



SCHOOL OF
ARTS & SCIENCES
UNIVERSITY of ROCHESTER

>>>>>> **Fall 2025 Humanities
Course Catalogue** >>>

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Fall 2025 Courses

This catalogue is intended to help current and incoming students better navigate the Humanities course offerings in the School of Arts and Sciences. We have produced this catalogue with information about each Humanities department, advice about registration for incoming students, and a list of Fall 2025 course offerings.

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>>> American Sign Language (ASLA)

About the Program

MAJOR: [American Sign Language Major](#)

MINOR: [American Sign Language Minor](#)

We offer a major, minor, and [several clusters](#) in American Sign Language (ASLA) in the humanities academic division. Our program prepares students for a variety of professions such as education, medicine, law, Deaf education, sign language interpreting, research, counseling, program administration, or community service.

We offer a full four-year liberal arts degree, with classes in ASL as a language, in the literature and culture of the American Deaf community, in the linguistics and psycholinguistics of signed

and spoken languages, in using ASL for instruction. We also offer courses in French Sign Language.

Advice for First-Year Students

If you are new to signing, you are welcome to take ASL 101—no prior experience is required! If you have taken classes before, or have some experience with ASL, please contact our advisor, Guillaume Chastel, who will give you an informal placement interview to determine which level is best for you. Advanced classes (content classes at the 200 level) require skills at the ASL 3 or 4 (ASL 105 or 106) level, depending on the course.

Our department offers a major, minor, and clusters in addition to a summer study abroad in France.

Courses + Descriptions >>>

ASLA 101 BEGINNING AMER SIGN LANG I

An introductory course in American Sign Language as used by the Deaf community in most areas of North America. No previous knowledge is required. Everyday communication is the centerpiece of every lesson. Class includes interactive activities, and grammar is introduced in context, with an emphasis on conversational strategies. Appropriate cultural behaviors are demonstrated.

ASLA 102 BEGINNING AMER SIGN LANG I I

A continuation course in American Sign Language as used by the Deaf community in most areas of North America. Everyday communication is the centerpiece of every lesson with a focus on expressing oneself. Class includes interactive activities, and grammar is introduced in context, with an emphasis on developing conversational strategies. Students will also be exposed to Deaf Culture/history. Experience with the local Deaf community will take place during the course.

ASLA 105 INTERMED AMERICN SIGN LANG I

The third in a sequence of courses, this course focuses on further development of conversational skills and increased vocabulary in ASL. Grammatical principles and functions will be emphasized. Appropriate cultural behaviors and conversational regulators in ASL will continue to be an important part of class. Information on Deaf Culture/history will be expanded. Experience with the local Deaf community will take place during the course.

ASLA 106 INTERMEDIATE ASL II

The fourth in a sequence of courses, this class focuses on further development of conversational and narrative skills in ASL. Students expand their conversational strategies and increase ASL vocabulary. An introduction to analysis of grammatical principles and functions will be included. Appropriate cultural behaviors and conversational regulators in ASL will continue to be an important part of class. Experience with the local Deaf community is part of the course. Prerequisites: ASLA 105 in the immediately preceding semester (with a grade of B or better) or permission of the instructor.

ASLA 201 INTRO TO ASL LITERATURE

This course will introduce students to ASL literature by studying selected videos. Student will learn the origin, characteristics of ASL literature. Emphasis will be placed on historical background, meaning of the story content, discussion of grammatical features, styles revealed in these contexts and many different examples of literature delivered in American Sign Language (ASL): stories, humor, poems and folklore. Prerequisites: ASLA 106 or permission of the instructor

ASLA 202 HISTORY AND CULTURE OF AMERICAN DEAF COMMUNITY

An overview of various aspects of American Deaf culture, including descriptions of deafness, Deaf history, education, art and sports will allow students to explore and discuss issues facing the Deaf community. Contrasting a Deaf cultural view with the ma-

majority medical view will be discussed. Analysis of the local Deaf community is required. Prerequisites: ASL 105 or permission of the instructor

ASLA 203 ADVANCED ASL

The fifth in a sequence of course, this course is designed for the advanced study of ASL. It provides students with the opportunity to increase their ASL expressive competence, and to use ASL in a variety of discourse and narrative settings. Skills to be developed include storytelling, semantic awareness analysis, in-depth exploration of ASL grammar, and complex uses of space. Experience with the local Deaf community through interviews is required. Satisfies the upper-level writing requirement. Prerequisites: B or better in ASL 106 in the immediately preceding semester or permission of the instructor.

ASLA 204 THEORY + PRACTICE SIGN LANG INTERPRETATION

This course introduces students to the theory and practice of sign language interpreting in the United States. The class will provide students with the tools necessary for understanding: 1) the history of sign language interpreting and its impact on current models, 2) the work that interpreters do, 3) the ethical foundations of the field, and 4) the multi-faceted issues related to working across languages and cultures. The course is highly interactive in nature to encourage critical thinking. Prerequisites: ASL 106 or permission of the instructor.

ASLA 260 LANGUAGE AND PSYCHOLINGUISTICS.

Overviews the nature and processing of human languages, including comparisons between language and animal communication systems, the biological bases of human language, and the cognitive mechanisms used in producing, understanding, and learning language.

ASLA 280 DEAF-RELATED CAREERS

Bringing together historical information and career preparation strategies for teaching, service provision, and other related fields, this course is designed to provide an understanding of the interaction between hearing signers and deaf signers in various professional settings. Inherent in these interactions is the concept of Third Culture, the place where deaf and hearing people meet and relate with one another; a neutral zone where the cultures of each group sometimes co-exist and sometimes collide. We will explore ways of navigating this Third Culture zone as hearing people work and interact with deaf people. The course follows a seminar format and is highly interactive in nature to encourage discussions. Prerequisites: ASL 106 and either ASL 113, 201 or 202 in the immediately preceding semester, or permission of the instructor. B or better in ASL 106.



>>> **Anthropology (ANTH)**

About the Program

MAJOR: [Anthropology, BA](#)

MINOR: [Anthropology Minor](#)

Anthropology is the study of humans and humanity, past and present, in an attempt to document the way people behave and why. Our department specializes in Sociocultural Anthropology—the comparative study of contemporary human cultures and societies. We study why people behave the way they do, and we document how diverse and variable human behavior can be around the world. We study classical questions about family and kinship, myth and ritual, ethnicity and race, gender and sexuality, capitalism and exchange – as well as food, environment, law and human rights, global religions, science, and technology. We offer a major and minor in anthropology as well as a minor in medical anthropology.

Advice for First-Year Students

Students should take “Being Human: Cultural Anthropology” (ANTH 101). ANTH 101 provides an overview of the discipline and a gateway into the program. It can be used towards the major, both minors, and all ANTH clusters. The department also offers other introductory courses (ANTH 102, 104, and 105) intended primarily for first-year students and sophomores, in addition to a variety of 200-level electives that are open to first-year students. Elective courses vary year-by-year, so students should take electives that interest them when they are offered. Many of our classes contribute to interdepartmental programs in Legal Studies, Sustainability, East Asian Studies, Latin American, Caribbean and LatinX Studies, Health, Behavior & Society, and Archaeology, Technology & and Historical Structures. Please feel free to direct students with specific questions about course offerings to the Director of Undergraduate Studies.

Courses + Descriptions >>>

ANTH 101 BEING HUMAN: CULTURAL ANTHROPOLOGY

How do people live, love, work, pray, parent, and play around the world? This course introduces students to the ways in which cultural anthropologists research human diversity. Students will learn about the different ways people understand racial categories and national identities; how they organize gender dynamics, sexualities, and families; how they generate belief systems and heal sickness; how they structure law, politics, and markets; and how they cope with transitions and upheaval. This course therefore raises questions about cultural diversity, social inequality, justice, and power, in a world shaped by global flows of people, money, media, and technology, and asks students to challenge their assumptions and consider alternative views. Open only to first-year and sophomore students.

ANTH 102 INTRODUCTION TO MEDICAL ANTHROPOLOGY

This course provides an overview of the interdisciplinary field of medical anthropology. Using a range of ethnographic case materials (including graphic novels, documentaries, and texts), we will explore how cultural, biological, and political contexts variously shape understandings and experiences of health and illness. Key topics include cultures of medicine, medical pluralism, medicalization, social suffering, and ethics in medical research, medical technologies, and global health. This introductory survey in medical anthropology is open to first- and second-year undergraduate students.

ANTH 200 ANTHROPOLOGY RESEARCH + METHODS

This course will introduce students to the core research methods at the heart of contemporary anthropology, ranging from ethnographic fieldwork, participant observation, interviews and life histories, to textual analysis and archives, and visual and audio recordings. We will ask, How did anthropology emerge as a discipline around particular methods, and why and how have they changed? What data are produced through specific methods, and how can those data help us answer particular questions? How do methods and theory relate? How are representational, ethical, and methodological concerns intertwined? Students will examine the history of anthropological methods, theories and critiques of methods, and ethical and regulatory issues associated with gathering data. The course will use readings, guest lectures by anthropology faculty, and primary research projects. Not open to first year students. Prerequisite: Ant 101.

ANTH 201 ANTHROPOLOGICAL THEORY: PAST + PRESENT

A survey of major developments in socio-cultural anthropological thought from the 19th century up to the present. This course is strongly recommended for students who are interested in graduate school in anthropology or related fields. Strongly encouraged for students pursuing honors in anthropology.

ANTH 207 RADICAL SOCIAL THEORY

This course examines the arguments and the rhetoric of radical thinkers who have tried to change the world rather than just interpret it since the revolutions of 1848.

ANTH 208 LINGUISTIC ANTHROPOLOGY

In this introduction to linguistic anthropology, we will take as our starting point the idea that language does not merely describe the world; rather, linguistic practices play a key role in constituting social relations and cultural formations. Communication enables us to form social groups, to create and sustain social differences, to share cultural conceptions of the world, and to learn models of behavior. Through ethnographic case studies, we will explore each of these issues in turn. We will examine how language works as a communicative system and consider the relationship between communication and culture. We will explore language differences within society and the role of language in the production of social identities and power relations. Finally, we will approach language as a cultural product, exploring traditions of performance and communicative genres (narratives, ritual speech, poetry, slang, etc.). In addition to classic and contemporary readings, we will watch films and video clips from popular media, and analyze advertisements, newspaper articles, and political speeches. Quizzes and a series of written assignments will help students learn to think like a linguistic anthropologist.

ANTH 212 EMOTION AS SOCIAL LIFE

Emotions are not only subjective psychological states, but also intersubjective social and cultural phenomena. In this course, we will approach the study of emotions as both critical categories of experience and analysis. Together, we will develop a theoretical grounding in the concepts of emotion, affect, and feeling, and closely examine specific emotions—such as anger, shame, love, hate, mourning, and hope—from a variety of anthropological orientations and across different cultural contexts. We will review the distinctive contributions of psychological, linguistic, and cultural anthropologists, along with the interdisciplinary contributions from across the humanistic social sciences, to deepen our understanding of emotions at the levels of social individuals and social collectives—that is, emotion as social life.

ANTH 220 PERSONHOOD

In this course we will explore the nature of personhood and structured inequality. Alongside changing theoretical definitions of what personhood is – from social roles to ideologies and semiotic displays – we will read ethnographies that highlight the ways in which social values, practices, and institutions have shaped who and what people think they are. Through an extended comparison between the US and South Asia, we will investigate categories of class, caste, and race to understand how social stratification and exclusion operate. Debating whether

“race” in the US is like “caste” in India (among other questions), we will search out the opportunities and limits of cross-cultural comparison. We will view ethnographic and popular films and analyze a range of contemporary media in addition to readings. Not open to first year students.

ANTH 225 RELIGION AND HEALING

Why do we suffer? How do we heal? How do religious commitments and practices promote processes of healing? This course explores the interaction between religion and healing. Ethnographic examples will draw from multiple religious traditions (e.g., spirit possession, Shamanism, Buddhism, Pentecostalism, and Chinese folk religion), and will emphasize local understandings of illness and healing, with a focus on non-Judeo-Christian traditions. Through readings and audiovisual materials, we will examine the distinction between curing and healing, the mind and body connection, personal and communal dimensions of healing, the experience of affliction and suffering, and theoretical grounding in spiritual and religious worldviews which shape practices of healing. This course is meant to challenge, intrigue, and reorient us into new ways of thinking about health and well-being and our relationship with the world.

ANTH 231 (IL)LEGAL ANTHROPOLOGY

This course uses anthropological approaches to explore the sociopolitical construction of “the law” in the contemporary world. We will examine how the state’s power and regulatory practices constitute contingent domains of il/legality and how they shape people’s lives. We will also look at a range of illegal activities—including racketeering, piracy, drug trafficking, and political corruption—as well as how certain racialized and gendered bodies are subjected to criminalization. In so doing, we will look critically at the boundary between the illegal and the legal and its assumed alignment with dis/order and the im/moral at local, national, and global scales. We will examine case studies from Latin America, the Middle East, East Asia, the US, and elsewhere.

ANTH 232 INDIGENOUS PEOPLE'S MOVEMENT

This course explores the legal, political, and philosophical dimensions of the concept of indigenous people; how it differs from overlapping concepts such as peasantry, race, ethnicity, language, culture, and religion; how its definition varies according to the history of colonialism in different parts of the world; and why this movement gained momentum after the end of the Cold War.

ANTH 243 ENERGY AND POWER

Does it matter where our power comes from? Why or how and to whom? This course uses anthropological case studies of different kinds of energy sources (fossil fuels, nuclear, water, solar, wind) and different kinds of electrification (centralized

grids versus micro-grids) around the world to think about the relationship between energy, environments, power, and culture with a specific focus on intersectional gender and sexuality. How do energy practices and cultural norms of racialized gender shape each other in various places around the world, and to what effects? What might empirical attention to how people talk about and use energy help us to understand about the energy transitions and climate crises of the 21st century?

ANTH 316 ADV. TOPIC: CARE, HOPE AND THE GOOD LIFE

Humans sustain each other’s health and wellbeing through giving and receiving care. In this course, we will explore ethical and practical questions provoked by care, hope, and the good life.

We will begin with dominant assumptions about what care is and ought to be, and how these assumptions arise from specific ways that care is structured in Euro-American capitalist states. Using ethnographic cases, we will explore various forms of care and their implications. In so doing, we will reflect upon our own experiences of being a caregiver or care-receiver, considering what, how, where, and by whom care is to be provided, who is worthy of care, and how our acts of care are embedded within larger arrangements of power. It will include topics such as: What makes care good or effective in different settings? What role does a logic of care such as autonomy, consent, and patient choice play in care? What is our responsibility for those we care? What, if any, are alternative visions of care in other places that may inform our own way of living a good life?

>>> Archaeology, Technology + Historical Structures (ATHS)

About the Program

MAJOR: [Archaeology, Technology, +Historical Structures , BA](#)

MINOR: [Archaeology, Technology, +Historical Structures Minor](#)

We offer both a major, which leads to a BA degree, and a minor in Archaeology, Technology, and Historical Structures (ATHS). Our undergraduate program is ideal for student interested in:

- > Archaeology, anthropology, architecture, art history, classics, or history with a desire for critical insight into the material culture and technology of pre-industrial societies;
- > Engineering that emphasizes technology, design, materials, structures, and architecture in the context of historical monuments;
- > Acquiring skills and knowledge of how archaeologists use new technologies (including Geographic Information Systems, photogrammetry, and XR/extended reality) to record and interpret the archaeological record;
- > Understanding how archaeology is involved in current and past issues of identity-construction on a local and global level;
- > Acquiring skills and knowledge of interpretation, conservation, and restoration of historical artifacts, monuments, and infrastructures.

Program Highlights

- > Multidisciplinary and interdepartmental
- > Integrates archaeology, anthropology, architecture, classics, art history, history of technology, and engineering
- > Study on location and study abroad opportunities
- > First-hand experience working with archaeological objects, at archaeological excavations, and studying historical structures
- > Research with faculty leading to a senior thesis
- > Global perspective across societies and cultures
- > Collaboration with prestigious foreign academic institutions
- > New and unique academic program at the national level
- > Program prepares students for graduate studies in: Archaeology; Architecture; Mechanical Engineering; Art History, Classics, History, or Museum Studies.

Advice for First-Year Students

When you’re accepted into the program, you will meet with the director of Archaeology, Technology, and Historical Structures (ATHS) who will advise you on classes. No more than three courses in the major (two courses in the minor) may overlap

with a separate major or minor. Because of its interdisciplinary nature, ATHS can be designed to meet the requirements of any one of the three academic divisions (humanities, social sciences, or natural sciences/engineering). You can tailor the ATHS major to a specific academic division by selecting at least six ATHS courses from the same division. The ATHS minor needs four ATHS courses from the same division. The decision to assign the major to a specific division is made at the time the student

is admitted into the major. Finally, for students who wish to major in ATHS there are two tracks: Track A, in which students complete the major through coursework, and Track B, which culminates in independent research and a senior thesis.

Courses + Descriptions >>>

ATHS 223 AZTECS AND THEIR ANCESTORS

This course is a survey of Mesoamerican archaeology that is meant to introduce students to the archaeological and ethno-historic study of ancient Mesoamerican cultures that includes Olmec, Teotihuacan, Toltec, Zapotec, Tlaxcallans, Aztecs, and Maya, among others. Topics that will be covered in this course include the first settling of Mesoamerica, the origins of agriculture, the development of social complexity, the rise of cities, and the emergence of large-scale states culminating in the Aztec. Special attention will be paid to how these societies adapted to the diverse ecology of Mexico and Central America.

ATHS 256 POTTERY ANALYSIS IN ARCHAEOLOGY

The objective of this course is to show students how the study of ancient ceramic technology can help archaeologists reconstruct the social, economic, and ritual practices of prehistoric societies. To this end, this course will: 1) Expose students to the diversity of scientific techniques used by archaeologists that study ancient ceramic technology; 2) Demonstrate how these techniques, are used to address broader anthropological research questions about past societies; and 3) Teach students the basic techniques for describing, drawing, and analyzing as well as making pottery using hand-building methods. The course will meet twice a week for lecture and discussion, and a laboratory will also be required.

CGRK 101 NEW TESTAMENT AND CLASSICAL GREEK

An introduction to Greek designed to prepare students to read the Classical Greek dramatists, philosophers, orators, and historians, and the New Testament.

CGRK 103 INTERMEDIATE GREEK 1

Review of Greek grammar through readings in Plato. Special focus given to more complex grammatical structures.

CLST 101 INTRODUCTION TO GREEK AND ROMAN ANTIQUITY

This course provides an introduction to the ancient Greek and Roman worlds and to the varied disciplinary approaches that inform our study of classical antiquity. Students will explore touchstones in the literature, mythology, history, art, and archaeology of ancient Greece and Rome; these include

the Trojan War, Athenian culture in the age of democracy, the rise and fall of Rome's empire, the violence of the Colosseum, and the emergence of Christianity. In the process, students will become familiar with key aspects of Greek and Roman culture while learning about how we in the modern world construct our knowledge of the past.

LATN 102 ELEMENTARY LATIN II

This course completes Latin 101's introduction to Latin grammar and introduces the reading of continuous Latin prose.

ME 104/EAS 104 THE ENGINEERING OF BRIDGES

An introduction to the art of bridge building based on the study of the engineering and technological problems involved in the design, construction, and collapse of bridges from antiquity to the present time.

>>> Art + Art History (SART/AHST)

About the Program

MAJOR: [Art History Major, BA](#) and [Studio Arts Major, BA](#)

MINOR: [Art History + Studio arts minors](#)

The Department of Art and Art History has two programs; Art History and visual studies courses form one, and Studio Art (art production) courses form the other. Both engage and examine art as an active presence within society – as a generative agent - a document, an object, an archive, a process. We interrogate all things visual and promote leadership in critical research and cul-

tural production. Sage Art Center [@sageart](#) houses the Studio Art classes and our Department's programming connects to the Memorial Art Gallery and three galleries on River Campus.

Advice for First-Year Students

Because Studio Art class size is limited, first-year students should contact the Department and sign up on the waitlist at [Sage Art Center](#) under the 'resources' tab if the classes are full. Indicate any class you are interested in and available for. Any 100-level course serves a solid introduction to our program. 200-level courses require different prerequisites.

Courses + Descriptions >>>

STUDIO ART (SART) >

SART 111 INTRODUCTION TO DRAWING

This course introduces basic drawing techniques and composition through observation, guiding students to develop formal artistic skills and spatial understanding while exploring art as a visual language. Evaluation is based on studio production, participation in critiques, and exploration of both traditional and non-traditional mediums. Relevant readings and short papers are included. **Not open to seniors. Studio art lab supply fees applied.**

SART 121 INTRODUCTION TO PAINTING

This course introduces students to painting through both traditional and experimental approaches, allowing them to develop both observational skills and explore non-traditional media. Through projects and critiques, students enhance their understanding of historical and contemporary painting trends while creating mature visual works that effectively communicate meaning. **Not open to seniors. Studio Art Lab Fee Applied.**



SART 131 INTRODUCTION TO SCULPTURE

This course explores a variety of materials and techniques, from metal and wood working to experimental methods for creating three-dimensional art. Students investigate how the qualities of these media convey ideas, aiming to develop a synthesis of material choice and concept while building their creative vocabulary. **Not open to seniors. Studio Art Lab Fee Applied.**

SART 141 INTRODUCTION TO PHOTOGRAPHY

This class introduces the basics of photography, focusing on its interpretive and hybrid nature. Students create images using techniques like photograms, collages, and digital processes. Alongside studio projects, students will explore alternative perspectives on the photographic frame and current issues in photography through readings and discussions. **Not open to seniors. Studio Art lab fee applied.**

SART 151 NEW MEDIA AND EMERGING PRACTICE

This course merges contemporary art production with technologies and social interventions. Students will combine historical, inter-media approaches with new, evolving trends in social practice.

SART 153 INTRO TO SOUND ART

Using field recordings, electronic processing, mixing and non-screen-based equipment, students explore our aural environment and examine the rise of sample culture and machine-based rhythm and music.

SART 161 INTRODUCTION TO VIDEO ART

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 FMST and SA majors are given priority registration; followed by sophomores and juniors with officially declared FMST and SA minors.**

SART 181 INTRODUCTION TO PRINT MEDIA

The coursework introduces flexible print-based processes. Using a variety of materials to create printing matrices, this course explores concepts such as multiplicity and repetition to develop visual language comprehension. Students will not only explore

non-toxic printing processes but also apply them to sustainable art practices. Evaluation is based on the quantity and quality of production as well as the effort made to thoughtfully contribute to critiques and discussions to improve visual problem-solving skills. **Not open to Seniors. Studio Art lab supply fees apply.**

SART 190 INTRODUCTION TO STUDIO PRACTICE

Rather than focusing on a single medium such as drawing, this course gives students the opportunity to try out a broad range of art approaches and media.

