  Butches, Bitches, and Buggers: A Survey of Queer Drama
THETR 163  American Drama in Sixty Minutes or Less: A Survey of One-Act Plays

Monday and Wednesday  7:30–8:45 p.m.
ART H 102  Aspects of Medieval Culture: Great Discoveries in Medieval Archaeology
AS&RC 100  Black Is and Black Ain’t: The Psychology of Identity in African American Literature
COM L 124  From Crisis to Composition: Displacement in Film and Fiction
ENGL 111  Writing and Politics: Problems with Authority
ENGL 147  The Mystery in the Story
ENGL 168  Cultural Studies
ENGL 170  Linked Stories
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GOVT 100  Power and Politics: Global Chaos or New World Order? The Future of War in a Globalizing World
GOVT 100  Power and Politics: Empire and Modern Political Thought
MEDVL 101  Aspects of Medieval Culture: Great Discoveries in Medieval Archaeology
PHIL 100  Aristotle and the Good Life
S&TS 123  Technology and Society: From Gutenberg to Blogs—A Short History of Writing
Friday and Thursday  8:40–9:55 a.m.
ANTHR 141  Alternative Genders, Alternative Sexualities
COM L 123  Mapping Literary Spaces: Frame Tales and Stories-Within-Stories—Worlds in the World of the Text
ENGL 158  American Literature and Culture: Contact and Captivity Narratives
ENGL 168  Cultural Studies
ENGL 185  Writing about Literature: Not Just Kids’ Stuff—Young Adult Fantasy Fiction
ENGL 187  Portraits of the Self
HIST 100  Hair, Skin, Nails, and Muscles: Historical Encounters with the Social Body
HIST 126  Local History: Cornell University
LING 100  Language, Thought, and Reality: Metaphors We Live By
MEDVL 101  Aspects of Medieval Culture: Understanding the Human Mind—Ancient, Medieval, and Modern Attempts
SPANL 125  The Cinematic City: Havana, Caracas, Mexico City

Friday and Thursday  10:10–11:25 a.m.
AS&RC 100  Orality, Literacy, and Society
ASIAN 105  Lost in Translation: Women and Samurai in Pre-Modern Japan
COM L 123  Mapping Literary Spaces: Fictional Footprints of the Medieval
D SOC 111  Genetic Engineering: Exploring Current Controversies
EDUC 100  Writing through Action: Scholarly Discourse in the University
ENGL 170  Linked Stories
ENGL 185  Writing about Literature: Nature Writing
ENGL 270  The Reading of Fiction
GOVT 100  Power and Politics: Environmental Theory and Politics
HIST 100  Gettysburg: An American Tragedy
MEDVL 103  Legend, Fantasy, and Vision: Medieval Monsters, Medieval Monstrosity
PHIL 100  Ethical Issues in Public Education
S HUM 110  Reporting from Hell
SOC 100  From Vendettas to Arms Races: Intergroup Conflict and Resolution

Friday and Thursday  11:40–12:55 p.m.
AAS 103  Immigrant Experiences
ART H 114  Classicism: From Temples to Teapots
COM L 112  Cultural Fiction: Behave Yourself! Manners and Literature
COMM 105  Writing about Science
ENGL 158  American Literature and Culture: American Satire
ENGL 270  The Reading of Fiction
ENGL 271  The Reading of Poetry
FRLIT 109  Techniques of Interpretation: An Introduction to Semiotics
GERST 170  Marx, Nietzsche, Freud
HIST 100  Modern Visions of the Medieval and Renaissance World
HIST 103  Immigrant Experiences
MEDVL 103  Legend, Fantasy, and Vision: Writing Amok—The (Re)Invention of Vikings
PHIL 100  Socratic Puzzles
ROM S 111  Making Worlds: Metafiction, Inc.
THETR 156  Nuts, Bolts, and Neurons: Artificial Intelligence in Film
THETR 158  Power and Femininity
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<td>Fabrics in Modern American Art</td>
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<td>Sound, Sense, and Ideas: The Jazz Age</td>
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<td>Society and the Self: An Introduction to Rousseau and His Influence</td>
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<td>S HUM 113</td>
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<td>ART H 108</td>
<td>Investigations in Art and Technology</td>
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<td>The Black Church: Resistance and Empowerment</td>
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<td>Writing Across Cultures: Imagining Community—The Post-Colonial World in Fiction</td>
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<td>S&amp;TS 126</td>
<td>Science and Society: Enemies of the People—Diseases in Human History</td>
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ASIAN AMERICAN STUDIES 103
Immigrant Experiences
TR 11:40–12:55 p.m.  cross-listed as HIST 103  028320

AMERICAN STUDIES 140
Exploring Common Ground: Writing and Community Collaboration
MWF 9:05–9:55 a.m.  cross-listed as ENGL 140, WRIT 140  010854
The commute to Ithaca High School will require that students make available an additional five minutes before the scheduled class time.

ANTHROPOLOGY 138
Imaginary Digging: Anthropological Archaeology in Science Fiction
Aliens are responsible for many of the great wonders of the ancient world, or so some people believe: It is theories such as this that provide the basis for the connection between science fiction and archaeology. This course will explore the representations of archaeology in science fiction writing with an eye toward comparing them to how professional archaeologists present their own data. Works by Asimov, Heinlein, LeGuin, Walter Miller, and many others will be read along with archaeological articles and professional reports in an attempt to discover where science fiction ends and archaeology begins. Writing assignments will creatively and critically analyze the differences between professional and fictional accounts of archaeology in an attempt to distinguish fact from fiction.
MW 8:40–9:55 a.m.  Daniel Costura  035070  CL: Steven Sangren

ANTHROPOLOGY 141
Alternative Genders, Alternative Sexualities
In this course, we will explore alternative genders and sexualities from an anthropological perspective in both Western and non-Western contexts. Our subject will be cross-dressing, transsexuality, homosexuality, and “third” genders. Using accounts of transgender identities, ethnographies, biographies, and film, we will examine how in particular contexts what we gloss as transgender can inform larger issues, such as the relationship between the individual and society, society and culture, and the local and the global. We will examine the myriad ways that gender and sexuality are constructed to critically analyze what gender and sexuality mean in relation to other features of daily life. Student writing will include essays problematizing the sex/gender dichotomy, cross-cultural comparisons, and a final project examining the usefulness of transgender as a category.
TR 8:40–9:55 a.m.  Brenda Maiale  035112  CL: Steven Sangren

ANTHROPOLOGY 148
Common Places: Cultural Sites of Memory and Meaning
As creative humans we express ourselves and our histories, and these expressions impact the world around us. We create paths for pilgrimage as well as sites of memory and communal meaning. In this course, we will explore the ways memory and meaning are inscribed in space, both in formal memorials and in more informal and subjective experiences of place. Topics for investigation will include the production of memorials and historical markers, cultural representations of landscape and memory, and the politics/poetics of remembering collective trauma and violence at particular sites. Using both familiar and unfamiliar cases (Disneyland, Vietnam Veterans Memorial, the Australian “Dreamtime,” Central American massacre sites), we will think and write critically about these issues. Students will also have an opportunity to write about their own significant places/memories.
MWF 12:20–1:10 p.m.  Miranda Hallett  035154  CL: Steven Sangren

ANTHROPOLOGY 153
Classics in Social Theory
This course serves as an introduction to several major thinkers and essential texts in social theory. Readings will be drawn from such classics as Adam Smith’s *The Wealth of Nations*, Karl Marx’s *Capital*, Max Weber’s *The Protestant Ethic*, Emile Durkheim’s *Elementary Forms of Religious Life*, Claude Lévi-Strauss’s *The Savage Mind*, Sigmund Freud’s *The Interpretation of Dreams*, and Michel Foucault’s *Discipline and Punish*. Course meetings will focus on helping students develop rigorous and subtle analyses of these works. Writing assignments will help students develop organizational, interpretive, and expressive skills for writing in the social and human sciences.
TR 1:25–2:40 p.m.  Dominic Boyer  035196
ANTHROPOLOGY 162
The Global Movement: Mobility and “Modernity” in the Twenty-First Century
This course examines the impact of globalization and “modernity” on individuals’ identities, gender relations, and social networks. The intensified traffic of goods, capital, ideas, and people across nation-states poses new questions for the study of “culture.” Is there such a thing as local “culture” when Bob Marley, CNN, and McDonalds are global realities? Does everybody in the “global village” benefit from this new era? Have boundaries between nation-states become less important? How do migrants re-make host and home societies? Through the lens of anthropology, we’ll analyze the powerful institutions that structure globalization and individuals’ creative responses to aspects of social change. In journals, interpretive essays, and independent research projects, students will explore related issues, from rap music to human rights and the internet to sex work.

MWF 9:05–9:55 a.m. James Schechter 035238

ART HISTORY 102
Aspects of Medieval Culture: Great Discoveries in Medieval Archaeology
MW 7:30–8:45 p.m. cross-listed as MEDVL 101.02 035280

ART HISTORY 105
Fabrics in Modern American Art
Fabric has not always been considered a second-rate art form. Although modern artists are only now rediscovering the diversity that fabric offers to artistic techniques and concepts, employment of textiles as a major art form has precedent throughout Western history. Students will take a brief look at the role of textiles in Western history, followed by a more extensive study of the ways modern American artists use fabrics to further their theoretical and social aims. This course will cover a range of artists and styles from the twentieth century, while helping students to improve their writing skills with critical and personal writing exercises, some based on visits to the Herbert F. Johnson Museum of Art.

TR 1:25–2:40 p.m. Elizabeth Richards 277237 CL: Kaja McGowan

ART HISTORY 106
Is It Art? Conceptual Art from Dada to the 1990s
This course introduces students to Conceptual Art beginning with Dadism and continuing into the 1990s. Conceptual Art was, and is, an international phenomenon. It not only challenges the status of the art object as unique and collectable, but also social and cultural values in society. This type of art can take a variety of forms: everyday objects, photographs, videos, and language itself. Using a variety of methods and writing exercises, students will learn different ways of analyzing art works, as well as weaving together historical and theoretical texts pertaining to Conceptual Art and its context within twentieth-century art in general. The course will include independent library work, internet research, and visits to the Herbert F. Johnson Museum of Art.

MWF 10:10–11:00 a.m. Amanda Rath 035322 CL: Kaja McGowan

ART HISTORY 108
Investigations in Art and Technology
This seminar explores how artists use technology and the human form to comment upon the dominant ideas and values (the ideologies) of the societies in which they work. We will be concerned primarily with Western art of the twentieth century, looking to the past as needed in order to understand the origins of contemporary ideas. The art we study will range from traditional painting and sculpture to photography and new media. We will also study a variety of short texts by philosophers, art historians, connoisseurs, and theorists. These distinctive approaches to the study of art will provide a basis for the development of critical analytical reading and writing skills.

TR 2:55–4:10 p.m. Soraya Murray 040656 CL: Kaja McGowan

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.

