

KALAMAZOO COLLEGE FIRST-YEAR SEMINARS 2009

INTRODUCTION

Kalamazoo College's First-Year Seminars

- help students achieve college-level skills in critical thinking, writing, and speaking;
- help students find and develop a voice through writing, speaking, analytical reading, and discussion;
- are taught in a discussion rather than a lecture format, and teach students how to "seminar;"
- integrate collaborative and group work, research strategies, peer reviewing, and effective discussions, all promoting active, engaged learning;
- contain a significant intercultural component, appropriate to an internationally-focused college; and
- include a "Survivor in the Library" session, intended to help students learn research techniques and apply them to a focused project.

Students write frequent, short papers, with many opportunities for revision. Writing Consultants from the college's Writing Center offer guidance on projects. Peer Leaders assigned to each Seminar serve as mentors. Academic advising is linked to the Seminars; students are advised by either the professor or a co-advisor.

SEMINAR DESCRIPTIONS

FROM ANIMAL HOUSE TO THE IVORY TOWER: HIGHER EDUCATION IN THE UNITED STATES – R. SPRAGUE (SECTION 24)

This course engages students in a discussion about social issues related to higher education while developing academic writing skills and critical reading skills. We will examine our own as well as others' ideas about what it means to be educated and the purposes of education. Students will explore cultural stereotypes about forms of education and issues of access to various types of education. Students will participate in interviews and discussions with people both within the K. College Campus and the greater Kalamazoo community. We will also question, through a variety of media and sources, the ways in which education and "the educated" are portrayed in popular culture and politics, and their broader societal implications. In addition, this course is designed to offer extra support for those coming from diverse cultural and linguistic backgrounds.

WHO GETS TO DO SCIENCE? EXPLORING GENDER AND RACE IN SCIENCE – P. CUTTER (SECTION 22)

We all think science is "the truth." But is it really objective? How do women and people of color BRING SOMETHING to science that it needs? How has science treated these populations? In this seminar, we will discuss some of the major scientific contributions of these groups, and will discuss how our changing definitions of science often exclude these populations, and the implications this may have on our futures. For instance, if certain groups of people are excluded, how might this affect medical research, or software development? We will examine what roles that stereotypes, standardized tests (such as IQ tests and SATs), and science education play in dissuading children in these groups from pursuing scientific fields of study.

FAKING IT: FINDING FORGERIES IN ART AND LIFE - C. HAHN (SECTION 2)

This class explores the idea of the forgery, or the fake, in relationship to its converse: truth and authenticity. What is a fake? Asked another way, how do we know if and when something is real? We'll explore this question from a variety of perspectives, starting with William Miller's book on the different ways in which we "fake it" in our daily lives. We'll also read accounts of some of the art world's most famous forgery cases; literature on 'passing' in terms of race, gender, and sexuality; and new research on the imposter syndrome. Throughout, we'll seek to uncover the underlying characteristics that distinguish "fact" from "fiction," how these categories are historically and contextually determined, and why it's so important to us in the first place. Is our desire for authenticity an innate human trait?

THE EMPIRE WRITES BACK – K. W. SMITH (SECTION 19)

Before you watch Star Wars one more time, read further. In this seminar, we will talk about a different sort of empire, about real empires. Reading works by writers from Jamaica, Vietnam, South Africa, Australia, and South Asia, we will consider the lingering impact of colonial expansion in the 19th, 20th and 21st centuries. What does it mean to write from the former colony and 'talk back' to the colonizer? How does the fact of having been colonized continue to shape the identities of large segments of the world's population? What does it mean to be from the world of the former colonizers? While these questions may seem remote to your life in college, you will encounter them in much of your coursework, on study abroad, and most important, in the decisions and issues that we need to face as informed citizens of a global society. What are the sources of the global conflicts that we witness today? And how can we, as ordinary citizens, use our knowledge to make a difference in the policies that shape our global civilization?

