



University
of Rochester
School of Arts & Sciences



>> **Spring 2026 Course Offerings** >>



ARTWORK BY LIBBY BRAUN '25

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Spring 2026 Courses

This catalog is intended to help undergraduate students better navigate the Humanities and Social Sciences course offerings in the School of Arts and Sciences. We have produced this catalog with information about each Humanities and Social Sciences department and a list of their course offerings.

Please note the abbreviations below for the divisional area in which the program belongs. Variable programs have multiple areas listed, and the programs' divisional areas will be determined by the courses taken.

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>>> American Sign Language (ASLA)

About the Program

MAJOR: [American Sign Language, BA](#)

MINOR: [American Sign Language Minor](#)

We offer a major, minor, and several clusters in American Sign Language (ASL) 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, and classes in using ASL for instruction. We also offer courses in French Sign Language.

Courses + Descriptions >>>

ASLA 101 BEGINNING AMERICAN SIGN LANG I

An introductory course in American Sign Language as developed and used by the Deaf community in most areas of North America. Everyday communication is the centerpiece of every lesson. Topics revolve around sharing information about our environment and ourselves. Grammar is introduced in context, with an emphasis on developing question and answer skills. You learn conversational strategies to help you maintain a conversation. Students will also be exposed to native signers modeling appropriate language and cultural behaviors in various situations. Interaction activities allow you to rehearse what you've learned.

ASLA 102 BEGINNING AMERICAN SIGN LANG II

A continuation course in American Sign Language, as developed and used by the Deaf community in most areas of North America. Everyday communication is the centerpiece of every lesson, with a focus on expressing the language. Topics revolve around sharing information about our environment and ourselves. Grammar is introduced in context, with an emphasis on developing question and answer skills. You learn conversational strategies to help you maintain a conversation. Students will also be exposed to Deaf Culture/history and native signers modeling appropriate language and cultural behaviors in various situations. Interaction activities allow you to rehearse what you've learned. Experience with the local Deaf community is required.

ASLA 105 INTERMEDIATE AMERICAN SIGN LANG I

The third in a sequence of courses, this course focuses on further development of conversational skills in ASL. Students will acquire and expand different conversational strategies and increase ASL vocabulary. 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 is required.

ASLA 106 INTERMEDIATE AMERICAN SIGN LANG II

The fourth in a sequence of courses, this course focuses on further development of conversational and narrative skills in ASL. Students will learn and expand different conversational strategies and increase ASL vocabulary. An introduction to the 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 required. NOTE: MUST obtain permission code from ASL Program advisor to register for this course. ASL Majors & Minors will be permitted to register first. Prerequisites: ASL 105 in the immediately preceding semester or permission of the instructor. B or better in ASL 105

ASLA 110 INTRODUCTION TO FRENCH SIGN LANGUAGE

An introductory course in French Sign Language (LSF) as developed and used by the Deaf community in France. Everyday communication is the centerpiece of every lesson. Topics revolve around sharing information about our environment and ourselves. Grammar is introduced in context, with an emphasis on developing question and answer skills. You learn conversational strategies to help you maintain a conversation. Interaction activities allow you to rehearse what you've learned. Cultural behaviors of the Deaf Community in France will be introduced in various and appropriate situations. Prerequisites: ASL 105 in the immediately preceding semester or permission of the instructor. B or better in ASL 105.

ASLA 200 SIGN LANGUAGE STRUCTURE

An examination of signed languages and the cognitive constraints that shape them, through a detailed consideration of the structure of American Sign Language and other natural signed languages of the world. Includes training in sign language notation and analysis. Prerequisites: ASLA 106 in the immediately preceding semester or permission of the instructor. B or better in ASLA 106.

ASLA 203 ADVANCED ASL

The fifth in a sequence of courses, this course is designed for the advanced study of ASL. Students will increase their ASL expressive competence and to use ASL in a variety of discourse and narrative settings. Skills to be developed are: storytelling, semantic awareness analysis, in-depth exploration of ASL grammar and complex uses of space, ways of making transitions between ideas, use of classifiers, and determining appropriate perspective in specific texts. Experience with the local Deaf community through interviews is required. Satisfies the upper-level writing requirement. Prerequisites: ASLA 106 in the immediately preceding semester or permission of the instructor. B or better in ASLA 106

ASLA 205 ART OF TRANSLATION ASL & ENGLISH

This course will explore the meaning of translation, practice various translation methods, and analyze both written English and recorded ASL texts, with a focus on the analysis of English texts and the development of ASL translations. An extensive discussion of various types of texts and the factors that must be

considered when preparing an accurate ASL or English translation will contribute to students' translation work. Satisfies the upper-level writing requirement. 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.

ASLA 209 TEACHING ASL AS A 2ND LANGUAGE

This course is designed to provide hands-on experience in teaching different subjects in ASL and evaluating student competencies in ASL, and to develop an understanding of current methods and theories regarding ASL as the classroom language. Students learn about the history of teaching and resources to support such efforts. Students are provided opportunities to practice basic teaching techniques and select appropriate materials to incorporate relevant cultural and grammatical features in their lessons. The course follows a seminar format and is highly interactive in nature to encourage discussions based on in-class lectures, assigned readings, and student teaching projects. Prerequisites: ASL 106 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 in and minor in Anthropology as well as a minor in medical anthropology.

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 202 MODERN SOCIAL THEORY

A close textual analysis by authors who established the framework of modern social theory, such as Karl Marx, Max Weber and Sigmund Freud.

ANTH 204 READING ETHNOGRAPHY

This course is a general inquiry into the practice of ethnography, including fieldwork and writing, carried out through a close reading of materials that investigate the role of the built environment in the production of power and inequality. This course has two aims. First, it will enable students to analyze and evaluate how anthropologists create ethnographic knowledge. Second, it will introduce students to urban anthropology and in particular, to scholarship which examines the politics of urban restructuring (including urban renewal, gentrification, urban violence and deindustrialization). Reading ethnographies that document struggles over space in the US and abroad, we will investigate different constellations of power, inequality, and resistance—and how anthropologists study them. Prerequisite: ANTH 101 or instructor permission.

ANTH 205 THEORIES & DEBATES: CULTURE VS. ONTOLOGY

A survey of anthropological and philosophical debates over how to explain the apparently irrational beliefs of other people in terms of their different cultural perceptions of the same natural world, or in terms of their different experiences of ontologically different worlds. Readings include works by Durkheim, Evans-Pritchard, Levi-Strauss, Latour, Descola, Ingold, Willerslev, and Kohn. Not open to First Year Students.

ANTH 215 PUBLIC HEALTH ANTHROPOLOGY

Using a critical lens, this course examines how forms of social organization create good health for some groups and poor health for other groups. Prerequisite: ANTH 101 or PHLT 101.

ANTH 216 MEDICAL ANTHROPOLOGY

This course is a deeper introduction to medical anthropology. It provides an overview of a broad range of key topics, theoretical approaches, and research methods in this rapidly expanding sub-field. Apart from exploring the medical systems of other cultures, we will reflect on biomedicine as a cultural artifact. How do patients and health professionals understand and experience states of health and illness? How is the body socially and culturally constructed? How do ideas, practices, and material artifacts of medicine shape our understandings of each other and ourselves as particular kinds of persons? What lies at the intersection of health, racism, poverty, and other social inequalities? How can we think of health care differently by looking at alternative visions of care in other places? Key topics covered include cultural interpretations of sickness and healing, social determinants of health, iatrogenesis, global epidemics, addiction, care, and the training of medical professionals. This course is meant to help students have a better grasp of the major concepts and theoretical approaches in medical anthropology, and enable students to interrogate their own beliefs and experiences of sickness and bodies, as well as the causes of human suffering and vulnerabilities.

ANTH 218 ALTERNATIVE ECONOMIES

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

ANTH 224 ANTHROPOLOGY OF DEVELOPMENT

What is progress? Are universal theories of development possible? This course introduces students to major trends in the anthropological study of international development through case studies from around the world. Topics include: indigenous people and development, debates over cultural property and cultural loss, sustainability, and the role of cultural values in economic life.

ANTH 227 ANTHROPOLOGY OF MENTAL ILLNESS

Mental illness (or madness) has long been of interest to sociocultural, medical, and psychological anthropologists, in part because it can serve as a lens through which to understand difference or deviance across and within societies. In this course we will explore the ways mental illness is understood and experienced across different cultural contexts. We will begin with the long-standing anthropological insight that culture shapes how persons experience and respond to illness. In particular, given the proliferation of biological models of mental illness in our contemporary world, we will examine psychiatry as a culture of its own: we will explore how 'psy' knowledge is created and how they transform over time and space; how persons inhabit or are made to inhabit diagnostic categories; and how various social actors experiment with diagnostic categories and therapeutic practices—such as psychopharmaceuticals, religious and spiritual rituals, and psychotherapy. Additionally, our survey of the literature considers social epidemiology, looking at the intersections of psychic distress and various social identities—such as gender, life-stage transitions, class, race, and immigration status. Thus, we will develop a comprehensive understanding of mind and mental illness as shaped by both cultural contexts and social structures, enriching anthropological theories of subjectivity and psychiatric theories of mental illness and mental health.

ANTH 230 WAR, GENOCIDE & JUSTICE

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

ANTH 246 ANTHROPOLOGICAL APPROACHES TO GENDER AND SEXUALITY

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

ANTH 252 DRUG WARS AND US EMPIRE IN LATIN AMERICA

This course explores the War on Drugs through the lens of US imperial politics. We will analyze how this war, conceived and orchestrated by the American state, largely unfolds as a violent conflict south of its border. We will do so by directing attention to different themes, including: 1) contemporary imperialism, both as a theoretical concept and an empirical phenomenon unfolding in the Western hemisphere; 2) the production, commodification, and consumption of particular psychoactive substances, including their political-economic relations, regimes of prohibition, and sociocultural effects; 3) the war's violent consequences, particularly affecting racialized populations in the US and Latin America. We will conclude by considering peace efforts undertaken in the region, focusing on forms of transitional justice. The course's overarching goal is for students to gain a critical perspective of the War on Drugs as situated in longstanding US warfare practices, as well as geopolitical and economic relations in the hemisphere.