TR 11:40–12:55 p.m. Pauline Morin 277562
AFRICANA STUDIES 100.01
Stories, Poems, and Essays by Black Male Writers
This course introduces students to the broad spectrum of literature by Black men addressing the challenges and victories over obstacles presented by the complexities of life in the United States. 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 2:55–4:10 p.m. Beverly Blacksher 281892

AFRICANA STUDIES 100.02
Taking the Journey Home
This seminar introduces students to the concept of “home” as not only 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” as they reflect on the insights put forth by renowned writers and scholars such as Maya Angelou, Essex Hemphill, bell hooks, and August Wilson. An exploration of materials ranging from poetry to prose will propel students on the journey from concept to essay. Students will have the opportunity to identify strengths and weaknesses in their writing while gaining the basic skills and flexibility necessary to express themselves in various contexts.

MW 8:40–9:55 a.m. Lisa Grady-Willis 281933

AFRICANA STUDIES 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 1:25–2:40 p.m. Beverly Blacksher 281944

AFRICANA STUDIES 100.04
Black Is and Black Ain’t: The Psychology 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, Hip-Hop generation, and futurist).

MW 7:30–8:45 p.m. Gerald Jackson 282117

AFRICANA STUDIES 100.05
The Black Church: Resistance and Empowerment
Through assigned readings, audio-visuals, and class discussions, students will hone their writing skills by studying the most viable institution in African American life, the Black church. The course will examine the African spiritual heritage, church leadership, rural and metropolitan churches, the African American worship experience, the emergence of non-Christian Black churches, and issues and challenges confronting the churches’ future.

TR 2:55–4:10 p.m. Patricia Kaurouma 282370

AFRICANA STUDIES 100.07
Orality, Literacy, and Society
The invention of writing made possible the preservation of speech over time and space. Freed from the constraints of memory storage, intellectual life could develop in a cumulative manner. In this seminar, we will explore the historical impact of writing and print on various social institutions: religion, the state, law, the market, popular politics, and the imagination of the nation. Students will engage with these issues in class discussions and through a number of critical writing assignments.

TR 10:10–11:25 a.m. Fouad Makki 2840752
ASIAN STUDIES 105

Lost in Translation: Women and Samurai in Pre-Modern Japan

Images of Japanese masculinity and femininity inundate American popular culture. The samurai and the geisha, in particular, are larger-than-life icons, representing vastly more than they denote. What makes these images fascinating is their allusive association with Japanese pre-modernity. The success of books such as Memoirs of a Geisha, Shogun, and the film The Last Samurai repeatedly demonstrate that it is the notion of Japanese tradition (and not modernity) that compels our imagination. In this course, we will read primary texts from different historical periods, highlighting the diverse representations of women and samurai in Japan. Assignments will include paintings, military documents, autobiographies, and film, inviting exciting questions of how we can write about different media.

TR 10:10–11:25 a.m.  Vyjayanthi Selinger  040800  CL: Karen Brazell

BIOLOGY & SOCIETY 104

Ecosystems and Ego Systems

When business interests, university research, and governmental regulations compete, how can we best answer questions of ethics? Such questions arise when we consider agricultural systems, food distribution, environmental quality, and genetic engineering. Underlying them are other larger questions of purpose and perspective: Do human values conflict with nature’s values? How does the prism of culture influence the decisions we make? This seminar emphasizes critical reading and the writing of exposition and argument. Texts include writings by biologists, economists, farmers, historians of science, journalists, philosophers, poets, and theologians.

TR 1:25–2:40 p.m.  Mary Gilliland  041280

CITY & REGIONAL PLANNING 110

When Citizens Disagree: Making Local Democracy Work

Conflict and argument in a democracy are healthy, right? Or so “theory” tells us. In practice, though, “citizen participation” is often loud, contentious, emotional, and messy. So how can real democracy work in our cities and towns? This seminar explores the work of dispute resolution and practical consensus-building in community and environmental settings characterized by disputes over money and land, ethnicity and history. We will discuss the special challenges of doing interviews, gathering first-person stories of democratic practice, and writing well enough about these stories to do them justice. Students will have the option of producing and writing about an original oral history interview or analyzing pre-existing interview materials. We will read selections of oral histories from works by authors such as Robert Coles, Studs Terkel, and David Grossman. In addition, we will read oral histories of practicing environmental and community mediators from not yet published material of the instructor.

MW 8:40–9:55 a.m.  John Forester  016380

COMMUNICATION 105

Writing about Science

The majority of scientific journal articles are written in a way that makes them difficult for non-scientists to understand. Often, the discoveries themselves are not complicated, but to the uninitiated they may be lost within the technical jargon of “p-values,” “significance tests,” and “failures to disprove null hypotheses.” This course explores the ways in which scientific ideas can be communicated effectively to readers who are not trained as scientists. We will explore, and write about, a broad range of popular books, short stories, and essays, discussing the tools that writers have used to make science interesting and accessible. Emphasis is on the communication of complicated ideas, not on the sciences themselves. No scientific training is required for the course, and students from all departments are welcome to participate.

BUTTRICK-CRIPPEN WINNER 2004–05
TR 11:40–12:55 p.m.  Daniel Riskin  093960  CL: John W. Hermanson

COMPARATIVE LITERATURE 109

Writing Across Cultures: Imagining Community—The Post-Colonial World in Fiction

What does it mean to live in a post-colonial era? Across the world, peoples who formerly lived under colonial subjection—including native peoples in the U.S.—are struggling for national and cultural self-definition. We will read works of fiction from Africa, India, and the U.S. that create and transcend the idea of a post-colonial nation (what Benedict Anderson calls an “imagined community”). We will pay special attention to the role played by race, gender, class, and caste in these texts. Class members will write and revise six critical essays. Readings include Conrad’s Heart of Darkness, Achebe’s Things Fall Apart, Arundhati Roy’s The God of Small Things, and Leslie Marmon Silko’s Almanac of the Dead.

TR 2:55–4:10 p.m.  Ogagaoghene Ifowodo  007122  CL: Stephen Donatelli
COMPARATIVE LITERATURE 112.01
Cultural Fiction: Literature and Society; or Why Are We Reading This?
How can we characterize the relationship between literature and the society from which it emerges? Does literature reflect an identifiable social reality, or does it structure how we perceive and interact with this reality? Can we even conceive of modern society in any meaningful way apart from literary representation? What, in fact, does literature do both for and to those who read it? In an attempt to address, but not necessarily answer, some of these questions, this seminar will investigate the interaction between literary production, the reader and the matrix of social relations that surround them. Readings will range from eighteenth-century and modernist novels to criticism and theoretical essays. Along with journal entries and short critical pieces, assignments will include extensive revisions and peer collaboration.
MWF 11:15–12:05 p.m.  Toby Loeffler  320996  CL: Stephen Donatelli

COMPARATIVE LITERATURE 112.02
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 to the “greatest” of British writers. Yes, Shakespeare the man may indeed be dead, but why do his plays continue to be 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, their own histories. Writing assignments will focus on textual analysis and special attention given to argumentation and prose clarity.
MW 2:55–4:10 p.m.  Shital Pravinchandra  005316  CL: Stephen Donatelli

COMPARATIVE LITERATURE 112.03
Cultural Fiction: Behave Yourself! Manners and Literature
Though manners may make the man, etiquette is often dismissed as little more than a trivial preoccupation with which fork to use. In celebrated works such as Machiavelli’s The Prince, Oscar Wilde’s The Importance of Being Earnest, and the film, La cage aux folles, inquiring students may question whether outward comportment really reflects inward character. Readings and discussion will be concerned with centuries of debate over this issue, and students will write and extensively revise papers on the relationships between manners and political power, social standing, and gender identity as etiquette inscribes it.
TR 11:40–12:55 p.m.  Ana Rojas  005346  CL: Stephen Donatelli

COMPARATIVE LITERATURE 123.01
Mapping Literary Spaces: Fictional Footprints of the Medieval
As W. G. Sebald writes in his novel, The Emigrants, “And so they are ever returning to us, the dead.” In this course, we will explore how contemporary authors communicate with the “dead” of their cultural pasts by incorporating ideas, stories, and genres linked to the Middle Ages into their fictions to reveal by renovation and to create connections in unexpected ways. Our readings will include three principal texts: Italo Calvino’s The Nonexistent Knight, Thomas Mann’s The Holy Sinner, and George Bernard Shaw’s Saint Joan. We will also look at a handful of short stories by Flaubert, Borges, and others, as well as modern cinematic imaginings of the medieval. A series of critical essays and informal reading response assignments will help students to improve both close reading and broader analytical skills.
TR 10:10–11:25 a.m.  Patricia Har  005370  CL: Stephen Donatelli

COMPARATIVE LITERATURE 123.02
Mapping Literary Spaces: Frame Tales and Stories-Within-Stories—Worlds in the World of the Text
Having a character in one narrative read or relate a second narrative is an age-old literary device, but by no means a simple one. How have writers throughout history used the juxtaposition of different narrative “worlds” within a single text to suggest politically or philosophically challenging ideas about the nature of literature and its relation to society? What can “stories-within-stories” teach us about the act of reading fiction? Participants in this seminar will use “frame tales” in literary and cinematic works from a wide variety of historical contexts as an occasion for thinking and writing about questions like these. Emphasizing works that are playful, irreverent, and critical, our syllabus will include material by Plato, Cervantes, Cao Xueqin, Balzac, Italo Calvino, and Jean-Luc Godard.
TR 8:40–9:55 a.m.  Madeleine Reich Casad  010896  CL: Stephen Donatelli
COMPARATIVE LITERATURE 123.03  
**Mapping Literary Spaces: Literary Debts and Departures**

In this course, we will examine literary texts which rewrite other texts—that is, texts which owe a debt to a previous work, but which simultaneously depart from their sources in significant ways. Some of the works we will read include Tom Stoppard’s retelling of Shakespeare’s *Hamlet* in *Rosencrantz and Guildenstern are Dead*; and J. M. Coetzee’s *Foe*, a rewriting of Daniels Defoe’s *Robinson Crusoe*. We will try to explore larger questions of the nature of literature itself: whether all literature is created through a complex process of debt and departure, of owing something to preceding works while also necessarily leaving them behind. This course will require a series of critical essays and close-reading responses.

MWF 9:05–9:55 a.m.  Janice Ho  014700  CL: Stephen Donatelli

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 spaces both literal and figurative. We will examine and write about special instances—such as those of migrant laborers—to see how movements within or between borders are represented, and how these representations tend to privilege or disrespect traveling or migrating persons. Our study of conventional, national borders expands to include a wide range of political, cultural, racial, or gender borders. As we become adept at reading these imagined spaces we will come to ask such questions as: “In times of accelerated travel, who may not travel, and what does it mean to be ‘stuck’ in place?” Our global perspective may include but is not limited to works by Gloria Naylor, Jules Verne, and Chen Guo. A variety of film genres—including Japanese anime—will provide stimulating material for thoughtful written response. The course will emphasize critical thinking.

