

NEW AND HIGHLIGHTED COURSE OFFERINGS

SPRING 2026

SCHOOL OF ARTS AND SCIENCES & HAJIM SCHOOL OF ENGINEERING AND APPLIED SCIENCES

ANTHROPOLOGY:

ANTH 218: ALTERNATIVE ECONOMIES

Our current resource-intensive economic practices have led to ecological and social crises, among them climate change, mass extinction, and vast wealth and racial inequities. Are there alternative practices that would instead promote human flourishing within planetary limits? In this course, we will learn about capitalism from an anthropological lens and then contextualize it by exploring a cross-cultural range of economic practices through classic economic anthropology texts alongside other ethnographic and historical materials. To help us imagine alternate ways of organizing economic life, we will read contemporary writing on degrowth, regenerative economies, reparations, and cooperatives; examine primary sources; and learn about local economic experiments through field trips and class visits. Weekly readings, discussions, and short writing assignments will guide our learning. Instructor: Llerena Searle. **Offered: TR 12:30 – 1:45 PM.**

ANTH 230: WAR, GENOCIDE & JUSTICE

This course will explore critically how societies understand and cope with war and genocide, and how they seek justice and accountability in its aftermath. We will use anthropological approaches to explore the diverse ways violence, memory, justice, accountability, punishment, and reconciliation are understood around the world. We will examine critically the ideology behind mechanisms such as truth commissions, criminal trials, and memorials, and their diverse impacts in specific contexts. In so doing, we will ask, What is the relationship between rule of law, political stability, and peace? What are the challenges of balancing local realities and culture with universal standards of law and human rights? Instructor: Kristin Doughty.

Offered: MW 9:00 – 10:15 AM.

ANTH 246: ANTHROPOLOGICAL APPROACHES TO GENDER AND SEXUALITY

How do people across the world experience, construct, and perform gender? How have notions of gender been shaped by cultural, economic, political, and social forces? This course will examine gender as a key component of social life. Beginning with a basic overview of anthropological and sociological approaches to gender and sexuality, we will move on to examine some of the key theories and concepts that inform this work. What distinguishes sex from gender? How does gender intersect with race, class, religion, and nationhood? Special attention will be given to how colonialism, globalization, and neoliberal capitalism have shaped gendered experiences and practices across the world. By interrogating these concepts, we challenge binary understandings of gender and open space for a more inclusive, global exploration of the topic. Students will be introduced to feminist, queer, and decolonial theories, providing multiple perspectives for analyzing gender as a social structure and lived

experience. The course will then examine ethnographic case studies from diverse regions, highlighting how gender is constructed and performed in different sociocultural contexts. Instructor: Uzma Zafar.

Offered: M 2:00 – 4:00 PM.

ANTH 253: TRASH TALK: ANTHROPOLOGIES OF WASTE

Garbage, trash, waste, discards, refuse, dirt, filth. All societies produce it, but what counts as trash, why, and how it is handled, varies widely. This class will consider a variety of anthropological examples from around the world to ask, What is wasting as a practice, according to whom, and what are its effects? How are cultural ideas about garbage and wasting produced in historically contingent ways, in relation to particular economic, political, and cultural systems? How can analyzing discard systems help us to understand and perhaps transform systems of power? We will look at examples both locally and globally, ranging from toxic post-industrial sites, to landfills or sewers, to wasting bodies. Instructor:

Kristin Doughty. **Offered: MW 11:50 AM – 1:05 PM.**

ANTH 255: FEMINISM AND MEDIA IN THE AMERICAS

In the wake of *Dobbs v. Jackson*, certain fronts of feminist struggle we might have considered settled in the US have become open battlegrounds once again. This course explores key aspects of feminist thought and action across the Americas to explore what insights the North may draw from a dialogue with the South. We will focus on how media constitutes a key terrain where power configurations around gender play out and where much feminist political work unfolds. Instructor: Agnes Mondragon Celis Ochoa. **Offered: TR 11:05 AM – 12:20 PM.**

ART AND ART HISTORY:

AHST 343/AHST 543: CAPITALISM AND COLONIALISM (NEW)

This course works its way through texts from a variety of disciplines (art history, history, literary studies, political philosophy) that help us analyze capitalism and colonialism as interrelated historical developments. Some terms of interest: “the commodity,” “triangular trade,” “colony,” “metropole” “state,” “class,” “afterlife.” Some questions that will guide us: what kinds of claims for subject and object are made in critical texts describing, with the aim of contesting, capitalism and colonialism? What kind of expository potential does the discipline of art history offer us in thinking of—through such gestures as making visible, materially reshaping, representing, or ruining— the effects of capitalism/colonialism? What do we think of the limitations and materials of a world history? What is worth fighting for in its wake? Readings include Marx, CLR James, Max Raphael, Fanon, TJ Clark, Geeta Kapur, Spivak, and B. R. Ambedkar. Open to advanced undergraduates and those at any stage of graduate work. Writing and reading intensive. Research projects that expand student interests encouraged. Conceived of as a prelude to a course on postcolonial and decolonial scholarship to be taught Fall 2026. Instructor: Meghaa Parvathy Ballakrishnen. **Offered: M 2:00 – 4:40 PM.**

AHST 262/AHST 462: ABSTRACT ART (NEW)

Introduction to abstract art, 1900 to the present: its stakes, procedures, and critical demands; as well as its significance to histories of capitalism, decolonization, and radical philosophy. Instructor: Meghaa Parvathy Ballakrishnen. **Offered: TR 12:30 – 1:45 PM.**

AHST 261/AHST 461/FMST 231: SAVAGE MEDIA (NEW)

This course explores how popular media over the past 500 years has influenced views of Native American history and culture. Topics include early printed images, traveling shows, film, advertising, video games, fashion, social media, and artificial intelligence. Participants will learn to spot bias, assess credibility, and engage in informed conversations about American history and cultural heritage. Instructor: Alanna Radlo-Dzur.

Offered: R 2:00 – 4:40 PM.

AHST 287/AHST 487: FAKES, FORGERIES, KNOCKOFFS: THE ART OF IMITATION (NEW)

From ancient counterfeits to modern knockoffs, this course examines art's most skilled imitators. What defines "original," and who decides? Is a forger a bitter artist, a clever conman, or someone else? We will question our obsession with authenticity, trace when imitation became immoral—or illegal—and uncover the political and economic forces behind such judgments. Moving across cultures and centuries, we'll see how fakes drove trade, colonial ambitions, and capitalist art markets, even while they were condemned. Through case studies and voices of connoisseurs, scientists, and historians, we'll explore how truth, value, and deception intertwine—and why fakes reveal more than they conceal. Instructor: Nader Sayadi.

Offered: MW 3:25 – 4:40 PM.

AHST 268/AHST 468/CHIN 268: MEDIA, REFORM AND REVOLUTION IN CHINA (NEW)

Traditional Chinese arts had their own rich media and modes of expression, while new media introduced during the late Qing and early Republican reforms brought distinct traditions and possibilities. This course examines both the continuities linking imperial and modern China and the ruptures marking this era of transformation. Through close readings of major media theory and China studies scholarship, we explore how media shaped China's transformations and the debates they inspired. Students will gain insight into methods for studying these questions and develop a deeper understanding of China's visual cultural history from the 18th to early 20th centuries. No Chinese language is required. Instructor: Tingting Xu.

Offered: R 3:25 – 6:05 PM.

AUDIO AND MUSIC ENGINEERING:**AME 120: SYNTHS, SAMPLERS AND DRUM MACHINES**

This course is intended to provide students with a basic understanding of electronic synthesizers, digital samplers and drum machines and their use in the creation of music such as Hip Hop/Rap, Pop, EDM, and Hybrid music production, while gaining practical, hands-on experience with their functionality and design. Demonstrations and hands-on experience in the new state of the art Synthesizer Lab housing over (25) synthesizers will enable each student to gain a strong working knowledge of these instruments. Students will develop sound creation techniques and critical listening skills to enable informed analysis of their own projects and projects made by others. Student competencies will be demonstrated in projects using both hardware and software throughout the semester. Instructor: Robert LaVaque. **Offered: MW 3:25 – 4:40 PM.**

BIOLOGY:

NSCI 202: EXPERIMENTAL DESIGN AND DATA ANALYSIS

This course will use existing data sets to teach students about proper experimental design in the context of different kinds of questions in neuroscience. We will consider the strengths and weaknesses of different techniques and methods in neuroscience and how the choice of experiment design depends upon the hypothesis of the researcher. Students will be given raw data from actual experiments. Together, we will analyze the data using various statistical methods like ttest, ANOVA and MANOVA. Finally, students will learn to effectively graph the results and present them in both written and poster format. There will be two main research projects: one on ligand-receptor interactions and one on a Parkinson's disease model, along with many smaller datasets including MRI and immunohistochemistry. Instructor: Renee Miller.

Offered R 2:00 – 4:40 PM Spring and Session 2A Summer.