SART 222 ADVANCED PAINTING

The evolving continuation of painting with serious emphasis on independent proposals, research and production. The broadest examination of painting and related media is expected. Group discussion and individual meetings are on a weekly basis. **Permission of instructor only. Studio art lab fee applied.**

SART 232 ADVANCED SCULPTURE

This class broadens the investigation undertaken in Introduction to Sculpture to include other materials and processes as well as a focus on working in an interdisciplinary fashion. This course furthers the development of the student’s three-dimensional form vocabulary and their options for articulating their ideas. **Permission of instructor required. Studio Art lab fee applied.**

SART 244 EXPANDED PHOTOGRAPHY: BOOKS AND BOXES

The class will examine and interrogate the multiple roles that contemporary photography and related media plays within our unique cultural moment with an emphasis on hybrid/multidisciplinary approaches to the medium. The class projects will explore site-specific photographic installation, time based imagery, large format printing, book and object making. Digital processes and studio lighting techniques will also be covered. In conjunction to their studio project, students will view and analyze a range of photographic practices, read contemporary criticism and engage in probing discussion and original writing. Upon completion of this course, students will have the capacity to more confidently engage the work they make within the broader discourse of art and will acquire an understanding of the concepts and vocabulary necessary for critical discussion of photographic work, their own and that of others. Minimal experience with digital photography is required. **Permission of Instructor. Studio art lab fee applied.**

SART 252 ADVANCED ART AND TECHNOLOGY

This advanced course builds on foundational concepts in contemporary new media art production, integrating emerging technologies with socially engaged practices. Students will refine

and expand their media approaches while critically engaging with evolving trends in social practice. Emphasizing experimental methodologies, the course challenges students to develop sophisticated, concept-driven works at the intersection of art and technology.

SART 272 ADVANCED DRAWING AND COLLAGE

Skill-development and critique, readings and discussion combine to form a broad framework for drawing and collage and areas of art production adjacent to it. The exploration, experimentation and application of two-dimensional materials and images – found, appropriated, and drawn - will help students to create and engage with informed and challenging art. **Permission of Instructor. Studio art lab fee applied.**

SART 282 EXPANDED PRINT MEDIA

This course is a study of print-based processes and paper folding as an exploration of three-dimensional form. Introductions to design principles and elements are used in the construction of objects from paper. Two-dimensional print-based processes are to be infused with sculpture and installation design. Students will learn traditional printing techniques as well as emerging practices such as using paper, vinyl, and laser cutters. The course will consist of demonstrations, discussions, print projects, student presentations, and critiques. **Studio Art lab fee applied.**

SART 285 ARTIST AS CITIZEN

In this experiential, socially engaged art course, students will work on and off campus to create projects that address social and/or environmental challenges using imagination, relationship-building, research, design, and activism.

ART HISTORY (AHST) >

AHST 101 INTRO TO ART AND VISUAL CULTURE

This course overviews Western painting, sculpture, architecture, film, performance and installation and its dialogues with the wider world. We will examine various practices in historical contexts, while paying particular attention to the narratives, sociabilities, and materials that bear upon them, such as the influence of the past, religion, gender, colonialism, race, ideology, technology, ecology, and politics. The course will attempt to familiarize students with the way some principal monuments of world art from about 400 BCE onward were made and understood, and to develop visual literacy, that is, the ability not only to identify, but also to discuss art works as central elements of culture. Museum, gallery, and archive field trips are key components of the course.

AHST 137 INTRODUCTION TO MODERN ARCHITECTURE

This course provides an introduction to modern architecture

starting with its nineteenth-century roots and continuing to the present day. We will explore the impact of technological, economic, political, and social change on architecture, as well as study major figures of modern architecture such as Le Corbusier, Mies van der Rohe, and Frank Lloyd Wright.

AHST 147 INTRODUCTION TO THE ART AND ARCHITECTURE OF THE ANCIENT NEAR EAST

The Ancient Near East, a geographical and historical region encompassing the cultures that flourished in the eastern part of the Mediterranean Basin and what is now the Middle East, is best known for the development of agriculture, the rise of complex societies, and the establishment of powerful empires. In this introductory course, we will explore the major architectural and artistic developments that accompanied these societal accomplishments in Mesopotamia, Persia, the Levant, and Anatolia. We start our investigation when writing was invented in the region, ca. 3300 BCE, and end with the arrival of Alexander the Great in 332 BCE. The course adopts a regional approach and provides a basic understanding of the contextual factors—geography, religious beliefs, and social-political structures—that influenced artistic production.

AHST 148 INTRODUCTION TO ART AND ARCHITECTURE OF SOUTH ASIA

This course is a survey of courtly art and monumental architecture in South Asia from 2500 BCE to the present. It spends some time exploring where, when, why, and for whom these examples of art and architecture were made to understand what they mean in their historical and geographical contexts. This course is also designed to help improve students’ “visual literacy” by looking at the art and architecture of South Asia. Students will develop their analytical skills by comparing and contrasting formal, spatial, and material aspects of artifacts and structures in discussions during the lectures and assignments at home. They will also develop their critical thinking and research skills through weekly readings and semester research projects. By the end of the course, students will not only have a clear sense of South Asian art and architecture in Hindu, Buddhist, and Islamic contexts but will also be able to “see” and perceive objects and buildings of their multicultural world in a different light.

AHST 158 ARTS OF CHINA

This course offers a comprehensive survey of Chinese art and culture from the Neolithic age to the present. Course sections are arranged chronologically. We will study works by major artists together with the unique materials, formats, genres, conventions, and ideas in artistic conception and production. Besides regular class meetings, the schedule also includes two debating games (about Shang bronzes and Song landscapes respectively), a hands-on section of calligraphy, a touch section of authentic ceramic sheds from the best-known kilns, and a storage visit at

the Memorial Art Gallery. We will develop our sensitivities to unspoken visual subtleties as we outline an intellectual history of Chinese culture through artistic creation.

AHST 254 FILM HISTORY: 1959-1989

This course will explore developments in world cinema from 1959 to 1989. It will explore film aesthetics, technologies, and circulation questions, considering questions like the following: What's new about the French New Wave? What do we mean by Third Cinema? How do different national cinemas influence each other? In what ways have various national cinemas responded critically to Hollywood's commercial dominance and to its conventions? How do popular and art cinemas speak to each other. How does cinema respond to the pressures and provocations of other media at the inception of the digital age? Weekly screenings and film journals required.

AHST 256 PHOTOGRAPHY TODAY

What are the new perspectives, directions, and strategies of writing about photography and photographs, when Theory" seems to be a passing fad and the domain of the history of photography has been merged either into histories of modern art or of regional arts? What are the new interpretations of the recurring

key concepts in photography, theories, and what are the new ones that have emerged? This course studies photography related theories from the 1990s to the present to invite you, as the new generation of scholars, to reflect on how you can contribute to, develop, and innovate within the field.

AHST 259 ISLAMIC TEXTILES: SOCIETY, ECONOMY, POLITICS

This course explores textiles as vital objects in human lives for millennia. It explores a selection of these luxurious textiles and their intersection with social, economic, and political lives in the Islamic world between the ninth to the eighteenth centuries. At the end of the semester, students will have an overall picture of Islamic dynastic history, its broad geographical expansion from Spain to India, and its cultural themes such as political system, social structure, economic sectors, religious rituals, cross-cultural exchanges, diplomatic gifting, royal leisure, and funerary practices. This course invites students to see artifacts as not merely passive objects but active agents in history as well as their everyday lives. It also discusses a few technical aspects of weaving textiles and looks at textiles as three-dimensional objects. Finally, this course will assist students with developing their critical thinking, research, and writing as crucial skills to succeed

in their future careers through weekly readings, visual analysis, in-class discussions, and research projects.

AHST 266/AHST 466 THE BODY IN SOUTH ASIAN ART

This course investigates the long art of representing and addressing the body in South Asian art. By examining modern and contemporary works—including painting, sculpture, architecture, performance, video, and installation from 1850 to today—we will trace their connections to historical references. These include temple and tomb architecture, the presence and absence of gods, and the sensorium (light, scent, and sound) of ritual practices from 300 BCE to the present. Through this lens, we will consider how these long histories offer alternative paradigms for love, kinship, community, self-knowledge, and self-expression. Framing this inquiry as a central concern of art history, the course also introduces students to art historical methods.

AHST 355 FEMINIST FILM THEORY

Feminism has had a powerful impact on the developing field of film theory from the 1970s to the present. This course will examine the major feminist work on film, moving from the earlier text-based psychoanalytic theories of representation to theories of feminine spectatorship to studies of reception contexts and audience. We will also give attention to the very important role of feminist theory in television studies. Weekly screenings, keyed to the readings, will allow us to test the value of these positions for close critical analysis of the film or television text. Readings to include: Laura Mulvey, Kaja Silverman, Constance Penley, Judith Mayne, Linda Williams, Jacqueline Bobo, Valerie Smith, Lynn Spiegel, Lynne Joyrich, Julie D'Acci.

>>> Black Studies (BLST)



About the Program

MAJOR [Black Studies, BA](#)

MINOR [Black Studies Minor](#)

The Frederick Douglass Institute and Department of Black Studies (BLST) provides an interdisciplinary approach to the study of people of African descent in the United States, the Caribbean, Africa, Latin America, Europe, and beyond. Integrating the social sciences and humanities, it provides opportunities for students to study the intersections of race, gender, sexuality, and class across various geographies and socio-cultural contexts. In addition to several [Clusters](#), BLST offers a BA and a Minor in Black Studies that can be counted as either humanities or social sciences in the Rochester Curriculum, depending on the balance of the courses taken. At a time of heightened anti-Blackness and racial terror throughout the world, Black Studies represents a vitally import-

ant research and pedagogical endeavor that can lead to an array of career fields, from law, politics, and non-profit work, to K-12 teaching, graduate school, and higher education administration.

Advice for First-Year Students

There are no prerequisites to take Black Studies (BLST) courses; all students are welcome to enroll in any BLST course in a given semester. We do, however, recommend enrolling in Introduction to Black Studies, as this course introduces students to the field of African diaspora studies in its global scope, acquainting them with a diverse selection of subjects that can be pursued further across the range of courses offered in Black Studies at UR. For further information on pursuing coursework in Black Studies, please contact Director of Undergraduate Studies, Professor Matthew Omelsky matthew.omelsky@rochester.edu.

Courses + Descriptions >>>

BLST 110 INTRODUCTION TO BLACK STUDIES

This course begins by establishing a shared understanding of Black Studies, including its historical origins and key theories, concepts, methods, and debates. We then draw on insights that span the humanities and social sciences, including literature,

popular culture, music, as well as history, political theory, and ethnography. Ultimately, we will bridge the historical and contemporary, exploring how insights from Black Studies are essential for addressing present-day challenges and struggles for justice.

BLST 224/424 BLACK GEOGRAPHIES: RACE, SPACE AND ABOLITION

This course draws on a range of interdisciplinary texts to explore how Black communities continue to shape and interact with space, place, and the environment, paying particular attention to Black place making, memory work, and spatial politics. In addition, we explore how the field of Black Geographies provides us with tools to further understand political struggles against legacies of anti-Blackness, enslavement, colonialism, carcerality, and policing.

BLST 226 BLACK PARIS

This course is a study of Black Paris, as imagined by three generations of Black cultural producers from the United States, the Caribbean, and Africa. Paris is a space of freedom and artistic glory that African American writers, soldiers, and artists were denied back home. For colonized Africans and Antilleans, Paris was the birthplace of Negritude, the cultural renaissance informed by the dreams and teachings of the Harlem Renaissance.

BLST 227/427 SINGIN' A BLACK GIRL'S SONG: BLACK WOMEN'S SONIC CULTURES

Taking an expansive approach to “sound,” in this course we learn from the vocality of early twentieth century blues women singers, we locate the often erased yet long history of Black women in country music, we wrestle with the complex politics of Black women’s sexuality in popular music, and we listen to the screams, the noise, the break, and the grunt as emitted by Black women, femmes, and gender-oppressed voices.

BLST 233A POLICING AMERICA: RACE, CLASS, AND CRIMINALIZATION

This course provides a comprehensive exploration of the historical and contemporary intersections of race, class, and policing in the United States. By examining the evolution of policing from its earliest forms in slave patrols to modern-day policing practices, students will gain insights into how policing and criminalization have shaped, and continue to shape, society.

BLST 247 BIOGRAPHIES OF EMANCIPATION IN THE BLACK WORLD

This course explores the sites and emblematic figures who con-

tributed to the emancipation of the global Black world. It introduces students to charismatic figures such as Kwame Nkrumah, Maryse Condé, Lorraine Hansberry, and Nelson Mandela who all have articulated a powerful network of black internationalism to counter racism in the United States, apartheid in South Africa, and colonialism across the African continent.

BLST 252 OTHER/WORLDDL: A BLACK ECOLOGY OF OUTER SPACE

In this class, we examine what it means to represent and dream of space travel in the context of ecology, race, gender, sexuality, and class. From Star Trek to Star Wars, to Octavia Butler’s Xenogenesis series and Kid Cudi’s Man on the Moon album, this class engages film, television, music, literature, and social media that represent intergalactic travel, aliens, and narratives of “first contact.”

BLST 257 TRAVELING WHILE BLACK

If tourism is a “desire machine,” what desires of self and other are present in Black travel? In this course, we explore the history of Black Americans’ leisure travel and the political stakes of such actions. We study the historical realities of traveling under segregation such as the Green Book and Black beaches as well as contemporary trends such as Passport Bros and the Black Travel Movement.

BLST 258 FLIGHTS TO FREEDOM: HOW THE MAROONS MADE THE AMERICAS

By focusing on flight from enslavement, this course traces the contours of colonization in the Americas, how maroons challenged the naturalness of the colonial order and shaped larger geopolitical relations among colonial powers.

BLST 301/501 PHOTOGRAPHING BLACK LIVES

This course explores the role of photography in Africa and the African Diaspora, with a focus on how black photographers have used their cameras to capture the contours of black life during key historical moments. Some thematic areas will include civil rights photography, resistance photography during the South African anti-apartheid struggle, African portraiture, vernacular photography, prison photography, and feminist and queer photography.

About the Program

MAJOR: [Classics Major, BA](#)
[Classics Civilization Major, BA](#)

MINOR: [Classics Minor](#)

The classical civilizations of Greece and Rome have influenced generations of successive western societies, leaving a legacy that includes ideas about democracy, empire, myth, society, race, gender, and philosophy. The study of ancient Greece and Rome does not merely give context to our world, however, it also provides a deep and enduring guide on how to live in our world.

Studying ancient Greece and Rome at Rochester is not merely a matter of antiquarian interest; rather our courses enable students to explore the past in ways that allow them to understand the present and imagine the future. Students study the foundational texts, both in translation and in their original languages, and examine the archaeological remains of these two cultures in order to understand them on their own terms, in their ancient contexts, as well as to develop a deeper awareness of the ways in which classical antiquity has shaped and continues to influence contemporary society.

The CLASSICS Major

The Classics major is language centered, emphasizing ancient history, art and archaeology, literature, and philosophy. Students who undertake this track will graduate with a strong foundation in either Latin or Greek or both. Recent graduates of the department have an excellent record of admission to graduate school as well as to medical school or law school (among other careers).

Students in this major will learn to analyze and interpret significant texts in the ancient languages and to understand their cultural context.

Students can choose a major in classics (both languages), or in Greek (CGRK) or Latin (LATN) alone. All majors are encouraged to take at least one year of each language, if possible. If you are new to studying the ancient languages, we suggest starting either Greek (in the fall semester) or Latin (in the spring semester) as soon as possible.

The CLASSICAL CIVILIZATION Major

The Classical Civilization major is designed to provide a broad foundation about the ancient civilizations of Greece and Rome. In this course of this major, students will become familiar with Greek and Roman history, Archaeology, and Literature, while still allowing them to take language courses, should they be curious. Recent graduates in this major have gone on to graduate studies in a variety of disciplines, law school, and have successfully entered the job market.

Like the Classics Major, students will learn to analyze and interpret texts, archaeological remains, and place the ideas and events of the ancient world into a historical framework. For students who want to focus on the study of the history, culture, and literature of ancient Greece and Rome, we suggest that you begin with the 100-level course that is of interest to you. If you are new to the study of the ancient world, we suggest starting with CLST 101, a requirement for the major.

Advice for First-Year Students

The Rochester Curriculum is based on the idea that students learn best when they are allowed to study what excites and interests them. Our Classics faculty couldn’t agree more! For this reason, we place a high value on providing personalized guidance for each student who enters our classroom and office. We want students to take courses in areas that fascinate them, and, thus, there are no prerequisite courses that students need to take as they begin their journey to majoring in Classics or Classical Civilization.

The ancient civilizations of Greece and Rome have influenced all successive western societies and we study them in a variety of different ways, from literature to archaeology to philosophy. Therefore, we suggest that you look for a subject matter that interests you (archaeology, history, philosophy, ancient languages, etc.) and find a 100-level course that fits the bill. If you see a 200-level course that sounds interesting, check with the instructor—we are always happy to discuss our classes with interested students. For students who want to begin with the study of Greek or Latin, Greek 101 and Latin 101 assume no previous knowledge and are intended for students with little to no experience of the language. Students who are considering entering the sequence at a higher level than 101 are strongly encouraged to consult with Professor Nicholas Gresens (nicholas.gresens@rochester.edu) as soon as possible. Students are not permitted to register for or receive credit for a language course if they have already achieved proficiency at the level of that course.

Courses + Descriptions >>>

CLST 101 INTRODUCTION TO GREEK AND ROMAN ANTIQUITY

This course provides an introduction to the ancient Greek and Roman worlds and to the varied disciplinary approaches that inform our study of classical antiquity. Students will explore touchstones in the literature, mythology, history, art, and archaeology of ancient Greece and Rome; these include the Trojan War, Athenian culture in the age of democracy, the rise and fall of Rome’s empire, the violence of the Colosseum, and the emergence of Christianity. In the process, students will become familiar with key aspects of Greek and Roman culture while learning about how we in the modern world construct our knowledge of the past.

CLST 102 MEDICAL AND SCIENTIFIC TERMS FROM LATIN AND GREEK

Have you ever wondered where the tibia or the coccyx get their names from or what terms like paraventricular and dorsomedial mean? This course will familiarize students with the Latin and Ancient Greek roots of medical and scientific terms by teaching them the structure, etymologies, and constructions of technical and everyday words. No prior knowledge of Latin or Ancient Greek is required.

CLST 121 HISTORY OF THE ANCIENT ROMAN WORLD

In this course, we will survey some of the major problems in Roman History, with particular emphasis on the period between the third century BCE and the second century CE (that is, the period in which the city of Rome became the capital of an expanding and multicultural empire). We will explore how the development and articulation of Roman imperial power during this period affected not only the ancient world’s political life, but also its demography, its economy, and its culture. Considerable attention will be devoted to questions of method: how do we answer questions about the Roman past?

CLST 143 STOICS AND EPICUREANS

This class will examine two ancient philosophical systems that sought to achieve eudaimonia—contentedness—for their adherents: Stoicism and the Epicureanism. Through close readings of ancient sources like Lucretius, Epictetus, and Marcus Aurelius (in translation), lectures, discussions, and philosophical exercises we will see how the physics, epistemology, logic, and ethics of these schools all worked together to form a coherent system of understanding the world and our place in it. Each offered a different path to happiness, and each can perhaps help us deal with our own day-to-day existence. Requiements: Regular course readings, short response papers, two midterm exams and one final.

ATHS 256 POTTERY ANALYSIS IN ARCHAEOLOGY

The objective of this course is to show students how the study of ancient ceramic technology can help archaeologists reconstruct the social, economic, and ritual practices of prehistoric societies. To this end, this course will: 1) Expose students to the diversity of scientific techniques used by archaeologists that study ancient ceramic technology; 2) Demonstrate how these techniques, are used to address broader anthropological research questions about past societies; and 3) Teach students the basic techniques for describing, drawing, and analyzing as well as making pottery using hand-building methods. The course will meet twice a week for lecture and discussion, and a laboratory will also be required.

CLST 276 THE LITERATURE OF THE ANCIENT ROMAN GOLDEN AGE

The last generation of the Roman Republic and the Augustan Age (60 BCE – 14 CE) experienced a massive flourishing of Roman literary output. This period, referred to by some as the “Golden Age” of Roman Literature, included the height of Roman Elegiac Poetry (Catullus, Propertius, Tibullus, and Ovid) and the development of new, distinctly Roman poetic forms (Horace and Vergil). Prose writers like Cicero, Sallust, and Livy also contributed to the vibrant literary culture. By reading this poetry and prose in translation, students will examine the development of the Roman literature in this period and also consider how the evolving contemporary Roman political landscape influenced cultural and literary change.

CGRK 101 NEW TESTAMENT AND CLASSICAL GREEK

An introduction to Greek designed to prepare students to read the Classical Greek dramatists, philosophers, orators, and historians, and the New Testament.

CGRK 103 INTERMEDIATE GREEK 1

Review of Greek grammar through readings in Plato. Special focus given to more complex grammatical structures.

CGRK 241 SATYR DRAMA

This course focuses on translating and discussing Euripides’ Cyclops, the only intact satyr drama. Students will analyze Euripides’ language, syntax, and poetics while exploring the play’s narrative in ancient literature and art, thematic elements, theoretical interpretations, and its place in fifth-century Athenian culture. The course also covers stagecraft, performance, and modern engagements with the play. By the end, students will gain a deep understanding of ancient drama, appreciate satyr drama’s cultural significance, and develop strong skills in research, writing, and textual analysis, along with extensive experience translating classical Attic Greek verse.

LATN 102 ELEMENTARY LATIN II

This course completes Latin 101’s introduction to Latin grammar and introduces the reading of continuous Latin prose.

LATN 226 THE LATIN BIBLE - THE ROMAN NOVEL

We will read selections in Latin of ancient Roman novels, with particular focus on Petronius’ Satyricon and Apuleius’ Metamorphoses.