THE PARADOX OF HUMAN DESIRE: PHILOSOPHY AND PSYCHOANALYSIS – C. LATIOLAIS (SECTION 17)

In this course, we examine the way in which Friedrich Nietzsche's genealogy and Sigmund Freud's psychoanalysis severely challenge traditional conceptions of the rational self. Traditional "Enlightenment" or rationalist models of subjectivity assume that a person is conscious of feelings and desires, rational in planning and executing actions, and responsible, both to oneself and to others, for explaining and justifying one's conduct. In short, rationalists uphold the ideal that we can master our own fate. Against this view, Nietzsche and Freud demonstrate the fragmented, unconscious, wild, strange, paradoxical, and often chaotic nature of human desire, action, and self-understanding. Such "dark thinkers of Enlightenment" unmask the ideal of rational agency as a comic pretense, naïve illusion, or, worse, dangerous animal. In this course, we will explore Nietzsche's and Freud's views on the paradoxical nature of the human experience of desire, time, and one's own body. More specifically, we will examine how subsequent figures such as Lacan and Merleau-Ponty have identified four famous paradoxes of human life: the paradoxical fact that we understand something only when it's over (time); the paradoxical fact that we only come to know our *prior* intentions through our *future* deeds (action); and the paradoxical fact that our desires are the source of our worst nightmares (desire); and the paradoxical fact that what is closest and most familiar to us, our body, is often what is most distant, alien, and perplexing (body). Readings from Nietzsche, Freud, Lacan, Merleau-Ponty, Carr, Habermas, Fink, and Lloyd. Movies such as *Memento*, *Angle Heart*, *Apocalypse Now*, *Lost Highway*, and *The Pervert's Guide to Cinema* will be shown.

MIGRATION, COMMUNITY, AND SELF – J. HAUS (SECTION 20)

Going to college and immigrating to a new country have much in common. Moving to a new place presents many challenges. The immigrant (or first-year student) can experience loneliness and displacement, a yearning for home, and bewilderment at his/her new surroundings. Yet, a new environment also offers opportunities for personal growth that force immigrants to reconcile "Old" with "New." Through reading, writing, and discussion, students will seek to relate their own "migration" to Kalamazoo College to the experiences of European Jews moving to the United States between 1881 and 1914. Along the way, the class will explore many of the universal questions raised by relocation. What motivates people to pick up their lives and move to a new place, and what happens to them when they arrive? How does the migration experience shape their view of the world they left behind and their view of their new environment? How do immigrants construct communities for themselves? Do women and men experience migration in similar or different ways? Finally, how does moving to a new place shape one's sense of self? We will explore these questions using historical and cultural sources, fiction, and film.

SEEING THE WORLD AT THREE MILES PER HOUR – O. BONFIGLIO (SECTION 23)

We all have easy access to high tech, high speed, and a high volume of information, but it's the thoughtful student who knows how to listen, observe, and slow down to experience the world. In this course students will focus specifically on getting connected to the natural world through writing, observation, reflection, discussion, walking, and sketching. Readings and field trips will acquaint students to people who connected themselves to nature so that students may seek ways to begin or enhance their own connections to Nature. The class will compile a "book" of the students' discoveries.

THE STRUCTURE OF SCIENTIFIC REVOLUTIONS – L. TUNG (SECTION 12)

In 1962 Thomas Kuhn proposed a daring new way to understand science. Kuhn thought of science not as a rational, steady, accumulation of knowledge but rather as "a series of peaceful interludes punctuated by intellectually violent revolutions" in which "one conceptual world view is replaced by another." Today *The Structure of Scientific Revolutions* has sold over one million copies, has been translated into 16 languages, and is regarded as one of the most influential works of history and philosophy in the 20th century. It continues to influence scientists, economists, historians, sociologists and philosophers. We will read this exciting treatise and ask if Kuhn's ideas can be helpful in understanding ourselves and the changes in our world view as a "paradigm shifts." We will also explore the role of such paradigm shifts in the journey toward discovering our individual passions and charting our own liberal arts education.