MW 7:30–8:45 p.m.  Sze Wei Ang  321423  CL: Stephen Donatelli

COMPARATIVE LITERATURE 126  
**Comparative Arts: Architectural Fictions**

This course will fuse techniques of literary and visual analysis to explore the unsettled but increasingly prominent place of architecture in nineteenth- and twentieth-century prose fiction. Since texts to be studied are in some sense “about” architecture, they undermine traditionally held notions about architecture’s secondary status in literature as mere “backdrop” or “atmosphere.” What happens to concepts such as narrative and character if background becomes foreground? What rhetorical strategies do writers draw upon or invent to translate plastic structures into words? How does language itself take on architectural shape and vice-versa? To approach these latter problems, we may also look at influential treatises and manifestos by architects and their critics. Authors may include Poe, Kafka, Calvino, Borges, and Thomas Bernhard.

TR 2:55–4:10 p.m.  Jonah Corne  010908  CL: Stephen Donatelli

DEVELOPMENT SOCIOLOGY 111  
**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 about 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.

BUTTRICK-CRIPPEN WINNER 2004–05  
TR 10:10–11:25 a.m.  Devparna Roy  035028  CL: Charles Geisler

DEVELOPMENT SOCIOLOGY 112  
**Self, Society, and the Novel: Exploring the Sociological Imagination with Literature**

It has been said that novelists are perhaps the world’s unrecognized sociologists. Novels present to the reader the connection between characters’ lives and historic times and places. In this course, we will read novels by Toni Morrison, Jhumpa Lahri, and Tomás Rivera to examine the dynamic link between the “self” and society. The novels will be juxtaposed with short sociological writings to examine concepts such as identity, gender, race/ethnicity, culture, community, and social and economic exclusion. In critical and reflective essays, students will be asked to compare and contrast the experiences that emerge from the narratives of the novels and to examine how these experiences can confirm, challenge, or refute the sociological concepts discussed in class.

MW 2:55–4:10 p.m.  Robin Kreider  029988  CL: Charles Geisler
ECOLOGY & EVOLUTIONARY BIOLOGY 165

Evolution in Everyday Life

“Nothing in biology makes sense except in the light of evolution.” In fact, many aspects of our daily lives make better sense in the light of evolution. We will start by discussing and writing about what evolution is. We will then apply this knowledge when reading, writing, and talking about different facets of our lives. Why do we get fevers when we’re sick? Why do we eat more beef than buffalo? Why are puppies and kittens so cute? We will also read and write about topics that often appear in the popular media, such as diets and relationships. This course will emphasize the development of clear and concise writing as well as the ability to critically evaluate applications of evolutionary ideas.

BUTTRICK-CRIPPEN WINNER 2004–05
TR 2:55–4:10 p.m. Jennifer Fox 021192 CL: Brian Chabot

EDUCATION 100

Writing through Action: Scholarly Discourse in the University

The challenge for this highly interactive course is to create a model community of inquiry within which we can explore the links between research, writing, and thinking in the university. Readings will introduce fearless explorers and careful scholars of digital discourse and action research whose work alike challenges the status quo of the academic culture. Their respective views of educational transformation and its associated issues of validity, property, space, reality, community, power, and identity will inform our own writing about the future of knowledge making.

TR 10:10–11:25 a.m. Carla Shafer 121920 CL: Siaka Kroma

ENGLISH 105.01

Gender and Writing: Oscar Wilde

“I was a man who stood in symbolic relations to the art and culture of my age,” Oscar Wilde once announced in a characteristically immodest, yet accurate appraisal of his talent. He would be pleased to know that he is still making curtain calls more than a century later in the art and culture of our own age due to his legendary wit, his exuberant celebration of style and paradox, and his pivotal role in the history of modern gay identity. Through expository writing assignments and seminar discussion, we will explore his work in a variety of the genres, including his comedies, poems, essays, and letters, and his one novel, The Picture of Dorian Gray. We will also discuss his re-emergence in recent films and plays such as Todd Haynes’s Velvet Goldmine and David Hare’s The Judas Kiss.

MW 2:55–4:10 p.m. Ellis Hanson 344514

ENGLISH 105.02

Gender and Writing: The Stories Women Tell

“A woman must have money and a room of her own if she is to write fiction.” Would Virginia Woolf, the author who wrote this in 1929, hold the same belief today? What do women “need” in order to write? When women do write fiction, what kind of stories do they tell? In this course, we will focus on the short stories of women authors from decades ago as well as women who are writing today. We will also read commentary from women authors about the process of writing, including thoughts about writing as a woman. Authors will include Flannery O’Connor and Alice Walker, as well as an anthology of contemporary women writers. Written work will consist of essays and creative informal assignments.

MW 2:55–4:10 p.m. Sarah Gerkensmeyer 344520 CL: Elizabeth Deloughrey

ENGLISH 105.03

Gender and Writing: Feminism and Society, Then and Now

This is a course about society’s views of women and women’s views of themselves. We will discuss a wide range of writings, including novels from the nineteenth and twentieth centuries as well as contemporary topical essays on such issues as women’s rights, sexism, and the status of women. We will be concerned with representations of female sexuality, with the possibility of equality in relations between the sexes, with the question of women’s autonomy or independence, with the nature of female creativity, and with the role of race in the definition of feminism. Students are encouraged to develop their own perspectives on these issues by leading class discussions and writing and exchanging analytical essays. Readings: Evely Ashton-Jones’s The Gender Reader; Charlotte Brontë’s Jane Eyre; Virginia Woolf’s A Room of One’s Own; and Toni Morrison’s Sula.

MWF 10:10–11:00 a.m. Laura Brown 082944
ENGLISH 105.04
Gender and Writing: Roaring Girls and Virgin Queens—English Renaissance Women

Everyone knows Shakespeare’s great female characters: Lady Macbeth, Juliet, Desdemona, Ophelia, and all their kin. But do these characters tell us the whole story about women? At a time when Queen Elizabeth defeated the Armada and planted colonies in America, what roles were available to her sisters in sixteenth- and seventeenth-century England, both in fiction and in real life? From the cult surrounding Elizabeth to comical bawds, from the idealized love object of poetry to cross-dressing heroines, we will examine how different roles for women were defined in plays, poems, and art-even in Shakespeare. Historical context and literary analyses will help us understand how and why these gender roles were constructed. This course requires six critical essays, an oral presentation, and short assignments.

MWF 1:25–2:15 p.m.  Mimi Yiu  083040  CL: Elizabeth DeLoughrey

ENGLISH 108
Writing about Film: Memory and Forgetfulness

In this writing course that focuses on films about memory, students will write about six films that explore memory through playful and disturbing forays into home movies, digitalized data storage, neuroscience, and individual psychology. Is memory a reliable and truthful record of the past, or is memory a fiction we construct to define our present? Concerns about amnesia, shared communal memories, repression, and unforgettable events will shape our explorations. On technical and psychological levels, how does film itself ensure our memory of its narrative, through continuity (and discontinuity) editing? How do formal aspects of filmmaking, including editing, camera movement, soundtrack, and framing, contribute to our understanding of film narrative? Students will write both short exercises designed to sharpen attention to detail and regularly scheduled essays on such films as Memento, Blade Runner, Mulholland Drive, Capturing the Friedmans, Sophie’s Choice, and Eternal Sunshine! of the Spotless Mind.

MWF 9:05–9:55 a.m.  Heidi Arsenault  344545  CL: Lynda Bogel
MWF 10:10–11:00 a.m. Corinna Lee  344706  CL: Lynda Bogel
MWF 1:25–2:15 p.m. Jose Beduya  344718  CL: Lynda Bogel

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 p.m.; students must not request this seminar if they have conflicts with these screening times. Fee $30.

ENGLISH 111.01
Writing and Politics: Problems with Authority

Who’s in charge? Who deserves to be? When is rebellion justified? In this class, we’ll look at some of the most (in)famous answers given to these questions over the last three hundred years while trying to determine whether or not these answers are still satisfactory today. To accomplish this task, we’ll read classic authors from the tradition of political philosophy (e.g., Thomas Hobbes, Jean-Jacques Rousseau, Karl Marx, Friedrich Nietzsche, Sigmund Freud) alongside particularly insightful literary statements (e.g., Percy Bysshe Shelley, Franz Kafka, Don DeLillo). Assignments will include critical essays as well as shorter response papers.

MW 7:30–8:45 p.m.  Robert Lehman  345517  CL: Laura Donaldson

ENGLISH 111.02
Writing and Politics: Epidemiology Meets Metaphor—Pop Culture and Contemporary Medicine

From 28 Days Later to public service spots on prime time TV, the mass media influences how we discuss public health, medicine, and disease. This course will analyze how our culture prepares us to think about illness by surveying both popular press and film representations of epidemics and the medical interventions that contain them. The course focuses specifically on AIDS and Ebola, two of the most highly publicized threats to public health at the end of the millennium, as well as fictitious viruses, such as those featured in horror films such as Outbreak and Blade II. Through interpretive essays and creative writing, students will analyze how medical epidemics become public discourse—and what effects our language has on those suffering from or fighting a disease.

MWF 12:20–1:10 p.m.  Caetlin Benson-Allott  345622  CL: Laura Donaldson

ENGLISH 111.03
Writing and Politics: Time Fractured—Narrating World War II, Memory, and National History

This course will examine novels, films, and short stories written during or about the Second World War, and will be specifically interested in the way that this monumental crisis took the form of a crisis in the representation of time. Our interests will lead us to an investigation through writing and discussion of the fracturing of identity and experience on the one hand, and of the reimagining of history and nationhood on the other. Texts-featuring spy stories, love stories, memoirs, and creations from outer space—will include Kurt Vonnegut’s Slaughterhouse Five, Elizabeth Bowen’s The Heat of the Day, Virginia Woolf’s Between the Acts, W. G. Sebald’s Austerlitz, Renais’s Hiroshima mon amour, along with theoretical readings on time, on the event, and on the concept of the Postmodern.

MWF 1:25–2:15 p.m.  Audrey Wasser  345668  CL: Laura Donaldson
ENGLISH 111.04
Writing and Politics: Heroism and Friendship in Combat—Myths and Memories of War

From Star Wars to Saving Private Ryan, depictions of war vary widely. Is being a warrior as simple as the bondings and triumphs experienced by Luke Skywalker? How are the “realities” of war transformed when documented in a soldier’s poem ten years later? And why do we hear something different on CNN than on NPR? By reading journalism, memoirs, and fiction, and by viewing documentaries and films, we will try to separate “the realities” of war from myths and idealizations. Writing assignments will compare American war portrayals with those from other cultures, as well as analyze ancient fictional war stories. Readings and films include The Things They Carried, All Quiet on the Western Front, The Song of Roland, Full Metal Jacket, and The Red Badge of Courage.