>>> Dance + Movement (DANC)

About the Program

MAJOR: [Dance, Creative Expression & Performance and Dance Studies, BA](#)

MINOR: [Dance and Movement Studies Minors](#)

The Dance and Movement Program is committed to offering experiential and theoretical study of dance and movement practices that honor and inform the whole person. Through diverse dance techniques and contemplative practices from all over the world, this unique program explores dance and movement as art, spiritual practice, community-building, as well as personal and interpersonal development. We offer two BA degrees in Dance, Creative Expression & Performance and Dance Studies, and two minors in Dance and in Movement Studies, as well as [various clusters](#) and courses open to all students, with and without dance experience.

Advice for First-Year Students

While our courses are open to all students, for students interested in majoring or minoring, or those with dance experience who want to continue to dance and perform, we recommend DANC 250 Contemporary Dance: Context and Practice, DANC 240 Tap Dance II or DANC 181 West African Dance Forms. You can also earn one credit for performing in student or faculty choreography through DANC 279 Dancer as Collaborator. We encourage you to contact the instructor with any questions or requests for waitlisting if a class is full.

PLEASE NOTE: All classes are available to first years and all students, but classes with a “>>>” next to it are recommended.

Courses + Descriptions >>>

>> **DANC 106** PILATES LAB

In this Pilates Lab, students will gain a working knowledge of the Pilates method as it relates to dance training. Students will be introduced to the 6 Essential Principles of Pilates — Centering, Concentration, Control, Precision, Breath, and Flow. Focus will be placed on becoming familiar with the equipment available and fostering the safe approach to its use.

The course will address alignment, core support, stabilization, mobilization and flexibility as it integrates Pilates with other dance + conditioning practices. Only students who take Pilates Lab will be allowed to work independently in the lab. For dance majors and minors only, or permission from the instructor.”

>> **DANC 107** IMPROVISATIONAL MOVEMENT FOR MUSICIANS

Improvisation, the act of creating in the moment, will be explored with a variety of changing goals. Improvisational movement will be approached as self-expression, as flow, for musicality, as social interaction, for self-understanding, for relaxation, in response to music, as communication, and as comedy. Different exercises will provide different types of improvisational foci, helping to expand and discover new and potentially satisfying movement experiences that each have their own feel. There will be both individual and interactive exercises. At times, students can bring their instruments to class to support particular move-

ment exercises. This is a movement exploration class focusing on movement freedom and providing a different experience than a performance or technique class.

>> **DANC 109** COSTUME DESIGN FOR DANCE

In this class, students will learn the basics of costume design for dance. Students will gain hands-on experience in sewing and costume making as they explore elemental design concepts including color, texture, and line. Students will take on the role of costume designer for the Program of Dance + Movement’s dance concert, working with choreographers to envision, design and craft costumes.

>> **DANC 110** BEGINNING DANCE TECHNIQUES

Introduction to dance technique, specifically in Jazz, Ballet and Contemporary Modern Dance. Emphasis will be on the development of basic skills, energy, strength, control, breath, alignment, continuity and connectivity, and rhythmic and bodily awareness. No prior training is necessary or expected.

>> **DANC 114** INTRODUCTION TO YOGA

Yoga is defined as union, the uniting together of ourselves in all aspects- body, mind, heart, spirit. This class introduces the

student to a hatha yoga method which integrates a dynamic and engaging approach to living through practicing on and off the mat. The goal of this class is to learn how to create a deeper, more enlivened relationship to ones self through honoring ones abilities and limitations, while growing ones skills and sensitivity in the supportive environment of the class community. Students will engage with principles of attitude, alignment and action in a full range of hatha yoga poses, breathing techniques, readings on yoga philosophy, reflection, journaling and discussion. Through this ongoing process, students of yoga are encouraged to cultivate a more expansive and clear perception of self and others. Attendance in selected workshops and performances are required.

>> **DANC 130** CONDITIONING FOR THE DANCER & ATHLETE

Body conditioning aimed to develop and strengthen specific musculature as it pertains to physical demands of dancers, athletes, martial artists, as well as those who wish to explore a mindful, physical and anatomically sound practice. Will introduce fundamental strength training based in Pilates, hands-on bodywork and basic movement sequences designed to help prevent injury as well as build core strength, endurance, coordination and overall physical mobility and stability. For majors/minors/ and clusters or permission from the instructor.

>> **DANC 145** BEGINNING JAZZ DANCE

Beginning Jazz Dance is an exploration of roots, techniques, and styles including vernacular jazz dance movements and their relationship to jazz music, pop culture, and musical theatre.

>> **DANC 160** DANCE IMPROVISATION

This course explores dance improvisation as a practice and technique for self-expression, performance and composition. By opening our senses and learning tools for generating movement in real-time, students will unite their bodies and minds to engage in spontaneous investigation and creation. Specific theories and techniques based in the work of Anne Bogart, William Forsythe and Laban Movement Analysis will be explored in addition to wider concepts such as scores, collective composition and site-specific work. The main goals of this class are to provide students with the freedom to explore their own movement-based research interests and to develop their individual artistic voices within a structured environment. Students will also strengthen their presence, intuition, self-awareness and decision-making skills.

>> **DANC 170** EMBODIED RESOURCING THROUGH SOMATIC PRACTICE

From subtle intrinsic movement to whole body integration,

students will have the opportunity to experience the essence of several somatic modalities and discover what it means to be fully alive and resourced in movement and stillness. Mindful Awareness provides the foundation for listening inwardly to one’s immediate embodied experience. From this felt sense and the inherent wisdom of the body, students will be encouraged to explore various somatic approaches presented by the co-teachers. This work is powerful for dancers and for those on every

academic track who are inquisitive in becoming more compassionate, open, present, resilient and centered. Experiential practice, readings, discussion, and reflective writing will comprise the course.

>> **DANC 171** CAPOEIRA: BRAZILIAN ART MOVEMENT

An art form of self-defense with aerobic and dance elements that brings together a harmony of forces. Through history, movement and culture, students gain self-confidence, power, flexibility, endurance, and tools towards self-discovery. Open to all, Capoeira balances the body, mind, and soul and enables one to break through limits, revitalizing oneself for everyday life.

>> **DANC 181** WEST AFRICAN DANCE FORMS

Dynamic dance traditions of Guinea, West Africa. Accompanied by live music, students learn footwork and movements for several rhythms and acquire familiarity with the physical stance common to many styles of West African dance. Learn to execute movements together with the rhythmic foundation provided by our drummers and become familiar with the origins and cultural significance of each dance, and the songs that accompany them.

>> **DANC 188** HIP HOP CULTURE AND BREAKING

Originated in the boroughs of New York City, hip hop has grown to become a global phenomenon, influencing the lives of countless individuals with the core ideals of peace, unity, love and having fun. The class will provide a look into the historical origins and social importance of hip hop culture. The main focus will be on the original dance of hip hop culture - breaking, (also known as bboying). The class format is geared towards physical movement along with lectures, videos and opportunities to attend events in the community.

DANC 200 ANATOMY AND KINESIOLOGY

This course will focus on the structure and function of the skeletal and muscular systems primarily in order to explore efficiency of movement, alignment, and body connectivity. Additionally, the class will explore topics that promote well-being such as: nutrition, hydration, rest, joint health, injury prevention, basic

injury treatments, and fitness and strength practices that support the demands of dance. The class will include reading, discussion, research, creative approaches, writing, and kinesthetic practice. The course requires 4 workshops that will be scheduled with the class outside of regular class time.

Instructor permission is required for this course. Use the “Request Course Section Prerequisite Override” task found on your academics dashboard under the Planning & Registration section to request this permission.

>> DANC 202 DANCE AND PEACE-BUILDING

This course offers an introduction to Peacebuilding and Conflict Studies, while asking how dance and movement practices experienced both as participants and spectators can actively participate in creating a better world for individuals and communities. With perspectives drawn from diverse fields including psychology, anthropology, sociology, physiology, education and dance, students learn how conflict depletes individuals ability to interact with others and how dance practices can help replenish these capacities. Students also develop their leadership and facilitation skills through designing and implementing relevant movement activities for their peers.

>> DANC 204 CONTACT IMPROV AND CULTURE

Rooted in dance, the martial arts and studies of body development and awareness, students will use weight, momentum, and inertia to move each other freely through space. Solo and duet skills such as rolling, falling, balance, counter-balance, jumping, weight sharing, and spirals will be explored to facilitate open dancing. Reading and writing assignments will explore the history and practice of contact improvisation and how it deals with physical ability, gender, social connection, and the students’ relationship to their own culture. Classes will primarily involve physical movement, but some time will be spent on discussion of the class exercises, readings, and personal experiences. In addition to regular class time, additional labs or jams will be scheduled approximately biweekly.

>> DANC 208 TAI CHI: MOVEMENT ART AND CULTURE

A study of Taijiquan, (also known as Tai Chi Chuan or Tai Chi?), a traditional Chinese martial art, and its intimate relationship to the cosmological, physiological, and philosophical conceptions found in the culture and thought from which it emerged. The course investigates both the traditional Chinese philosophy and movement aspects of Tai Chi in order to better understand the integration of human body, mind, and spirit. The Simplified 24-Step Taijiquan (Ershisi Shi Taijiquan) is learned, along with the foundation skills of the Eight Methods or Energies (Ba Fa), Reeling Silk (Chan Si Gong), Pushing Hands (Tui Shou), and Standing Pole meditation (Zhan Zhuang). Tai Chi is not only a valuable cross training exercise for the dancer, but also provides

training for relaxed strength, whole body coordination, balance, centered alignment, timing, weight shifting and moving with fluid grace.

>> DANC 209 QI GONG WAY TO HEALTH

Qi Gong is a ancient Chinese internal art and an early fore-runner of Tai Ji Quan. It is an Eastern Movement Discipline (EMD) which embodies a holism of Eastern martial arts and Eastern meditation. This course is a study of the philosophical roots, mindful practices and physical movements of Qi Gong in order to better understand and attain the integration of body, mind, and spirit. Topics will include traditional Chinese cultural concepts such as Yin-Yang theory, Five Element theory and Qi theory and their potential inclusion in modern Western culture. Qi Gong provides the dancer and athlete with healthy lifestyle practices and fitness training for better breathing, body awareness, focus and concentration, mental presence, imagery, and cultivating and expressing energy flow.

>> DANC 212 NGOMA: DRUMMING, DANCE + RITUAL IN SOUTHERN AFRICA

Throughout much of Southern Africa, the word ngoma means drum. It also refers to specific musical styles that combine drumming, dance, and song. Finally, there is often a ritual dimension to ngoma, which is used in ceremonies focused around individual and social healing. In this class, students will bring ngoma alive by learning to perform various Zimbabwean ngoma genres, with the option of specializing in either drumming or dance. Through video clips, audio recordings, photos, and articles, we will also learn to understand ngoma within a larger cultural framework.

>> DANC 218 INTO THE PRESENT MOMENT

Cultivate awareness of the present moment, which is the only moment available to learn and live. This experiential course invites pausing and reflecting on the habits of mind. Students will be guided in mindfulness and insight techniques, relaxation, and other mindfulness practices. Incorporating mindfulness into daily life, class discussion, reading, and writing assignments will support understanding and personal growth. To facilitate establishing a personal practice, attendance will be required at meditation labs on Fridays online via Zoom.

>> DANC 225 YOGA II

In this course, students with prior yoga and/or dance experience will learn how to refine their skills through a continued exploration of asanas, pranayama, philosophy, and meditation. We will explore a more rigorous vinyasa flow practice, resulting in students developing more clarity regarding alignment, breath support, core aliveness, and, ultimately, body/self-awareness. While this is an individualized practice, the importance of community will be emphasized throughout as students share aspects of their practice with each other. Readings, discussion, and reflective writing are inherent to deepening ones practice.

>> DANC 237 DANCE ENSEMBLE

This course will provide students with an experience of the creative process involving choreographic and improvisational play in professional-style dance rehearsals that are then carried through live performance. Working with the instructor and/or various collaborators, students will diversify their experiences as dancer collaborators and deepen their creative journey as artists. Post performance, the class will provide instruction in contemporary dance technique with an emphasis on performance skills.

>> DANC 240 TAP DANCE INTERMEDIATE

Expand upon your tap dance foundation. Discover techniques essential for the study of Rhythm Tap Dance including subtle weight shifts, articulate footwork, and dynamics. Explore the physical interpretation of rhythm through the art of tap dance and the practice of improvisation.

>> DANC 241 INTRODUCTION TO DANCE PRODUCTION

This course includes an introduction to fundamental production skills grounded in the theory of current practices and exposure to experience by witnessing, taking part in, and reflecting on the process. Learning targets include the understanding and utilization of: 1) best practices of safety in the theater, rehearsal room, and found spaces, 2) producing and production organization/structure for dance, including management and administrative basic, 3) building community and feedback mechanisms, 4) Understanding of basic design elements from a dancer’s perspective. These design elements include an overview of Lighting, Sound, Scenery/Props, Costumes, and Video. Students will develop communication and community engagement skills, as well as an understanding of and practice in implementation of the above. This course is open to all students; no experience necessary.

>> DANC 250A CONTEMPORARY DANCE: CONTEXT AND PRACTICE

In this course, students practice contemporary dance forms and examine concepts influenced by Laban/Bartenieff theories. Classes explore patterns of total body organization and connectivity, efficiency of movement, weight sensing, and somatic practices. Students develop self-awareness and technical skills while addressing artistry and self-expression. The course looks at Contemporary Dances rich history and its influence on 21st century forms. In addition to movement practice, students participate in discussions, workshops and performances. Students can register for either section A or B during initial enrollment. A first-day placement class will determine appropriate section for each dancer

>> DANC 252 INTERMEDIATE BALLET: CONTEXT AND PRACTICE

Dance appreciation and technical practice. Practice classical ballet technique and theory with a contemporary perspective

and investigate context, history, applications and societal impact of Ballet. Phrasing, musicality and efficiency of movement will be emphasized. The course requires 3 workshops that will be scheduled with the class outside of regular class time.

>> 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 arrangement. Students will practice dances and drum songs. Required outside work includes performance attendance, video viewing, text and article analysis, research and written work.

DANC 278 CHOREOGRAPHY

Experiment with various methods of dance-making and focus on examining craft in the service of choreographic expression. You will be encouraged to curiously and playfully embody manipulations of movement material to better understand different points of view and to explore the elements of time, space, shape and effort to see how they affect quality and content. Drawing from dance, visual art, music, current events, writings and other sources, we will explore diverse approaches to creativity, experimentation and choreography.

>> DANC 279 DANCER AS COLLABORATOR

Dancer as Collaborator is a one-credit movement course engaging students as dancers for choreographic work generated from the DANC 278 Choreography class and/or the Program of Dance and Movements Fall Concert. DANC 279 students act as collaborators in that they embody and perform the choreographers’ concepts and vision and participate in the creative process. Rehearsals will average twice weekly for the bulk of the semester. Pieces created in this course will be included in the Fall concert, the End of the Term Showings, and/or other Program approved performance opportunities throughout the semester. Enrollment is by permission of instructor. Please email requests to m.p.smith@rochester.edu.

DANC 288 MOVEMENT ANALYSIS AND INTEGRATION

This course serves as an introduction to the basic principles of Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF) as systems for analyzing the complexity of human movement based on the theories of Rudolf Laban and Irmgard Bartenieff. Course includes an exploration of relevant historical and contextual information, the theoretical frameworks of Body, Shape, Space, and Effort, and patterns of total body connectivity. Course content will be examined through movement experiences, performance, observation, improvisation, film/video viewing, readings, group discussions, and written assignments.

Descriptive analysis, contextual interpretation and creative collaborations are integral to the course. Additionally, the multidisciplinary applications of LMA and BF will be addressed.

>> **DANC 290 DANCES OF THE MIDDLE EAST: ORIENTALE**

Improve Strength, Flexibility and Self-awareness of the body. This class will explore Traditional forms of Middle Eastern Dance such as Egyptian Raks Sharqi, Turkish, Tunisian and Moroccan. History, Costuming, and Culture from these countries will be experienced. Class will include meditative movement, dance technique, improvisation and rhythm identification through music and drumming. Discourse and research topics will explore issues of gender, body image, historical perspectives and Orientalism. **Clusters:** Movement and Culture, Dance and Performance.

DANC 296 ART OF TEACHING DANCE

Explores designing creative, comprehensive, and engaging lessons for dance studios and K-12 classrooms. Pedagogical areas of study include: Lesson and curriculum planning, teaching methods, assessment, inclusive classrooms, alignment with state and national teaching standards, and formulating a teaching philosophy. Students will have the opportunity to work directly

in a studio setting and with K-12 students, developing, teaching, and evaluating lessons of their own design. Includes pedagogical theories such as Muska Mosstons Spectrum of Teaching Styles, Blooms Taxonomy, Arthur L. Costa and Ben Kallicks Habits of Mind, and Howard Gardners Multiple Intelligences. This course explores designing creative, comprehensive, and engaging lessons for dance studios and geared for both the student interested in arts in education and in teaching creative dance. Open to all levels.

>> **DANC 365 A, B, C SANSIFANYI: WEST AFRICAN DANCE + DRUM ENSEMBLE**

Sansifanyi 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 Sansifanyi 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



>>> Digital Media Studies (DMST)

About Digital Media Studies

MAJOR: [Digital Media Studies \(BA, dual-divisional\)](#)

MINOR: [Digital Media Studies \(dual-divisional\)](#)

Digital Media Studies (DMS) is a 14-course interdisciplinary major that introduces students to thinking about and making digital media through iterative refinement as they develop and reflect on what they produce and consume.

DMS is where students collaborate to use digital media and solve real-world problems. We emphasize experiential, community-engaged learning for all students. Whether you identify as an artist, a storyteller, a programmer, a designer, or a developer, you can find your home in DMS.

Students can use their DMS major to satisfy either the humanities or the natural science divisional area requirement. Students choose their divisional area when they declare their major. Seven of a DMS major's fourteen courses must be in the divisional area they declare.

Advice for First-Year Students

Students interested in pursuing Digital Media Studies as a major or minor are strongly encouraged to begin their coursework with the program's core courses. DMS's core courses are offered in both fall and spring semesters. Students do not need to take

these courses consecutively. In fact, many students take them out of sequence.

Students are encouraged, but not required, to complete their core coursework before the end of their sophomore year. The major is flexibly designed, and students are welcome complete their production and media theory electives concurrent with their core coursework.

The DMS major culminates in a yearlong capstone project which must be completed during a student's senior year. The capstone has two prerequisites: DMST 103 Essential Digital Media Toolkit (must be completed by the end of sophomore year) and DMST 200W Digital Portfolio (must be completed by the end of junior year)

This does not represent an exhaustive list of courses that count toward a DMS major or minor. DMS is an interdisciplinary major and its students often take courses offered by our partner departments, such as: Audio and Music Engineering, Art and Art History, Computer Science, English, and Film and Media Studies.

PLEASE NOTE: Classes with a ">>>" next to it are the recommended core classes.

Courses + Descriptions >>>

>>> **DMST 101 INTRODUCTION TO DIGITAL MEDIA STUDIES**

In this class we will critically think about the creation, production, distribution, consumption and reception of digital media. Readings and class discussions will focus on the theory, history, and practice of digital media and its application in the Humanities, Social Sciences and our world. Students will produce individual research in the form of written responses, as well as collaborative digital projects. The course's goals are to prepare students to thoughtfully critique our digital world, create scholarly digital projects, and understand the multifaceted importance of media in today's society.

>>> **DMST 102 PROGRAMMING DIGITAL MEDIA**

This course introduces the fundamental concepts and tech-

niques of computer programming and mobile app development. It prepares students to explore advanced topics in creating, manipulating, storing, and transmitting digital media. Using open-source software, students will gain practical skills in programming and a deeper understanding of computer capabilities. No prior programming experience is necessary.

>>> **DMST 103 THE ESSENTIAL DIGITAL MEDIA TOOLKIT**

This course introduces students to current software for creating, editing, and producing core Digital Media objects: photographs, video, vector images, 3D models, & videogames. This fast-paced project-driven course invites experts in the fields of photography, video, graphic design, rapid prototyping, and gaming to share their knowledge and experience. Through finding creative

solutions to problems posed by instructors, you will manipulate photographs, edit a short video, design graphics, make and modify a 3D model, and create a small interactive videogame environment. The course culminates with designing a digital portfolio of the work you create. **This course must be completed by the end of the sophomore year.**

>> **DMST 104 DESIGN IN THE DIGITAL AGE**

Designing digital products and services requires a process of “Interaction Design” which is a wholly new discipline that moves beyond previous fads of simply making digital things that look like physical world objects. Since there is no known formula for creating great UI/UX we will explore the need to consider interactivity as a design process, moving from initial ethnographic research through ideation and design, and the many steps that lead to final delivery and presentation. Mastery of this process will prepare DMS students to undertake their senior capstone project as well as effectively develop other creative and entrepreneurial ideas/ventures.

DMST 115 VIDEO GAMES AS INTERACTIVE STORYTELLING

In this course, students will examine the unique aspects of telling and experiencing narratives in the interactive medium of video games. While not always considered an important part of video

games, a rich story can be the difference between a forgotten game and a timeless classic. Students will analyze and discuss examples of new and old video games to see how narrative elements both inform, and drive the player forward through, game mechanics. Some of the key concepts addressed in this course include theme, genre, conflict, character, and setting. Ultimately, students will work both independently and in teams to construct their own interactive fictions using Twine.

DMST 120 VIDEO GAME DESIGN

In this course, students will learn how to approach the digital game medium with a critical eye for game design. Through reading about, discussing, writing about and playing digital games, students will become literate in meaningful play. Students will gain an understanding of important game design elements such as interactivity, challenge, games as systems (cybernetic, emergent, conflict), genre, and setting. Eventually, students will work on designing, and then developing, their own digital game using an engine called GameMaker Studio 2.

DMST 171 GRAPHIC DESIGN 1

This course offers design methods and processes relevant to the discipline of graphic design and typography. Students learn to develop and expand their understanding of graphic design, exploring design elements, learn typographic rules and ways to

properly use type, and techniques for creating visually compelling projects. Students will become familiar with the design process by; conducting research, generating ideas, experimentation, study form and media, learn to analyze and discuss their own work as well as that of others. This course will also introduce students to digital typesetting and page layout software.

DMST 175 INTRODUCTION TO USER EXPERIENCE DESIGN

In this course, students learn how to design technologies that meet the needs of their users; how to communicate and justify your design decisions; and how human-centered design fits into the broader context of project development. Students receive an introduction to the field of Human-Computer Interaction (HCI), and learn to apply design thinking to User Experience (UX) design and evaluation.

