

MWF 9:10-10:00 AM

ANTHR 1101.101

Class # 18751

Adam Arcadi

OL (Fully Online)

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

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

TR 1:25-2:40 PM

ANTHR 1101.102

Class # 18752

Chloe Ahmann

OL (Fully Online)

Full Title Culture, Society, and Power: Time Travel

You will probably feel, more than once while at Cornell, like you are short on time. But what if that feeling only made sense within a particular sociocultural context? In this course we will complicate the notion that time is a straightforward, linear thing. Drawing widely from anthropology, philosophy, history, fiction, film, and art—and reading works by authors from Sigmund Freud to Octavia Butler—we will travel beyond the 24-hour day and learn to think of time as multiple. Along the way students will refine their skills in critical reading and practice both creative and analytic writing. Assignments include an exercise in representing non-linear time, short essays on topics like the role of nostalgia in American political life, and one longer research project.

TR 9:55-11:10 AM

ANTHR 1101.103

Class # 18753

Alex Nading

OL (Fully Online)

Full Title Culture, Society, and Power: Bug Lives

What role do bugs play in human social, cultural, and political life? Insects make their homes our homes, offices, and landscapes. Historical, literary, and sociological writing about these tiny creatures shows how they not only live with us but also help shape our understandings of race, gender, and politics. Human bodies are populated by millions of bacteria and other microbes. Scientists and philosophers are now starting to contemplate the implications of that fact for our health and well-being. Learning to reflect in writing on the humble lives of bugs can be a means of bringing planetary-scale social and environmental changes into sharper focus. To do this we will read and respond to academic, popular scientific, and journalistic bug-writing, as well as art, photography, and film.

MW 8:00-9:15 AM

ANTHR 1101.104

Class # 18755

Rachel Odhner

PT (In Person)

Full Title Culture, Society, and Power: Writing Water in the US—From Wild Rivers to Toxic Lakes

Water development and the damming of rivers in particular made settlement of the American West possible. Recent events—historic drought in California, waterkeepers at Standing Rock, the water crisis in Flint, dire climate scenarios of droughts and floods, a border wall that would further threaten the Río Grande, anti-fracking protests in the Finger Lakes—raise pressing questions about water rights, water infrastructure and the future of water. This course considers historical and contemporary water issues in the U. S. as a lens on questions of the meaning of development and what constitutes progress; human relationships to the environment; nature and place; environmental justice; racial inequality and oppression; and borders. We will read the work of historians, novelists, anthropologists, ecologists, spiritual leaders, activists, and journalists. Students will write descriptive and creative pieces, persuasive essays, op-eds, and a final paper on a water topic of their choice.

MWF 8:00-8:50 AM

ANTHR 1101.105 **Class # 18756** Pauline Limbu

OL (Fully Online)

Full Title Culture, Society, and Power: The Politics of Nature

How are nature and power related? This course will center silenced voices and marginalized experiences to engage with the question. The major themes of the course will be indigenous-state relationships, environment conservation, and the link between nature and nationalism. We will explore how human-environment relationships and their expressions connect with understandings of time, place, and identity through ethnographic writing. In anthropology, “ethnography” can refer to both a genre of writing and a research method. Course materials will include anthropological texts, non-fiction writing, newspaper articles, and podcasts. Students will write short essays, reflection papers, and podcast scripts.

TR 8:00-9:15 AM

ANTHR 1101.106 **Class # 18758** Austin Lord

OL (Fully Online)

Full Title Culture, Society, and Power: Disasters and Climate Change—Writing for Troubled Times

How and why do we tell stories about disaster, and for whom? How can we cultivate the skills needed to write about the intensities and complexities of disasters and climate change in clear, thoughtful, rigorous, and ethical ways? This course examines the challenges that shape modes of storytelling in an era of increasingly frequent disasters and global climate crises—emphasizing the need for multiple and alternative narratives that highlight how disasters and climate impacts are unevenly experienced in and over time. We will engage with real-time media reports, ethnographic research, scientific briefs, works of fiction, short films, and multimedia archival projects. Students will gain greater “disaster literacy” while experimenting with different forms of academic, professional, and creative writing focused on disasters and climate change.

TR 11:30-12:45 PM

ANTHR 1101.107 **Class # 18760** Karlie Fox-Knudtson

OL (Fully Online)

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

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

TR 8:00-9:15 AM

ARCH 1901.101 **Class # 18761** Ana Ozaki

OL (Fully Online)

Full Title Architecture and Race: Rewriting the Spaces We Live In

How have ideas of race become tools and driving forces for organizing the spaces we live in? This course will contend with the complex history of race that has shaped narratives in architecture, being it either for spatial and representational inequalities of power or for tactics of resistance. Through a capacious understanding of architecture, we will draw from various fields including Africana, postcolonial, black feminist, and environmental studies, as well as formative architectural history texts on racial and spatial issues. Course readings and writing assignments will be organized thematically and through progression will help students to develop a critical assessment of racial narratives and subtexts involved in architecture’s multiple discourses.

TR 3:00-4:15 PM

ARCH 1901.102 **Class # 18762** Michael Moynihan

OL (Fully Online)

Full Title Experiments in Freedom: Writing the American City

What is a city and how do you make one? Authors, poets, politicians, filmmakers, and activists helped shape the cultural imagination of cities in the United States. Thomas Jefferson and Henry David Thoreau called the city a place of disease, corruption, and industry but others such as Jane Jacobs and Martin Luther King Jr. saw the city as a place for creativity, liberation, and community organization. The writing assignments in this course will require students to think critically about how experiences of cities are expressed in writing and how those expressions have affected policy decisions about parks, housing, and highways but have also been used to promote strategies of territorial control as seen in suburban fortresses, policing, redlining, and settler colonialism.

TR 3:00-4:15 PM

ARTH 1132.101 **Class # 18763** Cynthia Robinson

OL (Fully Online)

Full Title Seeing, Reading, and Writing the Alhambra

This course is centered on Granada's Alhambra, built, for the most part, during the middle decades of the fourteenth century A.D. Both the most complete surviving medieval Islamic palace and the most popular tourist destination in Spain, throughout the more-than-six centuries of its existence, the Alhambra has inspired admiration and interpretation, this latter being influenced by intellectual trends and cultural currents as varied as Romanticism, positivism, Orientalism, post-structuralism, post-colonial theory, and literature for tourists—it was even the setting for Washington Irving's famed *Tales of the Alhambra*. In this class, students will learn to view and to write about the Alhambra through the lenses offered by these various movements and currents, as well as through the eyes of its contemporary audience, the fourteenth-century poets, courtiers, kings, mystics, and the occasional Christian ally who frequented its beautifully ornamented halls and patios.

TR 1:25-2:40 PM

ARTH 1172.101 **Class # 18765** Sadia Shirazi

OL (Fully Online)

Full Title Writing About Art

The process of writing about an artwork is also a process of looking at the work itself. This course begins from this premise and considers artworks as emanating out of complex formal, socio-political and historical engagements in which writing is a tool with which we describe and communicate what we perceive to a range of audiences. We will consider vision and visibility alongside practices of counter-visibility, where artwork is understood as a tool of violence and control as well as creating possibilities of looking back and offering us alternate imaginaries. The course will foreground artistic practices that use decolonial methods of representation against hegemonic visualities from artists across the global south as well as minoritized artists in Europe and the United States. What is visual representation? How do concepts of transparency and opacity play into problems of representation? What does poetry offer us in our study of art and how does this differ from art criticism? What would it mean to write about an artwork only within the form of the museum wall label or closed caption descriptions? What other stories can we tell about artists and artworks that lie beyond dominant, Euro-American narratives of art history? We will read theory, art criticism, essays on artists, interviews, reviews and poetry, exploring a range of forms of writing that take the art object as their focus. We will look at artworks from a range of periods across the world, including painting, drawing, printmaking, photography, video, performance and

TR 8:00-9:15 AM

ASIAN 1104.101 **Class # 18767** Jane-Marie Law

OL (Fully Online)

Full Title Writing About Buddhism and Ecology

In this course we explore contemporary Buddhist responses to major ecological crises of our day—mass extinction, climate change, plastic pollution, industrial agriculture and GMO foods, CAFOs and their resulting health disasters, habitat loss, deforestation, and human displacement with ecological degradation as a root cause. Our readings and discussions develop our understanding of the diversity of Buddhist responses to contemporary ecological crises. We explore cases in Japan, Tibet, China, Thailand, the USA, and Canada. Writing assignments respond to films, interviews, person experiences in field trips, and reading of academic and devotional literature. The class, predominantly on-line, includes in person tutorials and small group field trips. Our focus will be on learning to use short writing assignments to cogently express and document Buddhist perspectives on ecological problems as presented by Buddhist thinkers, leaders, and activists. All writing will be incorporated into a semester long portfolio.

TR 1:25-2:40 PM

ASIAN 1105.101**Class # 18768**

Suyoung Son

OL (Fully Online)

Full Title Chinese Autobiographical Tradition

How is the self perceived in relation to the world in Chinese literary tradition? This course examines a wide variety of autobiographical writings in China by inquiring into the tension between past and present, history and memory, public and private, and individual and family. We will focus on the ways in which the reconstruction of self has been deeply related to its cultural, social, and political conditions. The readings are the most popular and influential Chinese texts in English translation, covering the period from the second century to the contemporary period. Writing assignments include self-narratives and a series of reflective and analytical pieces, with an emphasis on revision practices.

MW 3:00-4:15 PM

ASIAN 1111.101**Class # 18769**

Manasicha Akepiyapornchai

OL (Fully Online)

Full Title Literature, Culture, and Religion: Around A Religious Text—The Bhagavadgītā

Bhagavadgītā, a part of the great Sanskrit epic, the *Mahābhārata*, is one of the most influential texts in the global context. This course explores the *Bhagavadgītā* in different aspects to answer the question of how powerful a religious text can be. We will discuss how the translations, commentaries, biographies, and scholarly sources shape the *Bhagavadgītā* and contribute to its popularity in the premodern and contemporary histories. The readings include some excerpts of English translations of the *Bhagavadgītā*, spiritual writings, and studies on its importance to the fields of theology, psychoanalysis, and social culture inside and outside of South Asia. The readings will provide students with models of a variety of writing: literary reviews, reading responses, summaries, creative or personal pieces, and critical and scholarly essays.

TR 9:55-11:10 AM

ASIAN 1111.102**Class # 19459**

jahyon Park

PT (In Person)

Full Title Literature, Culture, and Religion: The Korean Wave—Globalization of S. Korean Pop Culture

In the last two decades, the media and popular cultures in East Asia have quickly grown and influenced Western cultures. Particularly, South Korea has turned from a country importing Western cultures to a nation producing its own cultures and circulating them in an increasingly globalized context. In this class we will explore the Korean Wave or *Hallyu* through academic articles, films, broadcasting, and online comics and games. From a brief introduction of its origin, we will move to analyze the specific features of popular culture industries and productions in South Korea and their reception around the world. With its emphasis on critical analysis, writing process, and revision, this course helps students write about their self-reflective engagements with the media and popular culture.

TR 11:30-12:45 PM

ASRC 1822.101**Class # 18754**

Riche Richardson

OL (Fully Online)

Full Title The African American Short Story

The short story is an ideal genre through which one might gain a basic introduction to African American literature and its major themes. As a form and genre, the short story's specific origins within African American literature are traceable back to the antebellum era of the nineteenth century. The genre was significantly advanced in the post-bellum era by authors such as Charles Chesnutt, thrived throughout the twentieth century, and continues to develop in contemporary African American literature. In this course we will consider short stories by Chesnutt, Jessie Fauset, Nella Larsen, Arna Bontemps, Zora Neale Hurston, Ralph Ellison, Langston Hughes, James Baldwin, Ann Petry, Rosa Guy, Paule Marshall, Ernest J. Gaines, and Toni Morrison. The primary goal of this course as a First-Year Writing Seminar is to reinforce the skills of students in good and effective writing. Through weekly entries in a reading journal, the production of six papers, including several of which will be revised, and periodic in-class writing exercises, students will produce an extensive portfolio of written materials over the course of the semester. This course is designed to give students one of the strongest possible foundations upon which to build for success as writers in the years at Cornell and beyond.

TR 11:30-12:45 PM

ASRC 1851.101 **Class # 18766** Grant Farred
Full Title The Mercenary Menace: Reading Machiavelli's "Prince"

OL (Fully Online)

Machiavelli's *The Prince* is not only a manual for teaching a prince how to rule, but a critique of the use of mercenaries by Italian city-states. Using Machiavelli this course takes up the question of universal conscription as a political problem for our moment: a political problem in so far as it raises the issue of democracy, and the relationship between representation and conscription or, a volunteer army.