MWF 2:30–3:20 p.m.  August Smith  345721  CL: Laura Donaldson

ENGLISH 111.05
Writing and Politics: Neverwhere—Victorian Fantasy Literature

Contained within the word “nowhere”—the frequent destination of fantasy literature—is the phrase “now here.” This course will study Victorian writers who utilized fictional “nowheres,” vanished worlds, and fantastical or utopian landscapes, in order to comment upon the “now here” of nineteenth-century England. We will consider how these texts operate as endorsements or critiques of established political and social institutions and in what ways they reflect the interests and concerns of a rapidly changing society. Potential readings and films include News from Nowhere, King Solomon’s Mines, Alice in Wonderland, and The League of Extraordinary Gentlemen. Students will write at least six critical essays as well as a number of shorter papers.

TR 1:25–2:40 p.m.  Meghan Freeman  345754  CL: Laura Donaldson

ENGLISH 127
Shakespeare

This seminar is concerned with the close study of selected plays by Shakespeare. Its two main purposes are to help students to read and discuss critically and, through their engagement with Shakespearean texts, to help them develop and improve reading and writing skills. The format of the course may include viewing films, recitations and performances of scenes, or reading historical material related to the plays, among other things. There will be numerous writing assignments, both formal and informal.

MWF 1:25–2:15 p.m.  Suzanne Yeager  345891

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.

MWF 9:05–9:55 a.m.  Darlene Evans  010842

The commute to Ithaca High School will require that students make available an additional five 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 be reading 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.

MW 8:40–9:55 a.m.  Ramesh Mallipeddi  347460  CL: Andrew Galloway
MW 10:10–11:00 a.m.  Misty Urban  083184  CL: Andrew Galloway
TR 1:25–2:40 p.m.  Andrew Galloway  083232
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.

MW 7:30–8:45 p.m.  Daniel Wilson  347479  CL: Stuart Davis
MWF 10:10–11:00 a.m.  Ramona Hayes  347539  CL: Stuart Davis
MWF 11:15–12:05 p.m.  Alan Young-Bryant 347590  CL: Stuart Davis

ENGLISH 158.01
American Literature and Culture: Tribal Texts—Orature and Literature

“All tribal people are alike.” Few would make such an assertion, but we frequently come away with that impression when we study tribal texts outside of context. In fact, tribal communities have developed diverse worldviews and belief systems that inform and structure contemporary literatures. This course will introduce students to select tribes’ oral and mythical traditions, which we will connect with contemporary North American Indian poetry and prose. We will likely study Cherokee, Lakota, Ojibwe, and Navajo tribes, with works—many subversively humorous or political—by Louise Erdrich, Gerald Vizenor, Will Rogers, Thomas King, Diane Glancy, Black Elk, Zitakala-Sa, Luci Tapahonso, and others. Writing assignments will emphasize inter-disciplinary study.

MW 8:40–9:55 a.m.  Joshua Nelson  347604  CL: Laura Brown

ENGLISH 158.02
American Literature and Culture: Out of the Jungle? Muckraking and the Making of an American Literature

This course will compare the bestselling exposés of the early twentieth century—including Upton Sinclair’s The Jungle, with early twentieth-century counterparts Fast Food Nation and Nickel and Dimed. We will pay particular attention to issues of gender in the workplace, and will explore the following questions: How has the language and rhetoric of political consciousness changed, and how has it stayed the same? How do such texts court their audiences? How do the techniques of muckraking fiction differ from those of muckraking journalism? Finally, how can the rhetorical strategies employed in muckraking texts enrich our own critical writing? Writing assignments will be frequent and primarily analytic in nature.

MWF 9:05–9:55 a.m.  Rose Ellen Lessy  347630  CL: Laura Brown

ENGLISH 158.03
American Literature and Culture: The Vietnam War and American Culture

As a cultural event, the Vietnam War continues to shape American national consciousness, public memory, and ideology. In this course, students will assess the war’s impact through the colorful array of representations it has inspired, ranging from the more “serious” literary and cinematic treatments (such as Full Metal Jacket and The Things They Carried) to the familiar artifacts of mass culture (merchandise, comics, public memorials). Though the course will provide a broad introduction to Vietnam War representation, it will also entail a focused examination of major issues that persist in American culture to this day, including deeply embedded anxieties about invasion, violence, masculinity, citizenship, and the racial other. Student writing will include weekly reading responses, analytical essays, and various shorter assignments.

MW 2:55–4:10 p.m.  Jennifer Dunnaway  347753  CL: Paul Sawyer

ENGLISH 158.04
American Literature and Culture: Contact and Captivity Narratives

Starting in colonial New England and moving to contemporary times in the Southwest, this course will focus on the interactions between Euroamerican settlers and various North American Indian tribes. As we explore the history of contact in the U.S., we’ll consider the multiple and competing models of contact that appear in these narratives, and we’ll attempt to understand the factors that led to conflicts between these two groups. Because some of the narratives can be read as ethnographies, sensational fiction, or adventure tales, we will discuss them from a variety of perspectives. Authors to be studied include Mary Rowlandson, Geronimo, and Leslie Marmon Silko. We’ll also watch a Western film. Students will write critical and reflective essays.

TR 8:40–9:55 a.m.  Susan Hall  347867  CL: Laura Brown
ENGLISH 158.05
American Literature and Culture: American Satire
Some might say that literary culture in the United States, since World War II, has degenerated into a quagmire of shallow asides, ironic indulgences, and absurd universes having very little to do with anything. Some might call this phenomenon “Postmodernism.” Some might call it “denial.” Still others might call it “funny.” In rare instances, subjects—human beings—may even laugh out loud. Whatever its name, and wherever its dastardly source, in this class we will recklessly leap into the forbidden swamp of irony, satire, and humor. We will read; we will define terms; we will write papers; we may even laugh ourselves. Possible authors include Joseph Heller, Kurt Vonnegut, Lorrie Moore, Charles Portis, Louise Erdrich, Denis Johnson, Adam Johnson, Tama Janowitz, and Donald Barthelme.
TR 11:40–12:55 p.m.  Patrick Somerville 083280  CL: Laura Brown

ENGLISH 158.06
American Literature and Culture: Altered States—Writing and Drugs
From the heavy drinking of Faulkner and Hemingway to the heroin use of jazz musicians and beat poets to the psychedelic idealism of the 1960s, authors have claimed to speak to their muses through altered states. In this course, we will interrogate the literature and mythologies of drugs. How do these substances take part in conceptions of the artist, the outlaw, the outsider? What relationships can be found between chemical and metaphor? When does “cleansing the doors of perception” become self destruction? Readings may include works by James Baldwin, Allen Ginsberg, Michel Foucault, Hunter Thompson, Denis Johnson, Kurt Cobain, Elizabeth Wurtzel, and others. Students will write at least six critical essays.
TR 2:55–4:10 p.m.  Jay Winston 083328

ENGLISH 168
Cultural Studies
From TV news to rock lyrics, from ads to political speeches to productions of Shakespeare, 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.
MW 7:30–8:45 p.m.  Danielle Heard 348016  CL: Joel Kuszai
MWF 11:15–12:05 p.m.  Patrick Foran 348020  CL: Joel Kuszai
TR 8:40–9:55 a.m.  Dawn Lonsinger 348052  CL: Joel Kuszai
TR 1:25–2:40 p.m.  Karl Parker 348105  CL: Joel Kuszai

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.
MW 8:40–9:55 a.m.  Kathleen Croghan 348615  CL: Jami Carlacio
MW 7:30–8:45 p.m.  Kevin Elliot 348525  CL: Jami Carlacio
MWF 9:05–9:55 a.m.  Michael Simons 349137  CL: Jami Carlacio
MWF 11:15–12:05 p.m.  Benjamin Warner 349160  CL: Jami Carlacio
MWF 12:20–1:10 p.m.  Jami Carlacio 349179
TR 10:10–11:25 a.m.  Autumn Watts 349216  CL: Jami Carlacio
ENGLISH 185.01
Writing about Literature: Out of the Horror—Poetry from the Great War and the War in Vietnam
In 1918, Wilfred Owen, poet and veteran of the First World War wrote, “Above all I am not concerned with Poetry. My subject is War and the pity of War. The Poetry is in the pity. . . .” In this course, we will ask ourselves what purpose writing “out of the horror” serves. Through a series of papers, we will explore how war poets communicate “experience” without falling into self-pity, how they resist pressure to portray war as heroic, and how they avoid the commodification and exploitation of war. The reading list will include poets such as Owen, Sassoon, Weigl, and Komunyakaa, as well as critical, historical, and biographical accounts of World War I and the Vietnam War.
MWF 1:25–2:15 p.m.  Charity Ketz 349423  CL: Cynthia Chase

ENGLISH 185.02
Writing about Literature: Laughter and Despair—Woody Allen and the Meaning of Life
Some clowns are simply funny. Others, like Woody Allen, are philosophically funny. His jokes are at once clever and deep (e.g., “I don’t want to achieve immortality through my work; I want to achieve it through not dying.”), and his films, even his lightest comedies, frequently tackle such weighty issues as the existence of God, the fear of death, and the meaning of love. Is he making sense out of nonsense or nonsense out of sense? In this class, we’ll try to make sense out of Woody Allen’s art and philosophy by examining his films, his standup comedy, and his prose, as well as criticism on his work. Be prepared to write a lot, read a lot, and attend many screenings.
MWF 2:30–3:20 p.m.  Ari Lieberman 349457  CL: Paul Sawyer

ENGLISH 185.03
Writing about Literature: Not Just Kids’ Stuff—Young Adult Fantasy Fiction
How does the literature of our childhoods continue to speak to us as adults? On which literary traditions do magic portals, other worlds, and the fantastic draw upon to create their unique universes? On a quest to go beyond escapism and whimsy, we will study beloved stories—both new and old—and examine symbols, themes, voices, and characters that resonate throughout generations. Writing assignments will include a journal, a variety of short response papers, five critical essays, and a longer final project (which will include an optional creative component). Readings may include The Last Unicorn, Abarat, and selections from the following series: Harry Potter, His Dark Materials, and The Chronicles of Narnia. We may also be looking at secondary readings from folk and fairy tales, mythology, and the Bible.
TR 8:40–9:55 a.m.  Ann Buechner 349558  CL: Cynthia Chase

ENGLISH 185.04
The scope of this seminar stretches from classics such as Where the Wild Things Are, to new twists on familiar tales, such as Princess Smartypants, to modern favorites such as Harry Potter and the Sorcerer’s Stone. We will focus on the detailed analysis of texts and the ways in which they produce not only meaning, but also our very idea of what “childhood” itself means. From the simplest picture books to the Harry Potter phenomenon, the seminar aims to provide a comprehensive exploration of the poetics of fiction for young people, together with an exploration of the politics of publishing, editing, and marketing children’s texts. Writing projects will include short stories, personal essays, and a “choose your own adventure” assignment alongside more traditional expository papers.
TR 10:10–11:25 a.m.  Hilary Emmett 349739  CL: Shirley Samuels

ENGLISH 185.05
Writing about Literature: The Spoken Word—Poetry from Page to Stage
From Shel Silverstein to Shakespeare, from Psalms to Public Enemy, we live by words that leap off the page and beg to be spoken, shouted, sung. How does poetry manage to appeal to our ears? What makes a “page” poem and what makes a “stage” poem? How do poets signal, on the page, what their work should sound like? What happens at the borders where poetry meets visual art on the one hand and music on the other? Through discussion and writing, we’ll explore how sight and sound function together (or don’t) in works by Robert Browning, William Carlos Williams, Langston Hughes, Allen Ginsberg, Sylvia Plath, Robert Frost, Gwendolyn Brooks, June Jordan, Jello Biafra, and Mos Def.
TR 1:25–2:40 p.m.  Theo Hummer 349803  CL: Cynthia Chase
ENGLISH 185.06
Writing about Literature: Cuttin’ the Fool/Actin’ a Fool
You just got hustled for a wire of cash. Man, whatcha gon do? Act a Fool! But why and how? What can literature tell us about what’s behind the impulse to cut up or act a fool in American culture? How do Ludacris’s lyrics, or the antics of Johnny Knoxville, Dave Chappelle, Adam Sandler, or Queen Latifah to name a few, fit into this context? In this class, we will explore the character of the “fool” by reading works by authors such as George Washington Harris and Langston Hughes, viewing films, including Jackass, and listening to music clips. Writing assignments will include reading response journals and critical and reflective essays.