ANTH 253 TRASH TALK: ANTHROPOLOGIES OF WASTE

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

ANTH 255 FEMINISM AND MEDIA IN THE AMERICAS

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

ANTH 256 AMERICAN EMPIRE

This course is an interdisciplinary survey of the creation of an American Empire following the closing of the continental frontier in the 1890s. It was driven by the competition for scarce natural resources such as fertile land, minerals, and fossil fuels, and for cheap labor and access to markets. Part 1 covers American military intervention in Latin America, Asia and Europe between 1890 and 1945. Part 2 covers the competition between the USA and the USSR for hegemony in the post-colonial world between 1945 and 1992. Part 3 covers imperialist rivalry for the control of oil in the Middle East as the backdrop for the “Global War on Terror” that dates from 1992. Key readings include Williams *The Tragedy of American Diplomacy*; LeFebvre *Inevitable Revolutions*; Klein *The Shock Doctrine*; McCoy, *The Politics of Heroin*; Rashid *Taliban*; and Mitchell *Carbon Democracy*.

ANTH 263 CHRONIC (MEDICAL) CONDITIONS

In this course, we will develop a critical medical anthropological understanding of chronic (medical) conditions. Together, we will read ethnographies focused on medical conditions such as addiction, AIDS, cancer, cardiometabolic disorders, organ failure, and pain, to explore the diverse and shifting ways in which people experience and attend to these complex health states across various cultural contexts. Furthermore, we will examine how the entanglements of political, economic, and social structures give form to these medical conditions and contribute to

“stratified livability” (Manderson, Burke, and Wahlberg 2021). To develop this critical medical anthropological perspective of chronic diseases, our discussions will attend carefully to “the mindful body” (Scheper-Hughes and Lock 1987)—that is, the intersections of the individual body-self, social body, and body politic—and we will further our learning by undertaking a collaborative ethnographic research project on a chronic medical condition.

ANTH 265 GLOBAL HEALTH

This course uses social theories to frame current issues in global health. Readings include critiques of development and ethnographic methods. Pre-requisite: PHLT 101 or ANTH 101.

ANTH 283 INKAS AND THEIR ANCESTORS

This course will review the prehistory of ancient societies in the Andes, which will begin from the peopling of the continent to the conquest of the Inca Empire by the Spanish. Students will become familiar with Andean chronologies as well as the prehispanic cultures of Chinchorro, Caral, Chavin, Pukara, Paracas, Moche, Nasca, Wari, Tiwanaku, Chim, and the Inca, among others. Special attention will be paid to how these societies adapted to the diverse ecology of the Andes. Topics include the history of Peruvian archaeology; plant and animal domestication; the development of social complexity, the emergence of religion; prehispanic art and symbolism; ancient technology, economics and trade; and urbanism. Will include material from archaeological investigations and interpretations as well as ethnohistoric and ethnographic sources.

ANTH 301 CLASS AND CULTURE

Once a relatively neglected topic in anthropology, class has become an essential category of analysis for understanding social life as societies around the world grow more unequal and the social worlds inhabited by different economic strata diverge. In this course we will examine how economic inequality serves as the basis for generating differences in everything from morals and manners to politics and education. How do elites legitimize their social position and wealth? How are classes reproduced across generations? We will begin with some foundational theories of class and then move on to ethnographic studies of class in diverse societies, examining topics such as elite education, morality, meritocracy, marriage, global elites, the concept of “middle class,” consumption, and class anxiety. Not open to First Year Students.

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

About the Program

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

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

This innovative multidisciplinary program studies the establishment and evolution of technological, architectural, and engineering practices and their relationship to the ancient and preindustrial societies and cultures, which technology and engineering helped create and sustain. Assuming a global perspective, the program integrates material from several disciplines in engineering and the natural sciences, the humanities, and the social sciences. Students learn to apply engineering, archaeological, architectural, and historical

methodologies to explore the creation of artifacts, buildings, and infrastructural systems within and across societies and cultures from the first millennium BC to the 18th century. A prominent feature of the program is optional undergraduate research under the aegis of both the University of Rochester and prestigious foreign academic institutions to address issues of interpretation, conservation, and restoration of the world's cultural heritage.

Courses + Descriptions >>>

ATHS 155 ART AND ARCHITECTURE OF ANCIENT EGYPT

This course will introduce students to the art, architecture, and archeology of ancient Egypt, from the Predynastic Period until the country's inclusion into the Roman Empire. This course will highlight the wide range of materials encountered in Egyptian archaeology—architectural remains in secular, sacred, and funerary contexts; material culture (pottery, stone and wooden artifacts, artistic creations); human and faunal remains; written documents; iconographic material—and will evaluate how they reflect the cultural, social, and political organization of each major period of Egyptian history. Special attention will be given to both Egypt's interconnections with its neighbors—Nubians, Libyans, and inhabitants of Syria-Palestine—and the impact of religion on the artistic production. Material will be presented to the students in the form of lectures, student-led discussions on specific readings and topics, and guest lectures.

ATHS 174 VISUAL CULTURES IN ISLAMIC WORLD

This is an introductory course in Islamic art and architectural history. The course explores dynastic art and monumental architecture across vast lands between Spain and India and the seventh to the thirteenth centuries. One of the main goals of this course is to practice how to see things, make relevant questions to those things, and find possible answers. To accomplish this objective, this course situates significant works of visual, material culture, and built environment within the relevant historical and geographical contexts to which they belonged. Students are expected to both see the world of Islamic art from an interpretive perspective and gain general knowledge of cultural contexts outside of America and Europe.

ATHS 210 CITIES & URBANISM IN MESOAMERICA & THE PREHISPANIC ANDES

How did archaeology come to be the way it is now? This course will survey some of the major theoretical trends that have shaped anthropological archaeology. More specifically, students will learn how anthropological theory has influenced the interpretive frameworks and epistemologies of archaeological inference. We will spend half of the semester focusing on early archaeological theory, and the second half on topics and theories that are now central in archaeology. By the end of this course, students should be able to define and identify the major theories in archaeology that include culture-history, processualism, post-processualism, middle-range theory, Marxism, agency, identity, feminist, community, and indigenous archaeology.

ATHS 221 INKAS AND THEIR ANCESTORS

This course focuses on the pre-Inka societies of the Andes. Students will become familiar with Andean chronology as well as the archaeological cultures of Chinchorro, Caral, Chavin, Pukara, Paracas, Moche, Nasca, Wari, Tiwanaku, Chimú, and the Inka, among others. Topics include ecological adaptation; plant and animal domestication; the development of social complexity; the emergence of religion and symbolism; and the production of ancient technology. To this end, students will read the most recent archaeological scientific articles and ethnohistoric sources. The class will incorporate hands-on activities and a field trip to help students better understand some of these topics.

Related courses substantially impacting the ATHS program:

ME 106 ENGINEERING IN ANTIQUITY

Application of engineering principles and technology to the design and performance of engineering structures from antiquity to the pre-industrial world. Engineering principles (transfer of forces, momentum, and power), study of primary texts (in translation), and examination of existing structures/monuments. Primary texts include selections from Aristotles Mechanical Problems, Vitruvius' Ten Books on Architecture, Leonardos Notebooks, Galileos Dialogues on Two New Sciences. Emphasis on engineering design of engineered structures from the Bronze Age to the 18th century. Topics: Evolution of engineered materials (metals, wood, stone, marble, concrete, composites) and limitations; Bronze Age fortifications; Structural design of Greek temples; Roman aqueducts, siphons, and vaults; Force, power sources and transmission; Failure of materials; Lifting devices; Construction engineering; Columns, beams, vaults, trusses, frames; Instruments of warfare. Open to all undergraduates. No prerequisites.

ME 110 INTRODUCTION TO CAD AND DRAWING

This course covers engineering drawing, and modeling using the Computer Aided Design software Pro/ENGINEER. Topics include orthographic projections, solid modeling, assemblies, and dimensioning. Students will complete the course with a fundamental ability to create and understand solid modeling, and engineering drawings using state of the art PC CAD software.

ME 120 ENGINEERING MECHANICS

Basic concepts of mechanics; units; forces; moments; force systems; equilibrium; vector algebra. Plane trusses; method of joints; method of sections; space trusses; frames and machines. Centroids of lines, areas, and volumes; center of mass. Distributed loads on beams; internal forces in beams; distributed loads on cables. Concepts of dry friction; friction in machines. Virtual work and potential energy methods.

ME 222 INTRODUCTION TO ROBUST DESIGN

Definition and pursuit of 'quality' as a design criterion. The concept of robust design. Selection of the quality characteristic, incorporation of noise, and experimental design to improve robustness. Analysis and interpretation of results.

HIST 280 HISTORICAL ARCHAEOLOGY

This course introduces students to historical archaeology and uses archaeological sites, material culture, documents, and architecture to investigate European global expansion and the methodologies of document-enhanced archaeology. Topics include Euro-Indigenous contact; site formation and excavation; artifact identification, dating, and interpretation; the blending of European and African cultures in the Americas; using material culture to trace Atlantic and global networks; and using archaeology to shed light on undocumented people. SPRING 2026: Students will apply classroom skills in designing a local (Rochester area) archaeological survey and also may participate over Spring Break in archaeological fieldwork in Bermuda (March 7-15) at an 18th century merchant's house.