DMST 200W DIGITAL PORTFOLIO

Digital media students often publicly showcase their work while pursuing internships, careers, and postgraduate education. To prepare for this, students in this course will design interactive portfolios to showcase their work. Digital portfolios present

unique challenges because, like much public work, they frequently engage multiple audiences that might have conflicting expectations. In this course, students will explore their professional interests, identities, and goals in order to identify relevant audiences. Based on their audience and purpose, students will focus on making effective choices about platform, style, content, and design in order to create their own portfolios. Using self-reflection as well as peer and instructor feedback, students will revise and refine their work across the semester. Students will also be encouraged to seek external feedback from professionals in the field. **Open to DMS Majors Only. This course must be completed by the end of the junior year.**

PREREQUISITE: DMST 103- Digital Media Toolkit

DMST 372 CAPSTONE

A yearlong final capstone course in which students plan, design, construct and deliver a digital media object of significant scope. Working as a team, they deploy their collective knowledge, skills, and expertise to undertake an external client’s proposal and/or devise a project of their own design.

>>> **English (including Theatre)**
(ENGL)

About the Program

MAJOR: English (BA) with four tracks to choose from: [British and American Literature](#); [Creative Writing](#); [Language, Media, and Communication](#); [Theater](#)

MINORS: [Creative Writing](#), [English Literature](#), [Journalism](#), [Theater](#)

The Department of English offers students the chance to explore a wide array of literary works—poetry, drama, fiction, and non-fiction—from the traditions of British, American, and Anglophone literature. The Department also offers courses in creative writing, film and media, journalism, rhetoric, and theater. Students in our courses:

- > Explore works of poetry, drama, fiction, and non-fiction from all the traditions of British, American, and Anglophone literature
- > Study film, TV, and other media
- > Develop their talents as poets, fiction-writers, screenwriters, filmmakers, and/or creators of theater
- > Pursue the study of journalism, rhetoric, and debate

- > All of our classes encourage exploratory thinking and discussion, always aiming to increase students’ knowledge base, as well as their skills in critical analysis and their strengths as readers and writers.

Advice for First-Year Students

Courses such as ENGL 112, 113, 114, and 115 provide broad surveys of English and American literature in connection with their historical backgrounds; these surveys are especially useful to those students considering a major in Literature or Creative Writing, and fulfill requirements for both these tracks (they can also count toward requirements in Theater, as well as in Language, Media, and Communication). It’s important to note, however, that, with a small number of exceptions, our 100-level courses are not prerequisites for upper-level courses. If a student is curious to take a 200-level course on, say, Shakespeare, the Victorian novel, modern poetry, post-Colonial literature, or contemporary film, that student should by all means consider enrolling. 200-level courses that do require previous experience at the 100-level will indicate as much in their course descriptions.



Courses + Descriptions >>>

ENGL 103 ROCHESTER NY

This course introduces students to Rochester, NY, through the eyes of the humanities. We discuss the city’s museum exhibits and public murals, parks and cemeteries, memorial monuments and statues, photographs and speeches, drama and prose fiction, journalism and oral history, and protests and social movements from the 19th through the 21st centuries as depicted in film and print.

ENGL 112 CLASSICAL AND SCRIPTURAL BACKGROUND

The great tradition, from Homer, Greek drama, Plato, and Virgil to the Bible and Dante. In addition to readings in the biblical and classical traditions, we will further consider some of the literatures which shaped them, as well as later influential scriptures beyond the Abrahamic religions: for instance, the epics and hymns of ancient Mesopotamia, the funerary literature of Egypt, and key texts from Vedic, Taoist, and Buddhist traditions.

ENGL 113 BRITISH LITERATURE I

An introductory study of early British literature, its forms and themes, and the development of our literary tradition.

ENGL 117 INTRO TO THE ART OF FILM

As an introduction to the art of film, this course will present the concepts of film form, film aesthetics, and film style, while remaining attentive to the various ways in which cinema also involves an interaction with audiences and larger social structures.

ENGL 121 CREATIVE WRITING: FICTION

This is an introductory workshop designed for students interested in exploring the art of fiction writing. Students will write original short pieces, and work-in-progress will be discussed in class. We’ll read a wide variety of modern and contemporary authors as we explore elements of the genre. No background in creative writing is necessary.

ENGL 122 CREATIVE WRITING: POETRY

An introductory course in the art of writing poetry. In addition to reading and writing poems, students will learn about various essential elements of craft such as image, metaphor, line, syntax, rhyme, and meter. The course will be conducted in a workshop format.

ENGL 123 PLAYWRITING

Playwriting introduces the beginning writer interested in exploring the discipline of live performance (and the seasoned writer wishing to develop his/her craft) to the exciting world of writing for the stage.

ENGL 124 INTRO TO STAGE LIGHTING

This course introduces students to the mechanics, materials, and aesthetics of lighting for the theatre.

ENGL 125 SPECULATIVE FICTION

This is a creative writing course that focuses on “Speculative Fiction,” the early term given to what we call “science fiction” because it speculated about the future. I use it here very loosely to mean any fiction that takes for its subject something fantastic or whimsical, whether its setting is contemporary, historical, futuristic, or alternative.

ENGL 131 REPORTING AND WRITING THE NEWS

A laboratory course on the fundamentals of gathering, assessing, and writing news. The course emphasizes accuracy and presentation, and explores a variety of story structures, from hard news to features and columns.

ENGL 134 PUBLIC SPEAKING

Basic public speaking is the focus. Emphasis is placed on researching speeches, using appropriate language and delivery, and listening critically to oral presentations

ENGL 135 INTRO TO DEBATE

The purpose of this course is to give students an appreciation for and knowledge of critical thinking and reasoned decision-making through argumentation. Students will research both sides of a topic, write argument briefs, and participate in formal and informal debates. Students will also be exposed to the major paradigms used in judging debates.

ENGL 154 INTRO TO DESIGN FOR THE STAGE

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.

ENGL 164 IMPROVISATION

This course enables students to move progressively toward a stronger understanding of long form improvisation acting theory and skills related to listening, supporting others, heightening, and taking risks.

ENGL 170 TECHNICAL THEATER

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.

ENGL 172 INTRO TO SOUND FOR THE STAGE

This course investigates the tools, tricks, skills, and equipment of realizing sound design for the theater.

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 performers standpoint and to create character.

ENGL 176 MOVEMENT FOR THE ACTOR

In Movement for the Actor using Alexander Technique, Barteneff Fundamental, View Points, Laban and many other exercises and explorations students will gain an awareness of their own habits and physical tensions, learn alignment and relaxation techniques, let go of inhibitions and then learn to make physical choices to create diverse and inventive characters.

ENGL 180 DIRECTING

This introductory directing techniques class for aspiring directors will explore the nature of the theatrical event, investigate conceptualization, visualization, text analysis, action and design as they pertain to the director’s craft.

ENGL 200 HISTORY OF THE ENGLISH LANGUAGE

The development of the English language from the Anglo Saxon period on up, focusing on texts from representative periods.

ENGL 203 MEDIEVAL DRAMA

English drama from its beginnings until 1580, including material from the mystery cycles, moralities, and early Tudor drama.

ENGL 206 STUDIES IN MEDIEVAL LITERATURE (MYSTICISM AND LITERATURE)

Varying topics relating to the literature and culture of the Middle Ages.

ENGL 210 SHAKESPEARE

This class considers approximately a dozen of Shakespeare’s plays and a selection of his nondramatic poetry. We will consider these writings in themselves and also in connection to some of the major concerns that Shakespeare’s characters and plays have helped to bring into focus: sexuality, gender, race, magic, power.

ENGL 221 NINETEENTH-CENTURY BRITISH LITERATURE (THE NINETEENTH-CENTURY NOVEL)

In this course we will examine a number of canonical novels from the nineteenth century and explore how and why the novel achieved such dominance. We will examine many of the signature techniques that the nineteenth-century novel uses to create a vivid fictional world and compelling characters, from combining elements of romance and realism to the gothic and marriage plot.

ENGL 235 POST 1800 DRAMA (20TH CENTURY DRAMA)

A study and exploration of the major movements of twentieth-century drama—naturalism, expressionism, surrealism, epic theater, absurdism.

ENGL 243 EDGAR ALLEN POE: LEGACIES OF THE GOTHIC

Intensive study of the writings of a single author or small group of authors from literary traditions in English.

ENGL 245 LITERARY MODES (COMIC BOOKS)

Despite a long history of relegation to sub-cultural status, comic books have recently proven themselves capable of astonishing artistic achievements, infiltrating academia, and providing content for films, television, video games, and more.

ENGL 249 GENDER, WRITING, AND REPRESENTATION (VICTORIAN CRIME AND SEXUALITY)

Nineteenth-century British literature was also deeply interested in representing various types of behavior that British society deemed to be dangerous and transgressive: prostitution, homosexuality, drug addiction, and urban crime.

ENGL 255 FILM HISTORY: EARLY CINEMA

This course surveys the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s.

ENGL 275 ADVANCED CREATIVE WRITING: FICTION

This workshop is for advanced fiction writers who have completed ENG 121 or have permission from the instructor.

ENGL 277 TOPICS IN SCREENWRITING (SCREENWRITING)

Varying topics in screenwriting and scriptwriting.

ENGL 282 HUMOR WRITING

In this course we'll seek inspiration from some of the funniest people alive (and dead) while writing our own humor pieces. Students will have a chance to explore a variety of genres, including parodies, opinion pieces, sketches, funny features, personal narratives, and comic poems and songs; to share their work with the class; and to introduce each other to their favorite humorists.

ENGL 286 PRESIDENTIAL RHETORIC

Presidential Rhetoric, taught by former presidential speechwriter Curt Smith, helps students critically examine the public rhetoric and themes of the modern American presidency.

>>> Film + Media Studies (FMST)

About the Program

MAJOR: Film and Media Studies, BA

MINOR: Film and Media Studies, Minor and Clusters

The Film and Media Studies (FMS) Program at the University of Rochester was founded in 1976 by Richard Gollin, Professor Emeritus of English, with support from a grant from the National Endowment for the Humanities. Gollin, also the author of A Viewer's Guide to Film: Art, Artifices, and Issues, led the program until his retirement in 1989. Since its founding, the program has expanded and evolved into its current form, offering a BA in Film and Media Studies with two major tracks: the Theory Track, which focuses on theoretical and historical analysis, and the Production Track, which emphasizes practical production

skills in film, television, and digital media creation. The program also offers a minor and several specialized clusters, providing students with a well-rounded education that blends critical study with hands-on experience in the art and craft of film and media.

Advice for First-Year Students

The Film and Media Studies program provides students with an opportunity to engage with motion pictures, television, and electronic arts as both art forms and cultural phenomena. Students can pursue a minor, a cluster, or a BA in Film and Media Studies, choosing between a theory or production-focused track. Introductory courses are essential for building a strong foundation in both film production and the theoretical analysis of film history, setting the stage for more advanced study and creative exploration in the field.

Courses + Descriptions >>>

FMST 132 INTRODUCTION TO THE ART OF FILM

As an introduction to the art of film, this course will present the concepts of film form, film aesthetics, and film style, while remaining attentive to the various ways in which cinema also involves an interaction with audiences and larger social structures.

FMST 161 INTRODUCTION TO VIDEO ART

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.

FMST 185 RELIGION AND FILM

For as long as there have been movies, filmmakers have used the medium of film to explore concerns central to the study of religion: how does (or doesn't) God act in the world? What worlds

do "religious" institutions engender and what room do these worlds afford for individual will and desire? Within and outside these structures, how is one to be good?

FMST 201 NARRATIVE FILM PRODUCTION

Refine your film production skills as you craft two short films from script to screen. A production course that focuses on Hollywood-style narrative film production. NFP is an essential "how-to" for students who are serious about learning and working in the entertainment industry.

FMST 202 LANGUAGE IN ADVERTISING

The course examines the use advertisers make of language in selling their products and how it affects our perceptions of the product and ourselves. The emphasis in the course is on learning about the structure of language and how we can use it as a guide to observing and understanding the effectiveness of commercial messages.

FMST 205 NEW MEDIA AND EMERGING PRACTICE

This course merges contemporary art production with technologies and social interventions. Students will combine historical, inter-media approaches with new, evolving trends in social practice. Students will deploy introductory level techniques to create new works at the intersection of art, design, and technology. **Not open to Seniors. Studio Art lab fee applied.**

FMST 210 AFTER THE QUAKE: INTRODUCTION TO DISASTER LITERATURE AND CINEMA IN JAPAN

This course introduces students to the rich body of disaster literature and cinema in Japan. We will explore how Japanese artists creatively reflected on themes of loss, grief, trauma, survival, and healing; we will critically analyze how disaster writings and films probe the issues of socio-political infrastructure as well as human pain and strength.

FMST 213 RACE AND GENDER IN POPULAR FILM

This course explores Hollywood's fascination with race and gender as social issues and as spectacles. To examine competing representations of racial difference and sexual difference in US culture, we analyze popular films from the 1950s to the present.

FMST 232 THE HORROR FILM

This course examines major critical issues surrounding the horror genre, through close study of Classical Hollywood, post-Classical, and international horror films, and readings in critical theory.

FMST 245 TOGAS, TEMPLES, AND TYRANTS ON THE SILVER SCREEN

This course explores the reception of the Greek and Roman worlds in modern film. They will consider how ancient mythology, history, and drama informed the development of cinema and how cinematic portrayals of the ancient world can provide valuable frameworks for understanding a variety of modern contexts.

FMST 246 BRIGHT LIGHTS, BIG CITIES

The city in film and literature is never just a physical space - discourses of modernity and urban life are mapped onto real and imagined urban spaces. In this course we will explore how the relationship between the spaces of the city and the stories told about and through them shape our understanding of urban life.

FMST 247 FILM HISTORY: EARLY CINEMA

This course surveys the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s.

FMST 248 FILM HISTORY: 1929-1959

This course provides a transnational survey of film history, examining the technical and formal aspects of the medium in its production and exhibition. As we explore the development of cinema during this period, we will address a number of aesthetic and technological issues of the period.

FMST 257 ADVANCED VIDEO: MIND ART SOCIETY

This course uses video and moving images to explore the intersectional roots of the ecological crisis, from pandemics to racial justice and climate disruption. Guided by Félix Guattari's "The Three Ecologies," students will develop Eco-cinematic consciousness through projects involving installation, sound, and networked media, examined within a critical environmental arts framework. **Instructor Permission. Studio Art lab fee applied.**

FMST 260 TOPICS IN SCREENWRITING (SCREENWRITING)

Varying topics in screenwriting and scriptwriting.

FMST 264 LIFE AND ANIME

This course considers both how anime brings philosophy to life and the questions anime raises about the good (and bad) life. This course covers works of Japanese anime from the post-World War II period to the present.

FMST 265 GUILT

Toward an anatomy of guilt, in this course we will draw on the works of Freud, Nietzsche, Arendt, Foucault, Janet Malcolm and Sarah Schulman, and we will wrestle with the films—and complicated legacies—of Alfred Hitchcock and Woody Allen, two filmmakers who are preoccupied with (and implicated by) guilt, as feeling and as fact.

RUSS 268 CINEMA OF ANDREI TARKOVSKY

Students will view and analyze all seven of the Russian director's films, paying close attention to the development of Tarkovsky's unique and influential film aesthetic.

FMST 281 FILM: MODERN LATIN AMERICA

This introductory course uses film and the film industry to understand several trends and elements central to Latin American society and culture in the twentieth century.

>>> Gender, Sexuality + Women's Studies (GSWS)

About the Program

MAJOR: [Gender, Sexuality + Women's Studies, BA \(dual-divisional\)](#)

MINOR: [Gender, Sexuality + Women's Studies, Minors and Clusters \(dual-divisional\)](#)

The Susan B. Anthony Institute for Gender, Sexuality, and Women's Studies focuses on the changing cultural, economic, political, and psychological relations among people of all genders and sexualities. Because our discipline asks questions about gender and sexuality that no single academic department is able to answer, the program encourages an interdisciplinary approach to research and learning.

Advice for First-Year Students

SBAI offers two majors in Gender, Sexuality, and Women's Studies (GSWS): one in the humanities, and one in the social sciences. Each major can satisfy the College Upper-Level Writing requirements with GSW 200W and GSW 393. Students may also complete GSWS clusters and minors in both the humanities and social sciences.

Students interested in pursuing a a major, minor, or cluster in GSWS are encouraged to start by taking GSWS 105 and GSWS core courses. These offer a solid foundation in GSWS and can be applied to your minor or major requirements if you decide to declare one of these.

Courses + Descriptions >>>

GSWS 100 TOPICS IN GSWS: SHOWTUNES AND SELVES: GENDER AND SEXUALITY ON THE BROADWAY STAGE

This course will explore the complex interplay between gender and sexuality in the Broadway musical. Students will explore issues of representation, intersectional embodiment, and fandom with particular attention to how individual works construct or subvert conceptions of gender. The course will also highlight how creators revisit and reshape past works, and further, how performers, directors, and audiences reclaim and reinterpret these representations. By investigating the intersection of queer space, gender representation, and the perpetuation of dominant cultural values, students will critically assess how Broadway musicals both challenge and reinforce ideas about power, identity, and inclusion.

GSWS 105 SEX AND POWER

As a survey course, this class is designed to give students from diverse backgrounds and disciplines a basic understanding of debates and perspectives discussed in the field. We will explore a multitude of feminist perspectives on the intersections of sex, gender, sexuality, race, ethnicity, class, religion, and other categories of identity. In this course, we will interrogate these categories as socially constructed while acknowledging that these constructions have real effects in subordinating groups, marking bodies, and creating structural, intersectional inequalities.

GSWS 200 HISTORY OF FEMINISM

In this colloquium we will look at the history of international feminism and explore its many faces. We will examine the various factors that have contributed to women's historically lower status in society; will look at the emergence of women's rights and feminist movements as well as the distinctions among various feminist theories, and will discuss the relevance of feminism today.

GSWS 218 GENDER AND DISABILITY

This course centers on the experiences of multiply marginalized (dis)abled people by engaging students in ideas like Crip Theory, Transnational Feminism, Queer Studies, and Trans Studies. From an intersectional and interdisciplinary multimedia perspective, students will learn to critically examine the history of Western medicine, law, politics, and culture. This class offers a space in which we approach disabilities like depression, anxiety, autism, Deaf culture, chronic illnesses, body size, sexual orientation, and gender identity as complex sites of social expectations, personal experiences, state interventions, knowledge production, and exuberant life.

GSWS 293 GENDER, WAR, AND MILITARISM

This course examines the contemporary interplay among gender, war, and militarism through engagement with feminist international relations and critical masculinities scholarship on these themes, as well as an exploration of their representation in media and popular culture, such as Pearl Harbor (2001) and television news coverage. We will identify the historical and sociopolitical

conditions that enable the militarization of a society and give rise to war by considering examples from around the world, including 20th and 21st century conflicts in Cambodia, Somalia, Guatemala, Serbia, and Afghanistan. We will pay particular attention to the social construction of femininity, masculinity, and gender relations in a militarized culture. Topics will include security, foreign policy, development, peacekeeping, and human rights.

>>> Health Humanities + Bioethics (MHB)

About the Program

This department, in the School of Medicine and Dentistry, offers a wide array of courses by humanities and bioethics faculty who teach and conduct research and scholarship at the intersections of health care, humanities, bioethics, and the arts. These are graduate level courses that are open to undergraduate students in their junior and senior year. Some of the courses count towards majors and minors in Bioethics and Public Health Sciences, as well as numerous clusters in the Humanities division. The department offers, for students who wish to continue their studies in this interdisciplinary area, a master's degree in health Humanities & Bioethics and a graduate certificate in Clinical Bioethics.

Advice for First-Year Students

Our classes are graduate-level courses open to undergraduates in their junior and senior year. Some of the classes will have prerequisites so it is best to speak to faculty prior to enrollment. Email the course instructor for more details.

All students (including first years) can attend the many extracurricular lectures we offer (Corner Society for history of medicine; Grand Rounds in health humanities and bioethics).

Courses + Descriptions >>>

MHB 440/MHB 440U HISTORY OF THE BODY

From Greco-Roman antiquity to the present, medicine has been bound up with changing ideas about the body. This course examines how particular communities across time and space have defined healthy and pathological, normal and abnormal, and valuable and expendable bodies. We will survey concepts including the holy body, the mechanical body, the infectious body, the Black body, the monstrous body, and the quantified body, exploring how these concepts have arisen from and contributed to their historical contexts. Our ideas about what bodies are and how they relate to our lived experiences have profound implications for medicine and society. This course will introduce a range of health humanities approaches to the body and help you learn

skills like close reading, critical thinking, primary and secondary research, academic collaboration, and historical writing.

CROSSLIST: HIST 349, HIST 349W

MHB 472 / MHB 472U PHILOSOPHICAL FOUNDATIONS OF BIOETHICS

This course addresses a range of philosophical and ethical questions arising in the context of human health. The first part of the course orients students to core methods in philosophical bioethics, including the practice of philosophical reasoning, and explores the differences between philosophical inquiry and other methods in the health humanities and bioethics. The second part of the course discusses the philosophical questions relevant

to clinical practice. We will discuss questions such as: What is “health”? What is “disability”? What is the distinction between killing and letting die? The third part of the course introduces the foundational ethical principles of clinical bioethics—autonomy, beneficence and justice—and explores their philosophical underpinnings. It will discuss questions like: When ought we respect a patient’s refusal of life-saving treatment? What values and principles should guide us when we make decisions for others? The final part of the course addresses the ethics of healthcare organizations and systems, with a focus on theories of justice. We will discuss questions such as: What is it to be disabled? Do we have a right to health? Who should pay for our healthcare? Does the quality of a person’s life matter when allocating scarce resources? Through the sustained study of philosophical texts and methods, this course will examine fundamental philosophical concepts and ethical principles that guide the practice of clinical bioethics. Students will complete readings and writing assignments in order to prepare for classroom discussion that practice the development and critique of philosophical arguments in the context of bioethics. **This course is open to graduate students enrolled in the Advanced Certificate in Clinical Bioethics and M.S. in Health Humanities and Bioethics. Enrolment is also open to undergraduate students with the permission of the course instructor.**

MHB 401/MHB 401U DATA ETHICS IN HEALTHCARE

This course will provide an overview of the regulatory and ethical dimensions of doing data science within the US healthcare system. The course will cover the philosophical and technical considerations regarding ensuring fairness, privacy, consent and explainability in healthcare. One of the goals of the course is to train students to think critically about these considerations when choosing data science and machine learning techniques to apply to healthcare data Topics may include: (1) the regulatory environment around clinical data capture and research with human subject data (2) privacy and consent to collection, (2) bias in algorithms (i.e., how can bias occur? how should we measure unfairness in algorithms that determine the distribution of healthcare/health?), (3) “explainability” in the context of healthcare, and (4) values disagreement and algorithmic medicine (e.g., how should diagnostic or prognostic algorithms be deployed, given that we disagree about the costs and benefits of algorithmic medicine?). Each week will consist of detailed discussion of a philosophical work, alongside a relevant technical case study of algorithmic medicine.