TR 9:55-11:10 AM

ASRC 1853.101 **Class # 18774** Sarah Then Berg
Full Title Race and Colonialism in Modern Germany

PT (In Person)

This course considers conceptions of race in modern Germany through an Africana Studies canon. The course deploys a cultural history approach to consider three main topics/eras. The first concerns questions of mapping. We examine this by reading the 1884 Berlin Conference and emergent "Scramble for Africa" in the context of rising German ethnic expositions (Völkerschauen). The second pertains to the re-appropriation of Germany's formal colonial past for Nazi propaganda. Finally, we discuss neo-colonial elements in contemporary German humanitarian politics, where we consider recruitment advertisement produced by the German army in juxtaposition with Post-Development arguments. Considering these topics through various cultural "text," their different writing styles will prepare students for their own writing assignments, ranging from autobiographical pieces to analytical reflections to a final research project.

TR 9:55-11:10 AM

ASRC 1854.101 **Class # 18673** Zifeng Liu
Full Title The World of the Black Panthers

OL (Fully Online)

The World of the Black Panthers will invite students to examine the history and legacy of the Black Panther Party. Situating the Black Panthers within the twentieth-century Black radical tradition of resistance against both local manifestations and transnational dimensions of racial capitalism, this course will critically consider how the Party addressed intersecting oppressions of race, gender, class, sexuality, and nation through its intertwined domestic operations and international engagements. In particular this seminar will focus on the global impact of the Party in the 1960s and beyond, most clearly evidenced by Panther iconography. In addition to honing writing skills, students will have the opportunity to conduct primary-source research and develop public humanities projects.

TR 9:55-11:10 AM

BIONB 1220.101 **Class # 18775** Jay Falk
Full Title Females, Males, and All the In-Betweens

OL (Fully Online)

Sexes and sexual behavior are expressed in a myriad of ways across the animal kingdom. We will explore this diversity by learning about the science of sex-switching shrimp, female mammals with penises, lizard species with no males, and many more examples of the ways in which animal sexes have evolved. Throughout the course we will read not only scientific papers, but also media portrayals of scientific discoveries, and fictional stories inspired by sexual diversity such as *The Left Hand of Darkness* by Ursula Le Guin. Students will learn to write for both scientific and public audiences in an engaging, rigorous, and clear style. Lastly, writing short fiction will allow us to creatively examine how the human sexual system can color our own biases and world perception.

MW 9:55-11:10 AM

BIONB 1220.102 **Class # 18776** Caleb Vogt
Full Title Social Neurobiology: Evolution of the Social Brain

OL (Fully Online)

What are the biological causes of cooperation and conflict in human and animal societies? How does an understanding of neurobiology and evolution help us to understand the mechanistic basis for anti- and pro-social behavior? This course introduces concepts in social and evolutionary neuroscience and has a strong focus on developing writing skills within the natural science disciplines. The processes by which scientists qualitatively and quantitatively assess behavior are discussed, and material from studies in primate and rodent social behavior are integrated with foundational studies on the neuronal basis for reward and motivation. We will read and produce various forms of scholarly writing, including but not limited to: descriptive natural history observations, popular science articles, and academic literature reviews.

MWF 9:10-10:00 AM

CLASS 1531.101 **Class # 18777** Daniel Gallagher

PT (In Person)

Full Title Greek Myth

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

MWF 8:00-8:50 AM

CLASS 1531.102 **Class # 18778** Mary Danisi

HY (Hybrid)

Full Title Greek Myth

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

MWF 9:10-10:00 AM

CLASS 1531.103 **Class # 18779** Belisarius Welgan

HY (Hybrid)

Full Title Greek Myth

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

TR 9:55-11:10 AM

COML 1105.101 **Class # 18806** Nitzan Tal

HY (Hybrid)

Full Title Books with Big Ideas

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

MWF 10:20-11:10 AM

COML 1105.102 **Class # 18807** Tianyi Shou

OL (Fully Online)

Full Title Books with Big Ideas

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

TR 11:30-12:45 PM

COML 1105.103 **Class # 18808** Marie Lambert

OL (Fully Online)

Full Title Books with Big Ideas

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

TR 8:00-9:15 AM

COML 1106.101 **Class # 18828** Oliver Aas

PT (In Person)

Full Title Robots

In 2015 Japan's SoftBank Robotics Corporation announced the world's first robot with feelings. Many people were excited, many more disturbed. If robots are simply, as the dictionary suggests, machines "designed to function in the place of a living agent," then what is so disturbing about them? Since robots are designed to replace human labor (first economic, and now also emotional), do they represent a threat as much as they do an aid? What happens when robots exceed their purpose, and become more humanlike? How do robots read, write, and feel? How do the activities of coding and writing, or decoding and reading differ? Students will be equipped with the vocabulary and writing strategies to rigorously analyze, compare, and debate the meaning of robots in the human imagination from different epochs, countries, languages, and media. In doing so they will write in a variety of registers about works such as the play *R.U.R.* by Karel Čapek, who invented the term "robot". Other materials may include philosophical texts, fiction, videogames, films, graphic novels, and hip-hop concept albums.

MW 8:00-9:15 AM

COML 1106.102 **Class # 18829** Jonathan Davenport

OL (Fully Online)

Full Title Robots

In 2015 Japan's SoftBank Robotics Corporation announced the world's first robot with feelings. Many people were excited, many more disturbed. If robots are simply, as the dictionary suggests, machines "designed to function in the place of a living agent," then what is so disturbing about them? Since robots are designed to replace human labor (first economic, and now also emotional), do they represent a threat as much as they do an aid? What happens when robots exceed their purpose, and become more humanlike? How do robots read, write, and feel? How do the activities of coding and writing, or decoding and reading differ? Students will be equipped with the vocabulary and writing strategies to rigorously analyze, compare, and debate the meaning of robots in the human imagination from different epochs, countries, languages, and media. In doing so they will write in a variety of registers about works such as the play *R.U.R.* by Karel Čapek, who invented the term "robot". Other materials may include philosophical texts, fiction, videogames, films, graphic novels, and hip-hop concept albums.

MW 3:00-4:15 PM

COML 1106.103 **Class # 18830** Joseph Zappa

OL (Fully Online)

Full Title Robots

In 2015 Japan's SoftBank Robotics Corporation announced the world's first robot with feelings. Many people were excited, many more disturbed. If robots are simply, as the dictionary suggests, machines "designed to function in the place of a living agent," then what is so disturbing about them? Since robots are designed to replace human labor (first economic, and now also emotional), do they represent a threat as much as they do an aid? What happens when robots exceed their purpose, and become more humanlike? How do robots read, write, and feel? How do the activities of coding and writing, or decoding and reading differ? Students will be equipped with the vocabulary and writing strategies to rigorously analyze, compare, and debate the meaning of robots in the human imagination from different epochs, countries, languages, and media. In doing so they will write in a variety of registers about works such as the play *R.U.R.* by Karel Čapek, who invented the term "robot". Other materials may include philosophical texts, fiction, videogames, films, graphic novels, and hip-hop concept albums.

MWF 8:00-8:50 AM

COML 1106.104

Class # 18831

Hannah Karmin

PT (In Person)

Full Title Robots

In 2015 Japan's SoftBank Robotics Corporation announced the world's first robot with feelings. Many people were excited, many more disturbed. If robots are simply, as the dictionary suggests, machines "designed to function in the place of a living agent," then what is so disturbing about them? Since robots are designed to replace human labor (first economic, and now also emotional), do they represent a threat as much as they do an aid? What happens when robots exceed their purpose, and become more humanlike? How do robots read, write, and feel? How do the activities of coding and writing, or decoding and reading differ? Students will be equipped with the vocabulary and writing strategies to rigorously analyze, compare, and debate the meaning of robots in the human imagination from different epochs, countries, languages, and media. In doing so they will write in a variety of registers about works such as the play *R.U.R.* by Karel Čapek, who invented the term "robot". Other materials may include philosophical texts, fiction, videogames, films, graphic novels, and hip-hop concept albums.

WF 4:55-6:10 PM

COML 1107.101

Class # 18899

Anindita Banerjee

OL (Fully Online)

Full Title Writing the Environment

The state of the planet is one of the most urgent issues of our time, yet communicating environmental concerns and engaging the public on environmental issues is never easy. By studying and emulating how scientists, activists, philosophers, anthropologists, religious leaders, journalists, and last but not least creative writers connect us with our increasingly threatened world, this course aims to provide tools to students from all disciplines on writing the environment. Assignments will include analyzing and mapping the templates of different kinds of environmental writing; comparing writing from different periods and parts of the world aimed toward diverse audiences; and trying out writing voices and styles within and across the students' divergent knowledge, interests, and skills.

TR 3:00-4:15 PM

COML 1119.101

Class # 18904

Raissa Krivitsky

OL (Fully Online)

Full Title A Taste of Russian Literature

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

MWF 12:40-1:30 PM

COML 1121.101

Class # 18905

Gavriel Shapiro

PT (In Person)

Full Title Ukraine and Russia through the Eyes of Nikolai Gogol

For several years now, Ukraine and Russia have been in the headlines as their conflict has captivated the world. Nikolai Gogol (1809–52) is uniquely positioned to provide some answers to many questions surrounding this conflict. A native of Ukraine, Gogol moved to St. Petersburg at the age of twenty. His works set in Ukraine and Russia, his juxtaposition of the two ethnicities, are relevant in gaining an understanding of this tragic strife between the two neighboring countries. Gogol's picturesque style is abundant with rhetorical devices. Studying Gogol's works chronologically, from "The Fair at Sorochintsy" to "The Overcoat," will enable students to familiarize themselves with his oeuvre's wide range. This, in turn, will equip students with numerous tools designed to enrich and improve their writing skills. Most important, writing assignments will help students to learn how to write in a lucid and coherent manner.

TR 9:55-11:10 AM

HY (Hybrid)

COML 1128.101

Class # 18757

Kun Huang

Full Title China and Race

Anti-Chinese racism resurfaced during the COVID-19 scare, but linking Chinese migrants to disease and “uncivilized” habits is not new. How has the West defined and exercised power over the Chinese “other”? What tools of resistance did Chinese intellectuals and activists wield in response? Do these tools generate unexpected side-effects, and if so in what ways? This course looks for adventurous and critical minds ready to embark on a tumultuous journey of historical and literary inquiries. We will study translated literature, fiction film and documentary, activist writing, and academic debates on “Chinese” experiences and the experience of “China” in the global world. Student writers will learn to evaluate concepts, analyze creative texts, and put forward informed and nuanced arguments about their subjects of interest.

MWF 9:10-10:00 AM

PT (In Person)

COML 1134.101

Class # 18759

Didi Chang-Park

Full Title Reading Poetry

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

TR 9:55-11:10 AM

OL (Fully Online)

DSOC 1200.101

Class # 18770

Aubryn Allyn Sidle

Full Title She-roses: Global Perspectives on Girls' Empowerment

From Malala Yousafzai to Michelle Obama—girls' empowerment has become a popular rallying cry for promoting inclusion and progressive social policy. What does it mean to be empowered? How does the experience of identity affect how empowerment is understood and produced? This course will ask students to develop their own answers to these questions through an exploration of diverse readings on the lives of popular ‘sheroes’ such as Michelle Obama, Malala Yousafzai's and Chimamanda Ngozi Adichie, alongside articles from policy and practice on the subject of gender, feminism, and intersectionality. Writing assignments will include critical reflections on the readings, short essays and one long-paper where students are asked produce and argue their own thinking on the material.

TR 8:00-9:15 AM

OL (Fully Online)

DSOC 1200.102

Class # 18771

George Spisak

Full Title Pirated Ecologies: Somalia and International Waste Disposal

Why did people from a failed state revive piracy in the twenty-first century? The “how?” and “why?” of Somali piracy are complex, partially understood through the presence of illegal dumping of toxic waste by foreign companies. Somali piracy is a dramatic example of the unintended consequences of illegal waste disposal and the ways that global power can be reshaped suddenly and violently. Beginning with a World Bank memo ironically advocating for increasing pollution in underdeveloped countries, the readings for this course will examine who makes the rules about where waste goes, and what happens when that becomes contested. Students will write pieces focusing on analysis, research, and persuasion as part of their exploration of how waste and piracy have interacted in the Somali context.

TR 3:00-4:15 PM

DSOC 1200.103**Class # 18772**

Sneha Kumar

OL (Fully Online)

Full Title Go Forth and Multiply? Enduring Debates on “Overpopulation”

Is population growth pushing the earth’s limited resources to the breaking point? Are projections of “10 billion by 2050” an imminent sign of ecological collapse? Can technological innovations extend the earth’s limits? These momentous questions, and the deeply divided responses they provoke, shape much of the discourse on population, development, and the environmental crisis. In this course, students will draw on different disciplinary perspectives to uncover the social values underpinning competing views on “overpopulation”. Through writing assignments (reflection papers, annotations, analytical essays) students will learn to critically evaluate claims on the consequences of population growth, construct evidence-based arguments, and effectively communicate with a research-focused audience. Course materials will include journal articles, op-eds, podcasts, and short videos.