HIST 302W SPATIAL HISTORY: PUTTING THE PAST IN ITS PLACE

This research seminar focuses on spatial dimensions of historical study and analysis and how the physical world reflects historical change. We will survey how historians and archaeologists use spatial, textual, and visual analysis to advance research into Early Modern Atlantic network formation, circulations of disease, news, ideas, and material culture, and learn about pattern visualization and analysis of archaeological features and data. In the second half of the course, students learn GIS and database building basics and then apply spatial history approaches and methods as they develop their own research topics.

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

About the Program

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

MINORS: [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 cultural 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.

Courses + Descriptions >>>

STUDIO ART (SART) >

SART 111 INTRODUCTION TO DRAWING

In this course, you will practice core drawing techniques and composition through direct observation. You'll develop formal artistic skills and spatial awareness while exploring how drawing functions as a powerful visual language.

SART 114 CREATING ARCHITECTURE

Design and build with purpose. Explore architecture as cultural expression through lectures, exercises, and hands-on projects. Hone design skills, understand the built environment, and finish with your own fully realized building concept. Overlaps with AHST 114.

SART 121 INTRODUCTION TO PAINTING

Through projects and critiques, you'll expand your understanding of contemporary painting practices and create works that communicate with clarity and impact. You will experiment with both traditional and contemporary approaches to painting.

SART 131 INTRODUCTION TO SCULPTURE

In this course, you will work with a range of materials and methods—from wood and metal to experimental processes—to create three-dimensional works. You'll investigate how material choices shape meaning, synthesize ideas, and expand your creative vocabulary.

SART 141 INTRODUCTION TO PHOTOGRAPHY

Investigate the foundations of photography, focusing on its hybrid and interpretive nature. Through projects like photograms and collages, you'll experiment with alternative perspectives on the photographic frame and develop your own visual language.

SART 151 NEW MEDIA & EMERGING PRACTICE

By blending historical intermedia strategies with new and evolving trends, you'll experiment with contemporary tools, social interventions, and innovative approaches to art making. You will use introductory techniques to create works at the intersection of art, design, and technology

SART 154 EXPERIMENTAL PHOTOCOPY: ART AND FANZINES

Since the invention of the Xerox machine, artists have used it to create experimental art, known as photocopy or Xerox art, by treating it as both a camera and a printing press. In this course, students will explore this genre by creating imagery through manipulations like reducing, enlarging, and collage, culminating in a midterm fanzine and a self-proposed final artwork. Not open to seniors. Studio Art lab fee applied. Overlaps with DMST 116.

SART 161 INTRODUCTION TO VIDEO ART

The fundamentals of video production form the focus of this class—camera work, editing, and project planning that explores video as a creative art form. Through screenings, discussions, and hands-on projects, you'll experiment with techniques and develop your own time-based works.

SART 179 GALLERY PRACTICUM

Gain hands-on experience in contemporary exhibition practices—research, curation, planning, handling, and installation. Work directly in campus galleries, while learning the skills to actualize professional art exhibitions. Cross-listed with Art History - AHST 179.

SART 182 INTRODUCTION TO PRINTMAKING

You will explore non-toxic printmaking processes using diverse materials. By experimenting with multiplicity and repetition, you'll build visual language, practice sustainable methods, and strengthen problem-solving through critiques and creative studio work.

SART 190 INTRODUCTION TO STUDIO PRACTICE

Jump into contemporary artmaking. Experiment across drawing, printmaking, sculpture, performance, sound, and more. Blend studio work, demos, and critique to sharpen your creative process and develop bold, informed, and challenging art.

SART 222 ADVANCED PAINTING

This course provides 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.

SART 242 ADVANCED PHOTOGRAPHY: REMIXERS AND COLLAGES

We will examine and interrogate the multiple roles that photography and related media plays within our cultural moment with an emphasis on hybrid and multidisciplinary approaches to the medium. The class projects employ interdisciplinary and collaborative approaches explore screen and print based photographic collage, appropriation, found imagery and remixing. Prerequisite: SART 141, SART 151 or any relevant prior experience with photography. Permission of instructor is required to enroll. Studio Art lab fee applied.

SART 262 ADVANCED VIDEO ART: MIND ART SOCIETY

Use video to confront today's ecological crises—climate change, pandemics, racial justice, and more. Study Guattari's Three Ecologies while creating installations, sound, and networked works. Build eco-cinematic consciousness through critique, screenings, and discussion.

SART 281 PERFORMANCE ARTS AND SOCIAL ENGAGEMENT

Create performances and socially engaged projects tackling identity, activism, and environmental issues. Collaborate, critique, and draw inspiration from diverse artists while expanding art's role in public life. (Any 100-level studio acts as prerequisite.)

SART 292 MARKINGS, METHODS AND MATERIALS

Push beyond traditional studio practice. Experiment with unconventional materials, mark-making, and inventive methods. Engage in critique, research, and problem-solving to expand your creative process and refine the skills essential to art and related fields. (Any 100-level studio acts as prerequisite.)

ART HISTORY (AHST) >

AHST 100 INTRO TO VISUAL AND CULTURAL STUDIES

Examine how the visual—art, film, TV, digital media, and advertising—shapes society, politics, and culture. Learn to analyze meaning across media, reveal hidden narratives, and develop critical skills to interpret the complex visual world.

AHST 102 INTRO TO MEDIA STUDIES

Trace media's evolution from manuscript to meme. Explore print, film, sound, photography, games, and networks through key theories and concepts. Build critical tools to analyze the media shaping culture, politics, and everyday life.

AHST 114 CREATING ARCHITECTURE

Design and build with purpose. Explore architecture as cultural expression through lectures, exercises, and hands-on projects. Hone design skills, understand the built environment, and finish with your own fully realized building concept. Overlaps with Studio SART 114.

AHST 125 MESOAMERICAN ART HISTORY

Survey the art and architecture of Mesoamerican Indigenous societies, from Olmec monuments to Nahua feather paintings. Explore material culture, built environments, and contemporary Indigenous art, connecting ancient traditions to today's social and political realities.

AHST 127 ART & ARCHITECTURE OF ANCIENT EGYPT

Journey through ancient Egypt's art, architecture, and archaeology—from pyramids to papyri. Explore religion, politics, and everyday life while uncovering Egypt's connections to Nubia, Libya, and Syria-Palestine. Learn to interpret monuments and artifacts that shaped one of history's greatest civilizations.

AHST 146 VISUAL CULTURES IN THE ISLAMIC WORLD

Survey the art and architecture of the Islamic world from Spain to India, seventh century to today. Explore monuments, cities, and objects through themes of piety, power, and propaganda while sharpening visual analysis and critical writing.

AHST 179 GALLERY PRACTICUM

Gain hands-on experience in contemporary exhibition practices—research, curation, planning, handling, and installation. Work directly in campus galleries, while learning the skills to actualize professional art exhibitions. Cros-listed with Studio SART 179.

AHST 208 CITIES OF THE WORLD

Explore how global cities shaped—and were shaped by—human history. From Mesopotamia to modern South America, analyze urban life, architecture, and politics while building spatial skills to “read” cities across 40 centuries.

AHST 219 21ST CENTURY ART MUSEUM: AN ART MUSEUM IN TEN OBJECTS

This course happens at the Memorial Art Gallery. Using 10 artworks as case studies, explore curation, collections, education, and exhibition design while honing interpretation, critical writing, and professional skills through talks, readings, and projects.

AHST 261 SAVAGE MEDIA

Explore 500 years of popular media and its impact on perceptions of Native American history and culture. Analyze images, film, games, fashion, social media, and AI while learning to spot bias, evaluate sources, and engage thoughtfully with cultural narratives.

AHST 262 ABSTRACT ART

This introduction to abstract art - 1900 to the present - investigates its stakes, procedures, and critical demands; as well as its significance to histories of capitalism, decolonization, and radical philosophy.

AHST 268 MEDIA, REFORM & REVOLUTION IN CHINA

Dive into China's transformative 18th–early 20th century. Study how media—traditional and new—shaped society, art, and politics, while mastering media theory and visual cultural analysis. No Chinese reading or writing required.

AHST 287 FAKES, FORGERIES AND KNOCKOFFS: THE ART OF IMITATION

Investigate art's most cunning imitators—from ancient forgeries to modern knockoffs. Question authenticity, morality, and value as you trace fakes across cultures and centuries, uncovering the politics, and economics. Explore how truth, value, and deception intertwine—and why fakes reveal more than they conceal.

AHST 292 PHOTOGRAPHY THEORY

Explore photography through modernism, theory, and critical frameworks—Marxism, semiotics, psychoanalysis, and postmodern thought. Analyze foundational texts, treat photography as a “theoretical object,” and build art-historical understanding and skills in close reading and critical thinking.

AHST 328 SLOW CINEMA

This course will explore the many ways in which cinema operates as a time machine. Through close analysis of particular films you will consider varieties of cinematic temporality in relation to questions of history and memory (collective and subjective).

AHST 339 TRANSITON! ART

Parts of the world appear to be shifting from liberal democracy toward other regimes. Historical transitions—and the art that depicts them—offer context. This course explores theories of transition, from gender and psychoanalysis (“transitional object theory”) to art documenting the move away from socialism and dictatorship. Projects engaging visual culture beyond art or addressing other or current transformations are welcomed.



>>> 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 important 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.

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 113 INTRODUCTION TO BLACK HEALTH I

This introductory course examines a variety of diseases and illness—such as sickle cell anemia, Type II diabetes, hypertension and heart disease, and triple-negative breast cancer—that disproportionately impact people of African descent throughout the U.S., Caribbean, and sub-Saharan Africa, focusing on the sociological, biological, and political factors that shape these disparities. It's organized into modules centered around topical foci such as sexual health and reproduction; food, weight, and the metabolic body; and epigenetics and the inheritance of disease.