MHB 482 CLINICAL ETHICS & THE LAW

Taking care of patients is a highly regulated moral endeavor. This is a course about laws relating to clinical bioethics with a focus on New York State. The course introduces the language and concerns of the laws that impact patient care, including the United States Constitution, the New York State Constitution, and legal rules (legislation and case law) that govern relationships between hospitals and individuals, specifically hospital employees caring for patients. The course will focus on the topics that most frequently arise in the setting of patient care, including the history and evolution of these laws. While this course does not directly address legal authority or political philosophy, an important theme of this course is restrictions of individual autonomy and the justifications.

MHB 480/MHB 480U THE DISABLED BODY IN MEDICINE & CULTURE

Throughout much of modern medical and cultural history, bodily difference has been categorized as disability—as a problematic deviation from standards of normalcy and health. This legacy has been fiercely debated and contested in recent years, with much disagreement about the category’s usefulness in medical contexts and beyond. This course will explore different perspectives on disability through works of modern culture, and primarily through literature, television, and film. We will investigate the traditional medical model of disability, and explore what changing understandings of disability mean for the future of healthcare and the relationship between healthcare providers and patients. The course is writing-intensive, and requires students to share and workshop their papers with peers.

CROSSLIST: ENGL 337, ENGL 437

About the Program

MAJOR: [History Major, BA](#)

MINOR: [History Minor](#)

The History Department offers programs of study leading to a BA degree and a BA degree with honors. The department also offers a minor in history. We provide our undergraduate students with opportunities to complete internships, seminars, and honors theses. They can also take advantage of a series of distinguished outside speakers, as well as symposia and workshops that address graduate students’ research, teaching, and career

concerns. Non-majors are welcome in most history courses and often become enthusiastic, successful students of history while pursuing other interests.

The history major offers students the analytic skills to interrogate our understanding of the past from medieval times to the present. History is a flexible major that consists of 10 courses and the minor is only 6 courses, although many students exceed that number. Through close collaboration with history faculty, our majors learn to conduct independent research on subjects like environmental history, colonialism, immigration, race, science, warfare, food systems, and witchcraft. Moreover, students learn how to develop argumentative reasoning techniques and hone their writing skills whether working on digital databases, rare archival materials, primary source readers, or literary collections. History students also have considerable research opportunities through the HOUR Program, the Honors Program, and other initiatives.

>>> **History (HIST)**

The history concentration is valuable not only for those considering the historian’s vocation, but also for those pursuing careers in law, business, museums and archives, civil service, research and intelligence analysis, journalism, politics, secondary school teaching, public history, libraries, administration, sales, management, and community and social services. The department also offers several clusters for non-majors that fulfill the social sciences divisional requirement. These clusters consist of carefully selected sets of courses, and include both geographical (e.g., American History) and topical (e.g., War and Revolution) groupings.

Advice for First-Year Students

The department offers a wide range of courses in its undergraduate program that encompass social, economic, cultural, intellectual, political, and psychological approaches to historical problems and periods. Most of our 100- and 200-level courses are accessible to students with little prior knowledge of history. Students interested in history should enroll in one or two 100- or 200-level HIST courses during their first year. These courses provide a foundational base of knowledge for advanced seminars. First- and second-year students as well as transfer students who are interested in majoring in history are especially encouraged to enroll in HIST 200: Gateway to History, which introduces students to the practice of history, prior to taking 300-level seminars. Gateway courses explore what professional historians actually do and how they do it.

Courses + Descriptions >>>

HIST 128 POSTWAR EUROPE

Until the fall of the Berlin Wall in 1989, the past, present, and future of postwar Europe appeared permanently divided, dominated by an inevitable ideological clash. Collapse of the Iron Curtain, however, required a dramatic re-examination, as the once immutable Cold War now appeared more as a post-war parenthesis. This course examines Europe since Zero Hour 1945 as a singular space once dominated by superpowers, driven by cultural and economic competition, yet also struggling with its past and reimagining its future.

HIST 150 COLONIAL LATIN AMERICA

This introductory survey focuses on the Spanish and Portuguese conquests and colonization of the region. Contrary to popular

belief, the Conquest was constantly negotiated. Indigenous and African rebels, French and Dutch pirates and religious minorities eroded the Iberian hold on this vast territory. Primary source readings will introduce you to the writings of Inca nobles, Spanish conquistadors, and free African merchants. As a result, our course focuses on the vibrant societies defined as much by their cultural mixture as by their inherent political, social and economic inequality.

HIST 163 REVOLUTIONARY AMERICA, 1750-1800

This course explores American history during the Revolutionary period.

HIST 169 WHAT IS AMERICA?

This course seeks to answer the question “What is America?” by analyzing what America meant to different groups of people in the early decades of the twentieth century and how that history continues to resonate in the present. Specifically, this course examines how race, indigeneity, and gender operate in American culture through an exploration of the everyday lived experiences of Black, White, Mexican, Chinese, and Native Americans in the 1900s, 10s, and 20s.

HIST 170 AFRICAN AMERICAN HISTORY I TO 1900

After a brief review of the primary features of pre-European African society, we will examine the effect of the ‘Middle Passage’ -- the transportation of enslaved Africans to the Western Hemisphere. We will then focus on the process of ‘Americanization’; as the Africans became African Americans. The struggle for freedom and citizenship will conclude our survey.

HIST 174 AMERICAN MILITARY HISTORY

American history has been largely shaped by wars. This course will survey the history of American wars; the military, naval, and civil institutions that have been created to serve the changing needs of national defense; and the citizen-soldiers who have preserved the liberty of the Republic.

HIST 200 GATEWAY TO HISTORY: STALINISM

In the early 1930s Joseph Stalin consolidated his one-man dictatorship in the USSR. He and his lieutenants revolutionized Soviet society and created a new and unique political and economic system, in large part through the use of state terror. In this class we will study social, political, economic and cultural aspects of Stalinism. Using primary sources (films, novels, administrative documents, etc.) and secondary sources (scholars’ work on Stalinism) the course also introduces students to the discipline of history, as practiced by scholars.

HIST 200 GATEWAY TO HISTORY: RELIGION IN AMERICAN PUBLIC LIFE

The United States is often described as a “Christian nation,” but what does that phrase mean, and for whom? This course will explore the contested place of religion in American public life from the Revolutionary War to the Trump era. We will learn about the end of state subsidies for churches, blasphemy laws, and religious requirements for office in the early republic. We will discuss abolitionist and pro-slavery theologies, the Latter-day Saint theocracy in Utah, the reaction of scientists and theologians to Darwinism, and the influence of Protestantism on American colleges.

HIST 203/203W CHILDHOOD, HEALTH, AND THE FORMATION OF US SOCIAL POLICY

This course explores the relationship between changing perceptions of childhood and the development of social policies over the course of the nineteenth and twentieth centuries in the United States. It asks questions such as: what is childhood and how is that determined, how and why certain children are allowed to experience a protected time of growth and discovery, and how do perceptions of childhood impact social policy, which in turn shape how children and families experience this time in their lives.

HIST 229/229W GREAT BRITAIN AND IRELAND SINCE 1800

This course is an introductory survey of the tragically intermingled histories of England and Ireland from the end of the Napoleonic Wars to the present. Main topics include the effects of the Wars on England and Ireland; industrialization (and the lack thereof); class conflict in the 1830s and 40s; the Great Famine; the Irish emigration; Liberalism; Irish Nationalism and the IRA; the Depression; the two world wars, etc.

HIST 241: THE HOLOCAUST IN HISTORY AND MEMORY

This course examines the genocide of European Jews by the Nazi German regime and its collaborators, now commonly known as the Holocaust or Shoah. The first half covers the history of these events, starting from the contexts of antisemitism and racial science, Europe’s interwar crises, and the National Socialist movement’s rise to power, and culminating in the mass murder of Jews and other groups. The second half explores the ramifications of these events in national memory cultures and social and political thought through authors including Primo Levi, Hannah Arendt, and Theodor Adorno. We will restage pivotal historiographical and intellectual debates that shaped how the Holocaust and its significance are understood. Through several films we will also grapple with challenges of representing the Holocaust and observe how aesthetic and memorial strategies have evolved over time.

HIST 248/248W AFRICAN DIASPORA IN LATIN AMERICA, 1804-2009

This course focuses on the historical experiences of Africans and their descendants in the Latin American region. Beginning with the Declaration of Haitian Independence in 1804, we will analyze the complexity of Black participation in the wars for (and against) independence. The course then shifts to Cuba’s 1844 Escalera Rebellion and the diaspora of free people of color. The abolition of slavery, passage of free womb laws and struggle for political inclusion will lead us to Colombia, Venezuela, Brazil, Mexico and the Dominican Republic, while arguing for an Afro-Latino experience that transcends national borders.

HIST 256/256W HISTORY OF MODERN MASCULINITY

This course explores the history of masculinities in the modern Western world, focusing on how ideas of manhood have evolved from the 19th century to the present. Among other topics, we will look at the emergence of the “self-made man” during the Industrial Revolution and the rise of the “breadwinner” father in the 1950s. We will explore the iconic image of the cowboy, from the American frontier to Hollywood films, and analyze how the cowboy myth helped shape modern ideas of rugged individualism and masculine strength. Additionally, we will examine representations of soldiers, focusing on how wartime portrayals reinforced ideals of toughness, sacrifice, and honor, and how these images influenced public perceptions of masculinity.

HIST 278/278W bell hooks: WRITER & THEORIST

In this course, we will read hooks’s work as a lens for examining larger themes within Black women’s intellectual history. We will also explore nineteenth- and twentieth-century Black women writers—hooks’s peers and foremothers—as we ask questions about hooks’s intellectual lineage, revolutionary vision, populist approach, and lasting legacy.

HIST 337W GEORGE ORWELL AND THE TWENTIETH CENTURY

This course will approach the tortured history of the 20th century by way of the life and writings of George Orwell. Best known for his late dystopian novels 1984 and Animal Farm, Orwell wrote many other memorable books and essays commenting on the signal events of his time. He experienced first-hand (among other things): India, the British Empire, the Depression, the

Spanish Civil War, the Second World War, post-war austerity and affluence, and the Cold War. And he wrote about them all with unrivaled clarity and force.

HIST 352W RACIAL DEMOCRACIES: MEXICO VS. BRAZIL

Latin America is a region with a complex cultural, racial and ethnic history. This advanced seminar will explore the process by which countries like Brazil and Mexico grappled with their diverse populations during the modern era and how policies and attitudes impacted citizens, residents, and perceptions.

HIST 364W THE US-MEXICO BORDERLANDS

This course provides an in-depth examination of both the history of the U.S.-Mexico borderlands, from the seventeenth century to the recent past, and the concepts that structure how we think about this place. Specifically, we will examine nation, borderlands, race, indigeneity, and settler colonialism through the work of scholars such as Benedict Anderson, Gloria Anzaldúa, and others.

HIST 367W TOPICS IN REVOLUTIONARY AMERICA

This course introduces students to some of the enduring debates about the roots, fighting, and legacies of the American Revolution and uses recent scholarship to investigate the experiences of a wide array of Americans before, during, and after the war. We will consider the American Revolution in local, domestic, imperial, Atlantic, and global contexts in order to transcend largely nationalistic narratives and understandings of the event.

>>> Latin American, Caribbean + Latinx Studies (LACX)

About the Program

MINOR: [Latin American, Caribbean + Latinx Studies Minor](#)

Latin American, Caribbean, and LatinX studies (LACX) is an interdisciplinary program where students can pursue a minor or major in the humanities or social sciences. Students take courses across disciplines in recognition that the region’s complicated challenges and diverse societies require complex solutions and a holistic, rather than singular, approach. Ten percent of the

world’s population lives in Latin America, and the geographic and biodiversity spans from the driest desert to the Amazon rainforest. That diversity is also reflected in a linguistically and culturally diverse population of Indigenous, African, European and Asian descent. Within the United States, 63 million people or 20% of the population identifies as Latinx, a percentage that is also growing. Latin America is one of the most urbanized regions in the world, but also one that struggles with inequality, and political and economic volatility.

The requirement to complete intermediate Spanish or Portuguese provides students with the necessary language skills to engage with many LACX societies. It introduces students to a wide range of methodologies and spans the region’s geographic diversity, providing a rich set of coursework toward cultural competency and global citizenship. The major’s core courses and structure encourages students to integrate knowledge across disciplines. Students are encouraged to incorporate experiential learning, like study abroad, internships, and community-engaged coursework, into their studies. LACX cultivates creative thinking that will leave students poised to imagine and enact effective change in careers and research ranging from public health and medicine to diplomacy, sustainability, education, and social justice.

Advice for First-Year Students

Students have the opportunity to take courses across disciplines to satisfy their LACX requirements. In their first year, students should strive to take at least one social science and one humanities course identified as a LACX introductory course. For the most part, these are 100-level courses in the history, Spanish, and Portuguese departments. Some LACX courses are offered each semester, but most are offered annually or once every two years. Accordingly, students who want to take a 200-level course should check with the instructor before enrolling. Spanish or Portuguese language study is a requirement for the minor and the major, so first-year students should enroll in Portuguese or take the Spanish placement test offered through the Modern Languages and Cultures department and enroll in the appropriate course. For further information on pursuing coursework in Latin American, Caribbean, and Latinx Studies, please contact the Director of the program, Professor Molly C. Ball (mollyc-ball@rochester.edu)

Courses + Descriptions >>>

HIST150 COLONIAL LATIN AMERICA

This introductory survey focuses on the Spanish and Portuguese conquests and colonization of the region that we now know as Latin America. Contrary to popular belief, the Conquest was constantly negotiated. Indigenous and African rebels, French and Dutch pirates and religious minorities eroded the Iberian hold on this vast territory. Primary source readings are an important component to this class and will introduce you to the writings of Inca nobles, Spanish conquistadors, and free African merchants. As a result, our course focuses on the vibrant societies defined as much by their cultural mixture as by their inherent political, social and economic inequality. The course ends with a brief glimpse at the Latin American independence movements. No prior knowledge of Latin American history or Spanish/Portuguese language is necessary for this course.

ATHS 223 AZTECS AND THEIR ANCESTORS

This course is a survey of Mesoamerican archaeology that is meant to introduce students to the archaeological and ethno-historic study of ancient Mesoamerican cultures that includes Olmec, Teotihuacan, Toltec, Zapotec, Tlaxcallans, Aztecs, and Maya, among others. Topics that will be covered in this course include the first settling of Mesoamerica, the origins of agriculture, the development of social complexity, the rise of cities, and the emergence of large-scale states culminating in the Aztec. Special attention will be paid to how these societies adapted to the diverse ecology of Mexico and Central America.

PORT 101 ELEMENTARY PORTGUESE

Portuguese is the official language of approximately 240 million people in eight countries on four continents. After English and Spanish, it is the third most widely spoken European language, and the sixth most spoken language in the world. Portuguese is the official language of Brazil, the fifth most populous country in the world, the largest country in Latin America, and the fifth largest global economic power. Across Africa and Asia, Portuguese continues to be an important element of a complex cultural mosaic. Moreover, Portuguese is widely spoken outside of its officially recognized borders by over two million people across the U.S., Canada, and in other corners of the global diaspora. This course is designed for beginners who wish to master the basic structures and vocabulary of the language. Students learn the language and culture by practicing four main language skills: listening, speaking, reading and writing.

PORT 151 INTERMEDIATE PORTUGUESE I

Prerequisites: Complete PORT 102 successfully or Instructors Permission. For Placement, please contact Professor Valdez. Portuguese 151 is the first intermediate course in Portuguese. In POR 151, you will continue to expand your knowledge of Portuguese vocabulary and grammar structures while engaging in activities geared toward promoting intermediate proficiency in the language. It includes authentic texts readings and discussions, as well as writing and engage in and sustain face-to-face conver-

sation with others about topics studied. As far as Portuguese is concerned, the terms lecture? and recitation? conventionally used to identify the blocks have a purely bureaucratic significance and do not reflect in any way the pedagogical approach of the course. Portuguese is the primary language of instruction.

SPAN 101 ELEMENTARY SPANISH I

Intended for students with no background in Spanish, or whose background does not make placement in a higher-level Spanish course advisable. Training in speaking, comprehension, reading and writing through classroom instruction and recitation periods. Students must also register for the associated recitation section. Two or three exams; daily assignments.

SPAN 102 ELEMENTARY SPANISH II

Spanish 102 continues the work of the beginning course Spanish 101. There is added emphasis on reading comprehension, vocabulary building and culture. Students must also register for the associated recitation session. Two or three exams; daily assignments.

SPAN 151 INTERMEDIATE SPANISH I

Continuing study of modern Spanish in its spoken and written forms. Emphasis is given to cultural and literary readings and discussions, as well as composition- writing skills and Multi-

media Center activities. Two exams; several compositions and rewrites.

SPAN 152 INTERMEDIATE SPANISH II

Continuation of SPAN 151. Intended to advance conversational skills and refine writing skills through cultural and literary readings, discussions, and Multimedia Center assignments. Two exams; several compositions and rewrites.

SPAN 159 SPANISH FOR HERITAGE SPEAKER

A Spanish heritage speaker has personal and familial, as well as community connections to an environment where Spanish is spoken. This course has been developed specifically for heritage speakers of Spanish with oral proficiency but little or no formal training in the language. The goal of this course is to develop oral, written, and readings skills in order to achieve an academic register in Spanish, starting with the language foundation students already possess, and building on the rich experiences and influences of bilingual and bicultural upbringing. We address the study of progressively complex grammatical structures in order to attain communicative competence, and to expose students to different forms of cultural production in the Spanish language. Limited to 12 students. Major, minor, and cluster credit.

>>> Modern Languages + Cultures (MLC)

About the Program

MAJOR: [Modern Languages + Cultures Majors](#)

MINOR: [Modern Languages + Cultures Minors](#)

International and multicultural by definition, the Department of Modern Languages and Cultures offers courses in many of the world’s major languages, literatures and cultures and in comparative literature and theory. In MLC - as the department is commonly known around campus - students can major in French, German, Italian, Japanese, Russian, Spanish or comparative literature. Students minor in these as well in Chinese. Additionally, MLC offers elementary and intermediate language courses in Korean, Polish, and Portuguese.

All MLC majors and minors (except Japanese and Chinese minor) begin counting courses toward the major/minor with

151 the third semester of study, following 101 and 102. A major in a modern language field entails the study of a national culture, literary traditions and innovations, film, cultural objects, and, of course, language. There are also several possibilities for interdisciplinary work in other languages and cultures: East Asian Studies, Russian Studies, Latin American studies, and a certificate in literary translation studies.

Students with an interest in national literatures and cultures will find courses in English under the comparative literature rubric (for example, RUSS 231/CLTR 255A Great Russian Writers). Courses in comparative literature (CLTR) and cultural theory examine the politics, philosophy, history, and general cultural context of works of art, cinema, theater, popular culture and literature. CLTR courses encourage interdisciplinary work, especially with Black studies, art history, film and media studies, gender, sexuality, and women’s studies, history, Jewish studies,

and religion and classics. The major and minor in comparative literature offer an opportunity to compare and contrast theories of literature and culture in a global context.

MLC welcomes students with primary interest in fields other than literature whose diverse backgrounds and viewpoints enrich our exploration of interdisciplinary and cross-cultural studies.

Advice for First-Year Students

The study of languages and cultures opens minds and attitudes and enables people to break down boundaries in daily life, business, science, and the arts. In MLC you can begin study of a modern language, continue work in a language you have studied elsewhere, or pursue advanced studies in the literatures and cultures of the world. The department also encourages you to make use of the diversity of its offerings to enhance your studies in other fields. Language coordinators and advisors for each field

can help you design a program of study in language, literature, and culture that fits your particular interests. If you major in biology, English, political science, or any of the college’s diverse programs, MLC has courses that will enhance your overall program of study.

The fall semester is the best time to begin or continue with the study of a language and culture as all the national programs in the department offer elementary and intermediate courses at the start of the year. Students with no previous experience in a particular language may enter any 101 course.

PLEASE NOTE: A placement test is necessary for all other language courses and levels. The 101 and 102 undergraduate courses constitute the first year of language study. Courses numbered 151 through 153 are at the intermediate or second-year level. Courses at the 200 level require placement as well.

CHIN 221/CLTR 269 LABORERS, SOJOURNERS, IMMIGRANTS: CHINESE JOURNEYS TO THE AMERICAS (19TH-21ST CENTURIES)

Students will read a range of literary texts by Chinese and Chinese American authors depicting Chinese immigrant experiences in the Americas (19th-21st centuries) and challenges related to migration and coping in a new home. **Class materials and discussion in English. Knowledge of Chinese not required.**

CHIN 216/ CLTR 216 SOCIAL CRITIQUE IN LATE QING LITERATURE

Students will read works of late Qing literature focused on emergence of class, racial, ethnic, and nationalist consciousnesses and learn how socially-oriented fiction was viewed as a crucial political tool in this tumultuous era. **Class materials and discussion English. Knowledge of Chinese not required.**

COMPARATIVE LITERATURE (CLTR) >

CLTR 200 TOPICS IN CRITICAL THINKING (FAIRY TALES)

This course will investigate the transmission and transmutation of a selection of classic fairy tales across history, media, and the globe .Assignments will focus on close analysis of texts and writing argumentative essays. CLTR 200 fulfills the departmental upper-level writing requirement.

CLTR 389 MLC RESEARCH SEMINAR

Introduces students to a broad range of theoretical and critical approaches to reading and interpreting texts, films, and other cultural objects. Students read literature and theory with an eye toward understanding the role of criticism and why and how the study of literature and culture (still) matters.

FRENCH (FREN) >

FREN 101 ELEMENTARY FRENCH I

FREN 102 ELEMENTARY FRENCH II

FREN 153 INTERMEDIATE FRENCH
PREREQ: FREN 102 or placement.