BLACK STUDIES:

BLST 113: INTRODUCTION TO BLACK HEALTH I

This introductory course examines 1) a variety of diseases and illness—such as sickle cell anemia, Type II diabetes, hypertension and heart disease, and triple-negative breast cancer— that disproportionately impact people of African descent throughout the U.S., Caribbean, and sub-Saharan Africa in addition to 2) the sociological, biological, and political factors that shape these disparities. This course is organized into modules centered around topical foci such as sexual health and reproduction; food, weight, and the metabolic body; and epigenetics and the inheritance of disease. Students will develop a comprehensive understanding of racialized diseases and critical perspectives on disease etiology through in-depth engagement with course readings, documentaries such as *Mossville: When Great Trees Fall*, in-class mock “parliamentary” debates and mini-presentations, ethnographic reflection memos, and class discussions. Instructor: Elizabeth Adetiba. **Offered: TR 12:30 – 1:45 PM.**

BLST 259: BLACK TRANS/QUEER LIVES IN THE CARIBBEAN & BEYOND

How do Black and trans Caribbean subjects create powerful forms of resistance through beauty rituals, spiritual ceremonies, and everyday survival strategies? This interdisciplinary course examines how colonial plantation legacies continue to shape contemporary experiences across the Caribbean and broader Americas, while centering the innovative ways marginalized communities transform structural violence into creative possibilities for liberation. We will dive into ethnographic and cultural literature excerpts on Caribbean queer life, such as the work of Jacqui Alexander, Omise'eke Natasha Tinsley, Rosamond King, Lyndon Gill, Jafari Allen, Ana Lara, and Nikoli Attai, amongst others. Students will engage with diverse materials—from the music of Tokisha, Villano Antillano, and the writings of Rita Indiana to performance art by Johan Mijail and La Negra Aton, alongside films like *Mala Mala*, *Sugar Island*, and short documentaries on Caribbean ballroom scenes.

Drawing from Black feminist, transfeminist, and queer of color critique, we'll explore how embodied practices function as resistance that challenges Western academic frameworks. We'll examine queer people's use of strategic visibility politics, how Afro-Caribbean spiritual practices create spaces for

gender fluidity, and how diasporic communities maintain connections to ancestral knowledge. Through collaborative projects that bridge academic study with community accountability—including engagement with advocacy platforms like Caribbean Equality Project and LGBTQ Caribbean—students will develop critical thinking skills that honor the embodied and experiential knowledge traditions of Caribbean sexuality studies. Instructor: Camila Belliard Quiroga. **Offered: TR 3:25 – 4:40 PM.**

BLST 263: THE BLACK THEATRICAL PAST (TOPICS IN BLACK ARTS AND CULTURE)

This course provides a comprehensive survey of Black theatre history and dramatic literature from the late nineteenth-century through the 1960s. In this course, we will explore the historical, political, and aesthetic influences that Black theatre has had on Black history and culture. In doing so, we will witness changing and often challenging perceptions, responses, and critiques to issues of race, class, gender, and sexuality. With an emphasis on dramatic literature, the course aims to engage students with the development of Black theatre and performance in America. Thus, this course will ruminate on the following questions: What is a Black play? What is the relationship between Black theatre and the broader American theatre? How has Black theatre and performance been utilized as a site of political resistance? How have Black theatre and performance contributed to Black identity formation? We explore works by theatremakers such as Angelina Weld Grimké, Lorraine Hansberry, Amiri Baraka, Douglas Turner Ward, and Adrienne Kennedy, among many others, to explore Black theatre's artistic and theoretical roots. Instructor: Jordan Ealey. **Offered: MW 3:25 – 4:40 PM.**

BLST 264: BLACK ROCHESTER: HISTORIES, MOVEMENTS, AND LEGACIES (TOPICS IN BLACK SOCIAL WORLDS)

This course explores the rich and complex history of Black life, culture, and activism in Rochester, New York, examining key historical figures, social movements, transformative events, and the city's deep artistic legacy. From Frederick Douglass's abolitionist work and the Underground Railroad to the Civil Rights Movement and contemporary struggles for racial and social justice, this course provides a comprehensive overview of Rochester's role in Black history. Through site visits, guest speakers, and hands-on projects, students will engage directly with Rochester's historical and contemporary landscapes. Topics include the legacy of Frederick Douglass, the activism of Hester C. Jeffrey in advancing women's rights and racial equity, the impact of urban renewal on Black neighborhoods, and Rochester's long-standing traditions in Black art, music, and cultural expression.

The course will be co-taught by a Rochester-based artist and organizer, blending academic inquiry with creative and community-centered perspectives. Students will analyze historical texts, oral histories, and artistic works to understand how Black Rochesterians have shaped and resisted systems of power while fostering vibrant cultural and political traditions. Assignments will include reflective essays, creative projects, and engagement with local organizations to connect historical study with community engagement. By the end of the course, students will have a deeper understanding of the unique contributions of Black Rochesterians and the ongoing significance of their struggles, achievements, and artistic innovations. Instructor: Philip McHarris. **Offered: T 2:00 – 4:00 PM.**

BLST 264: BLACK AMERICANS ABROAD: HOW TO BE AN EXPAT (TOPICS IN BLACK SOCIAL WORLDS)

What do famous Black Americans like W.E.B. DuBois, Josephine Baker, Richard Wright, James Baldwin, Nina Simone, and Tina Turner all have in common? They are just some of the thousands of Black people born in the United States who chose to live in other countries as expats. Not all expats live out

the rest of their lives overseas as they did; some return “home.” But all expats have the common experience of making a life and home elsewhere. Over the past decade, the #Blaxit movement has gained steam, and we have seen an increase in internet articles, YouTube channels, think pieces, and how-to’s for Black Americans who are interested in leaving behind a hostile birthplace for the warmth of other suns. But what happens to their sense of self in the process? In this course, we will attend to the historical and contemporary experiences of Black Americans who have chosen to live abroad by delving into memoirs, essays, Black Press news articles, and interviews. We will plot our own exits and grapple with what’s gained and lost by the choice to move home abroad. We’ll think about big and little thoughts like what happens to one’s racial, national, and diasporic identity in the process; how to navigate the bureaucracy of citizenship, residency, and taxes, or whether one truly can (or want to) go home again. Would you rather be as stranger in a strange land or dance with the devil you know? Instructor: Karma Frierson. **Offered: MW 9:00 – 10:15 AM.**

BLST 265: VIRAL FORMS: AFRICAN INTERNET CULTURES IN THE 21ST CENTURY (TOPICS IN GLOBAL BLACK STUDIES)

This course looks at how artists and intellectuals from across the African continent have used the internet to influence culture and society since the turn of our century. We’ll study a wide range of material, from viral blogs, pop culture e-zines, and hypertext fiction, to Netflix series, Instagram pages, and web-based exhibits in cultural heritage and digital art. We’ll also study the ways young people have used social media to galvanize movements for social change, like #EndSARS in Nigeria and #RhodesMustFall in South Africa. How does the music video for “This is Nigeria” by the Nigerian rapper Falz, or the Nest Collective’s Kenyan crime thriller series *Tuko Macho*, engage global audiences? We’ll cover topics as diverse as Afrofuturism, Afropolitanism, African feminisms, and LGBTQ+ experience. We’ll also study Yomi Adegoke’s take on diasporic African #MeToo culture in her page-turning debut novel *The List*. Together we’ll examine how African artists and thinkers have taken to the internet to critically engage our contemporary world, cultivate new aesthetic forms, and create new forms of community and belonging. Instructor: Matthew Omelsky. **Offered: TR 2:00 -3:15 PM.**

BLST 271: 21ST CENTURY BLACK COMEDY

This course examines Black comedic expression in the 21st century as a vital form of cultural critique and social commentary. We will study the work of high-profile comedians such as Dave Chappelle, Wanda Sykes, and Issa Rae, alongside emerging voices like Sam Jay, Evelyn From the Internets, and Black TikTok creators. Drawing on platforms ranging from Netflix, HBO, and Comedy Central to YouTube, TikTok, and Black Twitter, the course explores how Black comedians articulate issues related to race, gender, class, sexuality, and power. Comedy becomes both a mirror and a weapon—interrogating injustice, mocking oppression, and reclaiming narratives across mainstream stages and grassroots spaces alike.