BLST 142 AFRICAN-AMERICAN HISTORY II SINCE 1900

This introductory survey examines the history of African Americans from 1860 to the present. We will examine African Americans' pursuit of freedom and justice as defined during different periods. Topics of study include the Reconstruction era; formation of Jim Crow segregation; Black migrations; the Civil Rights and Black Power movements; and the

contemporary “color line” in the United States. Students will explore the impact of Black activism and cultural expression on national and international politics. By the end of the semester, students will understand key concepts and events that shaped post-emancipation Black history.

BLST 156 INTRO TO AFRICAN-AMERICAN LIT

This course surveys African American literature of a variety of genres—primarily fiction, poetry, and non-fiction essays—from the early 20th century to the present. The course interprets this tradition not only as the creative expression of American writers of African descent, but also as a set works displaying formal characteristics associated with black cultural traditions. Discussion topics will include the meanings of race, the construction of black identity, and intra-racial differences of class, gender, and sexuality, as well as how experimentation, 1960s black radicalism, and the contemporary Movement for Black Lives have shaped black literature. Our readings will traverse a range of influential writers, such as W.E.B. Du Bois, Nella Larsen, James Baldwin, Toni Morrison, Octavia Butler, Claudia Rankine, and Danez Smith.

BLST 165 MBIRA ENSEMBLE

The Eastman Mbira Ensemble provides a hands-on introduction to the ancient and sophisticated musical tradition of the Shona mbira of Zimbabwe. Visiting Zimbabwean guest artists will also offer students the opportunity to delve more deeply into traditional musical practices and their cultural and spiritual context. Songs are taught aurally so no musical experience or training is required. May be repeated for credit.

BLST 168 WEST AFRICAN DRUMMING

Led by Master Drummer Fana Bangoura, the West African Drumming Ensemble is dedicated to the dynamic percussive traditions of Guinea. The 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 trio of drums provide a rhythmic foundation for the ensemble, enabling djembe players to develop technique in executing both accompaniment and solo parts. Drawing upon his experience as a soloist with the internationally acclaimed groups Les Percussions de Guinée and Les Ballets Africains, Fana engages ensemble players with a wide repertoire of music from regions of Guinea, including the rhythms of the Susu, Malinke, and Baga language groups.

BLST 183 INCARCERATION NATION

How does a country with five percent of the world's population, a country that nominally values freedom above all else, come to have nearly a quarter of the world's incarcerated people? In this survey course we investigate the history of imprisonment in the United States—as theorized and as practiced—from the founding of the republic to the present day. Special attention is paid to the politics, economics, race politics, and religious logics of contemporary mass incarceration, and to the efforts afoot to end mass incarceration.

BLST 184 SANSIFANYI ENSEMBLE

Sansifanyi is an ensemble that provides various performance opportunities both on and off-campus for intermediate and advanced students of African dance & drumming. Instructor Kerfala Bangoura trains ensemble members in a performance style that integrates dance, drumming, vocal song, and narrative elements. Dancers who enroll in Sansifanyi will learn choreographic techniques for West African dance and gain experience dancing as soloists. Dancers will also learn focus on rhythmic timing and on drumming while dancing. Drummers enrolled in Sansifanyi will learn extended percussion arrangements and techniques for accompanying choreography. They will also learn how to play the breaks required of lead drummers. Prerequisites: Audition on First day of class OR for Drummers one of the following: MUSC168A, MUSC168B, MUSC146. For Dancers of the following: DAN181&182, DAN 283, DAN 253, DAN 285.

BLST 205 BLACK VISUAL CULTURE

In this course we will examine the relationship between visual culture and race, particularly blackness. What is the relationship between visibility and modern understandings of race? How does visual culture shape perceptions of race and racialized bodies? After establishing a sense of historical context, we will consider how contemporary artists from the African diaspora—such as filmmakers, photographers, curators, and performance artists—imagine blackness otherwise by playing with, challenging, and subverting overdetermined stereotypes of blackness.

BLST 216 ZAMBAJE: AFRO-INDIGENOUS RELATIONS IN LATIN AMERICA

What does the life history of Esteban the Moor tell us about contact and conflict among Africans and Indigenous peoples during the “conquest” of the Americas? How do the Garifuna and the Miskito peoples of Central America differ in their emphasis on their Blackness and their indigeneity? What does it mean to be Black and/or indigenous in the Latin America? How are the two marginalized groups constructed in relation to each other? We will explore these questions and more in Zambaje: Afro-Indigenous Relations in Latin America

This course takes a broad approach to relationships between indigenous and Afro-descendant populations in Latin America. It begins in the colonial moment, exploring the tensions and solidarities between the two groups of people. It explores Afro-Indigenous populations and their position in the colonial and nationalist moments. It then examines questions of identity, recognition, sovereignty, conflict, and erasure into the present. Some key concepts we will unpack include: mixture and separation; competitions and solidarities; slavery and freedom; ethnicity and race; and collective rights.

BLST 219 50 YEARS OF HIP-HOP: MUSIC, MOVEMENT, AND MESSAGE

As hip-hop just celebrated its 50th Anniversary, this course wishes to explore one of the most genius art forms produced across the black diaspora. Taking notes from graffiti artists, beat-makers, DJ Cool Herc, LL Cool J to Queen Latifah, Lil Kim to Lil Nas X, Kendrick Lamar to Drake, Young Thug to Post Malone, Nicki Minaj to Meghan Thee Stallion, Sexyy Redd and many more—we will engage the message, music, and movement of this global phenomenon. Notably, in this exciting version of the course, we will host guests who will complement our readings and help us examine hip-hop music and culture—as it is performed, produced, and communicated in varying visual, sonic, and textual forms.

BLST 237 RECOGNIZING BLACKNESS IN LATIN AMERICA

While peoples of African descent have existed in Latin America since Europeans arrived in this hemisphere, their recognition has been uneven, contingent, and contested across the region. Now that the United Nations Decade for People of African Descent (2015-2024) has ended, it's worthwhile to reflect on the symbolic and material differences Afro-Latin Americans have experienced based on this concerted effort to recognize them. How does the state see them? What does it mean to be seen? In this course, we will contextualize and analyze contemporary efforts to see and be seen as Afro-Latin Americans. Is “Black” in Latin America a race or an ethnicity? What's the difference? How do you create, maintain, and demand collective identity and rights?

BLST 244 MUTILATED BODIES, MUTILATED DISCOURSE

This course invites students to challenge assumptions as they relate to critical issues of agency, race, class, and representation of the body. It's a critical investigation of the representation of female genital cutting in both African and Western discourses. The controversy over this practice already begins with the act of its naming. Genital cutting, female circumcision, and female genital surgery are the names used to designate what some considered as legitimate ritualized practices while others see them as outdated misogynistic rituals. The course provides an understanding of the contexts in which a fragmented transnational sisterhood allows for a proliferation of mutilation discourses on poor and defenseless bodies.

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

How do Black and trans Caribbean subjects create powerful forms of resistance through beauty rituals, spiritual ceremonies and everyday survival strategies? This interdisciplinary course examines how colonial plantation legacies continue to shape experiences across the Caribbean and broader Americas, while centering the ways marginalized communities transform structural violence into creative possibilities for liberation. We'll dive into ethnographic and cultural criticism on Caribbean queer life, as well as engage a diverse array of cultural materials—from the music of Tokisha and the writings of Rita Indiana, to performance art by Johan Mijail, as well as films like *Mala Mala* and short documentaries on Caribbean ballroom scenes.

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

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

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

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

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

What do famous Black Americans like W.E.B. DuBois, Josephine Baker, Richard Wright, James Baldwin, Nina Simone, and Tina Turner all have in common? They are just some of the thousands of Black people born in the United States who chose to live in other countries as expats. Not all expats live out the rest of their lives overseas as they did; some return "home." But all expats have the common experience of making a life and home elsewhere. Over the past decade, the #Blaxit movement has gained steam, and we have seen an increase in internet articles, YouTube channels, think pieces, and how-to's for Black Americans who are interested in leaving behind a hostile birthplace for the warmth of other suns. But what happens to their sense of self in the process? In this course, we will attend to the historical and contemporary experiences of Black Americans who have chosen to live abroad by delving into memoirs, essays, Black Press news articles, and interviews. We will plot our own exits and grapple with what's gained and lost by the choice to move home abroad. We'll think about big and little thoughts like what happens to one's racial, national, and diasporic identity in the process; how to navigate the bureaucracy of citizenship, residency, and taxes, or whether one truly can (or want to) go home again. Would you rather be as stranger in a strange land or dance with the devil you know?

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

This course looks at how artists and intellectuals from across the African continent have used the internet to influence culture and society since the turn of our century. We'll study a wide range of material, from viral blogs, pop culture e-zines,

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and hypertext fiction, to Netflix series, Instagram pages, and web-based exhibits in cultural heritage and digital art. We'll also study the ways young people have used social media to galvanize movements for social change, like #EndSARS in Nigeria and #RhodesMustFall in South Africa. How does the music video for "This is Nigeria" by the Nigerian rapper Falz, or the Nest Collective's Kenyan crime thriller series *Tuko Macho*, engage global audiences? We'll cover topics as diverse as Afrofuturism, Afropolitanism, African feminisms, and LGBTQ+ experience. We'll also study Yomi Adegoke's take on diasporic African #MeToo culture in her page-turning debut novel *The List*. Together we'll examine how African artists and thinkers have taken to the internet to critically engage our contemporary world, cultivate new aesthetic forms, and create new forms of community and belonging.