TR 2:55–4:10 p.m.  Lyrae Van-Clief Stefanon  349944

ENGLISH 185.07
Writing about Literature: Tricksters, Lovers, and Women Warriors—The Bible as Story
Although multiple faiths regard the Hebrew and Christian Testaments as sacred texts, it is also possible to read the Bible through its stories. These stories offer dramatic plots and deeply flawed characters and, when read in their entirety, often defy their domestication by institutional religions. Biblical stories also possess links to important story genres of world literature: creation narratives, trickster tales, and fables of love and war, to mention but a few. This writing seminar will focus on engaging biblical stories that intersect with wider literary and cultural patterns of storytelling. Writing assignments will involve short response essays for each story, along with three longer (5–6 page) essays. Group work and peer editing will be a regular component of the course.

TR 2:55–4:10 p.m.  Laura Donaldson  350093

ENGLISH 185.08
Writing about Literature: Nature Writing
Beans, berries, fish, woodchucks. Thoreau turned observations of the life of Walden Pond into one of the most influential works of American literature. In this course, we’ll move beyond Walden Pond to the work of nature writers of the last hundred years. We’ll begin by examining familiar terrain—the landscapes of home—then move into unfamiliar environments, reading the travel essays of writers who journey to distant lands. We’ll read essays, poetry, and short stories, as well as consider documentaries, National Geographic, and the work of painters and photographers. Among the authors are Rachel Carson, E. B. White, John McPhee, and Emily Dickinson. In addition to learning how to write critically about literature, students will write their own essays on nature.

TR 10:10–11:25 a.m.  Jecca Hutcheson  094230  CL: Cynthia Chase

ENGLISH 185.09
Writing about Literature: Fairy Tales and Mythic Creatures
How do adults read fairy tales? Are they applicable to contemporary life and society? What do they tell us about their respective cultures? In this seminar, we will identify the defining elements of fairy tales and what distinguishes them from folk tales, legends, mythology, and ballads. We will compare various national traditions of fairy tales and tales about mythic creatures, such as unicorns, dragons, and gnomes. Our goal is to develop a critical toolbox and a command of different writing styles. Our course readings include traditional European fairy tales and modern tales by writers such as J. R. R. Tolkien, Oscar Wilde, Anne Sexton, and W. B. Yeats, and cinematic adaptations by Disney and Jean Cocteau.

MWF 3:35–4:25 p.m.  August Smith  094338  CL: Cynthia Chase

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 have been artfully constructed, and they utilize literary qualities such as narrative structure, imagery, metaphor, and irony. In this course, we will write about how people write about themselves. Readings will include full-length memoirs as well as shorter personal and familiar essays. You’ll have some chances to write about yourself as well.

MW 8:40–9:55 a.m.  Peter Bailey  094500  CL: Wendy Jones
MW 7:30–8:45 p.m.  Lauren Alleyne  094392  CL: Wendy Jones
MWF 9:05–9:55 a.m.  Pilar Gómez-Ibáñez  094554  CL: Wendy Jones
MWF 10:10–11:00 a.m.  Catherine Chung  094608  CL: Wendy Jones
MWF 11:15–12:05 p.m.  Jacob Zuboy  094716  CL: Wendy Jones
MWF 12:20–1:10 p.m.  Katherine Sharpe  094770  CL: Wendy Jones
TR 8:40–9:55 a.m.  Lisa Beiter  094824  CL: Wendy Jones
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 2:55–4:10 p.m. Helena Viramontes 351779
MW 2:55–4:10 p.m. Michael Klotz 063432 CL: Paul Sawyer
MWF 10:10–11:00 a.m. James Adams 351658
TR 10:10–11:25 a.m. Ricardo Hasse 094878 CL: Harry Shaw
TR 11:40–12:55 p.m. Wyatt Bonikowski 094932 CL: Molly Hite
TR 2:55–4:10 p.m. Sandra Siegel 094986

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 11:15–12:05 p.m. Lynda Bogel 351901
TR 11:40–12:55 p.m. Larissa Szporluk 352047

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 116
English for Academic Purposes

This seminar is designed to improve the writing skills of students from non-English speaking countries who have attended U.S. high schools for from one to four years. The seminar seeks to improve vocabulary, sentence and paragraph structure, and organization of compositions. A major component is production of a research paper—a project that helps develop skills in library-resource use, note-taking, paraphrasing, summarizing, and following the conventions of formal paper writing.

MWF 11:15–12:05 p.m. Deborah Campbell 361059

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: Oscar Wilde

MW 2:55–4:10 p.m. cross-listed as ENGL 105.01 362631

FEMINIST, GENDER & SEXUALITY STUDIES 106.02
Gender and Writing: The Stories Women Tell

MW 2:55–4:10 p.m. cross-listed as ENGL 105.02 362703

FEMINIST, GENDER & SEXUALITY STUDIES 106.03
Gender and Writing: Feminism and Society, Then and Now

MWF 10:10–11:00 a.m. cross-listed as ENGL 105.03 082992

FEMINIST, GENDER & SEXUALITY STUDIES 106.04
Gender and Writing: Roaring Girls and Virgin Queens—English Renaissance Women

MW 1:25–2:15 p.m. cross-listed as ENGL 105.04 083136
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).

TR 11:40–12:55 p.m.  Rhoda Possen  367702

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.

MW 8:40–9:55 a.m.  Cassandra Henry  374838

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?

MWF 10:10–11:00 a.m.  Melanie Steiner  016398
TR 11:40–12:55 p.m.  Joshua Dittrich  376344
TR 1:25–2:40 p.m.  Geoffrey Waite  016416

GOVERNMENT 100.01
Power and Politics: Political Theory and the American Founding

This course will introduce students to some of the central theoretical and political debates of the American Revolution and Constitutional Founding. Drawing on a wide variety of source materials—pamphlets, treaties, autobiography, correspondence, public documents, and literary work—the course will examine both the political culture of late eighteenth-century America and the complicated inheritance of that culture for contemporary American politics. We will explore, and write about, this topic through an engagement with original sources. Topics covered will include 1) the relationship between “liberalism” and “civic republicanism”; 2) the justifications of revolution; 3) competing theories of political representation and popular sovereignty; 4) American identity and the politics of exclusion; 5) democracy and the U.S. Constitution; and 6) politics and the public sphere.

MW 2:55–4:10 p.m.  Jason Frank  379072

GOVERNMENT 100.02
Power and Politics: Environmental Theory and Politics

What is “nature”? When does the environment have value? Do animals have rights? How can society be organized to protect the environment? Do we have responsibilities toward future generations? Environmental questions like these have intrigued humans for centuries. In this course, readings will focus on the debates of the renowned founders of environmentalism (such as Aldo Leopold, Arne Naess, Rachael Carson, and Peter Singer), and on the many current expressions of environmentalism. We will analyze styles of argumentation or description and then contribute to the discussions through numerous writing exercises such as creative descriptions, critical reviews, and formal essays. The aim is to improve all aspects of writing, from basic structure to creative style, while engaging with fundamental environmental debates.

TR 10:10–11:25 a.m.  Angela Carter  379086
GOVERNMENT 100.03
Power and Politics: Disenchantment in Modernity

What are the costs, losses, and discontents associated with modernity? Are feelings of disenchantment and alienation inevitable side-effects of enlightenment, modernization, and industrialization? To explore these questions, we’ll study enlightenment thinkers such as Kant, while also reading Freud’s *Civilization and Its Discontents*, Camus’s *The Stranger*, essays by Weber and Thoreau as well as some works by German critical theorists. In addition to these works of political and social theory, we’ll study representations of alienation and disenchantment in several films and in popular non-fiction journalism. We will emphasize critical analytic writing and explore relationships between style and content: we’ll analyze the differences between how arguments about modern disenchantment are presented in philosophical text versus how these themes are represented in popular media.

MWF 10:10–11:00 a.m.  
Shannon Mariotti 379111  
CL: Susan Buck-Morss

GOVERNMENT 100.04
Power and Politics: Global Chaos or New World Order? The Future of War in a Globalizing World

Participants in this seminar will analyze contemporary forms of armed conflict: civil wars in the Balkans, Africa, and Latin America; international mafia networks based in Russia and East Asia; and terrorist networks such as Al Qaeda. We will ask whether there are commonalities between these “new” forms of violence, in particular, how they are connected to opportunities and pressures created by expanding markets. We will try to discover whether these forms of violence are really “new” and whether the old forms of conflict between the armed forces of states have had their day. Students will be expected to draw social scientific comparisons between case studies as well as producing more argumentative and empathetic pieces of writing.

MW 7:30–8:45 p.m.  
Richard Bownas 379223  
CL: Ronald Herring

GOVERNMENT 100.05
Power and Politics: Empire and Modern Political Thought

This course examines the relationship between the development of modern political thought and the history of empire, focusing especially on how the imperial experience informed central concepts of political theory such as reason, freedom, rights, sovereignty, property, and progress. Students will read, discuss, and write about the work of canonical thinkers (e.g., Locke, Kant, Burke, Marx, and Mill), addressing how they responded to the phenomenon of empire and the challenge of human diversity. What were the moral and political arguments offered for and against empire? How did arguments about empire relate to conceptualization of universalism, pluralism, and difference? We will also be attuned to the relevance of these earlier arguments to contemporary debates about multiculturalism, human rights, and global justice.

MW 7:30–8:45 p.m.  
Karuna Mantena 016434

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 America, 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 as well work to refine critical writing and reading skills that they can take to disciplines throughout the university and beyond.

MWF 10:10–11:00 a.m.  
Chris Bilodeau 016452  
CL: Maria Cristina Garcia

HISTORY 100.29
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.

TR 8:40–9:55 a.m.  
Mary Gayne 016470  
CL: Steve Kaplan
HISTORY 100.31
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), 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.