Instructor: John Barker. **Offered: TR 9:40 – 10:55 AM.**

BRAIN AND COGNITIVE SCIENCES:

NSCI 202: EXPERIMENTAL DESIGN AND DATA ANALYSIS

This course will use existing data sets to teach students about proper experimental design in the context of different kinds of questions in neuroscience. We will consider the strengths and weaknesses

of different techniques and methods in neuroscience and how the choice of experiment design depends upon the hypothesis of the researcher. Students will be given raw data from actual experiments. Together, we will analyze the data using various statistical methods like ttest, ANOVA and MANOVA. Finally, students will learn to effectively graph the results and present them in both written and poster format. There will be two main research projects: one on ligand-receptor interactions and one on a Parkinson's disease model, along with many smaller datasets including MRI and immunohistochemistry. **Offered Thursday 2:00-4:40pm Spring and Session 2A Summer.**

BUSINESS:

BUS 101: INTRODUCTION TO BUSINESS

This course will assist students in understanding the basic structures and functions of business, preparing them for current and future success in a world run by organizations of all shapes and sizes. It will also expose students to a variety of associated career and research paths within business to facilitate their own exploration and decision-making. Students will have an opportunity to navigate various options within the Rochester curriculum and demonstrate the applicability of these areas of study over a wide variety of organizations. The course will also provide students with opportunities to interact with a number of resources on the UR campus, aiding in their orientation to and integration with both the business and larger campus community. Instructor: Jonathan Shipley.

Offered: MW 10:25-11:40AM.

BUS 103: BUSINESS COMMUNICATION

Business Communication provides students with an overview of the communication skills necessary to be successful in a business environment. We aim to contribute to your development as a business professional, improving your ability to communicate with others interpersonally and in a team environment. This course will help develop the skills to succeed in a variety of communication encounters throughout your business career. Instructor: Drew Marsherrall.

Offered: TR 9:40-10:55AM.

CIS 279: GENERATIVE AI AND BUSINESS APPLICATIONS

This course covers the design and development of Generative AI-enhanced business applications. We will discuss a framework for integrating Gen AI tools and capabilities into business processes, tasks and workflows. Students will learn how to program with Gen AI tools and LLMs using Python and APIs; create projects that integrate LLMs with system data and other business processes; and develop multi-agent architectures for complex workflows. The course also covers the use of Retrieval Augmented Generation to access private knowledge bases built on organizational data. By the end of the course, students will be equipped with the technical and conceptual skills to design and create generative AI solutions tailored to modern business needs. Prerequisite: CIS 191, CSC 161, CSC 171, or instructor permission. Instructor: Liza Mohr. **Offered: MW 10:25-11:40AM.**

ENT 230: IGNITE IMPACT LAB

The purpose of the Ignite Impact lab course is to introduce students to the transformative process of philanthropy and social entrepreneurship through experiential learning and collective giving

approaches as important aspects of Impact Entrepreneurship education. Using innovative & impactful “Philanthropy Lab” and “Learning by Giving” models, students will engage directly in fund allocations while studying effective philanthropic and social entrepreneurship models and practices, nonprofit assessment, and community impact strategies that are essential for future Social and Impact Entrepreneurs. This course will provide resources for students to explore potential career opportunities in entrepreneurship, nonprofit leadership, philanthropy, or impact investment. Students will understand the internal structures and operations of these professions and collaborate with local organizations to co-create funding opportunities. Student teams will each have 4-6 members, working in collaboration with five nonprofit organizations, helping them to strengthen their capacity and effectiveness through strategic assessment, creating capacity-building deliverables, and financial support. Students will collectively decide how to allocate \$5,000 (or more) in actual grant funding to maximize community impact. The expectation is that students will learn to think creatively about leveraging appropriate resources beyond the initial budget through innovative strategies and Community Collaborations. Instructor: Kathleen Washington. **Offered: MW: 2:00-3:15PM.**

CHEMICAL ENGINEERING:

CHE 160: NANOTECHNOLOGY AND PLASTICS: PROMISES AND PERILS

This course introduces students to the scientific and societal dimensions of nanotechnology, chemical products, and plastics. Topics include a basic introduction to chemical and physical principles underlying modern materials; the role of polymers and nanomaterials in energy, medicine, and consumer products; and the environmental and health impacts associated with their use. The course also examines policy frameworks for chemical safety, plastics management, and sustainable technology development in the United States and internationally. Case studies highlight connections between fundamental science, industrial practice, and public policy. Instructor: Darren Lipomi.

Offered: MW 3:25 – 4:40 PM.

CLASSICS:

CLST 113/ RELC 113: THE ANCIENT UNDERWORLD

In this course, students will examine the various traditions of the ancient Greek and Roman underworld and afterlife. The course will take an interdisciplinary approach and draw on a diverse and engaging selection of content including ancient literature in translation (epic, philosophy, and drama), archaeological sites and the material record, and the disparate evidence for mystery cults. Students will hone skills in writing and critical thinking and leave the course with a firm understanding of Greek and Roman views on death, its value as a window into the diverse identities and experiences of the ancient world, and its reception in the modern world (from Dante's *Inferno* to the 2020 video game *Hades*). The course assumes no previous knowledge of Greek and Roman antiquity. Instructor: Justin Dwyer.

Offered TR 2:00 – 3:15 PM.

COMPUTER SCIENCE:

CSC 160: AI FOR ALL

Want to learn about how generative AI systems work, and think about the risks and benefits as applied to areas such as art, healthcare, education, and more? Consider enrolling in CSC 160: AI for All. There are no prerequisites and all technical content will be aimed at a general audience level. Expect assignments which require you to read about and think about AI, and even apply it through a LONG-TERM project. The Spring 2026 syllabus is in the works. For a snapshot of the Fall 2025 offering, you can find the course page at: <https://cs.rochester.edu/u/apurtee/160>. Instructor: Adam Purtee.

Offered: TR 3:25-4:40 PM.

DANCE & MOVEMENT:

DANC 235: CHANGE: WELCOMED, DENIED, INEVITABLE: AN INVESTIGATION THROUGH MOVEMENT, WRITING, AND DIALOGUE

If there is one thing we, as humans, can count on, it's that things change. Whether on a cellular, environmental, political, ideological, or physical level, change is a constant in our lives and in our world. This new Humanities for Life course will incorporate multiple disciplines to provide greater scope and perspective on change and observe how artists from dance, music, and fine arts have creatively explored the subject. Psychology, Economic, Political Science, Linguistic, and Sustainability scholars will contribute to the course's rich discussion and investigation. "*What is my personal relationship with change?*" is one of the course's primary questions. As a final creative project, students will use movement, writing, music, art, and/or spoken word to express their own ideas about change. Classes will regularly explore embodied practice, creative and reflective writing, and expansive discussion to dive into this important inquiry.

Instructor: Anne Wilcox. **Offered: TR 2:00PM - 3:15PM.**

DANC 242: LIGHTING DESIGN FOR DANCE

This is an introductory design course aimed at giving students exposure to light as a medium, lighting design, lighting equipment, and visual story-telling for performance through class discussion, and practical work. Students will be required to attend dance performances and will help install the light plot. The class is built around specific performance dates that will provide the students with an opportunity to light a dance piece. Instructor: Andrew Hunt. **Offered: F 12:30 – 3:30 PM.**

DANC 253: WEST AFRICAN DANCE: CONTEXT & PRACTICE

Experience dancing African styles from traditional cultures of Guinea, West Africa, as well as studying cultural history and context from which and in which they are practiced and performed. Technical emphasis will focus on musicality and complex choreographic arrangements. Students will practice dances and drum songs. Required outside work includes performance attendance, video viewing, text and article analysis, research and written work.

Instructor: Kerfala Bangoura. **Offered: TR 2:00PM - 3:15PM, Lab F 11am-12:15pm.**

DANC 365: SANSIFYI WEST AFRICAN DANCE AND DRUM ENSEMBLE

Sansifyi is an ensemble that combines academic study and performance for beginner, intermediate, and advanced students of African drumming and dance. This course requires a high degree of student commitment. Dancers who enroll in Sansifyi will learn choreographic techniques for West African dance and gain experience dancing as soloists, including developing their own solo material. They will also focus on rhythmic timing, and on developing advanced skills such as how to combine movement with drumming. In addition to the time students spend in class, dancers will have weekly assignments. Dancers must also be available for performances both on and off campus throughout the semester. Instructor: Kerfala Bangoura. **Offered: TR 6:45PM - 8:15PM.**

DANC 377: CHOREOGRAPHIC VOICE: DANCE AND PHYSICS FRONTIERS

What can we learn by bringing science and art into conversation? In this course, students use improvisational and compositional forms from the field of contemporary dance to engage with cutting-edge research about extreme densities, temperatures and pressures at URs Laboratory for Laser Energetics. This new frontier of physics is shedding light on the interior of planets and stars, new material states and the development of fusion energy here on earth. Guest speakers from LLE share their research, which students then investigate in the studio, creating dances related to the scientific material presented. Core questions include: what are the benefits, challenges and limitations of artistic inquiry for modeling, understanding and communicating scientific ideas? How can scientific concepts shape dance-making? What commonalities exist between the scientific process and the creative process? The course culminates with an informal performance of students choreography based on current LLE research.

Instructor: Mariah Steele. **Offered: TR 3:25PM - 4:40PM.**

Digital Media Studies:**DMST 217: History of Special Effects**

This course offers a survey of the history of VFX from the late 1800s to the present and will track important historical and stylistic developments of special effect technologies and practices. While our screenings will focus on international narrative cinema, we will study key debates within media theory as well as practitioner discourse in order to explore how special effects bridges diverse media forms, from narrative film to experimental cinema, animation, advertisement, installation art, video games, digital technologies, and more.