BLST 270W DEMOCRATIC VISIONS: TOCQUEVILLE AND W.E.B. DU BOIS

This seminar explores two key texts of American democracy – W.E.B. Du Bois's *Black Reconstruction* (1935) and Alexis de Tocqueville's *Democracy in America* (1835, 1840). During the semester, we will consider and compare Du Bois's and Tocqueville's analyses of the nature of democracy and of its promises, challenges, and contradictions. Issues and questions we address will include: the meanings of equality; the relationship of social to political democracy; the threat of democratic despotism and tyranny; and the ways that race, empire, and emancipation reshape the theory and practice of democracy. We will also explore these works as texts of political philosophy; specifically, we will attend to their intellectual contexts, historical and sociological methodologies, literary and political strategies, and normative and philosophical ambitions. This discussion-based seminar will culminate in a 15-page research paper.

BLST 271 21ST CENTURY BLACK COMEDY

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

BLST 295 WEST AFRICAN DANCE AND DUNDUN

Taught by a long-time member of Les Ballets Africains, the national ballet of Guinea, instructor Fana Bangoura will introduce students in this course to dynamic dance traditions of West Africa and will join with them the power of percussion. Students will also become familiar with the origins

and cultural significance of each dance, and the songs that accompany them. By breaking down the drum parts alongside the traditional dance movements, students experience dancing and drumming in perfect unison. This opportunity is geared for both drummers and dancers and is highly recommended for all skill levels.

BLST 297 BLACK MONSTROSITY: RACIALIZED HORROR AND POPULAR CULTURE IN THE US

When it comes to race, gender, and sexuality, popular culture has often used monsters to destroy or discipline individuals who live outside societal norms. This is called the making of black monstrosity. This course takes this historical trend seriously, diving into the ways monsters have been used to harm Black people, but also how notions of the black monster has been deployed as tool of revolt against unjust society. Turning to case studies, primarily within the twenty-first century—from visual black monstrosity in cinema, animation, digital art, and comics—we will explore how a certain monster-imaginary contributes to the discourse and perception of race and racialized bodies in America.

BLST 380 BLACK FEMINIST THEORY & CRITICISM

This course is an introduction to the study, practice, and politics of Black feminist theory. In this class, we will delve into the historical, theoretical, political, and creative expressions of this school of thought from the nineteenth century to the present. To achieve this, we will engage a wide variety of critical, cultural, and creative texts including but not limited to journal articles and essays, speeches, literature, performance, music, and film. We will additionally incorporate a variety of intersectional perspectives on Black feminist theory with regards to race, gender, sexuality, (dis)ability, class, nation, etc.

>>> Business (BUS)

About the Program

MAJORS: [Business BA](#)

[Business BS](#)

MINOR: [Business Minor](#)

Beginning in Fall 2026, the Undergraduate Business program will be part of the Simon Business School, offering both Bachelor of Science (BS) and Bachelor of Arts (BA) degrees in business. These programs are designed to provide students with a rigorous, analytics-driven education, equipping them to become innovative and confident leaders who can tackle challenges and seize opportunities in both for-profit and not-for-profit organizations. Students will benefit from courses taught by Simon School faculty that emphasize collaboration, research, and immersive experiential learning. Graduates will be well-prepared to launch careers in business or pursue advanced studies in graduate programs.

The BS degree is tailored for students seeking in-depth knowledge in a specific business discipline, with specialized track available in accountancy, marketing, finance, entrepreneurship, analytics, or information science. The BA degree, on the other hand, is ideal for students who are passionate about business but prefer a broader, more flexible academic experience. Both the BS and BA programs fulfill the College's social science distribution requirements. Additionally, the undergraduate business minor is designed to develop essential business skills while offering the flexibility to meet the social science distribution criteria.

Courses + Descriptions >>>

ACC 201 FINANCIAL ACCOUNTING

The course will cover the judgment inherent in certain aspects of the recording and reporting process, the acceptable alternatives for recording given transactions, and the effect these judgments and alternatives have on comparisons of the financial reports for different organizations, and on the usefulness of financial reports in general. In conjunction with this, consideration will be given to the failure of financial reports to fully incorporate the economic condition of an organization, and the reason for this.

ACC 221 MANAGERIAL ACCOUNTING

ACC 221 provides students with a framework to understand and use internal reporting. It is not a course about cost accounting (i.e., journal entries, accounting for scrap etc.). Rather, it trains students to utilize internal accounting in strategic decision making with an aim to improving profitability and efficiency. Most employers expect leading business school candidates to have a high aptitude for understanding, performing and applying financial analyses, including cost analyses. Pricing decisions require cost analyses. Corporate finance is responsible for the firms financial reporting and control systems. Investment banks and consulting firms sell their services to clients, on the ability of their personnel to do careful, comprehensive financial analyses. Managing and motivating people in organizations involve developing appropriate performance measures. ACC 221 teaches you how to apply economics, coupled with the firms accounting

system, to make decisions and motivate people in organizations. Prerequisite: ACC 201

BUS 101 INTRODUCTION TO BUSINESS

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

BUS 103 BUSINESS COMMUNICATION

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

BUS 118 BUSINESS ETHICS & CORPORATE RESPONSIBILITY

This course deals with business ethics and corporate social responsibility. Through class discussions and case studies, students explore the theory and practice of business ethics and develop their ability to recognize and address ethical issues. The course equips students with analytical skills in ethical reasoning and provides them with a substantive framework to deal with ethical challenges they may encounter in their future careers. Topics include corporate responsibilities vis-à-vis employees, customers, clients, and society; conflicts of interest in finance and accounting; insider trading; discrimination in employment; sweatshop labor; advertising and sales tactics; pricing; whistle-blowing; bribery; executive pay; intellectual property; censorship; health care resource allocation; and climate change.

BUS 150 PERSONAL FINANCE

This is a business skills course which is an inclusive course to include college students of all majors. The course revolves around personal financial planning, an important skill that all students should have in their toolbox as they embark on their professional life after leaving college. Students will develop an understanding of the historical and political roots of personal finance. Included in the course are the following topics: introduction to financial statements and financial planning, effective interest method and how debt is amortized, introduction to taxation for individuals, basics of investing, retirement planning and budgeting for living expenses. This course does not count toward the Business major or minor.

BUS 201 IMPACTFUL PRESENTATION

Impactful Business Presentations emphasizes the importance of effective verbal communication within a business setting. Students will be exposed to strategies that will enable them to communicate their ideas in a clear, persuasive, and memorable way. Students will therefore learn to produce and deliver impactful and engaging presentations in various business scenarios. By the end of the course, students will be able to function as proficient communicators who are ready to embrace the communicative challenges inherent in today's dynamic business environment.

BUS 389 BUSINESS RESEARCH

This course provides an overview in business research methods. This course is designed for students in fields that emphasize quantitative methods. Probability concepts and the theory of sampling distributions are used as aids to quantitative reasoning and data analysis. Students will work in teams to develop, create, and analyze a research project for an actual client and present the project to the client.

Upon successfully completing the course, students will be able to:

- Identify a business problem that requires primary data and quantitative research methods to solve Understand survey principles
- Analyze relationships between variables
- Formulate research project and present results

Prerequisites: FIN 205. Not open to first-year students.

CIS 191 INTRODUCTION TO PROGRAMMING FOR BUSINESS ANALYTIC

Created in 1989, Python is now one of the most popular programming languages in the world, attributable to its simplicity, flexibility, and power. Data analysts (or those taking on the role such as business and marketing analysts, data scientists, management consultants, product managers, and more) can use Python (in combination with powerful packages including NumPy, Pandas, Matplotlib, and Seaborn) to import, explore, manipulate, analyze, and visualize data. But before you can harness this power, you must first learn to write basic (read: "foundational", not "easy") Python computer programs. And before you can write basic Python computer programs, you must first learn to think like a computer programmer. Ideally, you are a first-time programmer. If so, this course is designed for you! This course has a slow ramp to build your confidence with both the content and the coding volume. You will move from programming 0 "lines" of Python code to 1, 10, 100, and eventually hundreds of lines. You will utilize Generative AI to help you tackle advanced concepts and problems. By completing this course, you will have acquired the foundational knowledge, mindset, skills, applications, and tools needed to perform basic computer programming and business data analytics using Python programming language.

CIS 211 BUSINESS MODELING WITH EXCEL

CIS 211 will develop your ability to model business problems in quantitative terms and communicate the insights clearly. We'll dig deep in Excel, the primary tool of business, using Pivot Tables, Goal Seek, Solver, Regression, Scenario Manager, Slicers, and more. You'll get really good at Excel. But more importantly, you'll gain a solid foundation in analytical thought and modeling.

CIS 220 BUSINESS INFORMATION SYSTEMS & ANALYTICS

This course focuses on use and management of information systems in organizations. Students learn the role of management information systems in organizations, how to retrieve, manage and visualize data, impact and use of telecommunications in organizations and society. Topics include the theoretical foundations underlying management information systems and their vital role in the modern business environment, innovative models of e-business and the business impact of the Web and social media; the nature

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and operation of large-scale-enterprise information systems; database management systems; data visualization, data mining, and modern quantitative business modeling concepts and analysis.

CIS 242 PREDICTIVE ANALYTICS

The course introduces students to fundamental concepts, methodologies, and software tools for applying machine learning algorithms for business analytics. The course covers core machine learning algorithms for supervised and unsupervised learning, and Python programming tools with emphasis on libraries for data analysis and machine learning. Topics include data pre-processing, mining frequent patterns, association and correlation, classification, and cluster analysis. Prerequisite: CIS 191 or equivalent

CIS 245 SOCIAL MEDIA AND TEXT ANALYSIS

This course is designed to equip students with the skills to retrieve and analyze social media data and design data-driven strategies for active social media management in business. Students will (1) become comfortable with the retrieval of web and social media data, (2) be able to understand and apply state-of-the-art methods to analyze social media data, and (3) design business strategies supported by the analytics. optimize a business's online presence, preparing students to navigate and succeed in the dynamic digital world.