FREN 155 FRENCH CONVERSATION AND COMPOSITION
PRE-REQ: FREN 102 or placement.

FREN 200 ADVANCED FRENCH
PRE-REQ: FREN 153 or placement.

FREN 204 CONTEMPORARY FRENCH CULTURE
PRE-REQ: You must take FREN 200 before registering for FREN 204

FREN 265 AESTHETICS
Studies the history of “aesthetic” thought—namely the philosophical reflection on the concepts of beauty, taste, and sublimity, from Plato to Nietzsche. **Taught in English.**

CROSSLIST: AHST 241, AHST 441, CLTR 280, CLTR 480, ENGL 240, ENGL 440, PHIL 241, PHIL 441, TH 270, TH 470

FREN 293/493 MODERN FRENCH THEATER

This course studies the varieties of theater in 19th-century France, from the Battle of Hernani (Victor Hugo) in the 1830s to the blockbuster production of Rostand’s Cyrano de Bergerac (1897). **Taught in French.**

FREN 247 BLACK PARIS

This course is a study of Black Paris, as imagined by generations of Black cultural producers. Black Paris, for those caught in poor suburbs, calls to mind images of riots, dilapidated schools, but also rap music and hip-hop, elements of transnational black imagination that sometimes speaks the language of the Black Lives Matter movement. **Taught in English.**
CROSSLIST: BLST 226, CLTR 231E, CLTR 431E, FREN 447, GSWS 250

FREN 270/470 WOMEN WRITE WOMEN IN FRENCH

This course examines the French literary production of women authors, from Metropolitan France and the Global South, to investigate how they represent their respective cultures and societies and study women’s social roles and experiences. **Conducted in French.**

GERMAN (GRMN) >

GRMN 101 ELEMENTARY GERMAN I

This class is part one of a communication-based beginner-level introduction to the German language (speaking, writing, and reading) and requires enrollment in a recitation section.

GRMN 151 INTERMEDIATE GERMAN I

In Intermediate German, the focus is shifted toward reading, listening to, and watching authentic German texts such as movies, television series, and graphic novels. Students will practice German grammar while also writing short essays and participating in multimodal projects.

GRMN 200 ADVANCED GERMAN CONVERSATION AND COMPOSITION

In this course, students will refine their reading, writing, and conversational skills in German while strengthening their command of advanced grammar. We will explore contemporary German culture and politics through diverse written and audiovisual materials. **Taught in German.**

GRMN 203 INTRODUCTION TO GERMAN LITERATURE (LOVE SONGS)

Expanding the definition of the “love song” to include political anthems, classical music, pop hits, and folk songs, this course explores the shifting relationship between love and song in German-language poetic and dramatic texts. Students should complete GRMN 200 or an equivalent prior to enrolling. **Class materials and discussion in German.**

GRMN 252 BRIGHT LIGHTS, BIG CITIES

The city in film and literature is never just a physical space – discourses of modernity and urban life are mapped onto real and imagined urban spaces. In this course we will explore how the relationship between the spaces of the city and the stories told about them shape our understanding of urban life. **Class materials and discussions in English.**
CROSSLIST: FMST 246, CLTR 252, GRMN 452

GRMN 258 PLANETARY PERSPECTIVES: UTOPIAS AND DYSTOPIAS IN GERMAN-LANGUAGE SCIENCE FICTION

This course focuses on science-fiction literature and film, with

specific attention to the concepts of utopia and dystopia that typify the genre. **Class materials and discussion in English, with option of German for majors and minors who have taken GRMN 200 or an equivalent.**
CROSSLIST: CLTR 258

ITALIAN (ITAL) >

ITAL 242 CAPITALISM, CULTURE, CONTROVERSY: THE REVOLUTIONARY CINEMA OF PIER PAOLO PASOLINI

Pier Paolo Pasolini made some of the most controversial works in the history of cinema. Course provides a solid understanding of his major films by examining how each work addresses Italy’s transformation from a premodern, agrarian and artisanal civilization, to a modern capitalist one. Films include: Accattone, Theorem, The Decameron, and Salò.

CROSSLIST: FMST 240, CLTR 242, CLTR 442B, ENGL 256E

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.” The course examines the cultural politics of the regime as a strategy to gain popular consent, propagate fascist ideology, and implement Mussolini’s vision of Italian national identity.
CROSSLIST: HIS 288, CLTR 247

JAPANESE (JPNS) >

JPNS 101 ELEMENTARY JAPANESE I

This course is designed for students with no prior knowledge of Japanese, with hiragana/katakana introduced during the first weeks.

JPNS 114 INTERMEDIATE CONVERSATIONAL JAPANESE I

This course is designed to improve oral proficiency in Japanese through various communicative activities. Students must have either taken or be currently taking JPNS 151, unless otherwise permitted.

JPNS 151 INTERMEDIATE JAPANESE I

Students must register for both lecture and recitation.
Sequel to JPNS 102.

JPNS 201 ADVANCED INTERMEDIATE JAPANESE I

This class will analyze the basic Japanese sentence structures so that they can read and write more complex sentences. The class

will also view a popular Japanese drama series to improve their listening comprehension and discuss the story in Japanese.

JPNS 203 ADVANCED CONVERSATIONAL JAPANESE I

This course is designed to improve your oral proficiency in the Japanese language through a variety of communicative activities. Students must complete JPN152 or higher to take this course.

JPNS 205 ADVANCED JAPANESE I

The class will read articles, short stories, graphic novels, etc., to improve their reading skills. They will also view a popular Japanese drama series and write essays in Japanese.

JPNS 209 AFTER THE QUAKE: INTRODUCTION TO DISASTER LITERATURE AND CINEMA IN JAPAN

This course examines the rich body of disaster literature and cinema in Japan. We will explore how Japanese artists creatively reflected on themes of loss, grief, trauma, survival, and healing as well as how they critically engaged with the issues of socio-political infrastructure and equality.

CROSSLIST: CLTR 209D, CLTR 409D, ENGL 311, FMST 210

JPNS 225 INTRODUCTION TO WOMEN'S LITERATURE IN EAST ASIA

This course surveys women’s literature in East Asia, covering themes like poetry, war novels, romance, and science fiction. We engage critically with the notion of “women’s literature” within different frameworks including social-political freedom, gender identity, and commercial publishing.

CROSSLIST: CLTR 225, CLTR 425, ENGL 312, **JPNS 229** JAPANESE CALLIGRAPHY & GRAPHOLOGY

This class focuses on the artistic practices and culture of Japanese calligraphy. It is co-taught by a professional Japanese calligrapher. Previous study of Chinese or Japanese, while helpful, is not required.

JPNS 293 LIFE AND ANIME

This course considers both how anime brings philosophy to life and the questions anime raises about the good (and bad) life. This course covers works of Japanese anime from the post-World War II period to the present. All anime viewed for this course include English subtitling.

CROSSLIST: CLTR 264, FMST 264

KOREAN (KORE) >

KORE 101 ELEMENTARY KOREAN I

This course is for beginners with little to no background in Korean, focusing on sounds, sentence structures, vocabulary, and speaking skills. Cultural aspects will also be emphasized to deepen understanding of the language.

KORE 151 INTERMEDIATE KOREAN I

This course is the first half of the intermediate level, focusing on expanding knowledge of Korean vocabulary and grammar, enhancing the communicative skills developed in Elementary Korean, and deepening students’ understanding of Korean culture and society.

KORE 201 ADVANCED INTERMEDIATE KOREAN I

This course explores various aspects of Korean culture, enhancing students’ understanding of Korean society and their ability to engage in discussions in Korean. It also aims to improve students’ four language skills through content-based and task-based activities.

POLISH (POLS) >

POLS 101 ELEMENTARY POLISH I

Introduction to the basic structures of the language and the vocabulary of everyday situations. **The emphasis is on spoken Polish.**

POLS 151 INTERMEDIATE POLISH

Designed for students with previous study of the language. A reading, writing and conversation course conducted in Polish, with emphasis on everyday use of Polish language. Systematic vocabulary building and grammar review. Reading of selected texts like newspaper articles, poetry, use of film clips and various video material.

PORTUGUESE (PORT) >

PORT 101 ELEMENTARY PORTUGUESE

Portuguese is spoken by 240 million people in eight countries across four continents. This beginner course develops listening, speaking, reading, and writing skills while exploring Portuguese-speaking cultures. At the end of the course students will master the basic structures and vocabulary and will be able to have basic conversations with others.

PORT 151 INTERMEDIATE PORTUGUESE I

Prerequisites: Complete PORT 102 successfully or Instructors Permission. In this course you will continue to expand your

knowledge of the language while engaging in activities geared toward promoting intermediate proficiency. Portuguese is the primary language of instruction.

RUSSIAN + RUSSIAN STUDIES (RUSS) >

RSST 126 RUSSIA NOW

Students will follow current political and cultural events in Russia through news outlets, blogs and other sources.

CROSSLIST: RUSS 126

RSST 127 RUSSIA NOW

In this 2-credit version, students will attend all classes but have fewer written assignments.

CROSSLIST: RUSS 127

RUSS 101 ELEMENTARY RUSSIAN I

RUSS 151 INTERMEDIATE RUSSIAN I

RUSS 156 RUSSIAN LANGUAGE COMMUNITY ENGAGEMENT PRACTICUM

This 2-credit hour community-engaged class is designed to give students the opportunity to speak Russian with a native speaker in an authentic setting on a regular basis here in the city of Rochester.

RUSS 202 ADVANCED READINGS IN RUSSIAN

An introduction to the reading of longer texts in Russian and the development of advanced writing, comprehension and conversation skills.

RUSS 218 ADVANCED RUSSIAN LITERATURE AND CULTURE IN THE ORIGINAL III

Reading, composition and conversation for advanced students and heritage speakers of Russian.

RUSS 227 THE SHORT STORY IN WORLD LITERATURE: THE EVOLUTION OF A GENRE

Students of this course will not only learn the main stages of the evolution of the short story but will also acquire the skill of writing fascinating short prose, interpreting each others’ work, and transforming their dreams into compelling stories. **Taught in English.**

RUSS 252 HIPSTERS, REBELS + ROCK STARS IN RUSSIAN LITERATURE + CULTURE

Images of dandies, fops and rebels have steadily resurfaced in Russian art and literature during periods of major political and cultural change, creating both a striking counter-narrative to the established social norms and shaping new currents of thought and artistic expression. We will analyze the hipster as both a cultural hero and outsider, in turn, mapping out the ideological nucleus of the Imperial, Totalitarian and Capitalist mainstreams. **Taught in English.**
CROSSLIST: RSST 252, CLTR 231

RUSS 268 CINEMA OF ANDREI TARKOVSKY

We will view and analyze all seven of the Russian director’s films, paying close attention to the development of Tarkovsky’s unique and influential film aesthetic. We will read his theoretical treatise *Sculpting in Time* and position his work vis-à-vis the directors he admired (Dovzhenko, Bergman, Bresson, Buñuel, Kurosawa, Fellini) as well as the legacies of French New Wave, Italian Neo-realism and Soviet avant-garde cinema. **Taught in English.**
CROSSLIST: CLTR 232, RSST 268

SPANISH (SPAN) >

SPAN 101 ELEMENTARY SPANISH I

SPAN 102 ELEMENTARY SPANISH II

SPAN 151 INTERMEDIATE SPANISH I

SPAN 159 SPANISH FOR HERITAGE SPEAKERS

SPAN 200 ADVANCED SPANISH COMPOSITION

Course designed to refine reading and writing skills in preparation for entering upper-level Spanish electives. Focus on developing logical arguments with evidence, and critical cultural and reading competencies.

SPAN 215 DON QUIJOTE: THE BOOK, THE MYTH, THE IMAGE

This course entails a close reading of the two parts of Cervantes’s famous work in English translation, focusing on the ways the novel and its protagonists have been adapted, interpreted, or incorporated by critical and popular traditions from 1605 to 2025. **Taught in English; students may take it for SPAN credit if they have completed SPAN200.**
CROSSLIST: CLTR 256B, LTST 465, SPAN 415

SPAN 274 LATIN AMERICAN CULTURES IN THE ANTHROPOCENE

Our current geological age reflects ecological crises caused by human activity. In Latin America, the arts, literature, and film reimagine possible futures. Accelerated effects of industrialized nations on developing ones emphasize different worldviews either celebrated or negotiated.
PRE-REQ: SPAN 200

SPAN 279 MEDIATING IDENTITY: CHANGING CINEMATIC IMAGES OF SPAIN

Democratic Spain’s entry into the global film market since the 1990s provides access to wider audiences, diverse cultural forces, and extended financial resources. Directors’ interpretations of contemporary Spain for these spectators offer varied perspectives and diverse genres.
PRE-REQ: SPAN 200

The department is well served in this by an outstanding faculty that includes nationally and internationally recognized experts in gospel music, classical music, rock music, African music, Indian music, and jazz. Faculty expertise ranges widely from the Beatles to Hildegard of Bingen, from the music of black Americans to the evolution of popular music in Zimbabwe.

The department, though separate from the Eastman School of Music in downtown Rochester, maintains close ties with

Eastman. Courses offered at the [Eastman School](#) are normally open to any student presenting the proper prerequisites, which augments the range and depth of musical experiences and courses available to students in the School of Arts and Sciences. Our students can also audition to take applied music lessons at Eastman. They have access not only to the resources of the Art and Music Library on the River Campus, but also to the extensive collection in the [Sibley Music Library](#) at Eastman.

Advice for First-Year Students

While most courses are offered in both semesters, it’s important to note that some are only offered once per academic year, so be

sure to check the registration carefully. The majority of the ensemble require auditions which take place during the first week of school. The music [department website](#) contains all audition information.

The Arthur Satz Department of Music at the University of Rochester offers a bachelor of arts (BA) in music, a minor in music, and many cluster options which utilize a wide variety of both technical and non-technical course offerings. Students also have the option of taking courses at the Eastman School of Music, which are open to any student with the proper prerequisites.

Courses + Descriptions >>>

ENSEMBLE >

MUSC 104/204 CARILLON: ENSEMBLE

The bells of the historic Hopeman Carillon. For more information, please visit the [Carillon web page](#).

MUSC 150 TREBLE CHORUS: ENSEMBLE

A unique collaboration between Eastman and the River Campus, with a 50/50 split of students from each, and performances split between both campuses as well. **Rehearsals are held Thursday evenings. An informal voicing is required.**

MUSC 152 UNIVERSITY CHAMBER SINGERS: ENSEMBLE

A small mixed ensemble of 16 to 20 voices that performs a wide variety of choral repertoire from the Renaissance to the present. **By audition only. Auditions are held each semester.**

MUSC 153 SYMPHONY ORCHESTRA: ENSEMBLE

A unique blend of undergraduate/graduate students and community members have kept this group of 100 thriving for over 50 years in performance of orchestral masterworks. The group meets on Tuesday evenings. **Audition required.**

MUSC 154 CHAMBER ORCHESTRA: ENSEMBLE

Approximately 40 students performing music from Baroque to contemporary. The Chamber Orchestra tours nationally and

internationally, and performs on campus and in the local community as well, showcasing UR students’ versatility. Rehearsals are held twice a week on Mondays and Wednesdays. **Audition required.**

MUSC 155 CHAMBER ENSEMBLES: ENSEMBLE

Small, self-directed chamber-music groups, coached by the Director of Orchestral Activities. **Auditions required**

MUSC 156 WIND SYMPHONY: ENSEMBLE

A standard wind ensemble/concert band-style experience. 120+ members, performing standard and contemporary works and transcriptions from other genres. The band is often divided into smaller subgroups. **Rehearsals are held Monday evenings. Audition required.**

MUSC 157A JAZZ COMBO: ENSEMBLE

Small groups performing selections from the jazz repertoire, with an emphasis on improvisation. **Admission is by permission of instructor only.**

MUSC 157 JAZZ ENSEMBLE: ENSEMBLE

A 20-piece instrumental ensemble, this group performs a wide variety of music from standards to newly-commissioned works. Rehearsals are held twice a week on Tuesdays and Thursdays. **Audition required.**

MUSC 158 GOSPEL CHOIR: ENSEMBLE

Specializes in a blend of traditional and contemporary gospel music, both with and without combo accompaniment. Founded over 30 years ago, the group meets on Tuesday evenings and is open to all students, regardless of faith or religious background. **No audition required.**

MUSC 160 CONCERT CHOIR: ENSEMBLE

A mixed ensemble of voices that performs a wide variety of choral repertoire for large chorus, including regular performances

>>> **Music** (MUSC)

About the Program

MAJOR: [Music Major, BA](#)

MINOR: [Music Minor](#)

A hallmark of the Arthur Satz Department of Music is that its students can broaden their horizons to encompass not only Western expressions of classical, jazz, and popular music, but also the music of other cultures.

with orchestra. An informal voicing is required for all potential members; students must demonstrate the ability to sing in tune and read music. **Audition required.**

MUSC 168/BLST 168 WEST AFRICAN DRUMMING: ENSEMBLE

This ensemble combines the iconic djembe hand drum with a trio of drums played with sticks, known as dunun, sangban, and kenkeni. The powerful, multi-part relationships established by this collection of drums provide a rhythmic foundation for the ensemble. **No audition required.**

MUSC 170 BRASS CHOIR: ENSEMBLE

About 40 members, including trumpets, horns, trombones, baritones/euphoniums, and tubas, this group plays anything and everything, from Renaissance pieces to fanfares to current chart hits, and frequently travels to perform both locally and nationally. **Audition required.**

MUSC 180 ROCK REPERTORY ENSEMBLE: ENSEMBLE

An ensemble devoted to performing accurate versions of songs from the rock music repertory, with selections ranging from the early 1950s to the present day. The class is open to guitarists, bassists, drummers, keyboard players, and singers, with consideration given to wind and brass players depending on repertory for a given semester. **Students must audition for the RRE at the beginning of each term and should contact John Covach at john.covach@rochester.edu.**

MUSC 184/BLST 184 SANSIFANYI ENSEMBLE: ENSEMBLE

For intermediate and advanced students of African drumming (& dance), this ensemble integrates dance, drumming, vocal song, and narrative elements. Members will learn extended percussion arrangements and techniques for lead drummers and choreography accompaniment. **PRE-REQ:** MUR168A, MUR168B, MUR146 OR to audition, email kerfala.bangoura@gmail.com.

COURSES >

MUSC 101 ELEMENTS OF MUSIC

A course for the student with no previous musical experience. Topics covered include notation, intervals, chords, and other basic concepts of tonal harmony, with application to the study of a wide range of styles including popular idioms. Students should not be able to read music.

MUSC 109 INTRO TO MUSICIANSHIP: LITERACY SKILLS

Introduces students to basic musicianship skills. Begins with exercises in pitch matching and basic interval recognition and progresses toward other skills, such as singing simple melodies at sight, sight-reading various rhythmic patterns, and dictating simple melodies and chord progressions. **Prospective music majors, especially those with prior singing experience, typically skip this course and begin with MUSC 113.**

MUSC 110 INTRO TO MUSIC THEORY

Basic concepts of music theory, addressing students with some musical experience in an instrument or voice, but little or no music theory. Scales, keys, intervals, chords, basic part-writing, and other fundamental aspects of musical structure. Some ear training and aural skills. Prerequisite: The ability to read music, preferably in both treble and bass clefs. **Students who have completed MUSC 101 may NOT register for MUSC 110, credit will NOT be given for both.**

MUSC 111 THEORY I

This course introduces students to essential aspects of music theory, including harmony, rhythm and meter, melody, form, and texture. The course will draw upon music from a variety of styles and genres, including pop, rock, jazz, musical theater, film music, and classical music. **Prospective music majors should begin their theory requirement with this course.** **PRE-REQ:** MUSC 101, 110 or permission of instructor (placement test)

MUSC 113 MUSICIANSHIP I

Continuation of MUSC 109

MUSC 114 MUSICIANSHIP II

Continuation of MUSC 113

MUSC 115 MUSICIANSHIP III

Continuation of MUSC 114

MUSC 116 KEYBOARD SKILLS I

Primarily for music majors only - Introduces students to the keyboard as a vehicle for broader musical development. Covers basic piano technique, sight-reading of simple chord progressions, realization of figured bass, and basic improvisation. No prior keyboard training required. **Permission of instructor required and successful completion of MUSC 111 and MUSC 112. (2 credits)**

MUSC 117 KEYBOARD SKILLS II

Continuation of MUSC 116

MUSC 121 WORLD MUSIC

In this introductory course, students will engage with a variety of musical genres, instruments, and performance techniques from different areas of the world. Through reading assignments, listening examples, film clips, and participatory activities, students will study how people in difference places engage with music as a sonic and social practice. Students will also learn how to write about music as a form of social practice through short reading responses and structured essay assignments.

MUSC 123/BLST 123 MUSIC OF BLACK AMERICANS

This course will focus on the development of African American music from the 19th century through the latter part of the 20th century. We will study how African American music can be used as a lens through which to understand the black American experience and the social and political landscape of American society as a whole. The historical, social, economic, and musical factors of various black American music genres will be examined with the aim to understand how African Americans constructed identity and interpreted the world around them. We will also discuss the performative aspects of these genres in order to understand how black music artists used their bodies and asserted their agency through performance on stage. Genres to be explored include the 19th century spiritual, the blues, gospel, jazz, early rock and roll, soul music, funk, rhythm and blues, and hip hop, among others.

MUSC 124 SIGNED, SEALED AND DELIVERED

Fall Only 6 week course
A look at the historical deals and innovations that have impacted the music business between 1877 to present. From ground breaking inventions to brilliant marketing initiatives to hushed back-room deals, this course will expose the key moments where the record industry changed forever, both for good and bad.

MUSC 134 MUSICAL STYLE & GENRE

An introduction to the history of Western classical music from the Middle Ages to the present, with emphasis on recognition of the chief stylistic characteristics and understanding of major genres of each period. **PRE-REQ:** MUSC 112 or permission of instructor.

MUSC 136 EXPLORING CLASSICAL MUSIC

The course explores a series of classical works of different styles and genres, drawing primarily on compositions to be performed on and off campus in the coming academic year. In addition to studying a series of pieces in depth, students will discuss the topics of ‘masterpiece,’ ‘genius,’ and ‘work concept’ and how they have determined the ways in which we consider and experience music. **NO PREREQUISITES.**

MUSC 138 INTRO THE ART OF CONDUCTING

This course introduces the basics of conducting technique, score study, interpretation, rehearsing, and programming. While the class will acknowledge differences in leading various ensembles, the focus will be on orchestra conducting. The class will include the opportunity to lead students in the class in live performance. As such, students should feel comfortable performing on an instrument or singing as part of a group. Students must be able to read music and analyze harmonic and formal structures. **PRE-REQ:**MUSC 112 required. MUSC 211 strongly recommended. May take concurrently with MUSC 211.