ALMOST HUMAN – J. TOBOCHNIK (SECTION 13)

We will explore what it means to be human, by looking at fictional accounts of those that are 'almost human', namely robots, as well as some essays on consciousness and free will. Karel Capek, considered to be the greatest Czech author of the first half of the twentieth century, was the first author to use the word "robot," which appears in the title of his play *R.U.R. (Rossum's Universal Robots)*. In this play it is difficult to distinguish human from robot, and a host of philosophical issues are explored. In other short stories and essays, Capek explores and investigates a variety of social issues, which help us come to terms with the essence of humanity.

Fast forward to the 1960's and we have Philip Dick's novel, *Do Androids Dream of Electric Sheep*, which further delves into the question of what it means to be human. This story is the basis for the superb 1982 movie *Blade Runner*. In this seminar our goal will be to explore the essence of being human including the interplay between biology and culture.

DESIGN INTELLIGENCE – C. STULL (SECTION 4)

Design can make a difference. Imagine Apple without the iPod, the iPhone, or the MacBook Air. Could IKEA succeed selling Chippendale knock-offs? How does Facebook differ from MySpace? Is suburban life sterile by design?

This course will look at the role of design in the world around us. Our emphasis will be on features, feel and function rather than on the aesthetics of design. We will consider why some designs work well and others work poorly. We will think about how and why things are designed in particular ways. We will analyze the impact of design on retailers, marketing, land use, packages, and websites. We will look at the economic and business implications of design choices. Observing and understanding design can help us better understand the world.

SPREAD THE WORD: POETRY IN COMMUNITY – D. SEUSS (SECTION 10)

“Poetry,” writes Audre Lorde, “is not a luxury.” In fact, unleashed from the lecture hall and spoken on street corners, in shelters, and in prisons, shouted out in poetry slam competitions and whispered from hospital beds, poetry can become as essential as food and a powerful instrument of social change. In this seminar, we will witness the process and product of spoken word poetry, including listening in on (and maybe even participating in!) performances at Kalamazoo’s own spoken word venue, *Fire*. We will read Patricia Smith’s book *Blood Dazzler*, a collection of poems written about Hurricane Katrina, and read poems that respond to the war in Iraq, including soldier-poet Brian Turner’s work from his recent collection *Here, Bullet*. We will read two poets who wrestle with the realities of AIDS, and others who take on race and class and gender in language that is sometimes subtle, sometimes confrontational. We’ll read *True Notebooks: A Writer’s Year at Juvenile Hall*, Mark Salzman’s memoir on teaching writing to juvenile offenders, and essays by June Jordan and Adrienne Rich on poetry and social justice. At times, guest poets will visit our classroom/living room in Humphrey House. Most importantly, we will write poems and essays which “name the nameless so it can be thought (Lorde).” How can poetry—reading it and writing it—become a companion in your educational journey? How can poetry enhance our connections to each other in the classroom and in the Kalamazoo community? We will collaborate in our exploration of these questions, and in coming up with ways our seminar group can truly and actively *spread the word*.

YOUR BLUES AIN’T LIKE MINE – Z. PIXLEY (SECTION 21)

How do musicians—African American, Latina/o, Asian American and Native American—find their voices? How do they use words, rhythms, instruments, sounds and silence to reflect and shape their experiences—and ours? What can Native American rock bands, the blues of Robert Johnson, the vibrant beat of Asian American hip hop and rap, and the exuberant soulfulness of Latin music reveal to us about identity, ethnicity, race, and gender? What intersections do we find between our own experiences, musical and otherwise, and those of others? Why does music speak to us so deeply and profoundly? We will read Sherman Alexie’s novel *Reservation Blues*, August Wilson’s play *Ma Rainey’s Black Bottom*, and a variety of short stories and other pieces; see the films *Smoke Signals*, *Cadillac Records*, and *The Buena Vista Social Club*; listen to and make music and talk about it; write response papers and essays; and explore Kalamazoo through a Border-Crossing project. No musical training is required, but an interest in contemporary American culture and a love of music are essential.