TR 11:40–12:55 p.m.  Cate Mellen  016488  CL: John Najemy
This class will have occasional film screenings on Mondays at 7:30 p.m.

HISTORY 100.46
Gettysburg: An American Tragedy

From July 1 to July 3, 1863, two mighty armies clashed in the greatest battle ever fought in the Western Hemisphere—and perhaps the most controversial. We will examine not only the encounter itself, but also its impact on the people who lived through it: How did it change their lives? What did it mean in the broader context of American society? We will also study Abraham Lincoln’s famous speech, the varying ways in which historians have approached the battle, and the debates which have raged about it for nearly a century and a half. This course emphasizes development of writing skills through analysis of primary and secondary works, including military, cultural, political, and social history, as well as biography.

TR 10:10–11:25 a.m.  Frank Varney  016506  CL: Joel Silbey

HISTORY 100.49
Hopeless Romantics?

European Romantic artists and intellectuals at the turn of the nineteenth century explored and helped produce some of the most basic social and political questions of modernity. Their focus on the individual’s alienation from the social whole and her/his potential for self-expression are themes that still interest us today. Yet the Romantics are often accused of an escapist or even irresponsible attitude toward society. We use the word “romanticized” dismissively to indicate an unrealistic view of the world. Through reading and writing about romantic texts in their historical context, this course will examine these questions and investigate their contemporary relevance. Major themes will include romantic love, nature, education, and the imagination. We will also look closely at the Romantics’ attempts to articulate themselves and their views in writing.

MWF 12:20–1:10 p.m.  Ryan Plumley  046224  CL: Dominick LaCapra

HISTORY 100.50
The Last Samurai and Images of Japan in Transition

Based loosely on history, The Last Samurai introduces an image of Japan in dramatic transition during the 1870s. This seminar begins with that image and asks what other images of Japan’s modern transition have been created. We will view several films, but will chiefly engage written accounts of Japan’s transformation from a vibrant but secluded society into an industrialized empire. These will include contemporary accounts in translation as well as historical scholarship. Among other things, we will discuss how the concept of modernization provides a prominent and contested way to imagine and evaluate the transitions undergone in Japan during this period. Throughout, we will focus on developing skills of critical thinking and writing. Writing assignments include short (3–5 page) critical essays and in-class assignments.

MWF 9:05–9:55 a.m.  Trent Maxey  016524  CL: Vic Koschmann

HISTORY 100.55
The Contemporary and Its Discontents

Discontent with contemporary society ranges from resistance (armed and non-violent), to withdrawal, to the search for “alternatives.” This seminar will draw the outstanding features of contemporary society and sketch different forms of opposition. In our readings, we will explore questions of globalization, the social role of technology, religious beliefs, and communal identity, among others. Specific topics will include “fast food,” transgenic food, work and leisure, militarism, and internationalism/nationalism. We will also study Franz Fanon’s historic studies of African Revolution and Jon Krakauer’s account of contemporary asceticism in Alaska. While some readings will be new, most arriving students will find these topics familiar. Writing assignments will encourage students to probe these questions and sharpen their critical acumen in mature analytic writing.

TR 1:25–2:40 p.m.  Ben Brower  388002  CL: John Weiss
HISTORY 100.61
Twenty-First-Century African Icons

This seminar introduces students to a broad range of iconic figures in Africa’s recent history, while at the same time providing students 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 Mandela, while others, like Thomas Sankara, may be unfamiliar, or extremely controversial like Robert Mugabe. Students will read and critically engage a vast array of sources, including speeches, government documents, autobiographical pieces, and press reports. As a result of the often times overly politicized, conflicting, and contested nature of these sources students are called upon to develop their capacity for independent and critical thought, which in turn prepares them for writing effectively and persuasively.

TR 2:55–4:10 p.m.  Carina Ray  016542  CL: Sandra Greene

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.

MW 8:40–9:55 a.m.  Rick Ruth  016560  CL: David Wyatt

HISTORY 103
Immigrant Experiences

In this seminar, we will examine U.S. history through the experiences of immigrants. We will survey, and write about, the migration of people from Europe, Africa, Asia, and Latin America to the United States. Major topics will include the relationship between immigration and American national identity; debates over assimilation and pluralism; ethnic resilience; collective struggles for equality; and movements toward immigration exclusion.

TR 11:40–12:55 p.m.  Derek Chang  016578

HISTORY 116
JFK’s Cold War

The Kennedy years witnessed some of the most tension-filled moments of the Cold War. This seminar surveys JFK’s foreign policy decisions in his thousand days in office, paying particular attention to the crises in Berlin, Laos, Cuba, and Vietnam. We will read, and write about, some of the latest secondary literature on these topics, while also consulting numerous primary sources. We’ll also hear excerpts from the White House tapes, and view several video clips.

MW 2:55–4:10 p.m.  Fredrik Logevall  022128

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 8:40–9:55 a.m.  Carol Kammen  388950

ITALIAN LITERATURE 103
Representing the Holocaust in Italy

In this seminar, we will survey different representations of the Holocaust in post-War Italian culture, representations such as historiographical texts, eye-witness accounts, novels, poetry, and film. We will read the work of writers such as Primo Levi, Giogio Bassani, and Susan Fuccotti. We will view the films of filmmakers De Sica and Benjai. Writing exercises will stress detailed analysis of the books and films in the form of reviews, structural analyses, and personal responses.

TR 1:25–2:40 p.m.  Suzanne Stewart-Steinberg  022152
ITALIAN LITERATURE 107

Machiavelli’s *The Prince*

This course will develop reading and writing and discussion skills through the study of the works of the Italian writer Niccolo Machiavelli (1469–1527) and his contemporaries. Our focus will be on Machiavelli’s short handbook on history and statecraft, *The Prince* (1513) and his raucous comedy, *The Mandrake* (1518). Assignments will concentrate on different aspects of the themes in readings (the use and misuse of historical example, religion, ethics, censorship, carnival imagery, Machiavelli’s biography, the relevance of *The Prince* to contemporary politics) with the goal of sharpening students’ abilities to present convincing arguments.

MWF 12:20–1:10 p.m.  Carlo Celli  042480

LINGUISTICS 100.02

Language, Thought, and Reality: Language Processing and Disorders

How does the human brain produce and understand language? What happens when our linguistic capacity breaks down? We will address these questions by looking at and writing about, two important lines of current research. First, students will learn about the latest brain imaging techniques and how they’re being used to study normal language processing. In addition, students will thoroughly evaluate real case studies of various language disorders such as dyslexia, aphasia (language impairment due to brain damage such as stroke or tumor), and naming problems in Alzheimer’s Disease. Students will be asked to draw implications from these studies for the nature of language deficits. Assignments will include visits to laboratories involved in psycholinguistic research, transcriptions of audio- and video-tapes of people with language impairment, and attendance at talks by guest lecturers in fields related to cognitive science.

MWF 12:20–1:10 p.m.  Cliff Crawford  416451  CL: Carol Rosen

LINGUISTICS 100.03

Language, Thought, and Reality: *Like*, Slang 101—Teens as Linguistic Innovators

Much to the dismay of parents, teachers, and grammar mavens everywhere, adolescents are the fastest innovators of language. Slang, secret languages, “mall speak,” hip-hop language, and the dreaded *like* are some of the features of adolescent talk we will examine in this course. Our goal is to develop a critical view of the reasons for, reactions to, and representations of the inventive ways teens use language. The course is interactive and research-based. In addition to the readings students will gather data on aspects of adolescent language—first from the media and then from speakers themselves. Writing assignments will include short essays, article reviews, weekly informal e-mails, and a final research project.

MW 2:55–4:10 p.m.  Tanya Matthews  416550  CL: Carol Rosen

LINGUISTICS 100.04

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.

MWF 11:15–12:05 p.m.  Tejaswini Deoskar  416563  CL: Carol Rosen

LINGUISTICS 100.05

Language, Thought, and Reality: Metaphors We Live By

Metaphor stretches the limits of categories, using one sort of category to speak about another. Many of our resources for describing the world and discussing our perceptions and emotions come from other domains. This course questions whether the language we use to talk about our ideas, feelings, and other abstractions is a result of how we conceptualize them. In particular, we investigate whether these conceptualizations are metaphorical in nature. Students will be exposed to various conceptualization theories and then use these theories to analyze examples of metaphors from various genres.

TR 8:40–9:55 a.m.  Robert Young  416627  CL: Carol Rosen
MATHEMATICS 189
To Infinity and Beyond

Does 1 + 1 = 3? Do we live in a 10–dimensional universe? Throughout the centuries society has contemplated problems that lie at the heart of mathematics, and struggled to understand how these questions affect our conception of reality. Through reading short stories, plays, biographies, and research articles, we will explore, and write about, ideas that have plagued mathematicians and non-mathematicians alike: infinity, non-Euclidean geometry, and the consistency of mathematics. We will also examine how contemporary writers and artists have reacted to, and incorporated, the startling and sometimes disconcerting results of modern mathematics.

TR 2:55–4:10 p.m.  Jason Martin  428929  CL: Maria Terrell

MEDIEVAL STUDIES 101.01
Aspects of Medieval Culture: Adultery and the Love Affair in the Middle Ages

Although medieval literature is rife with tales of sexual infidelity and adultery, its treatment of the matter is hardly consistent. Illicit lovers are by turns extolled and defamed, and a number of the medieval world’s most celebrated literary heroes are famously adulterous. How, exactly, did medieval Europe perceive—and respond to—adultery? Were love affairs encouraged or esteemed? To address these questions, this seminar will explore an assortment of literary and historical texts, exposing the moral, societal, and religious issues that informed the medieval literature of adultery. Readings will include Gottfried’s Tristan, Malory’s King Arthur, and excerpts from religious writings and canon law. Weekly written responses, critical essays, and a final research paper will emphasize close reading and help students develop analytical and writing skills.

MWF 10:10–11:00 a.m.  Curtis Jirsa  442305  CL: Alice Colby-Hall

MEDIEVAL STUDIES 101.02
Aspects of Medieval Culture: Great Discoveries in Medieval Archaeology

Recently, movies such as Arthur have brought an image of people and portions of the medieval world into sharper focus. Other films and current events conjure up images of Viking long-ships gliding silently through misty waters, of castles wrapped mysteriously in fog, and of crusaders rushing into battle. Archaeology is the only way to discover the material remains—the ships, the buildings, and the weapons—actually used by the people who lived in the Middle Ages. What is more, the physical reality offered by artifacts can both complement and correct those ideas that we form from other sources of information. This course will not only lead students on an exciting tour of medieval archaeology, but will also teach them about the ways in which texts, artifacts, and other sources of information can be combined to produce a fuller picture of the past.