Prerequisites: CIS191 or CSC161 AND MKT203

MKT 203 PRINCIPLES OF MARKETING

This course provides a broad overview of the strategic marketing function in the modern organization, with central focus on customers and the management of a firm's integrated response to their needs, behaviors and expectations. Topics demonstrate the robust nature of basic marketing theory and its application in a dynamic 21st Century, with emphasis on technology-enabled relationships across diverse customer touchpoints. The second half of the course covers practical elements of product and service brand management in both consumer and commercial market settings.

MKT 212 MARKETING RESEARCH & ANALYTICS

This course deals with the collection and use of data to support marketing decisions. The course teaches the student how to formulate the research question and design the research plan to effectively and efficiently answer the question. Data collection methods discussed are questionnaire design, sampling, experimental design and secondary data sources. Data visualization tools and statistical testing to analyze research questions related to differences and relationships are stressed. Standard summary statistics, hypothesis tests and regression are reviewed and utilized in marketing settings. In addition, a variety of more complex statistical and empirical tools such as factor analysis, multidimensional scaling and conjoint analysis are covered.

MKT 213 MARKETING PROJECTS & CASES

This course is an advanced seminar in applied marketing techniques and consulting agency work, offering students practical experience in managing and fulfilling client expectations. Student teams conduct marketing projects for commercial or not-for-profit client organizations, providing real-world deliverables and recommendations by semester's end. Case readings and executive guest speakers provide discussion opportunities in support of successful needs assessment, project design, execution and professional report presentation.

MKT 237 DIGITAL MARKETING

This course will provide students of any business discipline a broad understanding of how digital marketing strategies, tools and tactics interact with and impact consumer and company behavior. At the same time, the course integrates a degree of depth within select digital marketing tactics such that students can better understand how they operate, what roles they play in both the customer journey and the marketing plan as well as how to measure and optimize them. By the end of the course, students will be able to enter any company demonstrating a stronger digital profile elevating how they use and keep current on digital marketing to deliver on both customer experience and business objectives. Pre-Requisite: MKT 203

>>> Classics (CLST)

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.

Courses + Descriptions >>>

CGRK 102 NEW TESTAMENT AND CLASSICAL GREEK II

A continuation of CGR 101.

CGRK 220 PLATO

In this class we will read a selection of Plato's dialogues in Greek, as well as more dialogues in English translation to gain a greater understanding of the ideas found in Plato. Students will continue to increase their reading fluency and be exposed to ideas in the texts. We will focus particularly on virtue (and the virtues) and think about how Plato and Socrates think we should be living our lives. Assessment will consist of translation exams, short quizzes and essays, and a final term paper.

CLST 113 THE ANCIENT UNDERWORLD

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

CLST 210 ANCIENT DRAMA

In this course, students will examine the tradition of Greek theatre and its lasting impact on the development of later drama. Students will read a diverse and engaging selection of Greek tragedy, comedy, and satyr drama by Aeschylus, Sophocles, Euripides, Aristophanes, and Menander. Students will leave the course with a firm understanding of Greek drama, its value as a window into the diverse identities and experiences of the ancient world, and its relevance to modern audiences. The course assumes no previous knowledge of Greek antiquity.

LATN 101 ELEMENTARY LATIN I

Come learn the language of Vergil, Cicero, and St. Augustine. Latin has been the western world's learned language for 2000 years and is the source for most of the scholarly and technical vocabulary of English. The elementary Latin sequence (LAT 101, LAT 102, LAT 103) is designed to get you reading authentic materials quickly. For LAT 101, no Latin background is required or assumed.

LATN 103 INTERMEDIATE LATIN

This course will transition students from the study of grammar to reading lengthy prose passages in classical Latin. It will focus on authors from the end of the Roman Republic and will include grammar review and the historical context in which the texts were composed.

LATN 230 FLAVIAN EPIC

In this course, students will explore Flavian Epic through Statius' captivating and playful *Achilleid*. Class time will be mostly devoted to translation and discussion of Statius' language, syntax, and poetics, but we will also: examine the epic's narratives elsewhere in the literature and art of antiquity; explore certain thematic elements; consider theoretical approaches to interpretation; position the epic within Flavian Rome; and review modern interactions with the poem. Completion of the course will leave students with a strong understanding of the epic genre, an appreciation for Statius' cultural significance, a diverse and refined skillset for research, writing, and literary analysis, and significant experience in the translation of Flavian verse.

CLST 243 THE BODY IN EARLY CHRISTIANITY

Though we often assume that religion deals with the spirit or soul, the earliest Christians were deeply and primarily concerned with the body. In this course, we examine the multiple and various early Christian debates and practices relating to the body focusing in particular on issues related to physical suffering, death, sexuality, identity, and asceticism. Topics include: early Christian debates over the nature of the body and its relationship to personal identity and the nature of the self; conflicting ideas about the nature of Jesus' incarnated, crucified, and resurrected body; gender, sexuality, and the bodies of men and women; Christian valorization of physical suffering and the bodies of the ill; the cult of the martyrs and the cult of the relics; the rise of asceticism and the bodies of saints.



>>> 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. We recommend that students reach out to the director for advice on courses that align with their interests and goals.

Courses + Descriptions >>>

DANC 102 FUNDAMENTALS OF MOVEMENT

Movement through the use of technique and improvisation. Emphasizes spontaneity, joy in moving, self-awareness and is based on experiential anatomy and developmental movement patterns. Provides strong foundation for further study in dance, theater, or sports. No previous dance training required.

DANC 104 CONTACT IMPROVISATION I

Rooted in dance, martial arts and studies of body development and awareness. A duet form where partners use weight, momentum, and inertia to move each other freely through space. Solo and duet skills, rolling, falling, balance, counter-balance, jumping, weight sharing, spirals explored. Skill work combined with more open dancing in a supportive and focused environment. No previous dance training required.

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 instructor permission

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, and craft costumes.

DANC 110 BEGINNING DANCE TECHNIQUES

An introductory course of three different contemporary dance techniques. This course will be divided into three sections across the semester. Starting the course with the fundamentals of Cunningham technique to find stability, balance and coordination. We find a strong grounding through upright dance focusing on the 5 positions of the spine through various standing and travelling sequences. Second, we move on to release based techniques with a focus on using the stability we have found with Cunningham and applying in a more relaxed and somatic approach. Working on both floor work and standing work we have our emphasis on finding ease of movement through the use of breath and other sensations such as swinging. Lastly we move away from codified dancing to work on improvisation, where we can draw from everything we have learned in a more creative way of working that is more about interpreting tasks than recreating taught phrases granting you more autonomy over your dancing.

DANC 114 INTRO 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 116 INTRODUCTION TO BALLET

Approach ballet technique through the lens of somatic practices, placing an emphasis on dynamic alignment, movement efficiency, connectivity, articulation, phrasing, and breath support. While the primary focus is on an embodied practice, students can expect to develop an appreciation for aspects of the ballet aesthetic while considering theoretical aspects related to historical and socio-cultural contexts.

DANC 126 EMBODIED PRACTICE: SPECIAL TOPICS

This one-credit course gives students to opportunity to continue practicing their technique concurrently with 4- and 2-course offerings in a given semester. Special topics include Contemporary Dance, Ballet, West, African Dance, West African Dance & Dundun, Hip-hop, Krumping, Dances of the Middle East, Tap, Jazz, Capoeira, and Latin Dance. DANC126 can be taken up to 2x for credit in a given dance form, and can be taken a maximum of 4x. By permission of instructor.

DANC 130 CONDITIONING FOR THE DANCER AND 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.

DANC 150 BEGINNING CONTEMPORARY DANCE TECHNIQUE

Focus is on contemporary dance, a form that is an evolving exploration of expression through movement. It will blend the challenges of full-bodied, momentum-driven dancing with a sense of ones own self-awareness and discovery. Through rigorous dancing, move beyond not only physical, but also artistic boundaries and dimensions.

DANC 155 SOCIAL DANCE: A CULTURAL HISTORY

Social dance plays an important role in every society, simultaneously fostering community and self-expression. From the Waltz to Contra Dancing, Ragtime Dances to Rock n Roll, and Tango to Salsa, this course explores the history and culture of several social and popular dances in the United States from the country's founding to the present. Students discover how cultural beliefs are embedded in social dance practices, and how, vice versa, social dance practices can help shape changing norms and behaviors. Through a mixture of lectures, readings, discussions, video-viewings and experiencing the basic steps, each social dance form studied is contextualized within its time period. The course as a whole considers patterns of cultural change across the decades in terms of gender, race, class and social identities. No previous dance experience is necessary.

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 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 185 STREET DANCE: KRUMPING

Krump; an urban street dance, is characterized by free, expressive, exaggerated and highly energetic movement. Krump was created by several youth from Los Angeles who were seeking to escape gang life and to express raw emotions in a powerful but non-violent way. A movement that started in a living room, is now all over the world. Students will learn the history, the fundamentals of Krump which consist of 4 main basics: Stomps, Arms, Chestpops, and Grooves and the terminology associated with the dance, such as battles, sessions, call-outs, get-off, kill-off, material, combos, hype and many more. Students will be evaluated through reflective writing, vocal quizzes, a mini-research project, video viewing, discussions and participation within the class, and attendance and responses to workshops and performance events on campus outside of class time.