Instructor: Danielle Genevro. **Offered: MW 12:30 – 1:45 PM.**

DMST 230: Climate Interventions: Performing Arts + New Media

In this interdisciplinary, collaborative course, students will be introduced to the multi-faceted use of the arts in designing for and expressing a vision for a sustainable future. Working with community partners, our research and story collection in the Adirondack Park will be used to inspire projects in the course. Collaboration, design thinking, and the iterative design process will be used to produce performances and art work that respond to the stories of the changing climate in the Adirondack Park. The course will include an optional trip to the Adirondack Park to engage with our community partners.

Instructor: Rose Beauchamp, Stephanie Ashenfelder. **Offered: TR 12:30 – 1:45 PM.**

DMST 263W: Virtual Spaces, Real Lives

How do virtual spaces shape the way we experience the real world? This course explores the intersections between digital and physical spaces. Students will learn about the histories of location-based media, theories of space and place, as well as learn to create their own digital-spatial projects with tools like ArcGIS or Unity. Instructor: Karl Mohn.

Offered: MW 3:25 – 4:40 PM.

EARTH & ENVIRONMENTAL SCIENCES:

EESC 218/418: INTRO TO ATMOSPHERIC CHEMISTRY

The atmosphere helps to maintain habitable temperatures on our planet's surface, shields life from destructive cosmic and ultraviolet radiation and contains gases such as oxygen and carbon dioxide, which are essential for life. In this course we will work toward an understanding of several important questions. What is in the Earth's atmosphere? How is the atmosphere structured? What is the role of the atmosphere in determining Earth's climate? What are the sources and sinks of the most important gases in the atmosphere? What is the role of photochemistry in atmospheric composition? How has human activity affected the atmosphere? Students will also learn some practical skills essential in the study of atmospheric chemistry, such as working with geochemical box models. Recitation is required. Instructor: Lee Murray. **Offered: TR 2:00 – 3:15 PM (Lecture)/F 11:05 – 12:20 PM (Recitation).**

EESC 254/454: PLANET FORMATION AND EVOLUTION

This course provides an overview of the key physics concepts necessary to understand planetary structure and evolution, with a focus on both theoretical and numerical approaches. Topics include (but are not limited to): the fundamental physics of star and planet formation and evolution; the behavior of planetary materials under high pressures; thermodynamics; recent space missions; planetary impacts; magnetic fields; exoplanet observations; and science writing and communication. Students will also conduct numerical simulations to model planetary formation processes. Each student will complete a final research project under the supervision of the instructor. By the end of the course, students will have developed the physical intuition and computational tools needed to carry out research and understand the latest developments in planetary science and astronomy. Instructor: Miki Nakajima. **Offered: TR 12:30 – 1:45 PM.**

EESC 258/458: COSMOCHEMISTRY

Cosmochemistry is the study of the chemical composition of the universe and the processes that produced and influenced those compositions. This course discusses nuclear processes responsible for synthesis of the elements and alteration of isotopic abundances. It also investigates the chemical and isotopic constraints we have to understand the composition and formation of the solar system. There will be an emphasis on studies of planetary materials (terrestrial rocks, meteorites, comets, asteroids, solar wind and cosmic dust), remote (telescopic and space-based) observational constraints, physical conditions in various objects, and modelling and computational constraints. We will focus in particular on mineralogy, petrology, major and trace element, stable and radiogenic isotopes, volatile elements, and the constraints they provide on the origin and evolution of the Solar System.

Instructor: Kevin Righter. **Offered: TR 9:40 – 10:55 AM.**

ENGINEERING AND APPLIED SCIENCES:

EAS 141: BASIC MECHANICAL FABRICATION

This course will teach students the safe and effective use of basic machine tools such as lathes, mills, band-saws and drill presses. Students will complete a number of projects that utilize these principles. Grades will be based on the successful completion of these projects. A course paper will be a written documentation of the procedures necessary to complete one of the projects done during the class. The paper will be graded on content, organization and clarity.

Instructor: Christopher Muir, James Alkins. **Offered: F 2:00 – 4:00 PM.**

EAS 145: ETHICS OF TECHNOLOGY

This course is an introduction to the ethics of emerging technologies and the value judgments that are integral to the engineering design process. The technologies addressed will include information technology (IT) and artificial intelligence (AI), biomedical engineering (BME), and environmental and agricultural technology. The course will examine ideals of professionalism and the influence of institutional settings on professional decision-making. The pedagogy, written work, and evaluation in this course will be strongly oriented to case-based analysis and value-driven science-based decision-making. Instructor: Randall Curren. **Offered: TR 9:40 – 10:55 AM.**

ECONOMICS:

ECON 237/ECON 237W: ECONOMICS OF EDUCATION

This course applied theoretical and empirical methods of economics to the analysis of elementary and secondary education in the United States. Topics include, but will not be limited to: education investment decisions of individuals and society; measuring the returns to education; the production of human capital with a focus on the role of school inputs' and evaluating recent k-12 education reforms (high-stakes testing, school choice, school finance) and higher education reforms (financial aid, affirmative action). Students will learn about the practical challenges of education research and how to distinguish good empirical research from bad. Instructor: Angela Crema. **Offered: MW 3:25 – 4:40 PM.**

ECON 268/ECON268W: ECONOMICS OF GLOBALIZATION

Why do countries trade with each other? Do countries benefit from trade? Who are the winners and losers? What goods should countries import and export? The course will explore these questions in detail, as well as the use of different trade policy instruments, the economic effects of trade wars, and the organization of the international trade system.

Instructor: Fernando Parro. **Offered: TR 11:05 AM – 12:20 PM.**

ENGLISH:

ENGL 132: FEATURE WRITING

This course focuses on enhancing the creativity, vibrancy, and engagement of your nonfiction writing. We'll delve into online, magazine, and newspaper articles that use scenes and details to craft compelling narratives about people and their experiences. You will develop a strong voice in your

writing, with a particular focus on the importance of effective interviewing. We'll emphasize writing about topics you are passionate about, analyzing AI-generated essays, and incorporating nonfiction examples that resonate with you. The course includes writing practice to reinforce the concepts studied. Instructor: Mark Liu. **Offered: R 4:50pm - 7:30pm.**

ENGL 249: GENDER, WRITING, AND REPRESENTATION: (WOMEN AND THE ENVIRONMENT IN AMERICAN LITERATURE)

Since its founding, the narratives of the United States have taken inspiration from, and been haunted by, myths of the frontier. The competing drives to celebrate and conquer the natural world only came into sharper relief as the country underwent large-scale political, technological, and economic upheaval in such watershed moments as the Civil War and the Great Depression. In the twentieth century, female authors utilized regional specificity and the geography of the world around them to investigate a citizenry that was beginning to think of itself as occupying a distinctly "modern" era. In this course, we will read a variety of writers who will introduce us to, and complicate, literary tropes of the natural world that shape our collective and individual identities. From the wooded coasts of Maine, the harsh winter of New England, and the summer heat of the Berkshires, to the dynamic urban centers of Chicago and Harlem, novelists such as Edith Wharton, Willa Cather, Nella Larsen, and poets like Muriel Rukeyser, Gwendolyn Brooks, and Elizabeth Bishop evoke landscapes that represent the diverse and pressing questions we have inherited from the last century. Instructor: Natina Gilbert. **Offered: MW 2:00 pm - 3:25pm.**

FILM AND MEDIA STUDIES:

FMST 214: HISTORY OF SPECIAL EFFECTS: ANALOG TO DIGITAL

This course introduces the basic aesthetic and technical elements of video production. Emphasis is on the creative use and understanding of the video medium while learning to use the video camera, video editing processes and the fundamental procedures of planning video projects. Strategies for the use of video as an art-making tool will be explored. Works by artists and directors critically exploring media of film and video will be viewed and discussed. Video techniques will be studied through screenings, group discussions, readings, practice sessions and presentations of original video projects made during the course. Sophomores and Juniors with officially declared FMS and SA majors are given priority registration; followed by sophomores and juniors with officially declared FMS and SA minors.

Instructor: Danielle Genevro. **Offered: Mon/Wed | 12:30 PM - 1:45 PM.**

FMST 231: SAVAGE MEDIA

This course explores how popular media over the past 500 years has influenced views of Native American history and culture. Topics include early printed images, traveling shows, film, advertising, video games, fashion, social media, and artificial intelligence. Participants will learn to spot bias, assess credibility, and engage in informed conversations about American history and cultural heritage.