WRITING OUR WAY ACROSS: IDENTITIES, BORDERLANDS, TRANSITIONS – G. GRIFFIN (SECTION 5)

This seminar is for students who want to explore writing as a way to cross into the unknown. We’ll be reading first-person narratives that deal with transitions across important social boundaries like gender, race, class, and sexuality: Jennifer Finney Boylan’s transgender memoir, *She’s Not There*; Mark Salzman’s story of teaching writing in a juvenile facility, *True Notebooks*; Barack Obama’s *Dreams From My Father*, his account of his own journey toward a biracial, bicultural self; and *Nickel and Dimed*, Barbara Ehrenreich’s account of going underground as an hourly wage worker to chart the dark underside of the American economy. We’ll also see director Courtney Hunt’s powerful 2008 film, *Frozen River*, for which Melissa Leo was nominated for Best Actress. Be prepared for talking up a storm, thinking like crazy, exploring the city of Kalamazoo, and writing your way into new territory within and beyond yourself.

GENDER, SEXUALITY, AND IDENTITY – J. EINSPAHR (SECTION 14)

Although it may seem as though our masculine and feminine attributes derive from biology or nature, most if not all social scientists today believe that gender identity is (at least in part) constructed, that is, that gender is the effect of social, educational, economic, political, or linguistic forces. We also know that what is considered “manly” or “womanly” varies tremendously across different historical and cultural contexts. What does it mean for each of us that our “masculine” and “feminine” attributes are learned rather than the manifestation of some core essence? Furthermore, this raises the question, what purpose is served by the social construction of gender – what do gender norms *do*, and who, if anyone, benefits from enforcing particular ways of being women and men? With debates surrounding gay marriage, sex reassignment for intersexed babies, transsexuality, and the role of gay men and lesbians in the military, these questions are more relevant than ever. In this course we will explore different ways of “doing gender” – and the consequences of these gender norms for the lives of individual women and men – in the U.S. and across the globe. We will also explore utopian and dystopian visions of different “gendered orders” as represented in literature and film.

RETHINKING THE MIND - A. MCDOWELL (SECTION 16)

In your lifetime, there will be an explosion in discoveries and insights into the nature of *minds* – human and otherwise. Just in the last few years, research has advanced our thinking about minds from a variety of perspectives.

In this interdisciplinary seminar, students will study cutting-edge empirical work (virtually all readings have been published within the last five years) and use it to gain awareness of the *philosophical* implications of our changing approach to minds. The findings in disciplines like neuroscience, cognitive science, evolutionary biology, psychology, and “experimental philosophy” don’t just give us factual knowledge. They motivate a changing philosophy of minds – including implications for ethical problems, free will, “the self,” and limitations on our knowledge of our own and others’ minds. Through philosophical investigation, we can rethink controversial issues like theism and atheism, artificial intelligence, punishment and justice, transformations in communication (as through Twitter and Facebook), animal rights, and “posthumanism” (profound technological changes in bodies and brains). Philosophy can also help us reconsider cultural attitudes about minds, such as issues in identity, race, gender, sexuality, violence, intercultural difference, and tolerance.

Your continuing voyage into a complex world calls for understanding of your own and others’ self-awareness, identity, religious beliefs, character and personality, prejudice and antagonism, empathy and compassion. That complex world, along with our understanding of it, is changing at lightning speed, which makes rethinking the mind *in advance* imperative.