MW 7:30–8:45 p.m.  James Schryver  442312  CL: Cynthia Robinson

MEDIEVAL STUDIES 101.03
Aspects of Medieval Culture: Understanding the Human Mind—Ancient, Medieval, and Modern Attempts

What is the human mind? Is our mind what distinguishes us from other animals? How can we explain the relation between mind and body? Aristotle and other ancient thinkers pioneered the study of our cognitive capacities and offered the first systematic answers to these questions. Medieval and early modern thinkers such as Aquinas and Descartes critically examined traditional answers in order to develop their own solutions. Their ideas and arguments have significantly influenced contemporary debates about the nature of mind. In this seminar, we will discuss key texts from, among others, Aristotle, Aquinas, and Descartes, as well as contemporary attempts to understand the human mind. Writing assignments will focus on the analysis and evaluation of philosophical arguments, and the clear expression of our own ideas.

TR 8:40–9:55 a.m.  Bernd Goehring  022176  CL: Marilyn Migiel

MEDIEVAL STUDIES 101.04
Aspects of Medieval Culture: Dante’s Divine Comedy

Modern American life challenges our will to live ethically and to imagine a world ruled by love and justice. A late medieval version of this crisis haunted the Italian poet Dante, whose obsession with love and justice governed his vision of the afterlife. The poem recounting this vision remains unmatched for its intellectual and imaginative force, spiritual audacity, and political rage. Through selected readings, we will encounter these aspects of the poem as well as Dante’s distinctive treatment of topics including courtly love, Christian theology, and intellectual history. The course will also emphasize the ways in which Dante’s poetic prowess persuades readers to believe his insistence on the truth of his vision. Writing will improve through close reading, essays, and class discussions.

TR 1:25–2:40 p.m.  Ashleigh Imus  022200  CL: William Kennedy
MEDIEVAL STUDIES 103.01
Legend, Fantasy, and Vision: Medieval Monsters, Medieval Monstrosity

We often see cruel conduct labeled *medieval*: gangsters get medieval on each other; war criminals are accused of medieval savagery. How was such brutal behavior actually perceived in the Middle Ages? Medieval literary depictions of monsters construct clear boundaries between good and evil, the civilized and the savage, the known and the unknown. Yet what happens when ordinary humans exhibit monstrous behavior? Or when monstrous appearances conceal good beings? This class will explore the uses of monstrosity and the monstrous in medieval literature, as we read about supernatural beings, horrific human behavior, and overlap between the two. Our in-class discussion will revolve around close readings of primary texts, including *Beowulf*, *Norse Myth and Saga*, and *Arthurian Romance and Saints’ Lives*. Students will write response papers and a longer research paper.

TR 10:10–11:25 a.m.  Nicole Marafioti  442561  CL: Paul Hyams

MEDIEVAL STUDIES 103.03
Legend, Fantasy, and Vision: Writing Amok—The (Re)Invention of Vikings

Run a Google search for “Viking”: the term returns spacecraft, comics, motorcycles. Why were these objects named “Viking”? What associations do the berserkers and valkyries of our cultural imagination carry? We are not the first to put these images to work. Most of the earliest surviving literature representing Vikings was actually produced by medieval writers, centuries removed from their subject. This course will explore their creations, ranging from reconstructed myth (the *Poetic Edda*) to depictions of feuding farmers (the *Sagas of the Icelanders*), before turning to address modern imaginings of the Viking in works such as Neil Gaiman’s *American Gods*. In accordance with Vikings’ oft-cited love of wordcraft (e.g., mead-hall trashtalking), students will hone their writing skills through short essays and a longer final paper.

TR 11:40–12:55 p.m.  Heather Crider  442594  CL: Thomas Hill

MUSIC 111
Sound, Sense, and Ideas: The Jazz Age

F. Scott Fitzgerald described the 1920s as the “Jazz Age”—the decade of the flapper, the Charleston, and the martini. It was the decade of the Harlem Renaissance, of Duke Ellington at the Cotton Club, of George Gershwin on Broadway, of Al Jolson in *The Jazz Singer*. For each of these, jazz music provided the soundtrack. This course will explore the jazz of the 1920s through literature, film, and visual art, as well as the music itself. We will focus in particular on questions of how, by whom, and for whom jazz was (and is) being presented and represented. We will engage critically with a variety of materials, with written assignments ranging from short reviews to longer analytic essays.

TR 1:25–2:40 p.m.  Nicholas Wille  443673  CL: Neal Zaslaw

NUTRITIONAL SCIENCES 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.

BUTTRICK-CRIPPEN WINNER 2004–05
TR 2:55–4:10 p.m.  Mandana Arabi  095094  CL: Edward Frongillo

PHILOSOPHY 100.01
Ethical Issues in Public Education

How can public schools respect religious and cultural diversity while providing a comprehensive education to all students? What does equality of educational opportunity amount to? How should we balance parents’ rights to choose their children’s education against the state’s interest in creating a population able to participate fully in a democratic society? We will examine the rationale for mandatory schooling in the U.S., along with current ethical and legal issues. Topics we may consider include: school prayer, racial inequality, vouchers, socioeconomic differences between schools, teaching evolution/creationism, home schooling, and sex education. Readings will include court opinions, newspaper articles, and philosophy texts; writing assignments will focus on the relationship between abstract concepts of justice, fairness, and equality and real-life public policy decisions pertaining to the educational system.

TR 10:10–11:25 a.m.  Allyson Mount  455279  CL: Tamar Gendler
PHILOSOPHY 100.02
Socratic Puzzles
In Plato’s early dialogues, a character named Socrates argues that “No one errs willingly,” that “Knowledge is sufficient for right action,” and that “It is better to suffer injustice than to commit injustice.” Socrates even maintains that a man plotting to become a tyrant is more miserable if he succeeds and rules exactly as he pleases, than if he is caught and tortured on a rack. Which views about happiness and justice underwrite Socrates’s bizarre-sounding claims? We will investigate these and other paradoxes of practical rationality in Plato’s dialogues. Readings include the Apology, Crito, Euthyphro, Protagoras, Gorgias, and Republic. Writing exercises and in-class discussion will train participants to read texts closely, analyze arguments, and imagine reasonable objections.
TR 11:40–12:55 p.m. Karen Nielsen 455891 CL: Tamar Gendler

PHILOSOPHY 100.03
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.
MW 8:40–9:55 a.m. Yurii Cohen 455957 CL: Tamar Gendler

PHILOSOPHY 100.04
Society and the Self: An Introduction to Rousseau and His Influence
Well known for his theory on the social contract, Jean Jacques Rousseau wrote novels, political tracts, and polemical works on education. Both a proponent and a critic of the Enlightenment, his philosophical ouvre put forward a notion of the “personal” self—free, equal, and good—and a critique of society. His political ideas had an important impact on the French Revolution. His writings influenced such thinkers as Kant, Hegel, and Marx as well as the German Romanticists (such as Goethe, Schiller, Schelling), and American pragmatist John Dewey. In this course, we will study Rousseau’s thought and pursue in it the source of such an important intellectual legacy. We will read several of Rousseau’s major works including those on politics (the First and Second Discourses, and the Social Contract) on education (Emile), and on the individual in relation to society. We will also consider Rousseau’s autobiographical work (the Confessions) and perhaps read from his novels. A second component of the class may involve research on and readings of other thinkers whom Rousseau influenced.
TR 1:25–2:40 p.m. Kimberly Leighton 456058

PHILOSOPHY 100.05
The Soul
“To reach any conviction about the soul,” Aristotle wrote, “is one of the most difficult things in the world.” He was surely right. Philosophers continue to argue about what, if anything, the soul is. The views that have been defended range from the sublime (the soul, or part of it, is God) to the ridiculous (magnets have souls). Among the questions we will explore in this seminar are the following: (1) What is the soul and what can it do? (2) Is the soul immaterial? (3) Is the soul immortal? To focus our investigation we will read what classical and contemporary philosophers have to say about these issues. We will work on writing well-argued essays in prose that is clear, coherent, and precise.
TR 2:55–4:10 p.m. Douglas Young 456217 CL: Tamar Gendler

PHILOSOPHY 100.06
Descartes’s Meditations on First Philosophy: How Does Philosophy Begin?
In this course, we will focus on a short but profound philosophical text: Descartes’s Meditations on First Philosophy. We may supplement this text with Descartes’s Principles of Philosophy and Passions of the Soul, and with commentaries and responses by contemporary philosophers. Descartes (1596–1650) is often called the founder of modern philosophy, and his Meditations are considered by many to be his definitive work. Our emphasis will be on a close reading of the text, encouraging students to develop their abilities to comprehend, articulate, and criticize philosophical arguments. Classroom discussion and student essays are integral to this process; students will write an essay on each of the six meditations.
MWF 10:10–11:00 a.m. Lawrence Bruce-Robertson 456357 CL: Tamar Gendler
PHILOSOPHY 100.07
Freedom and the Self

There are many philosophical puzzles about the concepts of freedom and the self. For instance, how is freedom connected with our responsibilities to one another? Is a commitment to freedom compatible with scientific assumptions about the world? What are the limits to the government’s role in deciding how we may live our lives? We will explore these and other questions by examining arguments from a selection of philosophers. Our focus will be on the argumentative structure and the cogency of the reasoning in the texts we read, in order to assist students to learn how to write well-reasoned papers. In addition, there will be plenty of in-class and take-home writing exercises to help students improve the clarity of their writing by hands-on experience.

MW 2:55–4:10 p.m.    Timothy Hinton  456421

PHILOSOPHY 100.08
Aristotle and the Good Life

What makes a good life good? What is virtue, and how much does it matter to happiness? What is friendship, and why is it valuable? What attitude should we take towards pleasure? In the Fourth Century B.C.E., Aristotle tried to answer these and other questions about the good life. In this class, we will work through the main texts in which he struggled with these questions (mainly *The Nicomachean Ethics* and *The Eudemian Ethics*), as well as a few of the later scholarly attempts to both understand and to criticize the answers he gave. Course work will consist of a number of short expository papers, in two drafts, and a longer essay, in several drafts, and peer evaluation.

MW 7:30–8:45 p.m.    Christopher Young  456447  CL: Tamar Gendler

ROMANCE STUDIES 111
Making Worlds: Metafiction, Inc.

What is real? How can fiction shape reality? How are we, as readers, supposed to engage this exciting game? What are its rules? As don Quixote points out, after being deceived numerous times, “es menester tocar las apariencias con la mano para dar lugar al desengaño” [one must touch with the hand what appears to the eye, if illusions are to be avoided]. Across different genres (novel, short story, theatre, poetry) and media (visual arts and film), we’ll investigate, among other topics, the relationship between reality and fiction, and the representation and reception of the work of art, focusing on how reading and writing shape our world. We’ll read authors from Spain, Italy, Latin America, and the U.S. Selections may include works by Calderón, Cervantes, Martin Gaite, Pirandello, Borges, and films by Amenábar, Subiela, and Truffaut.