MW 1:25-2:40 PM

DSOC 1200.104**Class # 18773**

Ryan Nehring

PT (In Person)

Full Title How Do We Feed the World?

In 2009, the UN declared that food production must double by 2050 in order to feed the world’s growing population. There are currently one billion people suffering from hunger and that number is growing. At the same time, up to 50 percent of food is wasted in places where there is more than enough to eat. This course explores competing perspectives in an attempt to answer the question: how do we feed the world? Students will develop an in-depth, interdisciplinary and case-based understanding of this question by writing a series of essays based on their interests. A final paper will propose a plan to international organizations on how to best feed the world. The readings include academic and journalistic articles, bestseller books and official reports.

MWF 11:30-12:20 PM

ENGL 1105.101**Class # 18780**

Samuel Lagasse

OL (Fully Online)

Full Title Writing and Sexual Politics: Decolonization, Gender, and Sexuality

How do literatures of decolonization engage with questions of gender and sexuality? Is it possible to think of the challenge that these literatures pose to colonialism in terms of a queerness, or a troubling of norms? In this course we will explore what it might mean to think and write queerly in colonial and postcolonial contexts, particularly in relation to the problematics of race, time, and embodiment. Texts may include Mukherjee’s *A Life Apart*, Mootoo’s *Cereus Blooms at Night*, Abani’s *The Virgin of Flames*, and Diaz’s *When My Brother Was an Aztec*. In their engagement with these works of fiction and poetry, students will practice close-reading and writing skills by crafting several short analytical essays and a final research paper on a topic of their choice.

MWF 12:40-1:30 PM

ENGL 1105.102**Class # 18781**

Anastasia McCray

OL (Fully Online)

Full Title Writing and Sexual Politics: When Beauty Becomes Beast

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

TR 3:00-4:15 PM

ENGL 1105.103**Class # 18782**

Kathryn Diaz

OL (Fully Online)

Full Title Writing and Sexual Politics: Queerness of Imagination

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

MWF 10:20-11:10 AM

ENGL 1111.101 **Class # 18783** Christopher Hewitt

PT (In Person)

Full Title Writing Across Cultures: Humor, Lightness, Wit

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

MWF 12:40-1:30 PM

ENGL 1111.102 **Class # 18784** Laura Francis

OL (Fully Online)

Full Title Writing Across Cultures: Living and Working in Translation

However many languages we speak, we live in a world that constantly brings us into contact with other cultures, dialects, and accents that require acts of interpretation. How do these affect our communication with one another? What is the role of translation and adaptation in our work? This class will explore how translation frames our encounters with others in everything from classical literature to twitter feeds. We will start with a basic foundation in theory, then look at three different kinds of translation: intra-lingual (within the same language), inter-lingual (between two languages), and inter-semiotic (adaptation between media). Students will learn from each author's style as they write about genres ranging from epic to science fiction and finish with their own creative translation or adaptation project.

MW 7:30-8:45 PM

ENGL 1111.103 **Class # 18785** Hema Surendranathan

OL (Fully Online)

Full Title Writing Across Cultures: Real Stories, Real Animals

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

TR 9:55-11:10 AM

ENGL 1111.104 **Class # 18786** Zachary Grobe

OL (Fully Online)

Full Title Writing Across Cultures: Documenting Crisis

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

MW 3:00-4:15 PM

ENGL 1111.105 **Class # 18787** Kelly Hoffer

OL (Fully Online)

Full Title Writing Across Cultures: On Hating (and Loving) Poetry

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

TR 9:55-11:10 AM

ENGL 1111.106 **Class # 18788** Mukoma Wa Ngugi

OL (Fully Online)

Full Title Writing Across Cultures: African Detective Fiction

Beyond the smoking gun and the femme fatale, do detective novels have more to say? Can entertainment legitimately address social issues? And can popular fiction be as complex as “high brow” literature? In this class we shall explore the ways in which African detective and crime novels are often a Trojan horse for intricate literary forms and contents. Specifically we will look at the ways in which they make commentary on questions of gender, race, class, law and justice, the delicate balance between order and freedom, and age-old questions of familial versus civic duties.

TR 9:55-11:10 AM

ENGL 1111.107 **Class # 18789** Jasmine Reid

OL (Fully Online)

Full Title Writing Across Cultures: Feeling Race, Sexuality, and Gender

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

TR 1:25-2:40 PM

ENGL 1111.108 **Class # 18790** Satya Mohanty

OL (Fully Online)

Full Title Writing Across Cultures: The Culture of the Raj

Judging from the many popular novels and movies dealing with the British rule in India, the “Raj” was a time of pageantry and color, adventure and romance. But to what extent is this image historically accurate? How did people live their lives, and how did the colonial rule affect not only Indian society and culture but also contemporary Britain? The Raj did invent many of the modern forms of spectacle and public ceremonial display, but is there anything else that survives to the present day? What do we know about “race” and nationalism, for instance, or literature and imperial ideology, and the various “cultural” ways we understand ourselves—then as much as now? Readings will draw on both literary and historical texts, and include some current films and popular fiction.

TR 9:55-11:10 AM

ENGL 1111.109 **Class # 18791** Masha Raskolnikov

OL (Fully Online)

Full Title Writing Across Cultures: Memoir and Personal Essay

When you say “I,” you mean you; when I say it, it’s another person that I mean. Reading memoir lets you experience the selves of others, although (as this course will demonstrate) it would be too simple to assume that what you experience in reading memoir is “the truth” of a person’s experience—something is always left out, and experience is always shaped, molded, and performed. This course will hone your skills as a critical reader by introducing you to a number of varieties of personal writing. This course will also hone your abilities to write eloquently and persuasively, and become more comfortable producing smart and thoughtful personal writing as well as critical writing that isn’t afraid to state your own personal views and defend them. Through the practice of writing and re-writing, reading and re-reading, and through class discussion, and exercises, we will work on strengthening your own sense of yourself as an active participant in your own learning.

TR 1:25-2:40 PM

ENGL 1111.110 **Class # 18792** Shelley Wong

OL (Fully Online)

Full Title Writing Across Cultures: Cantonese, Fukienese, Tiawanese, Mandarin, Tahishanses...it's all Chinese to me

In her memoir *Woman Warrior*, Maxine Hong Kingston identified a conundrum familiar to many US-born children of Chinese immigrants when she asked: "What is Chinese tradition and what is the movies?" What is "Chinese tradition"? Does it mean the same thing to people in China, Taiwan, Hong Kong, and Singapore, or to Chinese diasporic communities in North America? Does "Chineseness" change across time and space? While there will be occasion to discuss what "Chineseness" means in different Asian contexts, this course will focus primarily on how ideas of "China" and "Chineseness" have been historically constructed by, for, and in the West—particularly in the US. Course materials include Chinese American literature, as well as films, photographs, and historical and sociological studies of East/West relations.

MW 3:00-4:15 PM

ENGL 1111.111 **Class # 18793** Chi Le

OL (Fully Online)

Full Title Writing Across Cultures: Writing About Be-Longing

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

MWF 11:30-12:20 PM

ENGL 1120.101 **Class # 18796** Matthew Kilbane

OL (Fully Online)

Full Title Writing and Community Engagement: Writing Ecology

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

MWF 10:20-11:10 AM

ENGL 1130.101 **Class # 18798** Krithika Vachali

OL (Fully Online)

Full Title Writing the Environment: Conservation, Conservatories, and Conservancies

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

MW 3:00-4:15 PM

ENGL 1130.102 **Class # 18799** Elisabeth Strayer

OL (Fully Online)

Full Title Writing the Environment: Environmental Futures

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

TR 9:55-11:10 AM

ENGL 1130.103 **Class # 18800** James Ingoldsby

OL (Fully Online)

Full Title Writing the Environment: Crisis Mode

We've recently witnessed how quickly a crisis can emerge, and how difficult it is to react to rapid developments. This course slows down and considers moments of environmental, political, and health crisis as objects of study. We will compare novels, poems, essays and films concerning these crises in order to develop a critical writing practice that makes insightful connections to our own moment(s) of crisis. Students will complete group-centered writing and formal essays concerning, for example, how the political crises and revolutions of the Enlightenment era create the terms of our own, or how modern environmental, refugee, and debt crises share many causes and potential responses. We will explore the local dimension of these concerns through collaborations with the Cornell Botanical Gardens and Johnson Museum.

TR 3:00-4:15 PM

ENGL 1130.104 **Class # 18801** Alice Turski

OL (Fully Online)

Full Title Writing the Environment: Strange New Homes

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

TR 9:55-11:10 AM

ENGL 1134.101 **Class # 18810** Susannah Sharpless

OL (Fully Online)

Full Title True Stories

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

MWF 10:20-11:10 AM

ENGL 1134.102 **Class # 18811** Charline Jao

OL (Fully Online)

Full Title True Stories

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

MWF 1:50-2:40 PM

ENGL 1134.103

Class # 18812

Lisa Camp

OL (Fully Online)

Full Title True Stories

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

TR 3:00-4:15 PM

ENGL 1134.104

Class # 18813

Yessica Martinez

OL (Fully Online)

Full Title True Stories

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

MWF 12:40-1:30 PM

ENGL 1158.101

Class # 18818

Seth Strickland

OL (Fully Online)

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

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

MWF 1:50-2:40 PM

ENGL 1158.102

Class # 18819

Sara Stamatiades

OL (Fully Online)

Full Title American Voices: Age of the Remake

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

WF 3:00-4:15 PM

ENGL 1158.103

Class # 18820

Charlotte Pattison

HY (Hybrid)

Full Title American Voices: The Myth of the American Teenager

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

TR 8:00-9:15 AM

ENGL 1158.104 **Class # 18821** Molly MacVeagh

OL (Fully Online)

Full Title American Voices: Fictions of Attention

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

TR 1:25-2:40 PM

ENGL 1158.105 **Class # 18822** Brianna Thompson

HY (Hybrid)

Full Title American Voices: Imagining Better Worlds

What do time travel, utopian communes, financially-independent women, shadow governments, robots, and genderless aliens have in common? They all populate nineteenth- and twentieth-century American fictions that imagine better worlds. This course surveys texts that envision improved life, encouraging students to ask how speculation about religious, social, and technological values offered authors a means of critiquing inequality. Discussions and writing assignments will help students learn to construct polished, well-focused sentences and paragraphs and develop coherent arguments using textual evidence. As burgeoning utopian writers ourselves, we will envision worlds of structured, analytical arguments and then build them through regular writing assignments.

TR 3:00-4:15 PM

ENGL 1158.106 **Class # 18823** Derrick Spires

OL (Fully Online)

Full Title American Voices: Democracy in Hamilton's America

Despite its diverse casting and championing of democratic ideals, Lin-Manuel Miranda's *Hamilton* (2015) offers pretty standard fare: a collective of ambitious white men defies the odds to "found" a nation. It joins a long tradition of rendering the founding less to get the history "right" and more to generate a usable past for the present. This course asks: How did the Revolution look from the perspective of not only the show's central characters, but also the enslaved people, free Africans, women, and others it leaves out? How have narratives about the Revolution functioned over time, and how have they shaped understandings of U.S. democracy? To answer these questions, we'll examine American history and culture to think about democracy in *Hamilton* and Hamilton's America.

MWF 10:20-11:10 AM

ENGL 1167.101 **Class # 18832** Elisavet Makridis

OL (Fully Online)

Full Title Reading Now

Reading is experiencing a new revolution in the twentieth and twenty-first centuries. We still read paper books, but we also read by scrolling on screen, through search engines, and in images and memes. What kinds of texts are emerging in this new era, and how do we read them? How do writing—and our ways of reading—connect with the urgent topics before us now: technology and social control, truth and media, climate change and apocalypse, identity, equality, and human rights? This course will examine the past twenty years of writing in a variety of genres, printed and/or online, from fiction to memoir to poetry and beyond. As we read, we will explore and discover the forms that our own writing can take in response.

MWF 11:30-12:20 PM

ENGL 1167.102

Class # 18833

Lily Codera

OL (Fully Online)

Full Title Reading Now

Reading is experiencing a new revolution in the twentieth and twenty-first centuries. We still read paper books, but we also read by scrolling on screen, through search engines, and in images and memes. What kinds of texts are emerging in this new era, and how do we read them? How does writing—and our ways of reading—connect with the urgent topics before us now: technology and social control, truth and media, climate change and apocalypse, identity, equality, and human rights? This course will examine the past twenty years of writing in a variety of genres, printed and/or online, from fiction to memoir to poetry and beyond. As we read, we will explore and discover the forms that our own writing can take in response.