THE U.S.-MEXICO BORDER – L. BARRACLOUGH (SECTION 1)

The U.S.-Mexico border is one of the most complex and contentious places in the world. It is, in performance artist Guillermo Gómez-Peña’s formulation, the “Fourth World,” where notions of the First World and Third World collide, dissolve, and become something new. The border is a place of tremendous possibility and extraordinary desperation; it is simultaneously a place of divisions and inequalities, and of collaboration and fusion – a place where two societies are legally, sometimes violently, separated, but also where innovative, hybrid cultural forms and social possibilities emerge. In this course, the border is our window into contemporary social issues of migration, globalization, nationalism, and imperialism, and into the spirit of human creativity, adaptability, and resistance in negotiating literal and figurative borders. We will approach and analyze the border as both a real physical place and as a source of identity, and we will engage an appropriately interdisciplinary range of materials to better understand the border on these terms. We will read an award-winning anthropological study of undocumented immigrants in the U.S. as well as two novels: Arturo Islas’ *The Rain God* and Alicia Gaspar de Alba’s *Desert Blood: The Juarez Murders*. We will watch the films *Alambrista*, *El Norte*, *Maquilapolis*, and *The Sleep Dealer*; engage Gómez-Peña’s provocative performance art; and immerse ourselves in the profoundly influential theory and poetry of Gloria Anzaldúa, among the founders of the field of Chicana/o Studies.

CO-AUTHORING YOUR LIFE: WRITING YOUR SELF IN THE CONTEXT OF OTHERS – A. MOZINA (SECTION 8)

The autonomous, self-made individual is a powerful American myth. But no person is entirely self-made; all of us are embedded in various families and communities and ideologies, and we also find ourselves marked by cultural conditions such as our race, class, religion, gender and sexual orientation, all of which influence who we are in various ways. The clash between the desire for autonomy and the shaping power of these social conditions makes the process of coming up with an identity extremely difficult and complex. How can we maintain a sense of autonomy while acknowledging influences? How can we be ourselves while learning from others? How do we write our own lives when so many other hands seem to hold, or to want to hold, the pen with us? Through novels, stories, autobiographies, essays and films, this course will explore different situations in which people struggle to form identities under intense “co-authoring” pressures. You will write analytical essays about the texts of others and personal essays about yourself.

THE POLITICS OF IDENTITY – G. GREGG (SECTION 15)

The post-1989 world has seen a resurgence of ethnic and religious nationalisms, a global “clash of civilizations,” and local “culture wars” – fueled by struggles for identity. But what is identity? What is it about modern life that turns identity into a psychological quest for individuals, and sometimes deadly political struggles for groups?

This seminar will study literary, philosophical, and psychological works on the nature of self or identity, including Goethe’s writings on character development, Marx’s writings on alienation, Freud’s theory that civilization is built on sexual repression, Erikson’s theory of “identity crisis,” and writings on non-Western peoples’ attempts to adopt and resist Western life-styles.

DEFIANT BODIES – M. HEINRITZ (SECTION 25)

What is “normal”, and what is it to live in a body that lies outside culturally constructed categories of “normal”? In this seminar, we will discover a wide array of voices from bodies that defy the mythical norm, voices that emerge from illness narratives through the lenses of class, race, gender and sexuality. How do we live through obstacle, and what happens to one’s conception of the self in the processes of survival? What arises in the space between how we define ourselves and how we are defined by our bodies? We will explore film as text and read plays, poems, novels, essays and works of creative nonfiction that address cancer, war wounds, paraplegia, AIDS and transsexuality. We will talk and write about issues of identity, question the culture and politics of the body, and challenge the meanings and metaphors imprinted on our bodies.

WHAT IN THE WORLD? MAKING SENSE OF THE TIMES THROUGH “THE NEW YORK TIMES” – R. STAUFFER (SECTION 26)

The “text” for this seminar will be “The New York Times,” which each student will read thoroughly Monday through Friday. This will lead to a wide array of class discussions – many led by students – on domestic and world politics, the continuing economic crisis, social issues, cultural trends, technology, education, and the inevitable but unpredictable events that often dominate the news. Students will also write a number of papers in response to or informed by articles and/or editorials in “The Times,” and at least one of these papers will involve making connections between articles from “The Times” and knowledge the student is acquiring in one or another class at the college. Along the way, substantial time will be devoted to discussion of effective, lively writing.