DANC 187 HIP-HOP: DANCE, CULTURE, AND HISTORY

This beginner level dance course introduces the fundamental values, practices and movements of hip-hop dance. This course will focus on foundations and origins of hip-hop and street dance culture, and how each relates to today's current definitions of hip-hop and freestyle dance. The class will be explored through lecture and conversations, as well as movement participation by the students with choreography instruction and freestyle drills led by the instructor, plus related video and/or reading assignments as they pertain to each week's lesson. Students will be challenged and encouraged to apply historical and practical knowledge of hip-hop in order to understand its influences on the world around them.

DANC 190 DANCES OF THE MIDDLE EAST: FOLKLORIC/BEDOUIN

Traditional Folkloric roots of Middle Eastern Dance, focusing on specific Bedouin dance styles of North Africa (Raks Shaabi). Discourse and research will address issues of gender and body image. Improving strength, flexibility and self-awareness of the body, the class work will include meditative movement, dance technique, choreography and improvisation. No prior dance experience necessary.

DANC 197 LATIN DANCE

This course is designed as an introduction to Latin partner dance at a beginning level. You will experience coordinated dancing of two people, as opposed to solo dancing or individually in a non-coordinated manner, and as opposed to groups of people dancing simultaneously in a coordinated manner. Partner dancing emphasizes elementary body part isolations, basic step combinations, and musicality. No prior experience is assumed and no partner is needed.

DANC 203 CONTACT IMPROVISATION II

A continuation of DAN 104 that is taught concurrently with the introductory course. Students in DAN 203 will gain a deeper experiential and intellectual knowledge of contact by exploring issues further. Work includes both more advanced practice with other DAN 203 students, and the experience of helping teach the DAN 104 students the basic principles of contact.

DANC 208 TAI CHI (TAIJIQUAN) MOVEMENT

Taijiquan often spelled "Tai Chi Ch'uan," is one of the most commonly practiced exercises and martial arts in the world. It is known for its distinctive movement style, which has provided health benefits to its practitioners for many generations. Being categorized as an internal martial art, its characteristics include a sense of connection throughout the body, natural spiraling movements, relaxed grounded strength, and "opening" and "closing" the body. To facilitate learning this movement method the course will teach "reeling silk" exercises, eight fundamental skills and the Chen 19 movement form. There will also be a set of simple two-person drills that allow the student to better feel their structure and relaxation.

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 228 DANCE HISTORY: PHILOSOPHY, AESTHETICS & CULTURE

This course examines the origins and development of western concert dance during the 20th and 21st centuries. Through lecture, discussion, film/video viewing, reading/writing assignments and movement experiences, we explore a variety of dance artists and their work and acknowledge a broader global perspective in terms of aesthetics, socio-cultural context and continued evolution in the contemporary dance landscape in regards to form, trends, and style. This course will serve as an investigation of dance history from a critical and analytical perspective, interfacing with a variety of theoretical frameworks.

DANC 230 LIVING ANATOMY, LIVING YOGA

Freshly experience inhabiting a human body and its postural alignment through the deep work of noticing and embracing anatomical processes. A counter-pose to the pressures of college life, discover embodiment as a resource for self-awareness, support, ease, and stress relief. Show up, slow down, pay attention, meditate, feel, sense, and relax. Explore form and the nature of mind through yogic practices. Color anatomical drawings, read about human structures, reflect on one's unique living anatomy, write responses, join inquiry discussions, and adopt simple daily practices outside of class. Students are required to schedule a 1:1 meeting with the instructor outside of regular class time to design a project based on their distinct interests and needs. This class incorporates various aspects of the 8 limbs of yoga, particularly self-study. For a more movement focused yoga course see DANC 114 and DANC 225. Contact the instructor to request permission to register and for more information. Open to Juniors and Seniors. Cluster: (H1DAN009) Mind-Body Wellness

DANC 233 CLIMATE INTERVENTIONS: PERFORMING ARTS + NEW MEDIA

This course examines the origins and development of western concert dance during the 20th and 21st centuries. Through lecture, discussion, film/video viewing, reading/writing assignments and movement experiences, we explore a variety of dance artists and their work and acknowledge a broader global perspective in terms of aesthetics, socio-cultural context and continued evolution in the contemporary dance landscape in regards to form, trends, and style. This course will serve as an investigation of dance history from a critical and analytical perspective, interfacing with a variety of theoretical frameworks.

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

If there is one thing we, as humans, can count on, it's that things change. Whether on a cellular, environmental, political, ideological, or physical level, change is a constant in our lives and in our world. This new Humanities for Life course will

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incorporate multiple disciplines to provide greater scope and perspective on change and observe how artists from dance, music, and fine arts have creatively explored the subject. Psychology, Economic, Political Science, Linguistic, and Sustainability scholars will contribute to the course's rich discussion and investigation. "What is my personal relationship with change?" is one of the course's primary questions. As a final creative project, students will use movement, writing, music, art, and/or spoken word to express their own ideas about change. Classes will regularly explore embodied practice, creative and reflective writing, and expansive discussion to dive into this important inquiry.

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. Specifically, this course will focus on Afro-Diasporic movement and dance including, but not limited to, Afro Caribbean dances, Flamenco, contemporary dance technique and Black modern dance. Working with the instructor and/or various collaborators, students will diversify their experiences as dancer collaborators and deepen their creative journey as artists.

DANC 242 LIGHTING DESIGN FOR DANCE

This is an introductory design course aimed at giving students exposure to light as a medium, lighting design, lighting equipment, and visual story-telling for performance through class discussion, and practical work. This is a 2 credit course and meets throughout the semester on Fridays. Students will be required to attend dance performances and will help install the light plot. The class is built around specific performance dates that will provide the students with an opportunity to light a dance piece.

DANC 245 DANCE/MOVEMENT THERAPY FOUNDATIONS

Foundations and Principles of Dance/Movement Therapy examines the ways dance/movement therapy in the west has integrated Asian concepts, natural movement, formal elements of dance, creative processes, music, verbal expression, and constructs drawn from psychology and counseling to treat a wide range of populations. Students will compare and contrast the treatment of individuals seeking help for a range of concerns (e.g., psychosis, autism, anxiety, eating disorders, histories of abuse). Experimentals, creative dance, and videotapes of actual sessions with a variety of populations highlight these concepts. Dress comfortably and be prepared to move.

DANC 254 TAP DANCE AMERICAN HISTORY: CONTEXT & PRACTICE

An examination of the origins and the evolution of the art of tap dancing in American History. Tap dancing is a twentieth

century term, but the practice it labels is much older, at least as old as the United States. (What The Eye Hears: A History of Tap Dancing by Brian Seibert). The branches of the jazz dance tree are many and varied. Another branch on the tree represents tap dance, which shares most of the rhythmic proclivities of jazz dance, but expresses them mainly through the feet. (Jazz Dance: A History of the Roots and Branches edited by Lindsay Guarino and Wendy Oliver). Through lecture, video & practice we will examine the art of tap dancing.

DANC 266 INTERMEDIATE CONTEMPORARY DANCE

Continuing technical development and comprehension and integration of theory into practice is the focus in this course. Students will practice contemporary dance experientially through examining dance concepts influenced by Laban/Bartenieff theories and by exploring complex choreographic combinations. Classes will explore continuity and connectivity, patterns of total body organization, efficiency of movement, momentum, musculo-skeletal anatomy, strength, alignment, weight sensing, rhythm and somatic practices to develop and improve technical skills. We will also investigate subtlety and individual expression in performance. Experience in dance required. Having already taken DAN250 is helpful. Audits will be approved with permission for dance majors only.

DANC 267 ADVANCE CONTEMPORARY DANCE

Continuing technical development and comprehension and integration of theory into practice is the focus in this course. Students will practice contemporary dance experientially through examining dance concepts influenced by Laban/Bartenieff theories and by exploring complex choreographic combinations. Classes will explore continuity and connectivity, patterns of total body organization, efficiency of movement, momentum, musculo-skeletal anatomy, strength, alignment, weight sensing, rhythm and somatic practices to deepen the investigation and mastery of technical skills. We will also continue to work on deepening the understanding or artistry as it pertains to subtlety and individual expression in performance. Pre-requisite: DAN 266: Intermediate Contemporary Dance

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 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.

DANC 283 WEST AFRICAN DANCE & DUNDUN

Taught by a long-time member of Les Ballets Africains, the national ballet of Guinea, instructor Fana Bangoura will introduce students in this course to dynamic dance traditions of West Africa and will join with them the power of percussion. Students will also become familiar with the origins and cultural significance of each dance, and the songs that accompany them. By breaking down the drum parts alongside the traditional dance movements, students experience dancing and drumming in perfect unison. This opportunity is geared for both drummers and dancers and is highly recommended for all skill levels.

DANC 285 EXPERIENCE GUINEA

Kerfala Fana Bangoura will lead this exploration in Dance, Drumming and Historical Context in Guinea, West Africa. The instructor is a native of Guinea and has been a part of prestigious National companies Les Ballets Africains and Percussion de Guinea. The instruction will include rhythmic foundations for drummers and dancers and will build knowledge of the djembe, dundun, sangban, kenkeni, krins and bell and how they are used culturally for music and dance. Students will learn style, form, technique, and historical context of the dance right in the midst of the vibrant culture and landscape of Guinea. Course will be offered December 29, 2025 through January 16, 2026. Study Abroad Fee \$4,580.00

DANC 305 DANCE AND INTERDEPENDENT COMMUNITY

In this course, students dance and move with women in recovery who are living in transitional housing, as well as elders in the community. It is meaningful work that supports the well-being of everyone involved, while providing practice in fieldwork. We work in collaboration with one another and with the partners to create dance experiences that build community, invite agency, mindfulness, and personal expression, and in doing so, we challenge our biases and develop understanding and empathy. Students are expected to visit community sites and carry out project activities that fall outside of regular class meetings. Transportation will be provided where necessary.