Instructor: Alanna Radlo-Dzur. **Offered: Thursday 2:00 PM – 4:40 PM**

FMST 393: FMS SENIOR CAPSTONE

****Now open to qualifying Juniors, Take 5, and DMS Majors. ENGL majors interested should also inquire.****

The FMS Capstone provides a collaborative learning environment in which students have the opportunity to create a sustained project in their senior year. The project will represent a culmination of the student's creative and academic goals and work within the major. The Capstone includes peer and instructor feedback on works-in-progress, hands-on instruction, workshops with visiting filmmakers and media professionals, and screening and discussion of films relevant to students' creative work. Student projects may include: a film/video in the categories of narrative, documentary, or experimental; a group of shorter film/video projects in those same categories or shorter-form genres like music video or videographic essay; an article-length research paper. PLEASE EMAIL pkalayeh@UR.Rochester.edu to register. Instructor: Pirooz Kalayeh. **Offered: Wednesday | 10:25 AM - 1:00 PM.**

AHST 268: MEDIA, REFORM, AND REVOLUTION IN CHINA

****Fulfills one film theory course requirement with course exception form**

Traditional Chinese arts had their own rich media and modes of expression, while new media introduced during the late Qing and early Republican reforms brought distinct traditions and possibilities. This course examines both the continuities linking imperial and modern China and the ruptures marking this era of transformation. Through close readings of major media theory and China studies scholarship, we explore how media shaped China's transformations and the debates they inspired. Students will gain insight into methods for studying these questions and develop a deeper understanding of China's visual cultural history from the 18th to early 20th centuries. No Chinese language is required. Instructor: Tingting Xu. **Offered: Thursday | 3:25 PM - 6:05 PM.**

GSWS 100: FEMINIST MEDIA

****Fulfills one film theory course requirement with course exception form**

See instructor, meeting time, and description immediately below in the Gender, Sexuality, and Women's Studies course listings.

GENDER, SEXUALITY, AND WOMEN'S STUDIES:

GSWS 100: FEMINIST MEDIA (SPECIAL TOPICS)

This course introduces students to the history of feminist media production from the late 1960s to the present. Students will examine key debates in feminist film studies, including: the political and aesthetic offerings of documentary versus experimental filmmaking during the Women's Liberation Movement, intersectional theories of spectatorship and the gaze, theorizations of women's and lesbian cinema as "counter" and "minor" film genres in relation to feminism on contemporary television, and feminist digital practices such as data feminism, the role of social media in feminist social movements, and the concept of cyborg feminism. Instructor: Bridget Fleming. **Offered: R 2:00 PM-4:40PM.**

GSWS 292: LAW, MEDICINE, AND GENDER

This course will explore the relationship between medical and legal understandings of gender. What does it mean to look beyond a simplistic binary of "man" and "woman"? We will center transgender identity to explore how law and medicine regulate lived experiences of gender and sexuality. Adopting a holistic framework that views the development of gender identity and expression as a complex dialogue between biology and culture, the course challenges the hegemonic artifice of a "natural" binary opposition between female/male and woman/man. We blur these contested categories, complicating them with sexuality, race, class, ability, history, and location. Citing current, historical and cross-cultural examples of individuals and communities who destabilize prevailing sex/gender norms, the course critiques how societies react to the presence of "other" gender identities, embodiments and expressions. We will focus on the recent increase in trans visibility and advocacy, and the ensuing challenges to legal, medical and social norms and attitudes predicated on the existence of only two kinds of gendered persons. We will center marginalized voices by reading scholarly texts written by trans people, and also watching films, listening to music, reading comics, memoirs, and magazines to theorize trans lives from the lived experience of trans people themselves. From this standpoint, we will take a critical and interdisciplinary look at trans studies across the fields of anthropology, history, interdisciplinary theory, politics, and the arts, to analyze global medical and legal discourses on gender. Instructor: Uzma Zafar. **Offered: Wednesdays, 2:00 PM-4:40 PM.**

HISTORY:

HIST 149: AMERICA'S LATINOS

Latinos now number more than 60 million people and represent one of the quickest population surges in the history of the American republic. But they include a diverse collection of nationalities and ethnic groups whose variety poses analytical challenges to historians and other scholars. Using a case study approach that will emphasize primary sources and monographs, we will analyze a variety of strategies through which recent historians have interpreted the relationship of Latinos to American society. We will ask whether it makes a difference to understand Latinos as immigrants with unique histories, products of empire resulting from American economic expansion, or sojourners with ongoing ties to Latin America. We will consider national differences between Mexico, Central America, and the Caribbean. And we will examine how scholars have interpreted the relationship of Latinos to America's other myriad peoples. Our ultimate concern will be to prepare students for further research and writing in the field. Instructor: Ruben Flores. **Offered: M/W 3:25pm-4:40pm.**

HIST 171: AFRICAN-AMERICAN HISTORY II SINCE 1900

This introductory survey examines the history of African Americans from 1860 to the present. We will examine African Americans' pursuit of freedom and justice as defined during different periods. Topics of study include the Reconstruction era; formation of Jim Crow segregation; Black migrations; the Civil Rights and Black Power movements; and the contemporary "color line" in the United States. Students will explore the impact of Black activism and cultural expression on national and international politics. By the end of the semester, students will understand key concepts and events that shaped post-emancipation Black history. Instructor: Melanie Chambliss. **Offered: M/W 10:25am-11:40am.**

HIST 206/206W: FRANCE TODAY! EXPLORING HISTORY THROUGH THE HEADLINES (NEW)

The Paris Olympics, the reconstruction of Notre Dame, new reproductive rights in the French constitution, political tension between France and the United States – France has been in the headlines increasingly often since 2024 alone. This class will provide a deeper understanding of these and many other current events in French domestic and foreign policy by considering both their historical causes and their potential consequences for France, for the world, and for us. Instructor: Jean Pedersen.

Offered: M/W 2:00pm-3:15pm.

HIST 387W/487: BLACK MEXICO

Yes, there are Black people in Mexico (2.5 million, according to the most recent census). In this multidisciplinary seminar we will analyze the immense variety of historical experiences that Africans and their descendants have had in Mexico from 1520 to 2020. From the “Black “conquistadors” and maroon leaders of the colonial period to the recent arrival of Black migrants from Haiti, Honduras, and Congo, this course asks us to consider the many dimensions and limitations of the “Afro-Mexican” concept. We will also examine Black Mexicans’ complex relationships to the United States and to specific African-American communities and intellectuals. Building on film, anthropology, dance, photography, sociology, migration studies, art history, food studies and original archival documents, this seminar is open to all. In Spring 2022, students will interact with outside experts participating in the Unbordering Migration speaker series and develop a final paper on a topic of their choice.

Instructor: Pablo Sierra. **Offered: M 2:00pm-4:40pm.**

JEWISH STUDIES:**JWST 139/RELC 139: SUPERMENSCH: JUDAISM IN COMICS AND GRAPHICS**

Although often only discernible to those in the know, Jewish superheroes and Jewish characters have long inhabited the pages of comic books of all sorts. From Superman to X-Men, from Art Spiegelman's Maus to Rutu Modan's The Property, this class explore the history, impact, and diverse facets of Jewish graphic storytelling while interrogating what makes these comic books complex Jewish narratives.

JWST 217/HBRW 215/RELC 217/FMST 256: CINEMA AND JEWISH-ISRAELI IDENTITY

What is Jewish-Israeli identity? This course explores Israeli cinema as a powerful cultural arena in which the meanings of Jewishness, Israeliness, and the “New Jew” are continually represented, imagined, performed, and contested. From early films after the Holocaust that sought to forge a unified national identity to contemporary works that question narratives of power, trauma, ethnicity, and occupation, we will approach cinema as both an artistic expression and a site where ideology, memory, and belonging intersect. Through the critical examination of film form, narrative, and ideology, we will examine cinema as technology, industry, and a cultural medium, paying attention to how questions of trauma, nationalism, militarism, Ashkenazi and Mizrahi representations, and Jewish-Arab relations are articulated on screen. Ultimately, the course considers Israeli cinema not just as a reflection of society but as an active force in shaping the imagination of nationhood and identity itself. Instructor: Danielle Shenhar. **Offered: T 4:50-7:30 PM.**

LINGUISTICS:

LING 107: LANGUAGE AND LANDSCAPE

Humans have thrived in diverse, often harsh environments all over the earth for many millennia by passing on important bodies of knowledge of landscape and climate across many generations. How does this work? In this course we will study the deep relationship between people, their environment and languages they speak through the ways they use their languages to encode their knowledge of the landscapes they survive in. We'll cover a variety of topics, related to the interests of students, including place names and toponyms, what names like 'Boston Massachusetts', 'Nine Pipe Montana', tells us about the history of immigration in the US. Landscape terms, if you have lived for millennium in a flat, treeless landscape, do you have a word for mountain or tree? How does the way we talk about water influence the way we understand what it is. We'll discuss the role of memory in oral histories and the ways knowledge is linked to landscape. We'll discuss oral maps, like the Australian Songlines which people use to cross a vast waterless desert, and the oral maps of the Athabaskan people who traveled across huge expanses of the inhospitable boreal forests of northern North America. The role of oral knowledge in indigenous land claim cases, including issues such as giving legal personhood to natural phenomena like rivers. The nature of the strong bonds that humans have to the places they belong to. We'll discuss a range of topics related to how language shapes landscape, determining international boundaries, landownership, zoning laws and the role of mapping in disputes, the ways that contemporary culture code knowledge of landscape and climate. The course will consist of readings, discussions and a final project. No background in linguistics is needed. Instructor: Joyce McDonough. **Offered: MW 12:30 – 1:45 PM.**