WARNING: GRAPHIC LITERATURE – G. DEUTSCH (SECTION 9)

We'll analyze exemplars of graphic literary fiction, graphic memoir, graphic biography, and graphic journalism. Given that we'll consider a great many visual and written narrative elements, multiple genres, and a wealth of cultural contexts, you may find the workload especially challenging.

In genre terms, only one of the works on the reading list is a "graphic novel," in that it blends verbal and visual narratives, deals with invented characters and events, and is relatively long. We'll also read a number of graphic short stories. However, most of the readings represent genres and forms of graphic nonfiction: whatever the subject, structure, or style, they're factually based, rooted in the "real" world.

As to approach, across the myriads of genres and forms, we'll do close readings of the verbal and visual narratives in a text to see how the narrative levels work, each on their own and together. In addition, we'll discuss themes and socio-cultural and other contexts.

The cartoon form and comics format are fundamental of course to most graphic literature, yet are widely considered "low" or "popular" -- so we'll look at arts and cultural criticism that seeks to distinguish "serious" from "low," elite from popular. Along the way, we'll take note of writers and artists working outside the field of graphic literature who have themselves mixed seemingly disparate aesthetics. For instance, the cartoon form has influenced "serious" painters, and prose artists have long mixed high and low forms.

In all, this is not a course on cartooning or one devoted to comic books; rather, we will consider how the cartoon form and the comics format, in a dance with serious intent and interesting writing (and, in certain instances, photographs), can turn into something we don't mind calling graphic literature.

Reading list (subject to change): *Understanding Comics: The Invisible Art*, by Scott McCloud; *An Anthology of Graphic Fiction, Cartoons, and True Stories*, Vols. 1 & 2, ed. Ivan Brunetti; *The Complete Maus*, by Art Spiegelman; *Safe Area Gorazde: The War in Eastern Bosnia 1992-1995*, by Joe Sacco; *The Photographer: Into War-Torn Afghanistan with Doctors Without Borders*, by Frederic Lemercier, Emmanuel Guibert, and, Didier Lefevre; *Epileptic*, by David B.; *French Milk*, by Lucy Knisley; *Castle Waiting*, by Linda Medley. Recommended: *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels*, by Scott McCloud.

SERVICE-LEARNING SEMINARS

Academic service-learning combines classroom study with real world experience, allowing students to apply what they are learning to everyday life in a way that addresses community-identified needs.

CROSSING BORDERS: AUTISM AND OTHER WAYS OF KNOWING – B. MILLS (SECTION 7)

When you hear of autism, what do you imagine? Do you envision a child rocking in a corner? Do you think of Raymond Babbit in *Rainman*, a savant whose computational skills threatened to break the house in Las Vegas? In order to move beyond these stereotypes, we will explore autobiographies, essays, and films about or by those with autism in order to gain an accurate understanding of this increasingly diagnosed spectrum disorder. We will move outside the borders of the class to observe students within AI (autistic-impaired) classrooms and participate in a service-learning project in the Kalamazoo community. For this project, groups of students will be matched and spend time with a family who has a child with autism. In our effort to understand the developmental disorder, we will also consider how our expectations about communication "impair" and/or enhance an ability to connect with others. Through these activities, the class will examine how accommodating "limitations" (our own or others') forms the core of meaningful and enduring achievements. *If you have a special reason for wishing to take this seminar (i.e., having a sibling with autism or having worked closely with individuals with autism), please contact Bruce Mills at bmills@kzoo.edu. Though it will not necessarily guarantee a place in the class, this contact will enable you to communicate special circumstances and us to consider them.*

A BEAUTIFUL ART: MATHEMATICS, GENDER, CLASS, AND ELEGANCE – J. FINK (SECTION 11)

Have you ever wondered how something so abstract as mathematics manages to find such concrete application? Or why so many people have such strong feelings about something apparently so far removed from emotion? Did you once love mathematics, and do you now wish for a return to that happy state? Have you ever wondered what it was about mathematics that drew you to it? Or how it is that new mathematics is discovered? Have you ever wondered whether gender, culture, or class might have something to do with the pursuit of mathematics? If any of these questions have awakened a response in you, consider requesting this seminar.