TR 11:40–12:55 p.m.    Loredana Comparone  022224  CL: Cecila Lawless

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 10:10–11:25 a.m.    Sidney Orlov  507481

SOCIETY FOR THE HUMANITIES 113
Propaganda

What does propaganda aim at? How does it work? Does it necessarily involve lies? Is it ever morally acceptable? 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, Nazi Germany, and the U.S. during World War II. Our materials will include posters of Lenin and Stalin; speeches about propaganda by Hitler’s Minister for Propaganda; Hitler’s own architectural drawings; Life magazine advertisements; Leni Riefenstahl’s *Triumph of the Will*—sometimes called the greatest propaganda film ever made; and Susan Sontag’s devastating critique of Riefenstahl, “Fascinating Fascism.” Our essays will be analytic.

TR 1:25–2:40 p.m.    Sidney Orlov  022248
SCIENCE & TECHNOLOGY STUDIES 110
Exploring Cyberworlds: Thinking with and about Machines
From their first conception, computers have been calculation tools and rich sources of thinking about thinking. In recent decades, they have permeated our lives, affecting how we work, how we play, the language we use, and, how we imagine our communities, our minds, and ourselves. This seminar examines computers as material objects and as extraordinarily rich “things to think with.” It considers how computation has impacted structures and spaces of work, as well as theories of mind, culture, and gender. Readings will cover computer cultures past and present, from historical scientific works, such as the writings of Charles Babbage, to memoirs of present-day computer pioneers, such as programmer Ellen Ullmann, to reportage, such as Julian Dibbell’s tales of his journeys in cyberspace. Students try writing in several different genres, including reflections, journalistic essays, and research papers.
TR 1:25–2:40 p.m. Rachel Prentice 022296

SCIENCE & TECHNOLOGY STUDIES 123
Technology and Society: From Gutenberg to Blogs—A Short History of Writing
Is it true that in our technological age anyone can be an author? The seminar will investigate how technology is intertwined with writing—from the invention of movable type to the proliferation of web-logs (blogs). Particularly, we will explore the ways in which the Internet and the transition from analog to digital technologies change our conceptions of knowledge, its creation, and its institutions. We will read excerpts from books, manifestos, journal articles, personal letters and blogs, and engage in writing using the technologies we encounter: paper, instant and short messaging, emails, and blogs. For a final project we will collaborate on a research project in the form of a class Wiki (joint online diary). Our emphasis will be on creative and team work.
MW 7:30–8:45 p.m. Shay David 022392 CL: Phoebe Sengers

SCIENCE & TECHNOLOGY STUDIES 126
Science and Society: Enemies of the People—Diseases in Human History
In this course, we will study human history through the lens of specific diseases. Diseases require explanations and provoke social responses that tell us about the societies they infect. Over the semester we will consider and write about the ways in which various historical cultures have understood and tried to fight epidemics, examining the production of medical and scientific knowledge, the use of such knowledge by medical and public health practitioners, and the impact of such knowledge on a variety of non-scientific cultural endeavors. Readings will include scientific, journalistic, fictional, and commercial responses to disease from the origin of “germ theory” in the nineteenth century through the modern-day AIDS epidemic. Students will try out a variety of writing styles in analytical, journalistic, and research papers.
TR 2:55–4:10 p.m. Carin Berkowitz 022440 CL: Peter Dear

SOCIOLGY 100
From Vendettas to Arms Races: Intergroup Conflict and Resolution
Conflict between groups of all kinds is commonplace in our world. From small-scale rivalries between the Hatfields and the McCoys to ongoing cases of centuries-old interethnic violence, intergroup conflict disrupts lives and often threatens the stability of entire regions. Despite widespread recognition of the costs of conflict between groups, many people feel powerless to prevent it. In discussions and writing assignments we will examine how conflict between groups begins, and attempt to understand why it is that inter-group conflict is sometimes resolved peacefully, but spirals out of control at other times. Readings for the course blend social science analysis drawn from books and journal articles in sociology, political science, and psychology, with case studies and journalistic and historical accounts of conflict from a range of places and time periods.
TR 10:10–11:25 a.m. Stephen Benard 514464 CL: Michael Macy

SPANISH LITERATURE 125
The Cinematic City: Havana, Caracas, Mexico City
Through a collage of texts that includes films, novels, and various essays, this class will explore and map out three Latin American cities in their myriad identities. Similar to a guided walking tour of New York, Mexico City, or Havana, the class will guide us through a visually scripted exploration of these three cities so as to provoke a meditation on urban space. How does one focus on the human experience of the city—both individual and collective—as contained by the city? The words and images here interact, sometimes collide, to serve as witness to the city as vessel of this human experience, perhaps to bring them closer to you the viewer/listener. Texts studied will include the films: Suite Habana, El camino de las hormigas, and Amores perros, as well as novels such as The Lost Steps and Invisible Cities.
TR 8:40–9:55 a.m. Cecelia Lawless 022488
SPANISH LITERATURE 134
The Otherworldly in Medieval Literature

This seminar will provide an introduction to an important theme in medieval literature: that of the supernatural. While the term is normally used for angels, saints, and demons, it also describes the rare person who is seen as superhuman—figures ranging from the Cid in *The Poem of the Cid*, a medieval poem about the national hero of Spain, to the Virgin Mary in the medieval text, *Miracles of Our Lady*. While medieval Spain will serve as the backdrop, we may also take a look at medieval literature from other European nations. Where applicable, we will look how issues of race, gender, and class enter to express an author’s point of view. Written assignments, group discussions, journal keeping, and film and art will combine to contribute toward our study of the appearance of the supernatural figure in Medieval Europe.

MWF 12:20–1:10 p.m.  Vincent Williamson 028170  CL: Cecilia Lawless

THEATRE, FILM & DANCE 120
Butches, Bitches, and Buggers: A Survey of Queer Drama

This writing seminar will explore provocative portraits of queer life in 20th-century drama including the reclamation, evolution, and employment of gender and sexuality-specific language and stereotypes within and outside of LGBT communities. We will investigate the following questions: Are plays about or written by gay, lesbian, bisexual, and/or transgendered individuals necessarily political? And if so, in what way are such plays political? Does queer theatre intervene in culture differently from the manner in which other theatre does? And, of course, we will examine a broad range of butches, bitches, and buggers in queer drama. Students will be asked to write a series of response papers addressing these and many more questions to develop a clear, concise, and engaging writing style. Dramatists studied may include: Lillian Hellman, Holly Hughes, Moises Kaufman, Tony Kushner, John Cameron Mitchell, Martin Sherman, Diana Son, and Doug Wright among others in an effort to recognize the presence and force of contemporary queer drama.

MW 2:55–4:10 p.m.  Meghan Brodie 028200  CL: Amy Villarejo

THEATRE, FILM & DANCE 156
Nuts, Bolts, and Neurons: Artificial Intelligence in Film

Androids, robots, cyborgs, and other forms of artificial intelligence are frequently depicted in mainstream cinema. In this class, we will explore these representations of A.I. and their relationship to their human creators. Modern theorists, such as Jean Baudrillard, Umberto Eco, and Kaja Silverman will provide a critical context for examining topics stemming from the films: What is this obsession that human beings have with creating artificial intelligence? Where does it originate from? Why do these machines inevitably deteriorate into monsters? Writing assignments will incorporate readings of the films in light of the critical contexts studied. Films include *2001: A Space Odyssey*, *Bladerunner*, *The Matrix*, and more.

TR 11:40–12:55 p.m.  Megan Shea 028230  CL: Ed Intemann

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

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 and perpetuating their own supposed subjection for their own ends? 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 watch *Last Tango in Paris, Belle du Jour, 8 1/2 Weeks, Eyes Wide Shut, Romance*, and others. We will look also at contemporary representations of “empowered” femininity that circulate in the public sphere 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 on the topic of their choice.

TR 11:40–12:55 p.m.  Magdalena Romanska 082896  CL: Ed Intemann

THEATRE, FILM & DANCE 163
American Drama in Sixty Minutes or Less: A Survey of One-Act Plays

From bohemian cafes to Broadway stages, from vacation houses to journal pages, one-act plays in print and performance have given voice to generations of America’s most prominent and most neglected dramatists. This course will consider the range of expression, experimentation, and innovation that short plays can accommodate. Through a series of essays and informal writings, we will trace the development of the one-act as a dramatic form in America throughout the twentieth century, with special attention to the Little Theatres of the 1910s and 1920s, the Off-Broadway and Off-Off-Broadway movements that emerged in the 1960s, and the contemporary network of regional theaters. Playwrights covered in some depth will include Eugene O’Neill, Susan Glaspell, Tennessee Williams, Edward Albee, Adrienne Kennedy, Maria Irene Fornés, and Sam Shepard.

MW 2:55–4:10 p.m.  Brian Holmes 028290  CL: Ed Intemann
WRITING 138
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 9:05–9:55 a.m.  Barbara LeGendre  541437
- MW 1:25–2:15 p.m.  Judith Pierpont  541513
- MW 2:30–3:20 p.m.  Judith Pierpont  541548
- TR 11:15–12:05 p.m.  Elliot Shapiro  541649
- TR 1:25–2:15 p.m.  Joe Martin  541787

WRITING 140
Exploring Common Ground: Writing and Community Collaboration

MWF 9:05–9:55 a.m.  cross-listed as ENGL 140, AM ST 140  542008

The commute to Ithaca High School will require that students make available an additional five minutes before the scheduled class time.
To enter the balloting site you must have been a matriculated student in one of the seven undergraduate colleges/schools at Cornell. Others may look at the “Printable version of Spring 2005 FWS offerings.”

**IF YOU ARE NOT ABLE TO ENTER A BALLOT:**

**Matriculated Students:** If you will be a spring 2005 matriculated undergraduate student at Cornell, but the system does not recognize your NetID, e-mail Bruce Roebal, before November 19, at bar2@cornell.edu, and he will add you to the system.

**Continuing Education Students:** Extramural students may add a First-Year Writing Seminar starting Monday, 24 January, 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.

- All students, regardless of class, wishing to be placed in a First-Year Writing Seminar must submit an Electronic Ballot (after, of course, setting the rest of their course schedules) starting 8:00 a.m., November 15th but no later than midnight, November 21st.

- You may change your ballot as many times as you like, from 15 November through 21 November.
- Ballot results on “Just the Facts,” January 17
- Electronic Add/Drop for FWS starts Thursday, 1/20
- Writing seminars begin the week of Monday, 1/24
- The last day to add a FWS is Friday, 2/4, 4:30 p.m.

Students may enroll in only one FWS.
When another FWS is added,
the first FWS must be dropped.
(Many students will still be without a writing seminar.)

Those who keep more than one FWS on their schedules will be dropped from the first writing seminar added.

If you have difficulty dropping a writing seminar contact Bruce Roebal at 5-2955 or bar2@cornell.edu; he will drop it for you.

If you submit a ballot and later decide to cancel the ballot submission (e.g., you do not need to take a writing seminar in the spring), please e-mail Bruce Roebal at bar2@cornell.edu. (Resubmitting your ballot automatically erases all previous submissions.) Put in the Subject line: Delete My Ballot (plus your e-mail). Bruce will then cancel your ballot. **DO NOT HAVE YOUR BALLOT CANCELLED** if you will be taking a writing seminar in the spring; simply change your ballot before the ballot submission deadline.

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