

INTD 105 – Writing Seminars

FALL 2015

**Intd 105 01/15014/Sturges 109/Jones, Ryan**

**Latin American Visual Cultures**

**TR 4:00-5:15**

The course will provide students with opportunities to explore both Latin American visual cultures--films, comics, political cartoons, short films, photography, painting, and popular arts--and effective ways of writing arguments about these cultures. Students will write shorter papers on various media we discuss and then complete a larger paper of their choice using their new writing and research skills. Topics include colonization, Columbus, race and racism, gender and sexuality, the environment, the 1904 World's Fair, Day of the Dead, maps and mapping, botanical culture, state violence, populism, and more. Credits 3(3-0)

**Intd 105 02/15374/Milne 121/Abbas, Megan**

**Reason & Religion**

**MW 10:00-11:15**

Oxford scientist and best-selling atheist Richard Dawkins recently declared that “faith is the great cop-out, the great excuse to evade the need to think and evaluate evidence.” By positioning reason and religion as antitheses, Dawkins joined a growing chorus of secularists who deride outspoken religious groups like American evangelical Christians, the Muslim Brotherhood, and India’s Hindu nationalists as “irrational, crazy fundamentalists.” Returning the insult, many religious organizations castigate modern science and reason as fallible, egotistical, and agents of moral decay. In light of this popular polarization between reason and religion, can the two concepts somehow be reconciled? In this Writing Seminar, we will examine how scholars across cultures - from Sigmund Freud to Mohandas Gandhi - have wrestled with this vexing relationship between reason and religion. Credits 3(3-0)

**Intd 105 03/15375/Sturges 103/Cope, Joseph**

**Great Irish Potato Famine**

**MWF 12:30-1:20**

This course will explore the Great Irish Potato Famine of 1845-1852. We will read a number of scholarly works on the history of the Famine as well as firsthand accounts written by policy makers, observers, and survivors. Over the course of the semester, we will particularly focus discussions and student papers on the causes, experiences, and legacies of the famine, historical memory, and comparisons to other disasters in a global context. Students will keep an informal weekly discussion journal, write several analytical papers that engage with course readings, and do a short research project that includes independent exploration of a theme or issue relating to the course topic. Credits 3(3-0)

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**Intd 105 04/CRN 15376/Welles 115/Styrt, Philip**  
**Intd 105 32/CRN 18765/Milne 105/Styrt, Philip**  
**Hamlet**

**TR 1:00-2:15**  
**TR 10:00-11:15**

*Hamlet* is one of the most famous works of literature in the Western tradition. But did you know there are actually three versions of the text? In this course we will explore these different versions of the play, focusing on how revisions to a text can change its meaning, both in its own time and in ours. While we explore Shakespeare's revisions, you'll be learning to do your own through the process of proposing, writing, and revising academic work. Credits: 3(3-0)

**Intd 105 05/CRN 15377/Monroe 105/Sauter, Michael**  
**Rooted and Local: The Thought of Wendell Berry**

**TR 10:00-11:15**

Wendell Berry is one of our greatest cultural, political, and spiritual critics. His work, (novels, poetry and essays), has addressed the challenges of community, agriculture, politics, education, family, work, and worship in a culture given to acquisitiveness, waste, and ignorance. His critique of the church and Christians as frequent contributors to our problems is insightful and relevant. We will discuss Berry's thought through discussion of selected readings and you will also be expected to develop independent and critical thinking skills and share your thoughts and arguments with the rest of your classmates. Credits 3(3-0)

**Intd 105 06/CRN 15378/ISC 325/Donofrio, John**  
**Intd 105 18/CRN15402/ISC 325/Donofrio, John**  
**Philosophy of Art**

**MW 11:30-12:45**  
**MW 1:00-2:15**

What is the meaning of "art"? Does art stem from a universal evolved instinct or is the category of art an 18<sup>th</sup> century European invention? Are video games art? Is an original artwork more valuable than a physically identical forgery? Does an artwork that takes morally problematic positions thereby lose aesthetic value? Should we take the artist's intentions into account when interpreting an artwork? Through an investigation of these questions this class will help students develop critical thinking abilities and academic writing skills. We will engage with a variety of historical and contemporary sources—reading and responding to work by philosophers, artists, writers and critics. Credits 3(3-0)

**Intd 105 07/CRN 15383/Sturges 14/Swarts, James**  
**Religion & Science-US History**

**TR 11:30-12:45**

Writing Seminar is a course focusing on a specific topic while emphasizing writing practice and instruction, potentially taught by any member of the College faculty. Because this is primarily a course in writing, reading assignments will be briefer than in traditional topic courses, and students will prove their understanding of the subject matter through writing compositions rather than taking