MWF 12:40-1:30 PM

ENGL 1167.103

Class # 18834

Alice Rhee

OL (Fully Online)

Full Title Reading Now

Reading is experiencing a new revolution in the twentieth and twenty-first centuries. We still read paper books, but we also read by scrolling on screen, through search engines, and in images and memes. What kinds of texts are emerging in this new era, and how do we read them? How do writing—and our ways of reading—connect with the urgent topics before us now: technology and social control, truth and media, climate change and apocalypse, identity, equality, and human rights? This course will examine the past twenty years of writing in a variety of genres, printed and/or online, from fiction to memoir to poetry and beyond. As we read, we will explore and discover the forms that our own writing can take in response.

TR 11:30-12:45 PM

ENGL 1167.104

Class # 18835

Gabriella Friedman

OL (Fully Online)

Full Title Reading Now

Reading is experiencing a new revolution in the twentieth and twenty-first centuries. We still read paper books, but we also read by scrolling on screen, through search engines, and in images and memes. What kinds of texts are emerging in this new era, and how do we read them? How do writing—and our ways of reading—connect with the urgent topics before us now: technology and social control, truth and media, climate change and apocalypse, identity, equality, and human rights? This course will examine the past twenty years of writing in a variety of genres, printed and/or online, from fiction to memoir to poetry and beyond. As we read, we will explore and discover the forms that our own writing can take in response.

TR 9:55-11:10 AM

ENGL 1167.105

Class # 18836

Roger Gilbert

OL (Fully Online)

Full Title Reading Now

Reading is experiencing a new revolution in the twentieth and twenty-first centuries. We still read paper books, but we also read by scrolling on screen, through search engines, and in images and memes. What kinds of texts are emerging in this new era, and how do we read them? How do writing—and our ways of reading—connect with the urgent topics before us now: technology and social control, truth and media, climate change and apocalypse, identity, equality, and human rights? This course will examine the past twenty years of writing in a variety of genres, printed and/or online, from fiction to memoir to poetry and beyond. As we read, we will explore and discover the forms that our own writing can take in response.

TR 3:00-4:15 PM

ENGL 1167.106

Class # 18837

Brianna Thompson

HY (Hybrid)

Full Title Reading Now

Reading is experiencing a new revolution in the twentieth and twenty-first centuries. We still read paper books, but we also read by scrolling on screen, through search engines, and in images and memes. What kinds of texts are emerging in this new era, and how do we read them? How do writing—and our ways of reading—connect with the urgent topics before us now: technology and social control, truth and media, climate change and apocalypse, identity, equality, and human rights? This course will examine the past twenty years of writing in a variety of genres, printed and/or online, from fiction to memoir to poetry and beyond. As we read, we will explore and discover the forms that our own writing can take in response.

MWF 9:10-10:00 AM

ENGL 1168.101 **Class # 18838** Laura Francis

OL (Fully Online)

Full Title Cultural Studies: Writing in a Multilingual World

No matter how many languages we speak, the world constantly brings us into contact with other accents, dialects, and cultures: linguists have identified dozens of varieties within English, for example, let alone the thousands of other languages across the world. How does this rich diversity affect our communication with one another? What kinds of interpretation does it require? This class will explore how translation and adaptation regularly affect the way we see the world around us. From reading different versions of classical literature to watching subtitled films to thinking beyond linguistic boundaries through sci-fi, we will examine how these forms of writing frame our experiences. In turn, students will learn from each author's style through analytical essays and finish with their own creative translation project.

MWF 9:10-10:00 AM

ENGL 1168.102 **Class # 18839** Kathryn Harlan-Gran

OL (Fully Online)

Full Title Cultural Studies: Horror Fact and Horror Fiction

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

MWF 10:20-11:10 AM

ENGL 1168.103 **Class # 18840** Gary Slack

OL (Fully Online)

Full Title Cultural Studies: Black Arts Movement

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

MWF 12:40-1:30 PM

ENGL 1168.104 **Class # 18841** Mint Damrongpiwat

OL (Fully Online)

Full Title Cultural Studies: Postcolonial Remix

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

MWF 1:50-2:40 PM

ENGL 1168.105 **Class # 18842** Martin Cain

OL (Fully Online)

Full Title Cultural Studies: Rural Media

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

MWF 1:50-2:40 PM

ENGL 1168.106 **Class # 18843** Matthew Kilbane

OL (Fully Online)

Full Title Cultural Studies: Literary Machines—Print to Frankenstein

What does it mean to call literature a technology? What can imaginative writing tell us about the ways that new media dynamically shape our everyday lives, our sense of history, and our hopes for the future? This investigation of technology and literature begins with that momentous literary gadget, the printed book, and charts a path through landmark works like Shakespeare's *The Tempest*, Swift's *Gulliver's Travels*, and Shelley's *Frankenstein*. Students can expect to read both about and with new technologies, since we'll experiment with digital approaches to these canonical texts. As we practice writing in a variety of modes—from argumentative research papers to online personal essays—we'll also cast a critical eye on our own trusted writing technologies, including the expository essay and Microsoft Word.

MWF 10:20-11:10 AM

ENGL 1168.107 **Class # 18844** Kyhl Stephen

HY (Hybrid)

Full Title Cultural Studies: Economic Humanities

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

MW 3:00-4:15 PM

ENGL 1168.108 **Class # 18845** Cathy Caruth

OL (Fully Online)

Full Title Cultural Studies: Autobiography and Testimony

This course will examine the emerging genre of testimony that attempts to bear witness to twentieth- and twenty-first-century collective experiences of trauma and survival. How can writing, video, or film transmit to others an experience that breaks all previous frames of reference? We will focus on film and video testimony of the Holocaust; contemporary poetry on the middle passage; video testimonies from the NIA Project for battered African American women; video-tapes from the South African Truth and Reconciliation Commission and film and narratives about Apartheid; compilations from front-line workers and survivors in the Covid-19 pandemic; and videos from the Human Ape Testimony Project. We will also read theoretical texts attempting to define the challenges and innovations unique to the testimonial genre.

MW 7:30-8:45 PM

ENGL 1168.109 **Class # 18846** Richard Thomson

OL (Fully Online)

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

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

TR 8:00-9:15 AM

ENGL 1168.110

Class # 18847

Noah Lloyd

OL (Fully Online)

Full Title Cultural Studies: Reading Role-Playing Games

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

TR 9:55-11:10 AM

ENGL 1168.111

Class # 18848

Chad Uran

OL (Fully Online)

Full Title Cultural Studies: Writing About Zombies

Zombies have existed at some level of reality for centuries, walking the uncertain spaces between binary “certainties” such as us and them, rich and poor, slave and master, and, of course, alive and dead. This class will explore the presence of zombies in the global popular imagination and will examine how zombies occupy a variety of spaces where contemporary social tensions are reflected and refracted. Students will write interpretive essays based on zombie films and other media, making use of cultural studies theories and criticism.

TR 9:55-11:10 AM

ENGL 1168.112

Class # 18849

Victoria Baugh

OL (Fully Online)

Full Title Cultural Studies: 90’s Nostalgia

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

TR 11:30-12:45 PM

ENGL 1168.113

Class # 18850

Sasha Smith

OL (Fully Online)

Full Title Cultural Studies: Videogames as Storytelling

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

TR 1:25-2:40 PM

ENGL 1168.114 **Class # 18851** James Ingoldsby

OL (Fully Online)

Full Title Cultural Studies: Rupture and Reflection

Do history and society plod along at a consistent pace or do they develop as a series of explosions? Together we will consider moments and movements of social change, technological paradigm shifts, as well as economic and environmental crisis through the art, novels, films, and poetry of disparate periods. Rather than dwell on the historical success or failure of these moments, we will analyze how understanding such events can affect the ways in which individuals relate to one another and themselves. Essays and group presentation may draw connections between, for instance, the writing of nineteenth-century American westward expansion and contemporary narratives of globalization; and in the course of the semester we'll touch on writers from Balzac to Ishiguro.

TR 1:25-2:40 PM

ENGL 1168.115 **Class # 18852** Jon McKenzie

OL (Fully Online)

Full Title Cultural Studies: Comics! Graphic Novels! Transmedia Knowledge!

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

TR 1:25-2:40 PM

ENGL 1168.116 **Class # 18853** Chad Uran

OL (Fully Online)

Full Title Cultural Studies: Writing About Zombies

Zombies have existed at some level of reality for centuries, walking the uncertain spaces between binary "certainties" such as us and them, rich and poor, slave and master, and, of course, alive and dead. This class will explore the presence of zombies in the global popular imagination and will examine how zombies occupy a variety of spaces where contemporary social tensions are reflected and refracted. Students will write interpretive essays based on zombie films and other media, making use of cultural studies theories and criticism.

MW 3:00-4:15 PM

ENGL 1170.101 **Class # 18794** Alice Mercier

OL (Fully Online)

Full Title Short Stories

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

MWF 10:20-11:10 AM

ENGL 1170.102 **Class # 18795** Rocio Corral Garcia

OL (Fully Online)

Full Title Short Stories

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

MWF 11:30-12:20 PM

ENGL 1170.103

Class # 18797

Carlos Gomez

OL (Fully Online)

Full Title Short Stories

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

MWF 12:40-1:30 PM

ENGL 1170.104

Class # 18802

Ashley Hand

OL (Fully Online)

Full Title Short Stories

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

TR 1:25-2:40 PM

ENGL 1170.105

Class # 18803

Zahid Rafiq

OL (Fully Online)

Full Title Short Stories

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

TR 9:55-11:10 AM

ENGL 1170.106

Class # 18804

Elie Piha

OL (Fully Online)

Full Title Short Stories

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

TR 11:30-12:45 PM

ENGL 1170.107

Class # 18805

Jennifer Rabedeau

OL (Fully Online)

Full Title Short Stories

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

TR 3:00-4:15 PM

ENGL 1170.108 **Class # 18809** Sophia Veltfort

OL (Fully Online)

Full Title Short Stories

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

MWF 1:50-2:40 PM

ENGL 1170.109 **Class # 19055** Kevin Attell

OL (Fully Online)

Full Title Short Stories

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

MWF 10:20-11:10 AM

ENGL 1183.101 **Class # 18814** Robert Romero

OL (Fully Online)

Full Title Word and Image

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

MWF 11:30-12:20 PM

ENGL 1183.102 **Class # 18815** Briel Felton

OL (Fully Online)

Full Title Word and Image

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

TR 9:55-11:10 AM

ENGL 1183.103 **Class # 18816** Ariel Estrella

OL (Fully Online)

Full Title Word and Image

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

MWF 10:20-11:10 AM

ENGL 1191.101 **Class # 18824** David Faulkner

OL (Fully Online)

Full Title British Literature: Jane Austen Made Me Do It

We needn't add zombies to *Pride and Prejudice* to know that Jane Austen still walks the earth, undead. Her influence on popular culture—movies, sequels, “updates,” fan fiction—is greater today than ever. Something about her writing makes us want to (re) write. We will read *Pride and Prejudice* (1813) and *Emma* (1816) in their revolutionary historical context, to watch Austen manipulating her contemporary popular culture, especially that threatening new thing called “the novel,” consumed largely by women. (Indeed, her first completed novel, *Northanger Abbey*, can be read as “Gothic” fan-fiction.) We will also sample some modern-day transformations of Austen’s works—and perhaps invent some, learning from her stylistic games. Writing assignments may include commonplace-book and encyclopedia entries, literary analyses, critical syntheses, archival research, creative projects.

MW 3:00-4:15 PM

ENGL 1191.102 **Class # 18825** Seth Koproski

OL (Fully Online)

Full Title British Literature: A History of the English Language

How well do we really know the English language? We may hear it every day, read it almost constantly, and communicate in it to our heart's content, but we don't often consider how and why the language we use exists in the form it does. A global language spoken by over a billion people, English exists and has existed throughout its millennia-long history in many different forms, guises, and cultural milieus. In this course we will be looking at a variety of texts throughout the history of English, examining attitudes and usages from the invasion of the Angles to the rise of the Internet and beyond through research-based and analytical writing.

MW 7:30-8:45 PM

ENGL 1191.103 **Class # 18826** Malcolm Bare

PT (In Person)

Full Title British Literature: Clock of the Heart—The Culture of the Romantics

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

TR 3:00-4:15 PM

ENGL 1191.104 **Class # 18827** Gabriella Friedman

OL (Fully Online)

Full Title British Literature: Science Fiction

Science fiction dazzles its readers with comet collisions that unleash poisonous gases, time traveling dinosaur hunters, mysterious planets, and more. Why are such works so captivating, and what can they show us about the societies that produce them? In this course you will delve into major works of British and American science fiction from the early twentieth century, when the genre came into its own, to the present, when it has evolved into new mediums. Writers include E. M. Forster, W. E. B. DuBois, Isaac Asimov, Ray Bradbury, Samuel Delany, Ursula Le Guin, and Octavia Butler; you'll also watch a web series, listen to experimental hip-hop, and explore digital art. Assignments include literary analyses, a short story, and a news broadcast from an imagined future.