LING 110: INTRO TO LINGUISTIC ANALYSIS

This course introduces students to the study of the structure of human language. We will cover the six core areas of linguistic investigation: Phonetics (articulation, acoustics, and perception of speech sounds), Phonology (sound patterns), Morphology (internal structure of words and their organization in the mental lexicon), Syntax (internal structure of phrases and sentences), Semantics (word and sentence meaning), and Pragmatics (language use in context). The course focuses on developing skills in the areas of linguistic data analysis and interpretation of linguistic data in ways that aim to address theoretical and empirical issues in the study of language. In addition to the lecture students will need to register for a peer-led workshop. Section 1 - Instructor: James Wamsley. **Offered: MW 2:00 – 3:15 PM.** Section 2 - Instructor: Jeremy Coburn. **Offered: TR 2:00 – 3:15 PM.**

LING 228: LEXICAL SEMANTICS

In this course we investigate the study of word-meaning in current linguistics and cognitive science. We examine the meanings of lexical items such as verbs, nouns, adjectives, and prepositions, and also other categories of words, including various function words and discourse particles. We examine theories of word-meaning and examine how words and vocabulary may vary between languages. Instructor: Scott Grimm. **Offered: MW 10:25 – 11:40 AM.**

MATHEMATICS:

MATH 209: OPERATIONS RESEARCH II: STOCHASTIC MODELS AND QUEUEING THEORY

Prerequisites: MATH 208 and MATH 201. MATH 202 is helpful but not necessary.

Have you ever wondered how large companies are able to send such a vast array of products to your doorstep in a day or two, at negligible cost to the consumer? In this course you will learn how. This course covers stochastic models, queueing theory, and decision making in the presence of uncertainty. Applications, such as supply-chain modeling, vaccine distribution, and the newsvendor problem are explored extensively. Topics covered: Newsvendor problem, Little's law, queueing theory, Markov decision processes, supply-chain modeling and pooling, multi-echelon systems, effects of uncertainty and the bullwhip effect. Instructor: Mark Herman. **Offered: Tues/Thurs. 9:40 to 10:55am.**

MATH 285: PARTIAL DIFFERENTIAL EQUATIONS

An introduction to mathematical methods and theory of partial differential equations. Instructor: Dan Geba. **Offered: Mon./Wed. 2:00 to 3:15pm.**

MODERN LANGUAGES AND CULTURES:

FREN 240: SUBVERSION AND SATIRE IN 17TH-CENTURY FRANCE

This course explores how 17th-century French authors used various forms of satire--mockery, parody, animal tales--to critique societal norms and repressive stereotypes without suffering censorship or alienating their audience. We will discover how, in an "age of civility" in which manners and language are highly codified and social strata are fixed, both new and established writers sought to overturn misogyny, classism, even colonialism. Authors studied include Marie de Gournay, Madeleine de Scudéry, Corneille, La Fontaine, Molière, La Bruyère, and Madame Ulrich. Conducted in French. Instructor: Angeline Nies-Berger. **Offered MW 2:00-3:15 PM.**

ITAL 203: INTRODUCTION TO ITALIAN LITERATURE (LITERATURE, MIGRATION AND COMMUNITY STORYTELLING)

This course approaches Italian literature through the theme of migration. We begin with literary texts—memoirs, poems, short stories, and novels—and a variety of other cultural products (cinema, social media, comics, music, visual arts, etc.) that explore migration in Italy and Italian migration in the United States. Together, we will explore questions of identity, heritage, memory, and belonging. From there, we expand beyond the page and beyond the classroom to connect with contemporary voices and stories. Through interviews and a hands-on video lab on documentary making, we will collect life stories of people of Italian heritage living in Rochester. These oral histories and personal narratives will form the foundation of our creative, community-centered final project. It may take the shape of a short documentary, video series, digital archive, multimedia artwork, or public storytelling piece. The course culminates in a public exhibition of the students' creative and research work, giving back to the community through art. Combining textual analysis with project-based learning, the course invites students to see literature as a living, evolving form of storytelling. By bridging traditional literary study

with public humanities and creative production, students will engage with Italian as a language of many cultures and communities. Instructor: Lucia Casiraghi.

Offered TR 12:30-1:45 PM.

ITAL 247: POLITICS AND CULTURE IN FASCIST ITALY

Interviewed by the Chicago Daily News in 1924, Mussolini said that Fascism was “the greatest experiment in history in making Italians.” Within the historical and political framework of the so-called Ventennio Fascista – from 1922 to 1943 – the course examines Mussolini’s cultural politics as a fundamental strategy not only to gain popular consent and propagate the ideology of the regime, but to implement his vision of Italian national identity. Topics include the fascist philosophy and politics of education, the myth of Rome and its imperial legacy, the archeological, architectural, and restoration projects, the graphic arts, fashion, sports, gender roles, dissent, historiography, and documentary film. Emphasis will be placed on documentary materials in addition to secondary sources. A selection of films on the regime complements the course. No prerequisites.

Instructor: Donatella Stocchi-Perucchio. **Offered T 3:25 – 6:05 PM.** Overlaps: HIST 288, CLTR 247, and CLTR 447A.

ITAL 260/CLTR 260/FMST 255: JOURNEYS TO ITALY IN LITERATURE AND FILM

Italy is one of the most popular travel destinations in the world. This course explores the reasons, experiences and effects of the journeys to Italy of so many travelers throughout time. Students will read articles on current trends, and will then study some of the most famous depictions of journeys to Italy in literature and film. Works include: Wyler's Roman Holiday; Rossellini's Journey to Italy; Mann's Death in Venice and Visconti's adaptation; Forster's A Room with a View and Ivory's adaptation. Readings will be in English and films will be shown with English subtitles. Instructor: Andrew Korn.

Offered TR 11:05 AM - 12:20 PM.

RUSS 234/RSST 234/CLTR 241: SLOW READING ANNA KARENINA

“Anna Karenina” is an ideal novel for studying Russian literature, since it intersects the main plot and philosophical lines of all 19th-20th century prose, not only Russian but also European. Reading and studying “Anna Karenina,” one encounters the basic conflicts of the era that preceded modernism as well as the main civilizational crises of the following century, up to the world wars. Its heroine is a new type, a fatal woman of the symbolist novel, absorbing within herself, like Anna Livia Plurabelle in James Joyce’s “Finnegan’s Wake,” the features of a country that found itself at a historical turning point. The novel contains all three types of conflicts characteristic of Russian literature: 1) the conflict of a strong woman and a weak man who fears life and feels confident only among abstractions; 2) the conflict of truth and Motherland, or the opposition of two types of patriotism: official and genuine, bureaucratic and oppositional; and 3) the conflict of the “superfluous man” and the superman—one of the most important oppositions in Russian literature. We will unpack the text of the novel and its social, historical, cultural, religious and literary contexts through a careful and thoughtful reading over the course of the semester. In English. Instructor: Dmitrii Bykov. **Offered TR 11:05 AM - 12:20 PM.**

SPAN 286/ CLTR 286: SURREALISM @100: IS THE WORLD STILL SURREAL?

In the aftermath of the violence of the First World War—including the decimating use of science as a weapon on the battlefield—the Surrealists turned to the imagination and the unconscious in search of something transformative. An impulse for change, Surrealism is not merely “any weird experience” but a liberation of life from the limits of reason and imagining a different world. Surrealism is plural, disrupting any confidence in perception and paradigms of explanation in search of new forms of experience. Is the world today anything like the world in the 1920s? Following the so-called Spanish flu epidemic of 1918 and its possible parallel in COVID 19, Surrealism’s final chapter seems yet to be written. From Breton to Dalí, Frida Kahlo to Monty Python, Leonora Carrington to Man Ray, David Lynch’s Eraserhead to photoshop and AI, the inherently challenging and political aspects of Surrealism come from all directions and continue to be relevant. Why? This course explores Surrealism beyond just art, photography, and film as the liberating of the irrational as an impulse to think differently. Course taught in English. Students taking it for Spanish credit will do some readings and write their projects in Spanish. Instructor: Claudia Schaefer. **Offered MW 12:30-1:45 PM.**

MUSIC:

MUSC 137: EXPLORING INDIAN POPULAR MUSIC

This course introduces students to Indian popular music across film, independent, and global contexts. Topics include the history of Bollywood and its role in shaping India’s music industry, the musical traditions of regional film industries such as Tollywood and Kollywood, and the emergence of independent artists. The course also examines how Indian popular music circulates in diasporic communities and global markets. Students will listen to and analyze representative works to understand both the cultural contexts and the musical features that define Indian popular genres. No prerequisites, no musical background needed.