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examinations. (Official course description). My objective in this course will be to introduce you to long-standing, and contemporary, controversial topics in United States history relative to the relation between religion and science, and the effects the subjects have had on the political and educational systems in the past century. Mainly we will concentrate on the study of creationism and evolution, with other relevant topics such as women's health issues, slavery, etc., as time and interest allow. Credits 3(3-0)

### **Intd 105 08/15385/Sturges 108/Fulton, Rachel**

#### **Womb Trouble-Women's Health History**

**TR 10:00-11:15**

What was childbirth like before epidurals? Why might a 19th-century physician use a vibrator as a medical device? What were "hysteria," "the whites," and "green disease," and "female exhaustion," and what did they have in common? What did shoplifting have to do with a woman's menstrual cycle? These questions and more bring us in conversation with historians and other writers on the subject of women's health and medicine in American history. The readings and assignments in this course will follow the changes in women's medicine that occurred over the course of the 19th century, as female medicine moved from a broadly social basis to a modern medical model. Thinking about the issues surrounding women's health including medicalization, social authority, and gender, will allow students to develop their reading, writing and critical thinking skills and add their voice to the academic conversation.

Credits: 3(3-0)

### **Intd 105 09/15386/Brodie 210/McCorkle, Brooke**

#### **Film Music/Film Sound**

**TR 2:30-3:45**

We all watch movies, whether it's in a theater, on television, a computer, or a smart phone. But we rarely *listen* to movies. INTD 105 is an introduction to film sound based on its evolution over the last hundred years. The course is open to all students and the ability to read music is not required. A strong interest in music and film is necessary. This course will focus on American films from the silent era to the present and will introduce students to ideas about audio-visual relationships and a broad range of music and analytical methods.

In addition to watching the required movies and participating in class discussions, students will write three short (300-500 word) analyses of music and sound over the course of the semester in the format exemplified by the textbook. Each of the chosen scenes will relate to a different era focused on in class, but will be of the student's own choosing. Students will also attend a screening at a movie theater and submit a short review of its use of music and sound. In lieu of a mid-term exam, students will generate a music cue chart for a film of their choosing. The final project, a 7-10 page research paper, will allow students to pursue a topic of interest to them that is relevant to the class. As preparation for this paper, students will write a 250 word abstract and annotated bibliography. Credits 3(3-0)

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**Intd 105 10/15387/Sturges 109/Mapes, Kathleen  
Family Histories**

**TR 1:00-2:15**

This course will introduce you to recent writings on family and identity in U.S. history. In this course, we will begin by reading two unconventional family histories that explore religion, race, and region in the United States from the eighteenth century through the early twentieth century. Our third book, novelist Lisa See's much celebrated *On Gold Mountain*, is a very personal family history that should help you to think about how you might write your own family history/story. In reading the three books, you will be required to grapple with the meaning of history and the various ways historians as well as novelists have written history. In order to succeed in this class, you must read all of the assigned books carefully and critically. This will require a great deal of time and patience. To help guide you in this process, we will discuss how to identify and analyze the main themes, concepts, and arguments in the books. However, you will also be expected to develop independent and critical thinking skills and share your own informed thoughts with the rest of your classmates. Since this is a writing seminar, writing issues will be discussed in class and students will work together to improve their writing. It is essential to recognize, however, that writing is an intellectual endeavor, not just the "end product" of your thoughts and analyses. As such, paper drafts, peer evaluations, and revisions will be essential components of the essays you will write over the course of the semester. Since my background is in history, we will follow the conventions of writing used in that field of study. Nonetheless, I expect that the critical reading, thinking, writing, and verbal skills stressed in this course will provide you with a strong foundation as you begin your college career. Credits 3(3-0)

**Intd 105 11/15388/Monroe 105/Kirk, Joanna  
Writing About the World in the Age of Terror**

**MF 1:00-2:15**

Fly Naked? So suggests Pulitzer Award-winning journalist Thomas Friedman. From enhanced airport screenings to wiretapping and waterboarding, the threat of Jihad and efforts to counter it have changed American and global society in the years since September 11, 2001. With a focus on Friedman's *Attitudes and Longitudes*, this class considers terrorism and counter-terrorism in the 21st century. By critically analyzing news, editorial and cartoon coverage, students will explore the distinction between fact, evidence and opinion, evaluate how journalists select and present information, and develop skills in effective presentation of controversial issues. Credits 3(3-0)