TR 1:25-2:40 PM

ENGL 1191.105 **Class # 19134** Jennifer Rabedeau

OL (Fully Online)

Full Title British Literature: The Hollow Crown

“We’ll never be royals,” Lorde reminds us in her 2013 hit song. If we’ll never be royals, why are we so fascinated by their lives? Royals populate our novels, movies, plays, and television. They also dominate media coverage: nearly two billion people watched Prince Harry and Meghan Markle’s wedding. In this course we’ll ask why royals play such a dominant role in our imaginations, and how narratives about them reveal our cultural values and anxieties. We’ll think and write about how Shakespeare and Austen imagined royalty before considering more recent examples like *Hamilton*, *The Favourite*, and tabloid coverage of the Kate Middleton-Meghan Markle feud. Together, we’ll explore why royal narratives remain so enduringly popular—and why we might not want to be royals after all.

MW 3:00-4:15 PM

ENGL 1270.101 **Class # 18854** Helena Viramontes

OL (Fully Online)

Full Title Writing About Literature: Worlds of Fiction—Thinking, Reading, Creating

We will examine modern fiction with an emphasis on the short story and novella. Students will write critical essays on works by authors, from around the world, who flourished between 1870 to the present day. We will also try our hand at creating our own fiction in our last class session.

TR 8:00-9:15 AM

ENGL 1270.102 **Class # 18855** Daniel Schwarz

OL (Fully Online)

Full Title Writing About Literature: The Reading of Fiction

We will examine modern fiction from 1870 with an emphasis on the short story and novella. Our writers will include: Conrad, Dostoevsky, Joyce, Kafka, Lawrence, Mann, Chekhov, Hemingway, Faulkner, and a full-length novel by Woolf. We will not only study form and narrative strategies but we will also put these works in the context of intellectual and historical developments, including parallel developments in modern art. Student writing assignments will be mostly critical essays, but there will be one creative assignment. Our goals will be to develop close, attentive, imaginative reading and writing—and to enjoy our reading and writing!

TR 1:25-2:40 PM

ENGL 1270.103 **Class # 18856** Charlie Green

OL (Fully Online)

Full Title Writing About Literature: Reading Poetry

What is poetry? Why is it so baffling yet present in all cultures? What exactly does poetry communicate, and how? In this course we will demystify poetry by immersing ourselves in it, moving away from trying to “get” poetry toward experiencing it, from formal verse (e.g., sonnets, ballads, sestinas) to free verse, focusing primarily on poetry in English. Writing frequently, mostly essays and also poems, we will explore what makes a poem a poem and how to take pleasure in the process of reading. Our readings will likely include Walt Whitman, Emily Dickinson, June Jordan, Ilya Kaminsky, and others.

MW 9:55-11:10 AM

FGSS 1114.101 **Class # 19373** Lee Tyson

OL (Fully Online)

Full Title Queer Identity and Popular Music

Why did disco music emerge in gay, black communities? How did Riot Grrrls bring “girls to the front” of punk shows? From hip-hop to musical theater, from Dolly Parton to Prince, we will listen to a wide range of U.S. popular music and watch music videos as we explore how LGBTQ individuals and communities use sound to navigate identity and desire. Written histories and criticism by and about queer musicians and fans will help us to understand what “queer” means, while honing our close reading skills. Through personal narratives and multi-draft essays, we will practice writing about music and develop critical arguments about how popular music mediates queerness as identity, practice, and politics.

TR 11:30-12:45 PM

FGSS 1117.101

Class # 18857

Natalie Nesvaderani

OL (Fully Online)

Full Title Feminist Praxis, Representation, and Migration

How are migrants and refugees typically depicted in film and news media accounts of their lives and journeys? How can an intersectional feminist analysis of gender, sexuality, race, and class help us to see this media from a more holistic perspective? Course texts bring together intersectional feminist theories of power. In this class you will read and discuss texts by feminist theorists, activist-scholars, critical media scholars, and journalists such as Sarah Ahmed, bell hooks, Edward Said, and Angela Davis. Students will put feminist theory into practice (praxis) through direct engagement assignments in collaboration with local immigrant rights organizations. Through course assignments, students will develop tools to critically analyze the media they consume, and also to intervene into racist and sexist media representations through their writing.

MW 8:00-9:15 AM

GERST 1109.101

Class # 18858

Ekaterina Pirozhenko

OL (Fully Online)

Full Title From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness

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

TR 9:55-11:10 AM

GERST 1109.102

Class # 18859

Paul McQuade

OL (Fully Online)

Full Title From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness

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

TR 11:30-12:45 PM

GERST 1109.103

Class # 18866

Matthias Mueller

OL (Fully Online)

Full Title From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness

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

MWF 11:30-12:20 PM

GERST 1109.104

Class # 18867

Mark Mandych

OL (Fully Online)

Full Title From Fairy Tales to the Uncanny: Exploring the Romantic Consciousness

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

TR 1:25-2:40 PM

GERST 1121.101 **Class # 18921** Douglas McBride

OL (Fully Online)

Full Title Writing Berlin

Berlin is a city that reinvents itself by rewriting itself. In this writing seminar we'll study a variety of literary, visual, and sonic texts to create a virtual map of the city, from its emergence as modern metropolis in the 1920s, reduction to rubble in World War II, afterlife as refuge of the disaffected in the 1980s, and rebirth at the turn of the 21st century. As we make our way through the linguistic, visual and aural landscape of its ever-changing topography we'll create our own stories of a mythical Berlin in dialogue with texts written by the displaced persons who breached its real and imagined walls and navigated its illicit economies.

TR 9:55-11:10 AM

GERST 1170.101 **Class # 18922** Geoffrey Waite

OL (Fully Online)

Full Title Marz, Nietzsche, Freud

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

MWF 9:10-10:00 AM

GERST 1170.102 **Class # 18923** Jason Archbold

OL (Fully Online)

Full Title Marz, Nietzsche, Freud

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

MWF 11:30-12:20 PM

GERST 1170.103 **Class # 18924** Emir Yigit

OL (Fully Online)

Full Title Marz, Nietzsche, Freud

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

TR 9:55-11:10 AM

GERST 1170.104 **Class # 18925** Sophia Leonard

OL (Fully Online)

Full Title Marz, Nietzsche, Freud

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

TR 8:00-9:15 AM

GOVT 1101.101 **Class # 18860** Nazli Konya

OL (Fully Online)

Full Title Power and Politics: Power and Resistance

Where and how do we recognize “power” when we go to work, study at school, watch the news, search the internet, buy new sports shoes, chat with our friends, have our morning coffee, or march in demonstrations? All these experiences in our everyday lives shape us as individuals and organize society in diverse ways. In this course we will critically engage with theories of power and resistance developed by influential modern social and political theorists. We will pursue questions about the space for agency and freedom given the relations and constraints of power within which we act. Writing activities will encourage students to discuss power and politics by elaborating on “why they do what they do,” “how they know what they know,” or “how they become who they are.”

MW 8:00-9:15 AM

GOVT 1101.102 **Class # 18861** Alexandra Blackman

OL (Fully Online)

Full Title Power and Politics: Religion and Politics

How do religious institutions—like the Catholic Church or Al-Azhar Mosque in Egypt—advocate for their desired political outcomes? Has the rise of the Religious Right in the United States alienated those on the Left from religious institutions? This course will not only develop your writing skills, but it also will introduce you to the study of religion and politics. Drawing on cases from around the world, we will identify the ways religious beliefs, movements, and institutions have been defined, and we will explore the influence of religion in our own lives, as well as in our politics. Students will engage with these topics through a variety of exercises designed to familiarize students with different forms of writing, including narrative essays, op-eds, and research papers.

TR 9:55-11:10 AM

GOVT 1101.103 **Class # 18862** Julie George

PT (In Person)

Full Title Power and Politics: Emerging Technologies in International Security

This course explores the politics of emerging technology through an examination of central puzzles and events around the globe. Topics will range from the first industrial revolution to the fourth industrial revolution. These questions will be addressed through a diverse set of academic work in political science, economics, science and technology studies, law, as well as non-academic writing such as op-eds, journalistic reporting of issues, and memoirs and speeches by policymakers and entrepreneurs recounting innovations as they unfolded. Through close readings of these written works, and related writing assignments including op-eds, policy memos, and peer reviews, this course will give students the opportunity to write with, against, and about substantive problems concerning the politics of emerging technology and international security.

TR 8:00-9:15 AM

GOVT 1101.104

Class # 18863

Sarah Greenberg

OL (Fully Online)

Full Title Power and Politics: Hebrew and Christian Bible in American Politics

We will explore why we so easily find religion and politics in tension, or even in conflict with each other in American politics. We will not take for granted that there is a separate sphere for religion and one for politics, but engage with numerous kinds of sources that trouble that distinction, including sacred texts (from Jewish and Christian tradition), works of political theory, Supreme Court cases, writings of political activists like Martin Luther King, Jr., and many more. Students will have numerous opportunities to explore their ideas and hone arguments in writing assignments including close-reading of foundational texts, pastiches, and comparisons across different thinkers. The course will include a mock trial about religious freedom and/or church-state separation issues.

TR 9:55-11:10 AM

GOVT 1101.105

Class # 18864

Gaurav Toor

OL (Fully Online)

Full Title Power and Politics: Genocide

Genocide is an experience. To those directly experiencing the killings, it is a horror. To those afar, it is unbelievable. To those who lived, it haunts. This course critically examines the experience surrounding genocides by asking: How do humans directly experience genocides? How do humans afar react to genocides? How do humans remember genocides? Students will read memoirs, study from articles, watch news clips, and immerse themselves in movies (*Hotel Rwanda*) and documentaries (*Enemies of the People*.) Museum content and life in post-conflict societies will be key to understand the continuing experience of genocides today. Other resources will include works from the Genocide Archive at Cornell, articles, and books, such as Jean Hatzfeld's *The Antelope's Strategy* and Vann Nath's *A Cambodian Prison Portrait*.

MWF 9:10-10:00 AM

GOVT 1101.106

Class # 18865

Lindsey Pruett

OL (Fully Online)

Full Title Power and Politics: Politics of Colonialism

As people increasingly look to the past to explain the present, there has been a renewed interest in the study of colonialism. This course draws from political lessons on themes ranging from the origins and nature of colonial power, to the lasting effects of colonialism, including on democratization, gender, identity, and violence. The course takes a broad geographic lens, yet with particular emphasis on colonialism in West Africa. Students will evaluate interdisciplinary scholarship in political science, history, and economics; and writing from a wide range of activist, literary, and journalistic sources. Through this mixture of sources and perspectives, students will learn to conduct research on a country and theme of their choosing, and to construct arguments on contested subject matter.

MWF 8:00-8:50 AM

HIST 1200.101

Class # 18868

Matthew Dallos

HY (Hybrid)

Full Title Writing the Environment

How do we tell the stories of the environments that surround us? This course explores how contemporary writers blend observation, history, interviews, and scientific research to tell these stories. From climate change to the grassy park down the street, the subjects this course addresses grant us an opportunity to discuss topical environmental and social concerns, and to examine how writers have successfully and artfully approached these issues. Readings include authors such as Annie Dillard, Ian Frazier, Jesmyn Ward, and John McPhee, among others, and brief selections from environmental theorists and thinkers. Writing assignments will include short exercises to hone specific writing skills and essays that will ask you to question and be critical of the environments in which you spend your time.

MW 8:00-9:15 AM

HIST 1200.102

Class # 18869

Lewis d'Avigdor

OL (Fully Online)

Full Title American Exceptionalism Reconsidered: Decolonizing the American Century

The election of Donald Trump has provoked questions concerning the progressive narrative of American exceptionalism. What stories does the United States tell about itself and its exercise of global power? What is the nature of this power? Can we think of the United States as an empire? If so, what does it mean to decolonize America? This course investigates these questions by surveying the kinds of hegemonic power that the U.S. has exercised at home and abroad. We will examine anticolonial visions and resistance to imperial power, in particular by Indigenous Americans and African Americans. We will read a range of texts from intellectual history, political theory, sociology, anthropology, literature, and law. Assignments will be directed at articulating critical arguments about race, class, gender, nation, and citizenship.

TR 8:00-9:15 AM

HIST 1200.103

Class # 18870

Michael Kirkpatrick Miller

OL (Fully Online)

Full Title The Global History of Food

This course will study the history of global food, from nutmeg to Noma. How has food shaped the world? What connections has food provided across the globe politically, economically, and culturally? Students will be asked to analyze the production, consumption, and performance of food within a variety of global contexts. We will study the gardeners, farmers, manufacturers, cooks, and diners who shaped the world through their relationships to food. Course readings include recipes, novels, magazine articles, and more. Students will be expected to write historical restaurant reviews, food blogs, and a final essay on a food topic of the student's choosing.