MUSC 147 BLACK GOSPEL MUSIC

In Black Gospel Music, we will examine the historical development of gospel music, beginning with 19th century slave spirituals and ending with an examination of 21st century gospel music practices. Throughout this course, we will attempt to answer the following questions: what is gospel music how are the parameters of the genre defined? How has gospel music participated in constructions of black identity and spiritual formation? How has the sound and presentation of gospel music evolved, i.e. instrumentation, vocal aesthetic, performance persona, and technique?

Lectures and discussions will also highlight some of the perpetually controversial tensions that have come to define gospel music history and culture. Such tensions involve the commercialization of gospel music, the ambiguity of lyrical meaning, gospel music’s flirtations with sensuality and sexuality, and debates about what constitutes authentic gospel music. **No musical experince required.** **CROSSLIST:** RELC 166, BLST 147

MUSC 163 MUSICAL THEATER SKILLS

Musical Theatre Skills is a course designed to provide intensive practical experience with both scene-and-song work in the American Musical Theatre repertoire. Students will receive weekly coaching and rehearsal, with emphasis on characterization, acting and singing skills, and idiomatic performance practice. While this course has a few readings and writing assignments, emphasis is on performance preparation. This course may culminate in a public showing of work studied over the course of the semester. Permission of instructor (by audition). **Previous musical theatre experience is preferred, but not required.**

MUSC 181 BEYOND THE BASICS

This is an introductory guitar class that will teach guitar fundamentals and get students playing popular, rock, blues, classical, and simple jazz tunes by the end of the semester. This course is open to all guitar enthusiasts as well as music majors/minors

seeking a ‘methods class’ approach to learning the instrument. Electric and acoustic guitars welcome. TA led organized practice sessions TBA. **Guitars are not supplied.**

MUSC 183 INTRO TO CLASSICAL GUITAR

Intro to Classical Guitar will introduce students to rudiments of classical guitar technique, including tuning, basic posture and position, chord formation, note reading, and introduction to repertoire. Basic ensemble techniques will be incorporated into class sessions. By the end of the semester, students will be able to: Individually perform beginning classical guitar repertoire, accompany songs with arpeggiated technique, sight-read assigned music selections, using standard music notation. **Guitars are not supplied.**

MUSC 201 BASIC JAZZ THEORY & IMPROV I

Rudiments of jazz, including chord and scale spellings, chord scale relationships, jazz/pop chord symbol nomenclature, basic forms, chord substitutions, piano voicing; strong emphasis on ear training and vocalization and transcription from records of jazz solos.

MUSC 210/MUSC 410 NGOMA: DRUM-DANCE + RITUAL IN SOUTH AFRICA

American Culture? Is there such a thing? This class will explore, discuss and debate this question and some more: If there is an American culture, how can we tackle it? How does anthropology, famous for its research away from home, help us understand current major debates in the United States? How do outsiders

understand and evaluate American culture? Is there a return of religion to American public life? How do Americans address power relations, class, gender, ethnicity and race? To tackle these questions we will use assigned readings, films, and current events seen through print and electronic media.

PRE-REQ: DANC 212, BLST 210

MUSC 211 THEORY III

Fall Only Continuation of MUSC 112

MUSC 221 HISTORY OF WESTERN MUSIC TO 1600

Primarily for music majors only - Survey of Western classical music through 1600, including the investigation of style, genre, transmission, contemporary theory, patronage, cultural context and meaning, etc. Workshops deal with topics such as transcription and performance practice.

PRE-REQ: Completion of or current enrollment in MUSC 111. **For sophomores and above.**

MUSC 223 HISTORY OF WESTERN MUSIC 1800 TO PRESENT

Primarily for music majors only - The history of western art music from approximately 1800-present, with an emphasis on analysis of the masterpieces of tonal music and their relationship to society and other arts. Lectures with extensive listening, reading, and analysis.

Courses + Descriptions >>>

PHIL 101 INTRODUCTION TO PHILOSOPHY

Philosophers ask questions about a vast variety of topics, including what really exists, what we can know, how we should live, how we should treat each other, whether there is a God or a life after this one, how can we have free choices, and what it means to be a human with a particular identity. Philosophers seek answers to such questions by thinking carefully about them, using experience, reason and argumentation, and taking into account contributions of the sciences, literature, and other fields. This course will introduce students to some of the most interesting and exciting parts of philosophy.

PHIL 102 ETHICS

This course is an introduction to basic issues in the philosophical investigation of ethics. Topics include general theories of the nature of right and wrong and theories of the functions of ethical language. Classes are in the lecture and question format.

PHIL 103 MORAL PROBLEMS

An introduction to moral philosophy as applied to current topics. Possible topics include: What sorts of socioeconomic principles are morally justifiable? Does the history of racial injustice in the U.S. create a moral demand for reparations? What is the relation, if any, between morality and religion? Do animals have moral rights? How should we understand the meaning and value of human life and death? Can abortion sometimes be justified, and if so, how? Is it okay to destroy embryos for stem cell research? Is active euthanasia ever permissible?

PHIL 105 REASON AND ARGUMENT

The goal of this course is to teach you how to identify, analyze, and evaluate arguments made by others, and to construct arguments of your own in order to decide what to believe and what to do about what matters to you. You will learn basic rules to follow when reasoning about any topic whatsoever, and common mistakes to avoid. You will also learn strategies to avoid being misled by falsehoods, including falsehoods that come from the media and from online sources. The skills you will learn in this course are essential to help you get at the truth, and to make good decisions in all aspects of your life.

PHIL 110 INTRODUCTORY LOGIC

Symbolic logic through first-order quantification theory. Skill in deductive inference is strengthened through construction of proofs and other methods of a rigorously defined artificial language.

PHIL 202 HISTORY OF MODERN PHILOSOPHY

Often regarded as generating many of our contemporary philosophical questions and resources, the philosophy of 17th and 18th century Europe was shaped by the new science of Galileo, Descartes and Newton, geopolitical developments like the Thirty Years War and exploration and colonization of non-European places, and debates about religious and political freedom and toleration. Readings from among Montaigne, Descartes, Cavendish, Leibniz, Conway, Spinoza, Newton, Du Chatelet, Berkeley and Hume on methodology, motion, space and time, causality, perception, the mind-body problem, toleration and knowledge. **NO PREREQUISITES.**

PHIL 212 PROBABILITY, INFERENCE AND DECISION

Description under revision

PHIL 223 SOCIAL AND POLITICAL PHILOSOPHY

We do social and political philosophy to better understand how our social and political communities should be structured. This semester, our course will be broken into two parts. First, we’ll use both classic and contemporary works of political philosophy to explore how we might best balance two aims of political community: Freedom and Equality. While both of these aims are central to a just society, they also seem to be in deep tension with one another. In the first half of the course, we’ll grapple with this tension and how a just society might resolve it. In the second half of the course, we’ll turn to considering freedom and equality in light of the problems raised by racial injustice in our own non-ideal world. In this half of the course, we’ll investigate both obstacles to and the demands of equality in our current world, and what freedom might require in an unequal society.

PRE-REQ: One previous course in Philosophy

PHIL 228 PUBLIC HEALTH ETHICS

Most health care ethics focuses on the individual decisions about health care, but many ethical questions have implications for society at large. The demands that individual health decisions make on the system may create collective problems, and conversely, the needs of society may limit the freedoms that individuals think they should have. Public health ethics then, lie at the intersection of medicine, political philosophy, and public policy. This course will examine the values of health, social needs, and freedom through a systematic examination of situations in which these conflicts arise.

PRE-REQ: One previous course in Philosophy

>>> Philosophy (PHIL)

About the Program

MAJOR: [Philosophy Major, BA](#)

MINOR: [Philosophy Minor](#)

The Department of Philosophy is a relatively small program that welcomes students of all kinds. We ask big questions about the nature of reality and our place in it, including the ethical and social aspects of it. Many of our courses connect closely with issues in the STEM fields. We aim to give students the tools to recognize and think through arguments by both formal and informal means. We focus closely on texts, and emphasize the importance of clear writing—and strive to help students to hone that skill. The study of philosophy provides one with special resources for coping with the uncertainty of open questions, and the inevitable disagreements that come with those questions and other controversies.

Advice for First-Year Students

Philosophy courses numbered from 101 through 202 are introductory-level courses and do not have any prerequisites. All upper-level courses (above 202) have as a prerequisite the completion of at least one introductory-level course (and a few have additional or more specific prerequisites as well, noted in their descriptions). Any introductory-level course may be taken as a first philosophy course. PHIL 101 is the broadest survey course, providing an introduction to a range of areas of philosophy, and is therefore a good choice for many as a first course. But those who have particular interests in the topics of other introductory-level courses are welcome to begin with one of them.

PHIL 230 ENVIRONMENTAL JUSTICE

Environmental injustice occurs whenever some individual or group suffers unjust environmental risk, lacks fair access to environmental goods, or is unjustly denied opportunity to meaningfully engage in or be represented in individual or collective environmental decision-making. This course will examine issues of environmental justice, both local and global, for both present and future generations, bringing philosophical analysis to bear on such topics as toxic exposures, industrial accidents, water rights, climate disruption, and energy and food systems.

PRE-REQ: One previous course in Philosophy

PHIL 242 METAPHYSICS

Metaphysics is roughly the philosophical study of what there is, the nature of what there is, and how all the things there are fit together. This course will typically discuss 4-6 metaphysical questions, usually including at least a few of the following. Is it possible for two objects to have exactly the same properties? Are objects’ properties special entities, and if so, what kind? Is space (or spacetime) an entity? Under what conditions do parts compose a whole? What is the nature of possibility and necessity? What makes it true that there used to be dinosaurs (or other entities that no longer exist)? What is the nature of time? Is change, including the passage of time, illusory?

PRE-REQ: One previous course in Philosophy

PHIL 243 THEORY OF KNOWLEDGE

The course addresses the following major questions in epistemology using a textbook and recent philosophical readings: What is knowledge? Do context or practical concerns affect what we know? Do people really know anything about the world around us? What makes a belief justified? When is disagreement rational?

PRE-REQ: One previous course in Philosophy

PHIL 247 PHILOSOPHY OF LANGUAGE

General nature of language and specific puzzles about language: the nature of truth and meaning, speech acts, reference, propositional attitudes, metaphor, understanding, interpretation, indeterminacy, etc. (PHIL 110 is recommended prior to taking this course.)

PRE-REQ: One previous course in Philosophy

PHIL 257 PHILOSOPHY OF ARTIFICIAL INTELLIGENCE

Many people believe that very soon, artificial intelligence is going to be everywhere. Artificial systems will steer cars, ships, and planes, care for the sick, fight fires and fight wars for us, organize our schedules, order our food, etc. But what exactly is an artificial intelligence? And can there be artificial systems that truly think, or feel? In this course, we will address questions like these from a philosophical perspective. We will encounter some

of the most fundamental issues in the philosophy of mind. For example, what are thoughts and feelings, and how might they relate to physical states of our brains, or to computational states?

PRE-REQ: One previous course in Philosophy

PHIL 265 SELECTED TOPICS IN ANCIENT PHILOSOPHY

This course will take up a selected topic in Ancient Greek philosophy. Please consult the course management system to learn the topic for Fall 2025.

PRE-REQ: One previous course in Philosophy

PHIL 313 GLOBAL HEALTH ETHICS

The world is interconnected, and what happens in one country affects—both directly and indirectly—what happens in other countries. For health issues this fact is especially true, as the rapid spread of Covid-19 vividly demonstrated. The moral issues that arise from these interconnections are particularly vexing, and this class will examine some of them. Is the 40-year gap in life expectancy between Sierra Leone and Japan unjust? Is the “brain drain” of health care workers from poorer countries to richer countries unfair? Does the global market in organs create ethical problems? What obligations do individuals and countries have to alleviate the health burdens in the world? If so, how great is that obligation? How can such aid be provided ethically?

PHIL 391 INDEPENDENT STUDY

The reading of philosophical literature under the guidance of a faculty adviser in the relevant area, typically involving a series of meetings with the adviser and culminating in a research paper. **Registration for Independent Study courses needs to be completed thru the [instructions for online independent study registration](#).**

PHIL 395 UNDERGRADUATE RESEARCH

Students with philosophy concentration or minor may pursue a one-on-one guided research project under the direction of a faculty member. Starting with a paper already written for another course, the student seeks a sponsor with relevant expertise and then develops the paper through research, analysis, and refinement of thesis and argument. The final paper is presented to the Philosophy Council or Department. Submission for publication in an undergraduate philosophy journal and conference presentation is also encouraged.

PRE-REQ: a minimum of two previous philosophy classes at the 200-level. **Registration for Independent Study courses needs to be completed thru the [instructions for online independent study registration](#).**

PHIL 396 HONORS TUTORIAL

Those wishing to pursue an Honors thesis track must first confirm with the Undergraduate Adviser that they meet the eligibil-

ity requirements, discuss how the other Honors requirements will be met, and secure the agreement of a Philosophy faculty member to serve as the thesis adviser. Then, in consultation with the thesis adviser (typically at the end of junior year), they will assemble a list of relevant texts in the area of thesis research and begin reading through the materials in the summer before senior year. In fall of senior year, they will enroll in PHIL 396, for which they will meet regularly with the adviser throughout the semester to discuss the texts and to hone the thesis topic and outline. **Registration for Independent Study courses needs to be completed thru the [instructions for online independent study registration](#).**

PHIL 399 HONORS THESIS

After taking PHIL 396 to conduct research on the thesis topic, Honors thesis students enroll in PHIL 399 to continue the project, completing the writing of the thesis and then taking an oral examination (conducted by the thesis adviser and a second faculty reader) at least two weeks after submission of the final version of the thesis. **Registration for Independent Study courses needs to be completed thru the [instructions for online independent study registration](#).**

>>> Public Health (PHLT)

About the Program

MAJOR: Public health students have the option of getting a BS in Environmental Health (natural sciences division) or a BA in:

- > [Bioethics, BA](#) (humanities division)
- > [Epidemiology, BA](#) (social sciences division)
- > [Health, Behavior + Society, BA](#) (social sciences division)
- > [Health Policy, BA](#) (social sciences division)

MINOR: [Bioethics \(Humanities\)](#), [Epidemiology \(Social Science\)](#), [Health Policy \(Social Science\)](#), and [Health, Behavior, and Society \(Social Science\)](#)

The focus of the program in public-health related majors is the study of health and health care through interdisciplinary lenses that incorporate both the science and art of protecting and improving the health of families and communities through education and research. The program features a comprehensive set of course offerings drawing on expertise from many departments on the River Campus and the Medical Center.

The majors share a set of common core courses across the key areas of the field, allowing all students to have a basic multidisciplinary understanding of health and health care.

In addition to bachelor’s degree programs, we also offer four minors in bioethics (humanities), epidemiology (social science), health policy (social science), and health, behavior, and society (social science). We also offer [six clusters](#) in introduction to public health (social science), bioethics (humanities), epidemiology and statistics (natural science), health, environment, and sustainability (social science), and medicine in context (social science).

Advice for First-Year Students

The study of public health provides a rich intellectual framework for the multidisciplinary study of society’s most challenging problems. The program is designed to help students develop the many different skills that are needed to understand and respond to health challenges that arise in local, regional, and global populations. For that reason, there are several different entry points.

Courses + Descriptions >>>

PHLT 101 INTRODUCTION TO PUBLIC HEALTH

Is a broad survey course designed to introduce beginning students to public health history, concepts, and contemporary issues locally, nationally, and globally.

PHLT 103 CONCEPTS OF EPIDEMIOLOGY

Provides students with the fundamental concepts needed to understand health-related information and health policy and introduces them to the history of epidemiology and the basic methodological principles used to describe disease occurrence in populations and identify causes of disease.

PHLT 116 INTRODUCTION TO THE US HEALTH SYSTEM

Examines the organization, financing, and functioning of the United States health care system. It also explores historical perspectives and the insights of international comparisons. Topics include the economics of the U.S. health system, access to care, health policy and politics, and disability and disability politics.

PHIL 103 CONTEMPORARY MORAL PROBLEMS

Is an introduction to moral philosophy as applied to current topics, including what sorts of socioeconomic principles are morally justifiable, racial injustice and reparations, morality and religion, animal rights, and abortion.

>>> **Religion (RELC)**

About the Program

MAJOR: [Religion, BA](#) and [Religion, Politics & Society, BA](#)

MINOR: [Religion Minor](#)

The stuff we call “religion” permeates our world in powerful, subtle, violent, and creative ways. Now, as in the past, religions bind communities across time and space, illuminate souls, foster relationship between beings seen and unseen, and shape human understandings of good and evil. Drawing on the discipline’s rich toolbox of diverse theoretical and methodological approaches, the religion major trains students to critically analyze religious thought, practice, and sociality.

The program is divided into two tracks: Religion and Religion, Politics & Society. These tracks share intellectual foundations and curricular requirements, and they have porous boundaries, but they represent distinct points of emphasis. Additionally, the study of religion at Rochester takes seriously the manifold and complex ways in which religion is embedded in human culture and society; students are challenged to explore the ways in which religion both shapes and is shaped by other aspects of human experience, such as those related to gender, sexuality, medicine, politics, law, art, performance, nationalism, violence, peace, and ethics. Inherently interdisciplinary, students of religion will draw on a range of interpretive methods and analytical disciplines as they develop their understanding of religion.

THE RELIGION TRACK

The Religion track focuses primary on religion texts and the history of traditions and it foregrounds the interpretive, historical, and theoretical approaches that form the bedrock of the scholarly study of religion. Required coursework fosters deep, critical engagement with religious scriptures, rituals, arts, and contemplative techniques– as well as diverse intellectual tools for approaching religion as an object of study. In their six electives, students may choose to hone their expertise in a par-

ticular religious tradition, but they are also encouraged broaden their field of inquiry across time, space, and tradition. Students should select their electives in consultation with their major advisor in the department.

THE RELIGION, POLITICS + SOCIETY TRACK

Via creeds, rituals, and narratives, religion is constitutive of normative social structures and of movements that seek to subvert, dismantle, a reimagine these social structures. The “Religion, Politics, and Society” track trains special attention to religion’s social and political aspects, particularly in the contemporary world. Students in this track explore how drawing on religious traditions people shape and reshape social orders and the visions of justice, sovereignty, and personhood that naturalize—or seek to de-naturalize these social orders. Coursework here often intersects with concerns central to FDI, SBAI, anthropology, and political science.

Advice for First-Year Students

The Rochester Curriculum is based on the idea that students learn best when they are allowed to study what excites and interests them. In the Department of Religion & Classics we couldn’t agree more! Which is why we place such a high value on providing personalized guidance for each student who enters our classroom and office. We want students to take courses in areas that fascinate them, and, thus, there are no prerequisite courses that students need to take as they begin their journey to majoring in Religion.

We do encourage our Freshman to begin with a 100-level course, but there are many such classes covering a wide range of interests. Some students may want to begin with REL 100: Introduction to the Study of Religion which introduces students to the field of Religion and challenges students to think about the many ways to approach the study of religion and to reflect upon the ways in which religion intersects with many other aspects of culture and society.

Many students initially take courses in Religion in order to fulfill their cluster requirement in the humanities and then go on to declare a minor or major in Religion, as evidenced by the fact that majority of our students graduate with a double major! Fresh-

man are encouraged to contact our Director of Undergraduate Studies, Professor Anne Merideth anne.merideth@rochester.edu, with any questions.

Courses + Descriptions >>>

RELC 100 RELIGION, SOCIETY, AND CULTURE:

Introduction to the Study of Religion – Religion is deeply embedded within human history, society, and culture in many ways. People have long turned to religion to illuminate fundamental questions about the meaning and purpose of human life and, at the same time, religion has shaped and influenced how people live their everyday lives in the world. Students will explore and be introduced to (a) the interconnections between religion and identity, politics, gender, sexuality, as well as everyday practices related to eating, dress, family life, etc., (b) the ways religion has been defined with respect to the sacred, belief, ritual, and experience, and (c) the major approaches and central debates in the study of religion.

RELC 101/JWST 106 INTRODUCTION TO THE HEBREW BIBLE

Examination of the texts of the Hebrew Bible (Old Testament for Christians) in their religious, historical, and literary contexts. In this course, students will learn the history of the Ancient Israelite people from their origins down through the post-Exilic period. Study of the texts of the Hebrew Bible (Old Testament) enable us to explore what we can know about Ancient Israelite society and culture, the rise and fall of Israel as a nation-state, religious and theological debates about the role of God in shaping history and the problem of suffering, as well as the writing of the biblical texts and the development of the canon.

RELC 105 ASIAN SEARCH FOR SELF

The basic teachings of Hinduism and Buddhism as to human nature and the paths to liberation. We shall investigate particularly the ways in which early Vedism, classical Hinduism, Buddhism, and Jainism conceive of the cosmos, meaningful human existence, and life’s ultimate goals. Readings include original sources in translation, such as the Upanisads, the Bhagavadgita, and Buddhist scriptures in both Mahayana and Nikaya-based traditions.

RELC 107 HISTORY OF ISLAM

Framed as a historical introduction to Islamic traditions, this course will explore the political, social, and intellectual histories of Islam as a global tradition from its emergence through the modern period. The goal of the course is to introduce students to the central texts, personalities, events, institutions, and schools of thought that make up Islamic histories. The course will also

engage several critical issues in the academic study of Islam such as orientalism, authority and writing history, authenticity, and gendered representations of Muslim societies.

CROSSLIST: BLST 107, HIST 184

RELC 109/JWST 100 LIVING JUDAISM: PAST AND PRESENT

Who are the Jews? This course will examine this question by surveying the history, beliefs, and rituals of people who call themselves Jews. The course will identify important historical events in the development of Judaism, examining defining figures from the Bible to the present, texts, objects, holy places, and the practical dimensions of Jewish daily life, festivals, and life cycle events. Throughout the course we will adopt a comparative approach to Jewish praxis and tradition, drawing on a variety of Jewish histories to highlight the polytonality of Jewish rituals and customs drawing on European, North African, Ethiopian, Mizrahi, North American and contemporary Israeli practices.