**Intd 105 12/CRN 15390/Fraser104/Ware, Linda  
Disability in America**

**MW 1:00-2:15**

This section will address ableism in the example of disability and informed by disability studies. This interdisciplinary exploration of disability will draw from the humanities, the social sciences, and education in an effort to promote understanding disability as a richly

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complex human experience that exceeds the typical tropes of tragedy, cure, and care. Each week we will consider specific themes of representation in the texts and media sources assigned for the course. Credits 3(3-0)

**Intd 105 13/CRN 15391/South 237/Steet, Linda**

**Islam, Muslims & Diversity**

**TR 11:30-12:45**

Students will learn about Islam's core beliefs and practices that unify the world's 1.6 billion Muslims. We will also examine diversity among Muslims influenced by culture, ethnicity, national identity, gender, and other differences. In parallel with Muslim unity and diversity, students will become familiar with competing interpretations of Islam causing division and conflict. The course will use online resources to understand Islam, Diversity, and Division (such as websites, journal and newspaper articles, Youtube videos, comics, photographs, and public debates). Credits 3(3-0)

**Intd 105 14/CRN 15392/Welles 119/McCoy, Beth**

**Do the Right Thing**

**MW 1:00-2:15**

We will use Spike Lee's 1989 film *Do The Right Thing* to examine questioning, reading, writing. We will explore the film's engagement with Sophocles' *Oedipus the King*, and reflect upon what the film can tell us about the benefits and limits of conversational models. Required texts: some copy of *Do the Right Thing* (dvd, online, etc.); Graff and Birkenstein, *They Say/I Say*; Hayward, *Cinema Studies: The Key Concepts*; Sophocles, *The Three Theban Plays* (Penguin, Fagles translation). Credits 3(3-0)

**Intd 105 15/CRN 18540/Bailey 247/Derne, Stephan**

**Durkheim on Religion and Ritual**

**MW 1:00-2:15**

The course considers French Sociologist Emile Durkheim's "The Elementary Forms of Religious Life" (1912). Foundational to the disciplines of sociology and anthropology, "The Elementary Forms" explores religion and ritual of Australian aborigines as a way of understanding religion as an "essential and permanent feature of humanity." Students will use their own experiences with religion and knowledge of religion today to evaluate Durkheim's conclusions about the nature of religion. Credits 3(3-0)

**Intd 105 16/CRN 15394/Milne 121/Gentry, Kristen**

**Black Girlhood**

**MW 11:30-12:45**

In this writing seminar, students will explore the representation of black girls in children's literature and other mediums. What messages do these representations carry? What is their significance to black girls and others? What are the voids in these representations? What are the dangers associated with these voids? Students will develop their analytical skills through the close

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reading of course texts, class discussion (in which everyone is expected to contribute meaningfully and frequently), and a series of writing assignments that will culminate in a final paper to be drafted and significantly revised. Credits 3(3-0)

### **Intd 105 17/CRN 15395/Welles 132/Roth, Amanda**

#### **The Morality of Abortion: Philosophical and Feminist Perspectives**

**MWF 10:30-11:20**

This writing course will take up the legality, ethics, and politics of one aspect of the U.S. culture war that seems unlikely to be defused anytime soon--abortion. In concentrating on this topic, we will take up the following themes from a philosophical point of view. First, we will examine prevailing abortion-related law in the U.S. and ask whether it is justified. This question is difficult to answer without saying more about the moral status of the fetus, and so we next take up that issue. Consider that in the political debate over abortion, most opponents *and* supporters seem to assume that the morality and legality of abortion hangs entirely on the question of whether the fetus is a "person" (or otherwise has significant moral status that deems it worthy of legal protection.) Much philosophical work on abortion, then, concentrates on determining the moral status of the fetus and we will examine a number of accounts of fetal status in this vein. There is also a strong argument to be made, however, against the idea that fetal status alone can determine the morality and legality of abortion. For the situation of pregnancy is unlike virtually any other situation in life, with the fetus dependent upon another particular individual's body for survival. How can we morally evaluate the practice, then, without considering in depth the other individual involved in every potential abortion--a pregnant woman whose moral status is not in doubt? Shifting our focus from the fetus to pregnant women then leads to our final theme: the relation of feminist politics and abortion. Here we will consider how the autonomy and equality of women is at stake in the philosophical and political debate over abortion and whether approaches to the morality and legality of abortion which ignore gender are problematic. Credits 3(3-0)