MW 7:30-8:45 PM

HIST 1200.104

Class # 18871

Nicholas Myers

HY (Hybrid)

Full Title Desiertos: History and Literature of the Western Borderlands

This course will engage with a swath of the earth now split by the United States and Mexico. How do we think about this space? How do we know it? How do we write about it? In asking these questions, we will engage with critical geography and with the concept of borderlands more broadly, studying the way peripheral and bordered spaces have been theorized, fictionalized, and experienced. Reading novels, histories, and primary sources, we will write about people, landscape, conflict, identity, and space. Students will be asked to produce writing in multiple modes, including literary analysis and an original research essay.

MW 3:00-4:15 PM

HIST 1200.105

Class # 18872

Emilio Ocampo

OL (Fully Online)

Full Title Pearls, Oil, and Cornell-Qatar: Globalization in the Persian Gulf

From the nineteenth-century pearl trade, to the discovery of oil and the establishment of international branch campuses of universities like Cornell, the Persian Gulf has a long history of global connections. In this writing seminar we will explore some of the economic, demographic, and sociocultural implications of this history in order to think and write about "globalization." We will be reading primary and secondary sources, as well as listening to podcasts and using interactive maps to engage with key themes like trade, migration, and identity construction. Written assignments will be directed towards exploring how these themes can help us visualize how "globalization" looks like from a particular geographic vantage point.

MW 8:00-9:15 AM

HIST 1200.106 **Class # 18873** Jacob Walters

OL (Fully Online)

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

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

MWF 10:20-11:10 AM

HIST 1200.107 **Class # 18874** Spencer Beswick

OL (Fully Online)

Full Title Marxism, Anarchism, and Anti-Colonialism

The US president tweets about “ugly anarchists” and pundits warn of a communist conspiracy to destroy America; meanwhile, abolitionists in Black Lives Matter offer a vision of a society without police, prisons, and capitalism. In a broad historical analysis of the contemporary political moment, this course asks: what do Marxists and anarchists really believe and advocate? This writing seminar will explore the theory and practice of Marxism and anarchism with particular focus on race, imperialism, and anti-colonialism. Students will write a persuasive political essay, a film analysis, papers exploring anti-capitalist theory, and historical reflections on national liberation movements. Readings will include Marx, Lenin, Kropotkin, Ho Chi Minh, Fanon, Mao, Mariátegui, the Combahee River Collective, Angela Davis, and more.

MWF 3:00-3:50 PM

HIST 1230.101 **Class # 18875** Rachel Weil

OL (Fully Online)

Full Title Monstrous Births, Scheming Midwives: Childbirth in Europe 1500–1800

When Mary Toft gave birth to rabbits in 1726, only some (but not all) doctors thought she was faking. Why was her story plausible, and how were the rabbits explained? Who controlled childbirth, and who had the power to decide whether a pregnancy was real? How did Mary Toft experience the event? Monstrous births, dishonest midwives, infanticide, and the powers of pregnant women were topics of fascination and debate in early modern Europe and America. In this course we use writings by midwives, medical treatises, letters, autobiographies, news reports, and trial records to examine practices and beliefs surrounding childbirth, and at how these in turn reflected concerns about property, sexuality, health, and religion.

TR 1:25-2:40 PM

HIST 1315.101 **Class # 18876** Derek Chang

OL (Fully Online)

Full Title American Insurgencies

This course explores how social, political, and economic movements for equality challenge entrenched power. The class will examine the long Civil Rights Movement, the Populist movement, the labor movement, women’s suffrage, third wave feminism, and gay and lesbian liberation. In addition to reading articles, book chapters, and excerpts from academic history, we will analyze primary sources (such as *Letter from a Birmingham Jail* by Martin Luther King, Jr., and *Black Power* by Ture and Hamilton); view documentary films; and read memoirs (such as Roxanne Dunbar-Ortiz’s *Outlaw Woman*). Students will engage in a range of academic and history-based writing, including review essays, comparative analyses, and a research-oriented project based on some primary source analysis.

TR 1:25-2:40 PM

HIST 1321.101 **Class # 18940** Kelly King-O'Brien

OL (Fully Online)

Full Title Post-World War II America: Crisis and Continuity

Why are the years following World War II considered so remarkable in the landscape of American history? Several critical events and debates that rocked the nation from the 1940s onward reverberate today, such as involvement in wars, civil rights, women's rights, concerns about teenagers, and crises in American cities. Enriched by a variety of primary sources, including films and TV shows, this course analyzes the central events, people, and forces that transformed American society and culture from the years after World War II to the present. The course aims to help students learn how to write persuasively about scholarship and primary sources, while gaining a deeper appreciation for the lasting influence of the major events, crises, and interpretations of post-World War II American history.

TR 1:25-2:40 PM

HIST 1335.101 **Class # 18877** Jomarie Alano

OL (Fully Online)

Full Title Fascisms

What is fascism? The title of this seminar, "Fascisms," reveals the variety of definitions, interpretations, and applications of the word "fascism." One essay will discuss why fascism succeeded in some countries and not in others. Daily life under fascist rule in Mussolini's Italy will be another theme. After reading Rosetta Loy's recollection of her childhood in Fascist Italy, you will write your own first-person account. Prompted by Carlo Levi's memoir, you will write a letter to your family about your experience as an antifascist in exile. After the war you will write a speech to the Union of Italian Women about how women can work to ensure that fascism will never return. Writing clear and convincing prose is the goal in these and other assignments.

MW 3:00-4:15 PM

HIST 1402.101 **Class # 18878** Eric Tagliacozzo

OL (Fully Online)

Full Title Global Islam

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

MWF 3:00-3:50 PM

HIST 1421.101 **Class # 18879** Sandra Greene

OL (Fully Online)

Full Title African Novels, African Histories

Novels are perhaps one of the most enjoyable ways to explore the past. Written as fiction, they nevertheless entice us to learn more. This course will explore two West African novels written as historical fiction. We will discuss and write about the many themes in the novels, but also contrast their conceptions of the past with how historians have explored these same themes and times past. The novels we will read are Ousmane Sembene's *God's Bits of Wood*, which examines a railway workers strike in colonial Senegal. The other novel is Chimamanda Adichie's *Half of a Yellow Sun*, that discuss the Nigerian civil war which occurred between 1967–70.

TR 1:25-2:40 PM

JWST 1987.101 **Class # 18800** Elliot Shapiro

OL (Fully Online)

Full Title Jews on Film: Visible and Invisible

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

TR 1:25-2:40 PM

LING 1100.101 **Class # 18881** Nicole Dreier

OL (Fully Online)

Full Title Language, Thought, and Reality: Language Myths

Language is such an integral part of our daily lives that we often do not even think about it. When you do think about language, you may notice that people have many opinions about it and make judgments about what is right or wrong. You may have heard someone say, "Young people are ruining the English language!" or "Some languages are harder than others." We will examine these as well as other common language myths, which you may have heard from friends and family, read online, or seen in popular media. In this course you will be asked to think critically about language. Writing assignments will include analyzing arguments about language as well as a research project on the history of a language or word.

MWF 12:40-1:30 PM

LING 1100.102 **Class # 18882** Charlotte Logan

OL (Fully Online)

Full Title Language, Thought, and Reality: Indigenous Relationships with the Earth

How do we begin to properly think about climate change? How does our society today put humans at the center of our society and how does this affect the lives of plants and animals around us? We will focus on exploring these subjects by learning about the relationships that Indigenous cultures around the world have with the Earth. We will think critically about these relationships and how these dialogues are starting to surface in academia and in the media. We will explore the strengths and weaknesses of the writing surrounding this dialogue while learning how to properly construct and communicate concepts in well-formed academic essays.

MWF 11:30-12:20 PM

LING 1100.103 **Class # 18883** Kaelyn Lamp

OL (Fully Online)

Full Title Language, Thought, and Reality: Ethics in Artificial Intelligence

New advancements and applications of artificial intelligence (AI) are found at an ever-increasing rate, but at what cost? With AI becoming so pervasive in our lives, a critical look at the ramifications and ethical concerns that arise is an increasingly important discussion to have. This course will cover material ranging from the economic and environmental effects of AI to current topics like deep fakes and fake news generators. Various articles and Martin Ford's *Articles of Intelligence: The Truth about AI* written by the people building it will be used as a basis for examining these issues. Students should expect to defend their views on ethical implications of AI as well as propose ways of guarding against darker outcomes in clear and concise academic essays.

TR 9:55-11:10 AM

LING 1100.104 **Class # 18884** Frances Sobolak

OL (Fully Online)

Full Title Language, Thought, and Reality: Language, Myth, and Reality

Interested in learning why your generation is the end of English as we know it? It's not. Language plays a role in almost all of our experiences, and we tend to form opinions about language which, upon close inspection, are false or inaccurate (the English language is deteriorating, certain languages are more logical/more complex than others, etc). In this course we will examine some common language myths, both in popular media and in our everyday lives. Students will think critically in developing ideas about popular conceptions of dialects of English, other languages of the world, and "recent" concerns about their own language. Students will learn how to plan, construct, and execute their arguments in well-formed academic essays.

TR 1:25-2:40 PM

LING 1100.105 **Class # 18885** John Bowers

OL (Fully Online)

Full Title Language, Thought, and Reality: Poetic Structure

Poems are among the most highly structured linguistic objects that human beings produce. While some poetic devices are arbitrary and purely conventional, most are natural extensions of structural properties of language itself. This course aims to show how modern linguistics can usefully be applied to the analysis and interpretation of poetic texts. Given some basic concepts of modern phonology, morphology and syntax, literary notions such as rhyme, partial rhyme, meter, syntactic parallelism, enjambment, etc. can be identified and defined in precise terms. The writing work mainly involves applying these concepts to the analysis of particular poems, by poets as diverse as William Shakespeare, John Keats, Emily Dickinson, William Butler Yeats, and William Carlos Williams, yielding novel and interesting insights into both their structure and interpretation.

TR 11:30-12:45 PM

LING 1100.106 **Class # 18886** Dorit Abusch

OL (Fully Online)

Full Title Language, Thought, and Reality: Words and Pictures

This class explores the collaboration of language and image in creating meanings at multiple levels. We will discuss and write about popular culture—caricatures, comics, graphic novels, and advertising—along with high culture artifacts such as paintings and illuminated manuscripts, examining the interplay and analogies between understanding language and interpreting images. We will discuss phenomena that cut across words and pictures: both may represent reality. A sentence may be true or false—can the same be said of a picture? Both language and visual representation are governed by conventions, and would be impossible without them. Information may be foregrounded or self-referential and backgrounded in both channels, and can be ambiguous, contradictory, nonsensical, or self-referential.

MW 8:00-9:15 AM

MATH 1890.101 **Class # 18985** Ana Smaranda Sandu

OL (Fully Online)

Full Title Chance, Choice, and Change: A Mathematical Perspective

Would you trust someone's evaluation of an art piece after they have been shown a random number larger than a million? Should we assign middle-school girls to a lower level math class if they perform worse than the boys on tests? Answering these questions reveals a need to contextualize different aspects of our daily lives within a mathematical framework. Through writing, students will learn how mathematics is used to model and understand human decision making. Students will write letter exchanges, comparative essays, position papers, and reflective responses. We will pay close attention to clarity and efficiency in writing, to supporting an argument with relevant evidence, and to ensuring the logical flow of a line of reasoning. Reading materials will include works by Daniel Kahneman, Cathy O'Neil, and Malcolm Gladwell. The course requires no mathematical prerequisite.

TR 11:30-12:45 PM

MEDVL 1101.101 **Class # 18887** Samuel Barber

OL (Fully Online)

Full Title Aspects of Medieval Culture: In Rome's Shadow? Society and Culture in "Dark Age" Italy

The Early Middle Ages in Italy have often been imagined as a period marked by widespread violence, irrational piety, and a civilization in ruins. But did Rome really "fall"—and what was left in its wake? How did contemporary Italians understand their place in a world rapidly changing around them? This seminar explores the history, art, and archaeology of Italy from the time of the last Roman Emperors to around the year 1000. Together we will reveal the vibrancy of this dynamic period and think critically about the stories we tell about the past. Writing assignments will help you develop skills in using historical sources to advance an argument, building from short response pieces towards a final research project.