Readings about how mathematics shapes science will include Eugene Wigner's essay "On the Unreasonable Effectiveness of Mathematics," and Henri Poincaré's essay "On the Aesthetics of Mathematical Discovery." Readings about the liberating power that mathematics holds for society will include excerpts from Robert Moses' "Radical Equations" (2001), Paolo Freire's "Pedagogy of Hope" (1994), and Eric Gutstein's "Reading and Writing the World with Mathematics" (2006).

The service-learning component of this course will include weekly meetings with middle school students from Kalamazoo Public Schools. The weekly reflections on this activity will be accompanied by readings from Ron Susskind's "A Hope in the Unseen" (2005).

There are two requirements for this course: (1) that you have a sincere interest in exploring some of the questions that opened this description; and (2), that you have a desire to work with middle school kids.

CULTIVATING COMMUNITY – A. KATANSKI (SECTION 6)

Food is necessary for life.--We literally eat to live. But food has meaning far beyond providing calories for our bodies. Sharing a meal can be a vital expression of community solidarity, cultural connection, or even religious faith. Novelist and environmentalist Wendell Berry has written, "A significant part of the pleasure of eating is in one's accurate consciousness of the lives and the world from which food comes. . . . Eating with the fullest pleasure—pleasure, that is, that does not depend on ignorance—is perhaps the profoundest enactment of our connection with the world." And yet, in today's world of fast, processed food, many of us have lost of our connection to where our food comes from—to the land and people who produce it. Is it possible to rebuild relationships between those who grow food and those who eat it and gain an accurate consciousness of the connection between plate and planet, cooking and culture? What can we do if we recognize that our industrial food system is environmentally unsustainable and unhealthy? And how do we calculate the cost of changing our food system—or the cost of not changing?

In this seminar, we will learn about the industrial food system and explore the ways that people today are developing alternatives that use food as an instrument of social justice and a way to build strong communities. We'll see how the local food movement is producing what one activist called a "revolution for self-determination" in Detroit and other cities by addressing hunger and food deserts through urban farming. We'll read Michael Pollan's influential exposé, *The Omnivore's Dilemma*; Cherokee storyteller Marilou Awiakta's *Selu: Seeking the Corn Mother's Wisdom*; and *Righteous Porkchop*, the memoir of K alum, environmental lawyer, and vegetarian cattle rancher Nicolette Hahn Niman, who will visit our class. We will talk with local farmers, community organizers, farmworkers' advocates, entrepreneurs, and anti-hunger activists and get to know the Kalamazoo community by experiencing its harvest. We will also engage in a service-learning project that will work to provide access to healthy, fresh, locally-grown food for everyone in our community. And along the way we will share delicious local food with one another, experiencing the full pleasure of eating!

CANCER IN THE MODERN WORLD – L. FURGE (SECTION 3)

While cancer is not a modern disease, cases of cancer have risen in modern times. Is that due to environmental changes or population changes? How can we know? What is cancer and what have we known about it in history? What is the psychological and financial impact of cancer? How does this differ in various parts of the world? How is cancer used as an analogy in literature, film, and speech?

Through reading and analysis of short reviews, newspaper articles, and book chapters this course will examine different aspects of cancer as a disease, modern affliction, and personal or political cause. Other readings will include autobiographies of cancer survivors. Students will also interview a local cancer survivor and prepare a mini-biography.