### **Intd 105 18/CRN 15402/ISC 325/Donofrio, John**

#### **Philosophy of Art**

**MW 1:00-2:15**

What is the meaning of "art"? Does art stem from a universal evolved instinct or is the category of art an 18<sup>th</sup> century European invention? Are video games art? Is an original artwork more valuable than a physically identical forgery? Does an artwork that takes morally problematic positions thereby lose aesthetic value? Should we take the artist's intentions into account when interpreting an artwork? Through an investigation of these questions this class will help students develop critical thinking abilities and academic writing skills. We will engage with a variety of historical and contemporary sources—reading and responding to work by philosophers, artists, writers and critics. Credits 3(3-0)

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**Intd 105 19/CRN 15403/Welles 134/Maher, Adrienne**

**MWF 11:30-12:20**

**Intd 105 26/CRN 15432/Welles 133/Maher, Adrienne**

**MWF 1:30-2:20**

**Coming of Age, in Life & Literature**

The "Coming of Age" narrative in literature is about the passage from childhood and adolescence into adulthood. This course will explore writings by modern and contemporary poets and authors who have explored this theme and the complex issues that influence how we grow up, and what we consider to be the ideal, fully realized adults we hope to become. We will also look at film and music, and how they both portray and affect coming of age. In what ways do our culture and the place where we are brought up affect our identity and concepts of adulthood? How do our family, friends, community, ethnicity, religion, gender, economics, and even technology, shape and influence our journey into adulthood? In addition to writing in response to class readings and discussions, students will write arguments based on research related to coming of age themes and issues. Student work will be discussed in workshop style, which will allow for plenty of feedback from the professor and fellow classmates. Credits 3(3-0)

**Intd 105 21/CRN 15405/Bailey 246/Beltz-Hosek, Caroline**

**TR 10:00-11:15**

**Intd 105 25/CRN 15416/Bailey 246/Beltz-Hosek, Caroline**

**TR 11:30-12:45**

**The Woman Writer**

This course centers on writings by notable 19th-20th century female authors, which students will examine from a feminist critical perspective. Works by Emily Bronte, Mary Shelley, and Virginia Woolf will be thoughtfully analyzed in conjunction with seminal sociopolitical literature by authors such as Simone de Beauvoir, Betty Friedan, Sandra Gilbert & Susan Gubar, Elaine Showalter, and Mary Wollstonecraft. With each text we will explore how the author approaches the domestic sphere, sexual agency in patriarchal culture, and the transcendental power of creative expression. Please note: there will be a creative writing element to this class. Credits 3(3-0)

**Intd 105 22/CRN 15406/Welles 121/Bunker, Kimberly**

**WF 4:00-5:15**

**The Meaning of Life in 10 Pages or Less**

This course will cover a wide and varied array of short, contemporary literature - mostly essays and short stories - that reflect on the hardships, the beauty, and the meaning of life, in both abstract and concrete terms. Some examples are "Bullet to the Brain" by Tobias Wolff, "Prizes" by Janet Frame, and "The Helmsman" by Franz Kafka. Students will have the opportunity to read and respond to these works, as well as practice writing in similar genres and on similar themes. We will discuss style, voice, abstract/concrete language, revision as discovery, and audience. In addition to turning in writing, students will read aloud and exchange peer review, focusing on observation as the primary form of feedback rather than opinion and suggestion. Students are also welcome to suggest stories and essays for class analysis. Credits 3(3-0)

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**Intd 105 23/CRN 15407/Fraser 114/Tsang, Ronny**

**Themes in Contemporary American Literature**

**TR 6:00-7:15**

This interdisciplinary course will utilize the 2007 and 2009 editions of The Best American Nonrequired Reading Series to explore the themes and ideas addressed in contemporary American Literature. We'll set out on our journey through modern American Literature in the hopes of discovering some truth about the state of our nation and the people living in it. Our search will take us through mainstream and unconventional works of short fiction, graphic novels, speeches, excerpts from novels, photos and artwork, essays, music, film, non-fiction, interviews, internet documents, letters, and other assorted works. Students should be fully prepared to read and write about, analyze, respond to, and discuss a wide variety of themes and topics that include, but are not limited to: Love and companionship, god and religion, war and conflict, violence and crime, morality and belief systems, family structures and dynamics, science and scientific advancement, social inequality and poverty, the economy, and social norms. In short, we will attempt to better understand modern America through examining a wide range of literature written by the myriad of people who reside here. Credits 3(3-0)