TR 8:00-9:15 AM

MEDVL 1101.102 **Class # 18888** Felicia Di Palo

OL (Fully Online)

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

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

MW 1:25-2:40 PM

MEDVL 1101.103

Class # 18889

Sarah LaVoy-Brunette

OL (Fully Online)

Full Title Aspects of Medieval Culture: Women in Medieval Art and Literature

This course explores how medieval representations of women help us to better understand the construction of national identity, gender roles, and cultural values. We will focus on art historical and textual sources from Africa, Asia, and Europe during “the Middle Ages,” ca. 500–1500 C.E. We will investigate motherhood in *Beowulf*, *The King of Tars* and the *Epic of Sundiata*, the reimagining of the character of Vashti across cultures, and the embodied gendered experiences in the *Ballad of Mulan* and *Le Roman de Silence*. Students will develop the fundamental skills of textual analysis through class discussions, writing informal responses, critical essays, and a self-directed research project.

MWF 10:20-11:10 AM

MEDVL 1101.104

Class # 18890

Patrick Naeve

PT (In Person)

Full Title Aspects of Medieval Culture: Heroes and Heroines of the Medieval World

This course explores how heroic narratives reflect ideas about gender, nation, religion, and belonging and how those ideas developed over time. We will focus on a broad selection of historical sources from Africa, Asia, and Europe related to the period of the “Middle Ages,” 500-1500 C.E. We will examine conflicts and contests between men and women in *Beowulf*, *The Arabian Nights*, the travels of Alexander the Great, and legends of King Solomon and the Queen of Sheba. We will also explore historical and legendary accounts of “warrior women” such as stories of the Amazons, Judith, and Mulan. A series of formal essays and assignments will familiarize students with the fundamentals of writing and research.

MWF 11:30-12:20 PM

MEDVL 1101.105

Class # 18891

Abigail Sprenkle

OL (Fully Online)

Full Title Aspects of Medieval Culture: Women and the Law in Middle English Literature

What kinds of legal agency did medieval English women have? Were they allowed to advocate for themselves in courts? How much control did they retain over their finances? We will explore these questions and others by reading Middle English literature, including excerpts from Chaucer’s *The Canterbury Tales*, the allegorical *Piers Plowman*, and what is sometimes called the first autobiography in English, *The Book of Margery Kempe*. To put these stories into historical context, we will also study legal documents pertaining to the rights of medieval English women. Students will analyze these texts and write essays about them. They will also complete a research project requiring them to search for primary law sources and modern scholarly commentary on women’s roles in fourteenth- and fifteenth-century England.

MWF 12:40-1:30 PM

MEDVL 1101.106

Class # 18892

Paul Vinhage

OL (Fully Online)

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

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

MW 11:30-12:45 PM

MEDVL 1101.107 **Class # 18893** Alice Wolff

HY (Hybrid)

Full Title Aspects of Medieval Culture: The Medieval Garden

Gardens are a constant thread throughout human history; regardless of time or place, people have an interest in cultivating plants. The medieval world was no exception. In this class we will consider the garden in the medieval world from a variety of perspectives ranging from architectural to horticultural, from spiritual to medicinal. As an interdisciplinary class we will be reading sources including archaeological studies of gardens, medieval gardening manuals, and DNA studies tracing plant breeding and lineage. Writing projects will include creating a page from a medieval herbarium and designing your own medieval garden, as well as significant in-class writing work. This class will work closely with the botanic gardens at Cornell throughout the semester and will involve a moderate outdoors component.

MWF 10:20-11:10 AM

MEDVL 1101.108 **Class # 18894** Tyler Wolford

OL (Fully Online)

Full Title Aspects of Medieval Culture: Byzantine Cities

Byzantium inherited from classical Rome an empire of cities. Byzantine artists had a versatile visual toolbox for depicting cities. On church floor mosaics, they could represent cities as women with “city wall crowns” or as an important landmark as in a modern tourist map. The choices made by artists, or their patrons, reveal Byzantine attitudes toward cities and civic pride. These depictions become the starting point for discussions of how cities functioned—or didn’t function—in the early Byzantine world. Were cities as prosperous as they appeared? Students will write formal analyses of these works of art and compose arguments about Byzantine urbanism, while positioning their ideas against those of scholars.

MW 8:00-9:15 AM

MEDVL 1101.109 **Class # 18895** Thari Zweers

OL (Fully Online)

Full Title Aspects of Medieval Culture: Worldwide Medieval

From Arabian folktales to Malian epic poems and French troubadour songs, writers and thinkers during the Middle Ages from different places around the world expressed interest in similar ideas and concerns. What are the connections between these writers? How did they interact, if at all, and did they influence each other? This course will explore these questions by reading and thinking about literary texts from across the globe from the medieval time period. Along the way, we will also attempt to answer the question of what it means for something to be medieval. Is this very different from what it means to be “modern”? Through formal essays and assignments on this topic, students will learn the fundamentals of writing and research.

TR 1:25-2:40 PM

MUSIC 1701.101 **Class # 18906** Samantha Heinle

OL (Fully Online)

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

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

MW 11:30-12:45 PM

MUSIC 1701.102 **Class # 18907** Annie Lewandowski

PT (In Person)

Full Title Sound, Sense, and Ideas: Animal Music—From Cicadas to Whales

As musically conscious beings, what might we discover about ourselves, and about the sentient world, by exploring the creative minds of other species? In this class we’ll investigate the broad world of animal music through topics ranging from the rhythmic cycles of cicadas to the evolving songs of humpback whales. Class content will be drawn from scholarly writings, contemporary narratives, field recordings, and guest visits by researchers working in animal communication. Synthesizing material drawn from recorded and written sources, students will develop skills in writing essays and reflections about the nature of music, broadly defined.

TR 4:55-6:10 PM

MUSIC 1701.103 **Class # 20107** Jordan Musser

OL (Fully Online)

Full Title Sound, Sense, and Ideas: Sound Writing—Music and Media

How do changes in media and technology shape the ways we create and listen to music and sound? How do we adequately represent these changes in the form of writing? This advent of the music video, techno-optimistic dcourse will explore these broad questions in such contexts as the history of the MP3, the reams surrounding the "music of the future," dub and hip-hop sampling, and avant-garde experimentation with mixed media. By zooming in on figures from Luigi Russolo to Laurie Anderson, Bell Labs technicians to Janelle Monáe, students will complete written and creative projects including a performance review, research paper, and a podcast in order to develop analytical skills essential to success both in higher education and to becoming a critical media user.

MWF 8:00-8:50 AM

NTRES 1200.101 **Class # 18909** Sara Davis

PT (In Person)

Full Title Hot Dam! How Societies are Shaped by Water Manipulation

Water touches every aspect of human existence. Your body is over seventy percent water. The planet is over seventy percent water. Yet, very little fresh water is readily available to humanity. Water supply management has both powered civilizations such as the ancient Mayan, Khmer, and Egyptian empires and contributed to their decline; poor water management also underlies the current chaos in Syria. In this seminar we will explore our personal relationship with water and examine the role water manipulation has played in the successes and failures of society. You will be asked to develop progressively refined arguments assessing water management by societies throughout history, with a final paper contemplating strategies necessary for responsible water management in the twenty-first century and beyond.

MWF 9:10-10:00 AM

NTRES 1200.102 **Class # 18910** Bryant Dossman

OL (Fully Online)

Full Title Controversies in Wildlife Conservation

Should we hunt rhinos in order to save them? Should we "control" cat populations to save birds? Should we set aside half the planet to protect its biodiversity? Students will explore controversial topics in wildlife conservation as a means to develop practical writing skills applicable across a wide suite of disciplines. We will read books by authors like E. O. Wilson, dive into scientific literature, as well as interact with podcasts, social media, and videos. Writing will emphasize clarity, structure, and brevity, with the goal of engaging diverse audiences (e.g., scientists, general public) all while exploring controversial and fascinating topics in wildlife conservation. This course does not require a background in ecology but an interest in wildlife and conservation is encouraged.

TR 9:55-11:10 AM

PHIL 1110.101 **Class # 18912** Daniel Manne

OL (Fully Online)

Full Title Philosophy in Practice: Feminism, Gender, and Education

This course will explore many different issues involving gender in the lives of university students and recent graduates. Issues will be examined through the lens of critical feminist theory. What are the unique problems that women experience while in college? What does masculinity mean in the twenty-first century? In what ways is gender relevant in the classroom? Is there a "boys crisis" in public education? We will consider the various ways that conceptions of gender limit and frustrate social interactions and the sense of self. Subject matter will include Title IX, social constructionism, fraternities and sororities, sexual relations, sexual assault, masculinity, men's rights, and others. Writing assignments will include thoughtful responses to challenging reading, argumentative papers on policy related to gender, expository writing explaining historical social change, and a comprehensive final paper that will demonstrate synthetic understanding of course material.

MWF 11:30-12:20 PM

PHIL 1111.101

Class # 18913

Lyu Zhou

OL (Fully Online)

Full Title Philosophical Problems: Free Will and Moral Responsibility

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

MW 8:00-9:15 AM

PHIL 1111.102

Class # 18914

Eve Dietl

OL (Fully Online)

Full Title Philosophical Problems: Explaining Consciousness

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

TR 1:25-2:40 PM

PHIL 1111.103

Class # 18915

Sofi Jovanovska

OL (Fully Online)

Full Title Philosophical Problems: Work, Idleness, and Freedom

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

MW 9:55-11:10 AM

PHIL 1112.101

Class # 18926

Ben Yost

OL (Fully Online)

Full Title Philosophical Conversations: Borders, Immigration, and Citizenship

We become citizens by being born to citizens or by being born within the relevant territory. But in other cases our rights do not depend on where, and to whom, we are born. Why is citizenship different? And what justifies national borders in the first place? Citizens are often thought to have the right to keep people out of their country. Why do they have this right, if they do? And may they use force to enforce it? Your writing on these issues will aim at good argumentative practices. Accordingly, you will work on careful, charitable analysis of textual arguments, considering and responding to counterarguments, and explaining your reasoning. A clear, concise, and inviting prose style will be emphasized.

TR 9:55-11:10 AM

PHIL 1112.102

Class # 18927

Timothy Kwiatek

OL (Fully Online)

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

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

MW 3:00-4:15 PM

PHIL 1112.103 **Class # 18928** Amy Ramirez

OL (Fully Online)

Full Title Philosophical Conversations: What is Race?

The question “what is race” plagues many individuals in a society that is full of racial tension. From the moment that students apply for college, they begin the process of identifying their “race,” something that they will only continue doing on the job market and beyond. Many people naturally believe that they know the answer to “what is race,” but when pressed to clearly articulate their response, their confidence in their answer wanes. Attacking this question through a philosophical lens will help students grasp a command of their ideas and thoughts. Because race plays such a huge part in our lives and in the project of social justice, it is important to be able to articulate a thoughtful answer to the question “what is race?”

MWF 10:20-11:10 AM

PHIL 1112.104 **Class # 18929** Elizabeth Southgate

HY (Hybrid)

Full Title Philosophical Conversations: Justifying Political Power

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

MW 7:30-8:45 PM

PHIL 1112.105 **Class # 19002** August Faller

OL (Fully Online)

Full Title Philosophical Conversations: A Philosopher’s Guide to the Galaxy

Is time travel possible? Are we stuck inside a computer simulation? Should we try to live forever? In this course we will grapple with philosophical questions of metaphysics, epistemology, and ethics alongside works of science fiction by authors such as N. K. Jemisin, Robert Heinlein, and Ursula Le Guin. Readings and assignments will tie abstract philosophical theories to the real world, creating an opportunity for accessible dialogue between science and philosophy. Through this dialogue students will learn to craft philosophical arguments in clear, well-styled writing.

TR 1:25-2:40 PM

PLSCI 1105.101 **Class # 19356** Martha Suderman

OL (Fully Online)

Full Title Eating is an Agricultural Act

We make decisions about what to eat every day. Farmer and writer Wendell Berry suggests that “eating is an agriculture act,” yet few of us know what is involved in growing fruits and vegetables. Students will learn about plant breeding, what is involved in keeping plants healthy, the ways in which scientists must adjust to a rising population and a changing climate, and whether genetically modified plants are really dangerous. Through an examination of the writings of farmers, historians, scientists, and chefs, we will think critically about what goes into growing the fruits and vegetables we see neatly lining our grocery stores. Students will synthesize source materials, build arguments, and communicate scientific ideas to a variety of audiences.

TR 8:00-9:15 AM

PMA 1104.101 **Class # 18930** Aoise Stratford

HY (Hybrid)

Full Title Gender and Crime: The Case of the Female Detective

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

MW 3:00-4:15 PM

PMA 1154.101

Class # 18931

Jayne Kilburn

OL (Fully Online)

Full Title The Personal is Political: Feminist Performance 1900–Now

Is feminism a set of personal experiences, political ideas, or the ideology that women and men are equal? How has feminism been represented in the public sphere? How does feminist performance contribute to our understandings of identity, power, and community? Grounded in a study of dramatic literature and theatrical spectacles, this course discusses how women in theater contribute to and challenge prevalent understandings of history, gender identity, and masculinist ideas of power. With an emphasis on in-class discussions and peer editing, this class will foster and enhance each student's ability to produce coherent, concise, persuasive prose in the form of critical arguments. Students will analyze examples of performance through critical texts from fields of performance studies, gender and sexuality studies, and critical race theory.

