

INTD 105 – Writing Seminars

SPRING 2016

Intd 105 01/CRN 54951/Bailey 110/Krumrine, Kristi
Sex, Skulls & Aliens

MF 11:30-12:45

This course is designed to help students learn to think critically and to express themselves clearly in writing. The course is centered around controversial topics in anthropology, both from the history of the discipline as well as those currently debated. These topics include but are not limited to Margaret Mead's work in Samoa, early human finds, and alien explanations for the appearance of complex societies. The nature of the course content encourages students to think critically about the scientific method and human bias and the structure of the course provides students with the opportunity to learn about the writing process. Credits: 3(3-0)

Intd 105 02/CRN 53556/Welles 119/Okada, Jun
Cinematic Refugees: Displacement, Borders, and Migration

MF 2:30-3:45

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. In looking at films that represent this phenomenon all over the world, we will explore the themes/logics/paradoxes of borders, exile, home, war, economics, gender, sexuality, and race. Credits: 3(3-0)

Intd 105 03/CRN 56899/Sturges 14/Swarts, James
Religion & Science in US History

TR 4:00-5:15

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 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)

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Intd 105 04/CRN 53558/ISC 325/Donofrio, John

MW 1:00-2:15

Intd 105 05/CRN 53563/ISC 325/Donofrio, John

MW 11:30-12:45

Philosophy of Art

What is the meaning of “art”? Does art stem from a universal evolved instinct or is the category of art an 18th 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 06/CRN 53566/Sturges 14/Styrt, Philip

TR 10:00-11:15

Intd 105 21/CRN 53614/Sturges 109/Styrt, Philip

TR 1:00-2:15

Hamlet

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 07/CRN 55466/Bailey 209>Showers, Dennis

Writing For & About the Sciences

MW 1:00-2:15

In 1811 Amedeo Avogadro formulated the hypothesis that equal volumes of gases at the same temperature and pressure contain equal numbers of molecules. This idea, and its extension to distinguish between atomic and molecular weights is the basis of modern analytical chemistry. And yet, it had little or no impact on the field of chemistry for almost a half of a century. In 1858 Stanislao Cannizzaro developed the outline for a course in chemistry based on Avogadro's obscure idea. Within two years other chemists became aware of the concept through Cannizzaro's writings and substantial change in the field began. This work directly led to the revision of the periodic table by Julius Meyer and Dmitri Mendeleev and the reality of quantitative chemistry. There are competing explanations for why Avogadro's work did not impact the science of chemistry until Cannizzaro got involved. The most often cited reason has to do with Avogadro's lack of ability to communicate effectively in writing. The Chemical Heritage web site states “By all accounts Cannizzaro was much clearer in his explanations than Avogadro,” This course is meant to develop your critical reading and

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writing skills both *for* the sciences and *in* the sciences. These are my ways of distinguishing communication supporting conversation within the scientific community and connections between the scientific community and the larger public. We will explore both purposes of effective communication and the similarities and differences between them. Credits: 3(3-0)

Intd 105 08/CRN 53592/Sturges 106/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 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 09/CRN 53593/Newton 212/Pankratz, Ashley

War Stories

TR 2:30-3:45

This course will examine a range of fiction written in response to the World Wars and to the United States' conflicts in Korea, Vietnam, Iraq and Afghanistan. We will consider novels and selections from various sides and perspectives, including the works of Erich Maria Remarque, Henri Barbusse, John Dos Passos, Dalton Trumbo, Rebecca West, Kurt Vonnegut, Irwin Shaw, Tim O'Brien, Louise Murphy, Wallace Terry, Bao Ninh, Kevin Powers, and Hassan Blasim. Students are expected to engage in class discussion and to craft written analytical responses to the body of texts and the complex issues presented therein. Credits: 3(3-0)

Intd 105 10/55372/Milne 121/Abbas, Megan

Reason & Religion

TR 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)

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Intd 105 11/CRN 53595/ISC 325/Anderson, Christopher

MW 10:00-11:15

Intd 105 13/CRN 56227/Bailey 101/Anderson, Christopher

MW 1:00-2:15

Gods and Kings in the Ancient World

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 texts about heroes, rulers, and kings from the regions of ancient Iraq, Syria, and Israel (ca. 2900-700 BCE). The texts that we will read were all written after the lives of the kings had ended, in some cases perhaps 1000 years afterwards. We will ask a number of typical questions that historians of antiquity ask, including when and why the text was written, what political and other propagandistic purposes it may have served, what are its biases, and can it be used to reconstruct the history of the respective people and cultures it represents and, if not, what is it good for. In addition to reading primary source material about the lives and exploits of these kings, we will read modern secondary literature that discusses various approaches to these texts. 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)

Intd 105 12/CRN53596/Sturges 14/Lowe, Julia

MWF 11:30-12:20

The Food Essay, from Barthes to Blogs

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 the kinds of text that you will be both reading and writing in this course. Specifically, we'll be looking at a variety of essays written on the subject of food, a topic chosen for its richness in terms of diversity of styles (ranging from socio-cultural commentary to scientific inquiry to persuasive prose), and its wide accessibility as a ubiquitous facet of human existence. Over the next four years at Geneseo, you will be asked to write many essays, on a variety of topics. 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 this 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)

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Intd 105 14/CRN 55429/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 15/CRN 53599/South 241/Jensen, Mary