**Intd 105 24/CRN 15410/Fraser 213/Anderson, Christopher**

**Gods, Heroes, and Monsters: Myth-making in the Ancient Near Eastern World**

**TR 10:00-11:15**

The ancient Near East was the birthplace of writing and home to the first literate urban civilization. The invention of writing made history possible by allowing humans to record their thoughts, stories, and everyday activities. This course will explore a number of mythic and other texts from several cultures of the ancient Near Eastern world, most prominently Mesopotamia and Canaan (present-day Iraq, Syria, Palestine, and Israel, ca. 3200 BCE to 323 BCE). The literature of the Hebrew Bible/Old Testament will also be discussed within this context. The texts covered will treat such themes as creation and order, the flood, death and the afterlife, ritual and magic, prophecy and divination, kingship, and the relation between human and divine. In addition to reading primary source material, we will read modern secondary literature that discusses various approaches to these texts. Of course, we will always want to ask how these texts illuminate the cultures from which they come, but we will also ask what they say about human creativity and experience more broadly. The goal of this course is also to develop critical reading and writing skills such as forming opinions, formulating arguments in support of those opinions, and expressing them in written academic form. Credits 3(3-0)

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**Intd 105 27/CRN 56388/Bailey 246/Hahn, David**

**TR 2:30-3:45**

**Intd 105 28/CRN 56360/Bailey 246/Hahn, David**

**TR 4:00-5:15**

**Skepticism, Cons Theory & Critical Thinking**

Conspiracy theories are not a new phenomenon in American culture, but currently, what was once reserved for fringe elements and “crackpots” has now entered the mainstream. From assassination plots and fake birth certificates to fluoridation of water and genetically modified food; the suspicion of invisible controlling forces behind every aspect of life covers the political spectrum. Any serious investigation or critical analysis into “conspiracism” causes the various theories to collapse against the weight of evidence or common sense. If these theories are so weak why are they appealing? And what separates a conspiracy theory from a historical fact? This course will give the students the tools to identify conspiracy fiction from fact as well as engaging the student in the common facets that are inherent in all conspiracy theories. Credits 3(3-0)

**Intd 105 29/CRN 17767/Bailey 101/Okada, Jun**

**Cinematic Refugees: Displacement, Borders, and Migration**

**TR 4:00-5:15**

The goal of this section of INTD 105 is to produce sustained, coherent, and persuasive arguments on a significant issue. This course examines the representation of the forced migration of refugees across contested borders in cinema. These displaced persons migrate for various reasons—war, poverty, political or religious intolerance or some other form of oppression. These films and supporting literature will allow us to think about the circumstances of displacement and what they mean in the effort to live in a humane world. Credits 3(3-0)

**Intd 105 30/CRN 18730/Sturges 208A/Kleiman, Jordan**

**Pulling Back the Curtain on the Industrial Food Chain**

**TR 10:00-11:15**

The material standard of living in modern industrial societies depends increasingly on long, illegible supply chains. This course will focus on one of the most striking examples of this phenomenon: the industrial food system. What sorts of practices have illegible food supply chains allowed? Who has borne the burdens of these practices, and who has reaped the benefits? What strategies have food corporations developed to keep their more controversial practices out of public view? What strategies have consumer and sustainable agriculture advocates developed to cope with the illegibility of the modern food system? To get at these questions, we will read and analyze the writings of scholars and journalists who have attempted to “pull back the curtain” on the industrial food system to reveal its hidden costs. Readings will focus in particular on the historical development and environmental and social consequences of an extractive, chemical-intensive food production system; a far-flung, oil-dependent distribution system; and a highly exploitative labor system increasingly dependent on an immigrant workforce willing to toil in dangerous conditions for low wages. While the

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course will focus primarily on the shortcomings of the industrial food system, we will also grapple to a lesser extent with efforts to put our food system on a more humane and environmentally sustainable footing. Credits 3(3-0)

**Intd 105 31/CRN 18732/ISC 136/Lowe, Julia**

**The Food Essay, from Barthes to Blogs**

**MWF 12:30-1:20**

The essay, as much as the novel, the poem, and the short story, is an important part of the tradition of the written word. Good essays have the power to sway thoughts, change minds, motivate, move, and inspire. Essays can also take many forms beyond the traditional five-paragraph argument; memoirs, op ed pieces, blogs, vlogs, and research papers are some examples of kinds of essays that will be explored in this course. Specifically, we'll be looking at a variety of essays written on the topic of food. Over the next four years, you will be asked to write many essays, on topics as potentially diverse as philosophy to psychology to physics to your own unique life experience. The main goal of this course will be to equip you with a set of skills to be successful in your academic essay writing – by the end of the course, you will know how to read, write, and think critically; how to construct an argument and scaffold it properly; and will have knowledge about a full repertoire of kinds of essays on which to model your own work. Credits 3(3-0)