TR 11:30-12:45 PM

PMA 1156.101

Class # 18933

Zhen Cheng

OL (Fully Online)

Full Title Avant-garde Performances: Experiment in Theaters

How to compose a theater without pre-written plays? How does theater engage with socio-political issues? How to feel an empty space? How to read human bodies? How to write about collective emotion? How to translate these ephemeral visual, sensual, and corporeal experiences into written words? This course focuses mainly on the theatrical avant-garde in Europe and America from the "60s," to now. The 1960s, which lasted beyond a single decade was a period of creative experimentation accompanied by social upheavals and political movements. This course introduces the aesthetics and theories related to avant-garde and experimental theaters and performances, and further questions the unstable definition of avant-garde.

TR 9:55-11:10 AM

PMA 1157.101

Class # 18720

Lexi Turner

OL (Fully Online)

Full Title Power and Horror: An Introduction to Critical Theory Through Horror Media

What can horror teach us about our world? What frightens us about the unfamiliar, and familiar? About other people, and ourselves? Horror in media is the most effective genre in making metaphors manifest, revealing to its audiences with every ghost, monster, and costumed killer not just something we've never seen before, but a reflection of what we see, every day. In this class through critical, analytical, and creative writing assignments, we will explore horror as an introduction to critical theory, including topics of class, gender, race, and sexuality. On one hand we will develop skills in media analysis, learning how to approach film, music, and literature. On the other we will learn to discuss fundamental topics that resonate throughout your time at Cornell.

MWF 9:10-10:00 AM

PMA 1158.101

Class # 19003

Rosali Purvis

OL (Fully Online)

Full Title Connecting Across Borders; Creating New Media to Bridge the Divide

This course is designed to meet the needs of the current global situation and will function well as online, in person or hybrid class. Through multiple modes of writing, we investigate the question: In a time of distance, hardening national borders, divergent cultural perspectives, how can we connect with one another? Artists, journalists, and activists are constantly inventing ways to circumvent, challenge and soften contested borders of culture, language, and nationality. Often these crossings yield unexpected beauty, wisdom, compassion, intimacy, and profound social change, bringing divided people closer, even against tremendous odds. By examining independent radio, film, activist performance, writing, and art, and also one another's narratives, we investigate methods of intercultural border crossing. The course facilitates a range of multi-genre writing assignments to inspire and put into practice, a range of different intercultural crossings. Our work culminates in students devising and executing their own autocritical project, using a combination of personal experience and research to forge connections and create social change. Each writing project is designed to build off one another, providing a scaffolding for the final. Students are highly motivated to develop their ideas and write on this urgent and timely matter, so their commitment to drafting is high.

TR 3:00-4:15 PM

PSYCH 1140.101**Class # 18897**

Adam Broitman

OL (Fully Online)

Full Title The Mind-Body Problem: Memory, Consciousness, Neuroscience

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

MW 7:30-8:45 PM

PSYCH 1140.102**Class # 18898**

Hamid Turker

OL (Fully Online)

Full Title Fundamental Debates in Brain and Behavioral Sciences

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

MWF 12:40-1:30 PM

ROMS 1102.101**Class # 18900**

Irene Eibenstein-Alvisi

OL (Fully Online)

Full Title The Craft of Storytelling: *Decameron*

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

MWF 9:10-10:00 AM

ROMS 1113.101**Class # 18901**

Irene Eibenstein-Alvisi

OL (Fully Online)

Full Title Thinking and Thought: Dante’s Examined Life

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

MWF 10:20-11:10 AM

ROMS 1113.102**Class # 18902**

Itziar Rodriguez de Rivers

HY (Hybrid)

Full Title Thinking and Thought: On Love

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

MWF 3:00-3:50 PM

ROMS 1113.103

Class # 18903

Itziar Rodriguez de Rivera

HY (Hybrid)

Full Title Thinking and Thought: On Love

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

TR 3:00-4:15 PM

ROMS 1115.101

Class # 18911

K.E. von Wittelsbach

OL (Fully Online)

Full Title Literature and Medicine: Europe, Africa, the Mediterranean

Why are there so many medical doctors who are also prolific and fascinating writers? What is the effect of their medical training on their literary expression? How are physicians, illness, spaces of healing, and the practice of medicine represented in the work of authors (medical doctors and not) coming from the countries as diverse as Italy and Ghana, Algeria, and France? Malika Mokeddem, Ayi Kwei Armah, Carlo Levi, Aldo Carotenuto, and Marie Cardinal are only some of the authors read in this course. Students will receive assignments as varied as journal writing and summaries to reaction papers, book and film reviews, annotated bibliographies, pastiches, and research proposals. Course syllabus includes at least two feature films and Zoom meetings with the authors read in the course. .

TR 8:00-9:15 AM

STS 1123.101

Class # 18917

Catherine (Cat) Coyle

OL (Fully Online)

Full Title Technology and Society: Media Death and Obsolescence

Why do technologies die? What happened to our Tamagotchis? What about the underground pneumatic tubes that once delivered mail throughout Chicago? In this seminar we will examine the lifespans of media technologies, focusing on technological failure and obsolescence. Students will spend time researching and writing about the history of failed, neglected, or otherwise dead media artifacts. What is media? What is its meaning in our lives? And how can we trace the path of media through history? Through a series of historical cases, we will attempt to reach a better understanding of the dynamic relationship between media, technology, and society in the past, present, and future.

MW 3:00-4:15 PM

STS 1126.101

Class # 18919

Lisa Avron

OL (Fully Online)

Full Title Science and Society: Oracles of Climate Change

This course will offer students a unique interdisciplinary perspective on climate change predictions, asking, "How do we know the future?" The syllabus will combine various social science, speculative and science fiction, and scientific projections to explore the relationship between data and narrative, or information and storytelling, on a subject of epic proportions: global warming. Combining fiction, data, ethnography, and history we will learn from, for instance, the eurocentric Nature/Culture binary, the knowledge Afro-futurism offers, and the political-economic ideology undergirding fantasies of eternal economic growth. Students will acquire writing skills hand in glove with critical reading skills. In-class activities will focus on honing students' abilities to find agreements and disagreements among authors, and then effectively respond by entering into a timely discourse with original ideas.

STS 1128.101

Class # 18920

Rachel Prentice

OL (Fully Online)

Full Title Planetary Health: Plagues, Pandemics, Extinctions

The global movement of humans, animals, and goods has brought the world to our doorsteps. We can chat with a student from Pakistan, drink coffee from Tanzania, teach words to a parrot from Brazil, and wear wool from New Zealand. But moving with people, animals, and goods we want, are viruses, bacteria, fungi, and invasive species that destroy forests, drive species to extinction, and make humans ill. This course examines global movements as a source of deep concern for environmentalists and public-health experts. It explores how human health and environmental health are deeply interconnected. Readings will include *The New Yorker* environment writer Elizabeth Kolbert's *The Sixth Extinction*, novelist Edgar Allan Poe's *The Masque of the Red Death*, and others. Among other writing, students will write a personal essay based on their coronavirus experience and a position paper promoting and defending a public-health measure (such as vaccination).

MW 8:00-8:50 AM

WRIT 1370.101

Class # 19025

Jessica Sands

OL (Fully Online)

Full Title Elements of Academic Writing: Biohacks

Now more than ever, biology has the potential to contribute practical solutions for many major health challenges, but can we biohack our way to optimal health? To what extent can we regenerate the human body by manipulating factors like nutrients, sleep, and movement? We will write about how scientists across disciplines are working to optimize health in our environment and evolve our understanding of disease and well-being. The Writing 1370 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1370 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

MW 11:30-12:20 PM

WRIT 1370.102

Class # 19026

Brad Zukovic

OL (Fully Online)

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

Metaphor is the essence of human creativity—a form of thought, desire and the language of the unconscious mind. How does metaphor operate in literature, pop culture, politics, and the thought of theoretical scientists such as Einstein and Richard Feynman? Can we improve our capacity to think metaphorically? The Writing 1370 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1370 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

MW 12:40-1:30 PM

WRIT 1370.103

Class # 19027

Brad Zukovic

OL (Fully Online)

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

Metaphor is the essence of human creativity—a form of thought, desire and the language of the unconscious mind. How does metaphor operate in literature, pop culture, politics, and the thought of theoretical scientists such as Einstein and Richard Feynman? Can we improve our capacity to think metaphorically? The Writing 1370 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1370 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

MW 9:10-10:00 AM

WRIT 1370.104 **Class # 19028** Jessica Sands

OL (Fully Online)

Full Title Elements of Academic Writing: Biohacks

Now more than ever, biology has the potential to contribute practical solutions for many major health challenges, but can we biohack our way to optimal health? To what extent can we regenerate the human body by manipulating factors like nutrients, sleep, and movement? We will write about how scientists across disciplines are working to optimize health in our environment and evolve our understanding of disease and well-being. The Writing 1370 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1370 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

TR 9:10-10:00 AM

WRIT 1370.105 **Class # 19029** Tracy Carrick

OL (Fully Online)

Full Title Elements of Academic Writing: Food for Thought

How does the food on your table tell a story about you, your family, your community, your nation? How do we make food choices, and how are these choices complicated by the cultural, socio-economic, and political forces that both create and combat widespread international hunger and food insecurity? The Writing 1370 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1370 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

TR 10:20-11:10 AM

WRIT 1370.106 **Class # 19030** Ellie Andrews

OL (Fully Online)

Full Title Elements of Academic Writing: The Sociology of Sustainability

How can we lead more environmentally sustainable lives? What sort of political change is necessary to reverse widespread environmental degradation? In this course, we will seek to understand how our individual choices affect the environment and the broader cultural, social, and economic structures that shape those choices. The Writing 1370 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1370 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

TR 11:30-12:20 PM

WRIT 1370.107 **Class # 19031** Kate Navickas

OL (Fully Online)

Full Title Elements of Academic Writing: Language, Identity, and Power

How does language shape our world and our sense of who we are? How do identity factors like gender, sexuality, race, class, culture and nationality influence our meaning-making practices? How do labels and names construct meaning and carry power? What languages and language practices do we associate with power and why? The Writing 1370 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1370 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

TR 12:40-1:30 PM

WRIT 1370.108

Class # 19032

Darlene Evans

OL (Fully Online)

Full Title Elements of Academic Writing: Connecting Cultures

What is culture? How does culture set standards for our behavior? How do we negotiate the intersections between cultures? How do the processes of culture determine the politics of assimilation, the power of language, and the spaces we inhabit? Particularly in writing, how does culture help us determine strategies appropriate for convincing a variety of distinct audiences and purposes? The Writing 1370 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1370 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

TR 1:50-2:40 PM

WRIT 1370.109

Class # 19033

Ellie Andrews

OL (Fully Online)

Full Title Elements of Academic Writing: The Sociology of Sustainability

How can we lead more environmentally sustainable lives? What sort of political change is necessary to reverse widespread environmental degradation? In this course, we will seek to understand how our individual choices affect the environment and the broader cultural, social, and economic structures that shape those choices. The Writing 1370 classroom is a dynamic workspace where students assemble the scholarly tools necessary to explore these complex, interdisciplinary questions. By collaborating with peers to pose questions, examine ideas, and share drafts, students develop the analytic and argumentative skills fundamental to interdisciplinary reading, research, and writing. With smaller class sizes, two 50-minute class sessions, and weekly student/teacher conferences, Writing 1370 is an alternative route FWS that provides a workshop setting for students to learn flexible and sustainable strategies for studying the essential elements of academic writing and for producing clear, precise academic prose that can address a variety of audiences and meet diverse rhetorical aims.

TR 3:00-4:15 PM

WRIT 1420.101

Class # 19034

Kate Navickas

OL (Fully Online)

Full Title Opening Up New Worlds through Research & Rhetoric: Fact Checking 2020

In the chaos of the events of 2020—a global pandemic, murder hornets, both peaceful and violent protests against systemic racism, and ongoing claims of potential future catastrophes from climate change—have you found trustworthy “facts” hard to find? In this course, we will be going right to the source of the best information available on such current issues—scholarly research. Starting by studying research writing, we will learn how to locate, read, and evaluate scholarly sources, and then, we will trace and analyze how popular news sources translate those studies for public audiences. Drawing upon personal experiences, academic interests, or questions sparked by course readings, you will develop a research question and compose a portfolio that highlights sustained analytic research. To do so, we will explore the Cornell Library gateway to develop college-level research skills: using databases, evaluating information, and engaging responsibly with sources to develop arguments that emerge from our findings. This course is especially appropriate for students interested in building academic research and writing skills with an eye toward graduate school.