Instructor: Hanisha Kulotharan. **Offered Mon/Wed | 3:25 PM - 4:40 PM.**

MUSC 145A: AFRICAN POPULAR CULTURE

From Nigerian movies to Zimbabwean dancehall songs, this course uses popular music, dance, film, street art, bus slogans, newspapers and other sources to document African interpretations of contemporary social, political, and cultural issues. We will let African musicians, writers, directors, and artists guide our investigation into the big questions of the class: Why is the gap between rich and poor in African societies increasing? What is happening to gender relations? What do African people think of their political leaders and how do they imagine political situations might improve? Student projects may include teaching a popular African dance style; performing a popular song or theatrical skit from Africa; organizing a film screening or mini-festival; writing a research paper; or producing a podcast on African popular arts. No prerequisites, no musical background needed. Instructor: Jennifer Kyker.

Offered Mon/Wed | 12:30 PM - 1:45 PM.

PHYSICS AND ASTRONOMY:

PHYS 100: NATURE PHYSICAL WORLD

Humans have long wondered about the workings of the natural world, hypothesizing on the nature of matter, asking why it behaves the way it does, and wondering if physical laws are the same everywhere and at all times. The past three centuries have seen unprecedented progress towards answering these ancient questions. Join us this semester to explore some of the amazing answers. This introductory course for humanities and social science majors will teach you how to look at the world like a physicist, focusing on conceptual understanding, demonstrations, and minimal mathematics. In this Natural Science Cluster Course, you will learn about:

- The origins and history of natural philosophy;
- The history of atomism, the discovery of the fundamental forces, and the mysterious Higgs Boson;
- Visions of the Cosmos, from Ptolemy to Einstein, exploring Black Holes, Dark Matter, and Dark Energy.

Instructor: Damian Sowinski. **Offered: MW 9:00 – 10:15 AM.**

PHYS 109: QUANTUM WORLD

Spooky action at a distance. A cat that's both dead and alive. Ephemeral objects that cease to exist when you stop looking at them. These oddities are not fictions but based on our most accurate physical theory of how matter behaves: Quantum Mechanics. Join us this semester to learn about the history of this fascinating field, the philosophy behind its startling predictions, and the very real technologies that depend on it. This is an introductory course for humanities and social science majors interested in the mysteries hiding at the heart of matter, focusing on conceptual understanding through demonstrations, with minimal mathematics. In this Natural Science Cluster Course you will learn about:

- The fascinating properties of atoms and subatomic particles;
- The double slit experiment, wave-particle duality, and the Heisenberg Uncertainty Principle;
- The philosophies of quantum mechanics, including the Copenhagen and Many-Worlds interpretations;
- What quantum information means for computers, and the future of Artificial Intelligence.

Instructor: Damian Sowinski. **Offered: MW 2:00 – 3:15 PM.**

RELIGION:

RELC 113/CLST 113: THE ANCIENT UNDERWORLD

In this course, students will examine the various traditions of the ancient Greek and Roman underworld and afterlife. The course will take an interdisciplinary approach and draw on a diverse and engaging selection of content including ancient literature in translation (epic, philosophy, and drama), archaeological sites and the material record, and the disparate evidence for mystery cults. Students will hone skills in writing and critical thinking and leave the course with a firm understanding of Greek and Roman views on death, its value as a window into the diverse identities and experiences of the ancient world, and its reception in the modern world (from Dante's *Inferno* to the 2020 video

game Hades). The course assumes no previous knowledge of Greek and Roman antiquity. Instructor: Justin Dwyer. **Offered TR 2:00 – 3:15 PM.**

RELC 156: THE PROPHET MUHAMMAD AND THE BEGINNINGS OF ISLAM

This course will study the life and career of the Prophet of Islam, Muhammad. We will examine the beginning of Prophet Muhammad's message in Mecca, the migration to and establishment of the Islamic state in Medina, and the conquest of Mecca. We will seek to understand the social and political background of the Prophet's message and the impact of that message on his historical context. We will focus on the doctrinal, social, and political positions of the Prophet and their impact on the early beginnings of Islam and later Muslim society. Furthermore, we will analyze the different approaches historians have adopted in interpreting and understanding the life of the prophet.

Instructor: Abdulbasit Kassim. **Offered: MW 4:50-6:05 PM.**

RELC 243: SUFISM: ISLAMIC MYSTICISM

This course is an introduction to Islamic mysticism, commonly known as Sufism. By exploring English translations of classical and contemporary Sufi literature, along with their artistic works, the course traces the significance of Islamic mysticism in religion, philosophy, art, and literature in both medieval and modern Muslim societies. In addition to theoretical and historical analysis, this course will emphasize how Sufi thought and practice have shaped—and found expression through—diverse artistic forms such as visual arts, music, and dance.

Instructor: Mehmet Karabela. **Offered: T 3:25-6:05 PM.**

RELC 245: GLOBAL ISLAM IN THE CONTEMPORARY WORLD

The aim of this course is to study the major issues in contemporary Islam and Muslim societies from the 20th to the early 21st centuries. Attention will be devoted to the patterns of interaction between the Muslim world and the West because it is our assumption that these patterns contribute to the major political, economic, cultural shifts and religious mobilizations that have occurred in the understanding and practice of Islam across the globe. The course will explore the responses of contemporary Muslim societies and intellectuals to issues such as gender, human rights, environment, interfaith relations, fundamentalism, science, ethics, religious reform, governance, secularism, modernity, and globalization.

Instructor: Abdulbasit Kassim. **Offered: MW 10:25-11:40 AM.**

RELC 256: HINDU PHILOSOPHERS

Hindu traditions, particularly those composed in the Sanskrit language, have included philosophers and theologians from ancient times. Subjects range from logic to theories of human salvation and offer practical, mystical, and theoretical proposals and doctrines. We will begin with the so-called Six Systems touching on logic, yoga, and ritual and then work our way through important writers such as Sankara, Ramanuja, and esoteric practitioners such as Abhinavagupta and Ksemaraja. Our focus will be primary sources in translation and reliable scholarship. Instructor: Douglas Brooks. **Offered: TR 11:05 – 12:20 PM.**

RELC 269: REINVENTING BODHISATTVAS AND GOD IN CHINA

How has China come to terms with imported religious traditions throughout its long history? How has China changed through the influence of foreign faiths? And how did the imported religions change after taking root in China? Chinese religion is characteristically syncretistic. In addition to the indigenous traditions represented by Daoism and Confucianism, Buddhism, which was introduced to China during the first millennium AD, has “conquered” China but has also been “appropriated” into Chinese social norms. Chinese Buddhism is firmly established in the academic study of religion. In contrast, Abrahamic religions—Judaism, Christianity, and Islam—remain “alien” in most parts of the Chinese religious landscape. What was the socio-religious and geopolitical environment like during the importation of the different faiths? This course will address this question by examining the processes by which Buddhist and Abrahamic religions were imported to China. Instructor: Shin-yi Chao. **Offered: MW 12:30 – 1:45 PM.**

RELC 385: SECULARISM AND THE FUTURE OF RELIGION

Were you to drive around Rochester and count churches, synagogues, mosques and temples you would end up with a number in the hundreds. You would also find out that many of these buildings dedicated to religious beliefs are often nearly empty or sparsely attended on Friday, Saturday or Sunday. A few would have large numbers of believers, but only a few. That was not the case fifty or fewer years ago. The decline in the numbers of active religious practitioners in Rochester and elsewhere is referred to as secularization, and the focus of this course is to come to grips with what secularization is and what it entails for the future of religion in western Europe, North America, Australia and New Zealand. Since it is the most common form of religious practice in the developed world, we will focus on Christianity – Catholic, Protestant and Evangelical. To understand secularism, it’s important to understand its antecedent – Christendom. From roughly the late fourth century to the beginning of the twentieth, Christianity was part of the air everyone breathed even if they weren’t particularly religious or even religious at all. Complex social and political forces have led to the decline of religious practice in many parts of the world, and we will examine phenomena like the fusion of church and state that existed in Europe well into the 18th century, the emergence of scientific empiricism as a worldview that emerged in the 18th century Enlightenment along with the internal tensions and dysfunctional behavior of modern religious leaders has also led to decline in religious identity and practice. Concomitantly, the decline in religious practice relates to a crisis of epistemology. Is there such a thing as truth and truthful existence in an increasingly non-religious world? Can we lead authentic, healthy lives without an ethical or moral system that is not theistic? Instructor: Curt Cadorette. **Offered: TR 12:30 – 1:45 PM.**

THEATRE:

ENGL 151: ACTING WITH OBJECTS: PUPPETRY

Puppetry has a history dating back thousands of years. In this course, class participants will be introduced to the breadth, scope, and history of puppetry arts, including traditional Japanese forms (Bunraku-style, kuruma ningyo-style), shadow puppetry (wayang kulit and overhead projectors) and object performance. Students will learn style-specific manipulation techniques through hands-on exploration of breath, eyeline, focus, and micromovement. Students will have the opportunity to make their own Bunraku-style puppets, and explore how to tell stories with objects, using non-verbal

communication and gesture. This class is great training for actors, dancers, and performers to explore subtlety, nuance, and how to make your performance secondary, and in service to the puppet/object, which is the primary focus of storytelling. Instructor: Emma Wiseman. **Offered: Mondays, 10:25 AM – 1:05 PM.**

ENGL 154: INTRO TO DESIGN FOR STAGE

Half semester course

Space and how it is conceived and explored is fundamental to the telling of stories—onstage and elsewhere. This introductory course aims at giving students skills to create, translate and communicate a visual design/environment for performance. The class will focus on design fundamentals, materials, research and visual storytelling through class discussion, script analysis and practical work. Students will read a play, devise a concept for that play, research possible environments, and begin to produce drawings and other visual ideas for their design. Student's work will be presented and discussed in each class. Instructor: Seth Reiser.