Illuminating Childhood: Portraits in Film

MW 11:30-12:45

We have all been children, but what does this mean? This course will consider international films as a window on children's lives and development. As we investigate how films represent childhood, we will pay particular attention to the many ways that childhood is constructed and experienced across boundaries of nationality, ethnicity, gender, socioeconomic class, and ability. Sociocultural theory will be used to explore the impact of cultural contexts on children's development and the ways that children understand and navigate their worlds. Primary goals of this writing seminar are for students to develop critical thinking and reading skills and the ability to clearly express their ideas in writing. Course material will be presented through lectures, films, and readings, and will be processed in class discussions and written analyses. Credits: 3(3-0)

Intd 105 16/CRN 53600/Milne 105/Sauter, Michael

Rooted and Local: The Thought of Wendell Berry

TR 8:30-9:45

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)

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Intd 105 17/CRN 53601/Newton 206/Beltz-Hosek, Caroline

The Art of Losing

TR 1:00-2:15

“—Even losing you (the joking voice, a gesture/ I love) I shan't have lied. It's evident/ the art of losing's not hard to master/ though it may look like (Write it!) like disaster.”

—Elizabeth Bishop, “One Art”

This course examines the complex theme of loss (loss of life, control, innocence, mental stability, faith in humanity, etc.) within contemporary American literature. In addition to frequent writing assignments, students will thoughtfully analyze short stories by Raymond Carver, Andre Dubus, Ernest Hemingway, and Joyce Carol Oates as well as longer works—encompassing the unique, dynamic genres of poetry, drama, memoir/creative nonfiction, novel, and film adaptations—by Karen Green, Judith Guest, Galway Kinnell, Eugene O'Neill, Gregory Orr, and William Styron. We will consider how these various authors cope with the inevitability of loss by accessing the transcendental power of creative expression. Note: there will be a creative writing element to the class.

Credits: 3(3-0)

Intd 105 18/CRN 53602/Milne 105/Bunker, Kimberly

The Meaning of Life in 10 Pages or Less

TR 2:30-3:45

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)

Intd 105 19/CRN 53607/Welles 134/Paku, Gillian

The Writing Coffeehouse

TR 1:00-2:15

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. This section of the Writing Seminar updates the early modern coffeehouse as a space where people met to share work in progress. Highlighting twenty-first-century conceptions of writing as a social experience, our coffeehouse will be part digital and part classroom based, and we will engage a variety of digital and paper writing tools to consolidate the skills of persuasive and analytical writing. Our literary texts will highlight writing as a sociable pursuit, and many of the topics of our shorter readings will be determined – as was coffeehouse conversation – by the headlines of current affairs. As Gerald Graff and Cathy Birkenstein advocate, we will participate in an evolving conversation and adapt our writing (revise) to keep up. Credits: 3(3-0)

Intd 105 20/53608/Newton 212/Lima, Maria

Haiti Noir

MWF 10:30-11:20

As the first nation in the Americas to both abolish slavery and declare its independence from a European power, Haiti has been paying the price for such audacity since. Both history and natural disasters would have been enough to stifle the creativity of a people, but Haitians have continued to create at home and across the diaspora, despite the horrors that have driven many away from their homeland. Some of these tragedies (the cholera epidemic, for example) have been man-made and could have been avoided. Many Haitian writers have resorted to the noir genre to represent such realities, but their texts do not easily conform to conventional generic expectations—and there's no reason they should. In a way they seem to mirror human rights struggles to rebuild Haiti. Our writing seminar will give you many opportunities to practice critical reading and writing, with a focus on persuasive skills. We will read each other's writing, collaborate on presentations, and revise our work to almost perfection. With this class, I hope, we'll see writing as both work and play, understanding that if language creates reality, *whose* language prevails makes all the difference in the world. Credits: 3(3-0)

Intd 105 22/CRN 56388/Bailey 246/Hahn, David

TR 2:30-3:45

Intd 105 23/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)

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Intd 105 25/CRN 53626/Welles 119/Maher, Adrienne

MWF 11:30-12:20

Intd 105 27/CRN 57312/Bailey 246/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 26/CRN 55475/Brodie 239/Toothe, Hilary

MW 10:00-11:15

Influential Forces Behind 20th Century Art

This course will provide students with an introduction into some of the artistic ideas and the significant events of the 20th Century (1900-2000) art in Europe and the United States. Students will have the opportunity to explore and learn about several individual groundbreaking artists and movements that challenged tradition with the new modern artistic language. They will also discover the intentions behind controversial exhibitions such as the Armory Show of 1913 and Hitler's Degenerate Art Exhibition of 1937, which left a mark on the art world forever. Through reading and writing assignments, looking at a variety of art, a gallery visit, films, and discussions students will create their own artistic opinion and voice by contributing to the overall conversation about art and have fun while doing so. Credits: 3(3-0)

Intd 105 27/CRN 57313/Milne 105/McCoy, Beth

WF 1:00-2:15

Do the Right Thing

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

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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 29/CRN 57314/Bailey 246/Derne, Stephan

Ritual

TR 10:00-11:15

In this course, students will consider how the late anthropologist Victor Turner analyzed ritual processes. Within structured, differentiated, hierarchical systems, human interactions are limited by defined roles. Turner argues rituals address the human desire to interact based on principles of community and equality. Turner uses this analysis to understand lifecycle rituals (like graduations) and calendrical rituals (like Easter, Ramadan, Holi, or Fourth of July celebrations.) Students will evaluate Turner's theory by considering their own experiences with ritual. Credits: 3(3-0)