RELC 116 JERUSALEM: HISTORY OF AN ANCIENT CITY

For thousands of years, Jerusalem has been a major center of Eastern and Western civilizations and three monotheistic religions, Judaism, Christianity, and Islam, with a long and colorful history. This course will examine the city’s development from pre-Biblical times to the modern period with special emphasis on the physical and architectural features of the city. We will also analyze the cultural, historical, religious, and sacred dimensions of its various quarters (Jewish, Christian, and Muslim), archaeological sites, and its natural landscape that have provided the backdrop to its multilayered and fascinating history.

CROSSLIST: HIST 105; JWST 116

RELC 124 BECOMING GODS: DAOIST PHILOSOPHY AND RELIGION

Can mere mortals acquire godhood? Daoist practitioners believe so, following the correct methods of cultivation. The belief in and practice of apotheosis encapsulates Daoist thought on nature and the human body. This course will look into the self-deification methods of Daoism, from meditative materialization to moral behavior, as well as alchemy and qi manipulation. Examining these practices deepens our appreciation of Daoist cosmology and theology. In addition to the standard Daoist clas-

tics such the Daodejing (Tao-te-ching), the Zhuangzi (Chuang Tzu), and other texts collected in the current Daoist Canon, this class will discuss ancient manuscripts discovered via archaeological digs in the recent decades.

RELC 134 HINDUISM

This introduction to Hinduism focuses on the development of religions and practices in India before the advent of Islam. Using primary sources in translation, we will study the poetry and mythology, the philosophical and religious practices that form the core of Hindu traditions. Beginning with Vedism and Brahmanism, our focus turns to the pantheon of deities that become elemental to practices of ritual, devotion, and philosophical interpretation. Scholarship from the critical study of religion will augment our readings; lectures and discussion will center on the historical evolution of ideas and religious behaviors.

RELC 136/JWST 136 KABBALAH: AN INTRODUCTION

In this course we will survey the historical development of Kabbalah (Jewish mysticism) from its medieval origins to its impact on Christianity and contemporary New Age. We will explore the unique symbolism of kabbalistic texts; the mystical understanding of Jewish rituals; and the extraordinary charisma of Jewish mystics. Throughout the course, we will pay special attention to the historical and cultural shifts that facilitated the transformation of Kabbalah from an elite inquiry in the Middle Ages to broader and more popular engagement with this lore in the contemporary, post-modern age.

RELC 142 BOB DYLAN AND LEONARD COHEN

This course explores the artistic legacies of Bob Dylan and Leonard Cohen, two influential singer-songwriters of our times. Through a close analysis of their lyrics, music, and cultural impact, students will gain a deeper understanding of how these two artists gave voice to the hopes, fears, and restlessness of a generation grappling with rapid social change. The course will delve into the themes present in Dylan’s and Cohen’s works, such as the relationship between sexuality and the divine, the haunting questions surrounding evil and the Holocaust, the search for redemption and social justice, an exploration of death and darkness, and recognition of life’s dualities.

RELC 169 SPORTS, RACE AND RELIGION

While race, religion and sports may not seem to marry, they are not strange bedfellows. Where religion has proven not to be the catalyst for racial reconciliation, sometimes sports has. This class seeks to trace notable historical markers of American race relations through sports and its intersections with religion. By engaging the biographies of sport legends such as boxers Jack Johnson, Joe Louis and Muhammid Ali, baseballer Jackie Robin-

son, and tennis Goats Arthur Ashe and Serena Williams we will explore an American history of racial and religious plurality.

RELC 170 RELIGION AND HIP HOP

Drake, Sexxy Redd, Kodak Black and several other contemporary rap artists operate within long traditions of hip hop that make religious claims. This course provides an overview of histories and contexts of hip hop genres (trap, conscious, dance/party, mumble, drill. . .) in correlation with contexts of Black religious groups (Black Israelites, Moorish Science Temple of America, Five Percenters, Christianity, Nation of Islam, Yoruba, Atheism. . .). This course will be interactive, consisting of listening parties, (guests) lectures, DJ presentations, discussions, and a field trip to a Black religious and/or hip hop experience. By the end of the class, students will have a playlist that professes a religious claim.

CROSSLIST: BLST 170, MUSC 140

RELC 175 RELIGION & CHINESE SOCIETY

This course examines the complicated relationship between religion and society in China. It takes a sociological approach, emphasizing that religion should be studied as a social phenomena that closely interacts with the development of society at large. The focus is on contemporary times from the end of the 19th century through present. During this period of time, China experienced tremendous change. This course introduces how such change impacted on and was expressed through religion, religiosity, and religious politics.

CROSSLIST: CHIN 275, HIST 148

RELC 177/JWST 177 KITCHEN JUDAISM: JEWISH FOOD BEYOND THE BAGEL AND THE BIBLE

This course explores religion, food, and eating in Modern Judaism. Beginning with biblical prohibitions and rabbinic laws, the course traces the early relationship between Jewish religious practices and cultural foodways up to the present day. Examining the cultural, social, historical, political, and economic practices relating to the production and consumption of food that has both sustained and distinguished Jewish communities among their neighbors will allow us to situate contemporary Jewish food practices in space and time.

RELC 185 RELIGION AND FILM

For as long as there have been movies, filmmakers have used the medium of film to explore concerns central to the study of religion: how does (or doesn’t) God act in the world? What worlds do “religious” institutions engender and what room do these worlds afford for individual will and desire? Within and outside these structures, how is one to be good? Special attention will be paid to questions of representing metaphysics, of ethics, and of power and agency, particularly vis-à-vis gender and sexuality.

CROSSLIST: FMST 185, GSWS 185

RELC 205 RELIGION, RITUAL + EMOTION

Ritual is a key component of all religions. What many don’t realize is the extent to which sociologists, psychologists, and scholars of religion have highlighted the central importance of emotion in understanding ritual and religion. Rituals are a primary way humans manage their emotions - joy, grief, sorrow, anger, wonder, anxiety, etc. Yet, shared ritual is disappearing in our angst ridden, fractured post-modern world. Students study the psychology and sociology of ritual and emotion in classic theorists such as Durkheim, Freud, Turner, van Gennep, and Schechter. The class will then turn to a meditation on the works of Byung Chul Han - The Burnout Society and The Disappearance of Ritual.

RELC 214 IMAGINING THE JEW

This seminar will examine the representation of Orthodox Jews by American Jews on both page and screen. This course should equip you to understand historically and critically the core factors in this contemporary culture war such as (gender, religious authority, political affiliation) as well as to empathetically appreciate current concern over acculturation, Americanization, and Jewish continuity.

CROSSLIST: JWST 214; GSWS 214

RELC 235 RELIGION + EMPIRE: JEWS, CHRISTIANS, + OTTOMANS

This course examines the complex relationship between religious diversity and imperial governance within the vast territories of the Ottoman Empire, which spanned what we now know as the modern-day Middle East, North Africa, and Eastern Europe. It will analyze how Jews, Christians, and Muslims interacted within the Empire and how its institutions successfully integrated such diverse populations prior to their decline in the 19th and 20th centuries. Through a multidisciplinary approach, drawing from primary sources, memoirs, and travelogues, students will explore how religious identities intersected with issues of ethnicity, class, gender, sexuality, conversion, legal systems, and military service.

RELC 265 ISRAEL/PALESTINE

This course will provide a non-partisan introduction to the conflict between these two national movements. Discussion will focus on an examination of historical documents, in addition to understanding of how it plays out in literature and film.

CROSSLIST: INTR 249, INTR 249W, JWST 265, RELC 265W

RELC 284 CIVIL DISOBEDIENCE

This course will examine the varieties of thought about, and practice of, civil disobedience within social movements, with an emphasis on contemporary activism. When, why, and how

do communities choose to push back against structures of violence and injustice? Throughout the semester, we will study canonical texts of modern resistance history speeches, writing, direct action protests, art and will consider the role of this form of counter-conduct within larger campaign strategies to build power from below and get free.

CROSSLIST: BLST 285, EHUM 284, GSWS 285

RELC 293W THEORIES OF RELIGION

An investigation of important methodological contributions to the critical study of religion. The class will be conducted as a seminar. In class, papers and discussion will constitute the work of the course. One hundred and fifty pages of reading per week.

ATHS 223 AZTECS AND THEIR ANCESTORS

This course is a survey of Mesoamerican archaeology that is meant to introduce students to the archaeological and ethno-historic study of ancient Mesoamerican cultures that includes Olmec, Teotihuacan, Toltec, Zapotec, Tlaxcallans, Aztecs, and Maya, among others. Topics that will be covered in this course include the first settling of Mesoamerica, the origins of agriculture, the development of social complexity, the rise of cities, and the emergence of large-scale states culminating in the Aztec. Special attention will be paid to how these societies adapted to the diverse ecology of Mexico and Central America.

ARBC 101 ELEMENTARY ARABIC I

An introduction to Modern Standard Arabic including the alphabet, pronunciation, vocabulary, grammar, elementary conversation, and reading.

ARBC 103 INTERMEDIATE ARABIC

Continuation of the sequence of introductory Arabic courses. Readings and oral and written exercises introduce students to more complex sentence structures, and there is an increased emphasis on vocabulary building.

ARBC 205 ADV ARABIC PROSE SEMINAR II

The course is designed to enable students to attain solid advanced level proficiency on the reading, writing and speaking skills. The readings for the class are chosen from modern Arabic in a variety of fields and subjects.

HBRW 101/JWST 101 ELEMENTARY MODERN HEBREW I

This course is meant as an introduction to Modern Hebrew and its unique features. Emphasis will be placed on developing the skills necessary for reading, writing, and speaking. Students will initially learn the alphabet, how to write and read in both the print and the cursive styles, the phonetics and correct pronunciation, and then basic vocabulary and grammar constructions. By

the completion of their first semester of Hebrew, students will be able to perform a variety of communication tasks (such as, introducing yourself and others and providing personal information about provenance, place of residence, work, studies; ordering food, asking for directions, inquiring about the price, and more).

HBRW 103/JWST 103 INTERMEDIATE MODERN HEBREW I

By completion of this first semester of Hebrew at the intermediate level, students will expand speech interaction in free and authentic informal Hebrew in a variety of everyday situations; their understanding and use of grammar constructions (in particular, of the verb system) will be enhanced and their vocabulary dramatically increased. They will also develop reading skills enabling them to approach texts written in a higher and more formal style than the one used in speaking and be able to effectively use a Hebrew-English-Hebrew dictionary.

HBRW 151 MODERN HEBREW FOR HERITAGE LANGUAGE LEARNERS

A proficiency-oriented class targeting the further development and alignment of all language skills in bilingual English-Hebrew students.

HBRW 204/JWST 204 MODERN HEBREW THROUGH MEDIA AND LITERATURE

This is a proficiency-oriented course, in which students will continue to develop reading, writing, listening, and speaking skills using Hebrew newspapers, Israeli news broadcasts and movies, Hebrew literature - including graphic novels! - and Israeli songs, with contextual review of relevant grammar structures. Upon completion of this course, students will have acquired the skills necessary to: 1) read and comprehend Hebrew newspapers, and texts in modern Hebrew prose and poetry; 2) listen to and comprehend Israeli news broadcasts and movies; 3) discuss issues pertaining to Israeli society and culture on the basis of the materials examined; 4) expand their vocabulary and further develop their communication skills.



>>> Writing, Speaking + Argument (WSAP)

About the Program

MINOR: [Writing Studies Minor](#)

Writing studies draws on theory, research, and practice related to how we write and speak in different disciplines, professions, and environments (e.g., at home, at school, online). Our goal is to help students develop as academic communicators in ways that honor their language backgrounds and identities. We recognize that effective communication varies with situation and always involves a negotiation between individual and community identities, goals, and ways of communicating. As a whole, writing studies courses:

- > build systematic language knowledge at all levels of a composition (phrase, clause, sentence, paragraph, full work) so that writers may recognize different language choices and their effects on different audiences,
- > draw on WSAP’s cross-disciplinary faculty and writing curriculum to enable students to craft a cluster or minor that reflects their academic and professional goals,
- > recognize and value diverse voices and lived-identities in listening, reading, and research.
- > involve practice in speaking and writing that draws on multiple voices and lived-identities—including students’—in ways that are purposeful and attentive to different rhetorical contexts and serve the larger community, and
- > develop awareness of and an ability to participate in communications that are increasingly multi-modal, digital, and global.

These aspects are emphasized to different degrees in each cluster and minor track. WSAP clusters and minor tracks offer students a flexible writing curriculum that allows them to select the curricula that best fits their academic and professional interests. Three clusters parallel three minor tracks and go by the same name: General Writing Studies; Language, Linguistics, and Writing; Digital and Multimodal Communication. WSAP also offers a fourth cluster, Community Engagement and Communication, and a fourth minor track, Theory and Practice in Writing and Speaking.

For more information, please visit writing.rochester.edu.

Advice for First-Year Students

The majority of 100-level courses relate to completing the primary writing requirement. **Please see UR Student for a full list of WRTG 105 courses that first-year students will take in their first semester.** One exception is WRTG 108, Workshop in writing, which requires completion of the primary writing requirement and is ideal for upper-level students. In this P/F 2-credit course, students set their own writing goals and work toward them with a small group of peers and instructional support.

WRTG 200-level courses are ideal for upper-level students. These focus on different areas in writing studies, and all may be used toward a cluster or minor.

For questions about clusters and minor tracks, please contact program advisers Deb Rossen-Knill deb.rossen-knill@rochester.edu or Stefanie Sydelnik stefanie.sydelnik@rochester.edu.

Courses + Descriptions >>>

WRTG 245/ENGL 285 ADVANCED WRITING AND PEER TUTORING

Interested students must apply. Minimum GPA of 3.0. Prepares sophomores, juniors, and seniors enrolled in five-year programs, from the humanities, sciences, and the social sciences for work as writing fellows. Course design facilitates the development of a strong, intuitive writer and speaker in order to become a successful reader, listener and responder in peer-tutor-

ing situations. Ample writing and rewriting experiences, practice in informal and formal speaking, and the critical reading of published essays and student work enhance students’ ability to become conscious, flexible communicators. Before tutoring on their own, students observe writing fellows and writing center consultants conduct tutoring sessions. On completion of the course with a B or better, fellows should be prepared to accept their own hours as peer tutors.

WRTG 251 THE PLAYFUL SENTENCE

This course investigates and plays with the sentence, revealing its incredible potential to shape meaning, identity, voice, and our relationship with our readers. Drawing on work in functional linguistics (e.g., Aull, Hyland, Vande Kopple) and voice (e.g., Palacas, Young), we'll see how different sentence-level choices create different meanings and effects. Assignments will regularly involve analyzing texts chosen and written by students, playing purposefully with language, and testing the effects of different choices. To aid analysis, generative AI (eg., GPT) and our imaginations will be used to generate different versions of the "same" text; An easy-to-use corpus analysis tool (AntConc) will help reveal textual patterns across large amounts of text. Through a final project, students will investigate some aspect of the sentence in a medium and context of their choice or address an interesting theoretical question about the sentence. **This course is ideal for those interested in any kind of writing, writing education, or editing. Background in linguistics or grammar is not necessary. Open to undergraduates and graduate students.**

CROSSLIST: ENGL 288B, LING 160, WRTG 451

WRTG 253 COGNITION & WRITING

What goes on in writers minds when they write and in readers minds when they read? Can learning about what goes on in both writers and readers minds help writers make their writing more effective? In this course we will delve into the cognitive processes underlying writing and reading: how writers generate ideas, translate those ideas into words and sentences, organize those sentences into arguments, and do all of this while managing things like spelling and typing, and how readers actually interpret the message being conveyed by a piece of writing. We'll also explore the extent to which research in cognitive science can inform what we do as writers by experimenting on ourselves with research-grounded strategies. Students will read and take responsibility for presenting work from cognitive scientists and composition theorists, and will work towards a final project in which they explore existing research on a topic of their choosing and propose either further research or applications of that research.

PREREQUISITE: Completion of the Primary Writing Requirement

WRTG 269 STUDIES IN TRANSLATION

This course will introduce students to the theoretical backgrounds, practical challenges, and creative activity of literary translation. We will consider varied descriptions by translators of what it is they believe they are doing and what they hope to accomplish by doing it; and we will study specific translations into English from a variety of sources to investigate the strategies and choices translators make and the implication of those choices for our developing sense of what kinds of texts translations are. Finally, students will undertake a translation project of their

own. By the end of this class each student should have a working knowledge of both the theory and the craft of literary translation.

CROSSLIST: CLTR 287, ENGL 287, LTST 200

WRTG 272/BIOL 272W COMMUNICATING YOUR PROFESSIONAL IDENTITY-BIOLOGY AND PUBLIC HEALTH

This interactive course teaches 'real life' communication skills and strategies that help students present their best professional selves and develop a fulfilling career. Students will explore and articulate their internship, career and graduate school goals for distinct audiences and purposes as they develop a professional communication portfolio of materials such as resumes, cover letters, statements of purpose, electronic communications, elevator pitches, project descriptions and abstracts, and online profiles (i.e., LinkedIn). Students will revise and refine their written and spoken work across the semester based on feedback from peers, instructors, and alumni. By the semester's end, students will have gained extensive experience with the communication skills expected in today's competitive environment. **The class can be used to fulfill 1 of 2 required Upper-Level Writing experiences in biology or public health, and is suitable for junior and senior year biology and public health majors. Courses in the WRTG 27X series may not be taken more than once for credit.**

NOTE: Every other class will take place online.

PREREQUISITE: Completion of the Primary Writing Requirement

WRTG 273 COMMUNICATING YOUR PROFESSIONAL IDENTITY-ENGINEERING

This interactive course teaches 'real life' communication skills and strategies that help students present their best professional selves and develop a fulfilling career. Students will explore and articulate their internship, career and graduate school goals for distinct audiences and purposes as they develop a professional communication portfolio of materials such as resumes, cover letters, statements of purpose, electronic communications, elevator pitches, project descriptions and abstracts, and online profiles (i.e., LinkedIn). Students will revise and refine their written and spoken work across the semester based on feedback from peers, instructors, and alumni. By the semester's end, students will have gained extensive experience with the communication skills expected in today's competitive environment. **This course is suitable for sophomores and juniors in the Hajim School; all others require permission of the instructor. Students must have completed a minimum of two engineering or CS courses in their major. Courses in the WRTG 27X series may not be taken more than once for credit.**

PREREQUISITE: Completion of the Primary Writing Requirement

WRTG 274/PSYC 274W COMMUNICATING YOUR PROFESSIONAL IDENTITY-PSYCHOLOGY

This interactive course teaches 'real life' communication skills and strategies that help students present their best professional selves and develop a fulfilling career. Students will explore and articulate their internship, career and graduate school goals for distinct audiences and purposes as they develop a professional communication portfolio of materials such as resumes, cover letters, statements of purpose, electronic communications, elevator pitches, project descriptions and abstracts, and online profiles (i.e., LinkedIn). Students will revise and refine their written and spoken work across the semester based on feedback from peers, instructors, and alumni. By the semester's end, students will have gained extensive experience with the communication skills expected in today's competitive environment. **The class can be used to fulfill 1 of 2 required Upper-Level Writing experiences in psychology, and is suitable for junior and senior psychology majors; all others require instructor permission. Courses in the WRTG 27X series may not be taken more than once for credit.**

PREREQUISITE: Completion of the Primary Writing Requirement

WRTG 275 COMMUNICATING YOUR PROFESSIONAL IDENTITY-MATHEMATICS

This interactive course teaches 'real life' communication skills and strategies that help students present their best professional selves and develop a fulfilling career. Students will explore and articulate their internship, career and graduate school goals for distinct audiences and purposes as they develop a professional communication portfolio of materials such as resumes, cover letters, statements of purpose, electronic communications, elevator pitches, project descriptions and abstracts, and online profiles (i.e., LinkedIn). Students will revise and refine their written and spoken work across the semester based on feedback from peers, instructors, and alumni. By the semester's end, students will have gained extensive experience with the communication skills expected in today's competitive environment. **The class can be used to fulfill 1 of the 2 required Upper-Level Writing experiences in mathematics, and is suitable for juniors and seniors. Courses in the WRTG 27X series may not be taken more than once for credit.**

PREREQUISITE: Completion of the Primary Writing Requirement

WRTG 276 COMMUNICATING YOUR PROFESSIONAL IDENTITY-LAW, POLICY, AND SOCIAL GOOD

This interactive course teaches 'real life' communication skills and strategies that help students present their best professional selves and develop a fulfilling career. Students will explore and

articulate their internship, career and graduate school goals for distinct audiences and purposes as they develop a professional communication portfolio of materials such as resumes, cover letters, application essays, electronic communications, elevator pitches, project descriptions and abstracts, and online profiles (e.g., LinkedIn). Students will revise and refine their written and spoken work across the semester based on feedback from peers, instructors, and alumni. By the semester's end, students will have gained extensive experience with the communication skills expected in today's competitive environment. **Course is designed for juniors and seniors with an interest in law, policy, and social good careers. This course may not be used to satisfy any major or minor requirements in Political Science or International Relations. Courses in the WRTG 27X series may not be taken more than once for credit.**

CROSSLIST: INTR 299, PSCI 299

PREREQUISITE: Completion of the Primary Writing Requirement

WRTG 290A TOPICS: EXTENDED REALITY, COMMUNICATION, + THE METAVERSE

In this course, we will investigate how virtual and augmented reality technologies shape us as writers, arguers, and citizens. Virtual, augmented, and mixed reality technologies, collectively known as extended reality (XR), build on existing digital networking models and are also immersive. Research is ongoing about how networked digital spaces, such as social media, foster or destroy community, create or alleviate loneliness, and contribute to new knowledge or greater confusion. Understanding the impact of these technologies on our communications grows even more important as the possibility of the metaverse, a space where we would lead digital-first lives in XR, advances. We will read research from across disciplines, including philosophy, legal studies, data science, and engineering. Our investigation won't be limited to scholarship - venture capitalists have written some of the most recent and influential books about the metaverse, the term was coined in Stephenson's 1992 science fiction novel Snow Crash, and no metaverse course would be complete without a viewing of The Matrix. As we explore the impact of XR, we will also investigate how the proliferation of digital spaces increases our reliance on digital communications tools and engagement with artificial intelligence (AI). Students will create short written projects throughout the semester that experiment with writing in extended reality and with AI tools. The semester will culminate in a final project centered around student interests in XR and communication.

WRTG 391 INDEPENDENT STUDY

WRTG 395 INDEPENDENT RESEARCH



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