Offered Mondays, 10:25 AM – 1:05 PM.

ENGL 170: TECH THEATRE

The creation of a contemporary theatrical production uses skills and talents across a wide range of disciplines: from carpentry to rigging, from painting to computer drafting, from electrical to audiovisual engineering for the stage. This introductory course will explore the theories, methods, and safe practice of set construction (including using power tools), rigging, stage lighting, drafting, sound, and scene painting. Students will work on actual productions staged by the Theatre Program during required labs that will be scheduled with the instructor. Instructor: Charles Lawlor. **Offered: Mondays & Wednesdays, 9:00 AM – 10:15 AM.**

ENGL 174: ACTING I

This course serves as an introduction to, and exploration of the acting process for the stage, developing the fundamental skills students need to approach a text from a performer's standpoint and to create character. The course takes as its basic premise that the actor's instrument is the self—with all of the physical, psychological, intellectual, social, moral and spiritual implications of that term. Students will be encouraged in both the expression and the expansion of the self and of the imagination. The class will also help the student develop an overall appreciation for the role of the theatre in today's society. Instructor: Esther Winter. **Offered: Tuesdays, 11:05 AM – 1:45 PM.**

ENGL 291: MUSICAL THEATRE PERFORMANCE

Musical Theatre is, indubitably, America's greatest home-grown theatrical form and one of the major accomplishments of American culture. From Carousel to HadesTown, ShowBoat to Wicked, American musical theatre has defined, celebrated, and confronted our lives through song, dance, and dramatic characters and action. The skills, techniques and talent needed to effectively embody characters from the repertoire challenge actors and singers in startling ways. This is a workshop-format, performance-based course devoted to the development of skills – both dramatic and musical – for musical theatre. We will take songs (and potentially scenes) from a range of musical and explore them from a performer's point of view: investigating action, character, musicality, vocal technique, and more. The class follows a workshop model, with students performing material that is then critiqued and

reworked. Students may get to work on both contemporary and Golden Age repertoire in both solo/monologue format and, potentially, in scenes or duets. The class is intended for students with some background in musical theatre performance. Instructor Nigel Maister. By audition only (Auditions are. 12/6 - Contact the Theatre Program for details) **Offered: Wednesdays, 3:25 PM – 6:05 PM.**

WRITING, SPEAKING AND ARGUMENT PROGRAM:

WRTG 105-11 Reasoning & Writing (Careers In A Changing World) Newly Added Section

How is American culture and history shaped by work? How might AI and changing economies potentially change your choices? How does one's work and search for a career affect individual identity development? What makes "work" into a career? Through popular culture examples including children's books (eg. Richard Scarry's, What do People do all day) films (eg. Hidden Figures, Office Space, Social Network), and theoretical readings from labor history, sociology, and psychology, this class will explore the definition of work in American culture broadly as well as in individual stories. By engaging students in a constructive learning process including class discussions, critical reading, and formal and informal writing assignments this course will introduce students to academic writing. Writing assignments include short analytical essays and one 8-10 page argumentative research paper. The focus of this course is the writing process and will involve drafting, peer review, self-reflection and revision. Instructor: Catherine Schmied Towsley. **Offered: TR 9:40 AM - 10:55 AM.**

WRTG 250: MODERN ENGLISH GRAMMAR

This course is a comprehensive review of the grammar of Modern Standard English. The course will be of interest to those who wish to sharpen their language skills, or to know more about the workings of the English language whether for practical, cognitive or creative ends. Drawing on work in mostly pre-theoretical, descriptive linguistics this course reveals the mechanics of Standard English structure, with occasional detours into the finesse of usage across registers (dialect to slang). Students will learn to develop the ability to see patterns in grammar, as well as its structural possibilities and limits. Assignments will regularly involve reflection on form, usage and speaker judgments. Through a final project, students will investigate some aspect of an English variety available to them. Throughout, students will be working with their data samples of English to explore how speaker choices lead to particular grammatical structures or yield ungrammaticality. Background in linguistics or grammar not needed. Instructor: Prof. Solveiga Armoskaite. **Offered: MW 12:30 - 1:45 PM.** Overlaps: BIOL 274W

WRTG 252: PRINCIPLES & PRACTICES OF COPYEDITING

While the term copyediting may be associated with journalism or literary fiction, in fact it is a vital component of the publication of almost any textual materials from scholarly and popular publishing in arts and sciences to corporate and technical communications. So what do copy editors do? Is copyediting simply about enforcing rules of correctness? When is it okay to break those rules, or to allow others to do so, and what guides such decisions? How do copy editors understand and negotiate the relationships and interests of readers, writers, and the publications they work for? How has the information age changed the way copy editors think about and approach textual editing? In this class we will address both the principles and practices of copyediting. Students will learn the principles that guide copy editors, and then put these principles into use in a workshop setting, practicing copyediting

in a variety of contexts, including digital communications. Instructor: Prof. Dustin Hannum. **Offered: MW 11:50 AM-1:05 PM.** Overlaps: ENGL 136.

WRTG 262: WHAT DO YOU MEAN I CAN'T DO THAT? LEARNING TO WRITE LIKE AN "INSIDER" IN YOUR DISCIPLINE(S)

Drawing on the concepts of discourse community and rhetorical genre analysis (e.g., Bazerman, Berkenhotter & Huckin, Swales), this course investigates ways of understanding the choices writers make when communicating about the natural, social, or applied sciences, with the goal of better understanding how to read and write as an insider in your chosen discipline. You will develop a technical vocabulary and set of skills that allow you to describe recurring patterns and writer choices within those patterns. Using these tools, and talking to experts in your chosen discipline(s), you will investigate disciplinary and interdisciplinary boundaries, how writers convey meaning in different situations, and why they make the writing choices they do. Through a final research project of your choice, you will practice using what you have learned to communicate the results of your own research. This course is especially suitable for dual-major students, or those heading to graduate or health professions schools.

Instructor: Prof. Katherine Schaefer. **Offered: TR 4:50-6:05 PM.** Overlaps: BIOL 274W

WRTG 265: ARGUMENT AND EVIDENCE ACROSS CONTEXTS

We will investigate broad models of argument and evidence from the interdisciplinary field of argumentation theory. Students will apply these models to specific academic and social contexts of their choice. Some questions we might ask are: Can argument or evidence be understood absent context? What do arguments in STEM fields have in common with those in the humanities? For instance, is there common ground in how we argue about English literature and how biologists argue about the natural world? How do audience and purpose in disciplines such as psychology, physics and philosophy shape what counts as an argument in their respective fields? Does political argument resemble academic argument? What strategies will enable experts to communicate more effectively with public audiences in fields such as public health and the environmental humanities? Students will write frequent reflections, develop several short papers, and the semester will culminate in the construction of a final project of the student's own design (for example, a research paper, a website, a podcast...) that can focus on any aspect of academic, professional, or political argumentation.

Instructor: Prof. Kate Phillips. **Offered: TR 12:30-1:45 PM.** Overlaps: EHUM 265-01, ENGL 284A-01, PHIL 106-01.

WRTG 266: WORDS HAVE POWER: WRITING FOR SOCIAL CHANGE

How can, and how should, words be used to shape the social and political world? Through a variety of media—books and articles, YouTube and TikTok, documentaries and Hollywood films—students will engage with activism about various issues such as institutional racism, mass incarceration, immigration, climate change, gender politics, and animal rights. The course will prompt reflection on both the ethics of these issues and the efficacy of the activism behind them. How can we become more effective and thoughtful writer-activists with the tools of scholarship at our disposal? As one component of the course, students can choose to provide anonymous feedback on the writing of incarcerated people, working to empower a disempowered population through words. This course

meets the citation for community-engaged scholarship as students will produce various public-facing activist writing projects.

Instructor: Prof. Zachary Barber. **Offered: TR 3:25-4:40 PM.** Overlaps: PHIL 108-01.