DANC 365A 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.

DANC 365B SANSIFANYI: WEST AFRICAN DANCE & DRUM ENSEMBLE

Sansifanyi is an ensemble that combines academic study and performance for 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, and developing their own solo material. They will also focus on rhythmic timing, and on advanced skills such as how to combine movement with drumming. In addition to the time students spend in class, dancers will have weekly assignments researching, reading, writing, viewing videos, text and article analysis, practicing, and choreographing various rhythms, songs, movements, and sequences. Dancers must also be available for performances both on and off campus throughout the semester. Students in section B are required to successfully complete section A of this course in order to register. In addition to gaining an in-depth understanding of the history and culture, students in this section will expand their repertoire and improve their skills at dancing/drumming and performing. Students in section B will also gain teaching assistant skills by helping the students in section A with select choreographies taught in the course. Prerequisite: DANC 365 A

DANC 365C SANSIFANYI: WEST AFRICAN DANCE & DRUM ENSEMBLE

Sansifanyi is an ensemble that combines academic study and performance for 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, and developing their own solo material. They will also focus on rhythmic timing, and on advanced skills such as how to combine movement with drumming. In addition to the time students spend in class, dancers will have weekly assignments researching, reading, writing, viewing videos, text and article analysis, practicing, and choreographing various rhythms, songs, movements, and sequences. Dancers must also be available for performances both on and off campus throughout the semester. Students in section C are required to successfully complete section A and B of this course in order to register. Students in this section will advance in their performance and choreographic skills. Students will continue to serve as peer teachers both in and out of the classroom sessions by assisting students in learning the dancing and drumming. Students in this section will oversee the basic teachings of this course including leading preparatory warm up phrases as well as assisting students with known repertory while new materials is being developed for the class by the instructor. Students in this section are required to work on a research-based capstone dance project throughout the semester. Prerequisites: DANC 365 A and DANC 365 B

DANC 377 CHOR VOICE: DANCE & PHYSICS FRONTIERS

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

DANC 389W SENIOR SEMINAR B

This course fulfills the second half of the Senior Seminar capstone course work. Students will apply the work from the Fall semester and delve into the making and creating component of their capstones especially. Students will write, choreograph, perform, implement and/or carry out research, performances and/or projects. In addition to the senior thesis development, students will investigate various career opportunities, develop a website portfolio, apply to the Undergraduate Research Expo, and produce a final thesis. Creative process and critical thinking are a focus of this course. Internships, other coursework as part of the major, co-curricular dance activity, service learning, or other related activity can support your research either prior or concurrently with DANC 389W.



>>> Digital Media Studies (DMST)

About the Program

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.

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 Digital Media Studies (DMS) major culminates in a yearlong capstone project completed during the student's senior year. Two courses are required prerequisites for the capstone: DMST 103: Essential Digital Media Toolkit (taken prior to DMST 200W) and DMST 200W: Digital Portfolio (taken 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.

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 techniques 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.

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

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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 110 VIDEO GAME HISTORY

This course examines videogames as the newest digital medium and considers their evolution, proliferation, and the diverse ecology of games and game genres today. We will also consider videogame culture and the place of videogames in our daily lives now and in the future.

DMST 111 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.

DMST 112 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.

DMST 116 EXPERIMENTAL PHOTOCOPY: ART AND FANZINES

Since the invention of the Xerox machine, artists have used it to create experimental art, known as photocopy or Xerox art, by treating it as both a camera and a printing press. In this course, students will explore this genre by creating imagery through manipulations like reducing, enlarging, and collage, culminating in a midterm fanzine and a self-proposed final artwork. Not open to seniors. Studio Art lab fee applied.

DMST 121 ART AND TECH OF RECORDING

This course covers the fundamentals in becoming an audio engineer. Topics covered include: Acoustics, Psychoacoustics, Microphones, Signal Processing, Tape Recording, Digital Audio Theory, Signal Flow, Studio Etiquette, Digital Audio Workstations, Music Business, Recording Audio, and Mixing Audio. You do not need any previous experience in recording, however some familiarity with music and how it is created is needed. There are four group recording projects that make up the bulk of the course, each with their own guidelines and challenges. This course requires considerable time to be spent on projects outside of the lecture and lab times. The labs are required to take this course. First-year non-AME Major students are ineligible to take this course. Prerequisites: Not open to first year students. Instructor permission required.



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. Prerequisite: DMST 103. Open to DMS Majors Only.

DMST 210 DIGITAL IMAGING

This course introduces students to the methods involved in turning real objects into virtual ones using cutting edge digital imaging technology and image rendering techniques. Focusing on manuscripts, paintings, maps, and 3D artifacts, students will learn the basics of multispectral imaging, photogrammetry, and Reflectance Transformation Imaging, and spectral image processing using ENVI and Photoshop. These skills will be applied to data from the ongoing research of the Lazarus Project as well as to local cultural heritage collections.

DMST 217 HISTORY OF SPECIAL EFFECTS: ANALOG TO DIGITAL

Since the advent of cinema, filmmakers have relied on special/visual effects (VFX) to create compelling characters and film worlds, and yet the study of VFX is a relatively new subfield within media studies. This course offers a survey of the history of VFX from the late 1800s to the present and will track important historical and stylistic developments of special effect technologies and practices. While our screenings will focus on international narrative cinema, we will study key debates within media theory as well as practitioner discourse (e.g., written work by VFX industry workers and "behind-the-scenes" featurettes) in order to explore how special effects bridges diverse media forms, from narrative film to experimental cinema, animation, advertisement, installation art, video games, digital technologies, and more.

DMST 221 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. Permission of instructor. Studio Art lab fee applied.

DMST 230: CLIMATE INTERVENTIONS - PERFORMING ARTS + NEW MEDIA

This humanities course based in the arts combines the study of performing, visual arts and new media with history and theory to convey a breadth of stories about the human experience of climate change. In this interdisciplinary, collaborative course, students will be introduced to the multi-faceted use of the arts in designing for and expressing a vision for a sustainable future. Working with community partners, our research and story collection in the Adirondack park will be used to inspire projects in the course. Collaboration, design thinking, and the iterative design process will be used to produce performances and art work that respond to the stories of the changing climate in the Adirondack park. It will move through multiple units of theoretical study as students simultaneously work on their creative projects. The course will include an optional trip to the Adirondack Park to engage with our community partners.

DMST 250 WRITING IN A DIGITAL WORLD

The purpose of writing in a digital world is to engage with a broader community around a topic of interest and contribute to public knowledge. In this course, students are invited to dig deeply into a question of interest, write for a public audience, and use the Internet as an archive of information waiting to be discovered, analyzed, and written about. Students can draw on pre-existing research interests from their majors or develop a line of inquiry stemming from class discussions, writing, and research. In order to gain experience writing to a range of readers, students will engage in a writing process informed by peer review, self-assessment, and revision. Shorter writing assignments will help students develop and refine ideas as they transform texts for different audiences. The final research project will be multimodal, published for a public audience, and should demonstrate your ability to think critically about a topic and effectively communicate that knowledge to a range of readers. Prerequisite: Completion of the Primary Writing Requirement.

DMST 262W TOPICS: WRITING ABOUT AND WITH ARTIFICIAL INTELLIGENCE

What does it mean to be a writer in a world where AI systems like ChatGPT or Claude can produce text that is at least sometimes indistinguishable from text written by a human? In this course, we will explore a variety of AI tools with the goal

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of understanding how these tools might fit into the writing process and where the possible pitfalls lie.

DMST 263W VIRTUAL SPACES, REAL LIVES

How do virtual spaces shape the way we experience the real world? Through location-based media, apps like GoogleMaps and PokemonGo change the way we move through the physical world, and Tinder affects the way we connect and form relationships, while games like Minecraft have geographies all their own. This course explores the intersections between digital and physical spaces. Students will learn about the histories of location-based media, theories of space and place, as well as learn to create their own digital-spatial projects with tools like ArcGIS or Unity.

DMST 272 GRAPHIC DESIGN 2

Building from student's knowledge of graphic design fundamentals learned in Graphic Design 1 (DMST 171) they will continue to explore methods and processes of making and experimentation that push the boundaries of what graphic design is and what it can become. Variables such as audience, context, authorship and issues relevant to contemporary practice will be investigated and discussed. Context driven platforms for communication will be explored as students consider how to reach both narrow and broad audiences across multiple mediums. Along with assigned projects students will also have the opportunity to examine design as cultural practice as they explore their own design sensibilities and interests.

DMST 373 CAPSTONE: DEVELOPMENT

The 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.

>>> East Asian Studies (EST)

MAJOR: [East Asian Studies Major](#)

MINOR: [East Asian Studies Minor](#)

The East Asian studies (EST) major provides students with an interdisciplinary approach to the languages, histories, and cultures of this important part of the world. Students in this major must take classes from at least three departments such as MLC, AHST, HIST, ANTH, and RELC in order to achieve a broad and deep understanding of East Asia, and typically study Chinese, Japanese, or Korean language for at least two full years. (Note: CHIN, JPNS and KORE are all housed in MLC, and as such count as a single “department.”)

Students who have not yet taken CHIN language coursework at UR must contact CHIN program faculty

Students begin their culture coursework by choosing three introductory “foundation” courses on the art, literature, history, religions, visual culture, or other cultural or social aspects of the region. For their advanced-level work, students choose upper-level elective courses from a wide variety of offerings dealing with China, Japan, and Korea. The East Asian Studies program also offers a five-course minor that provides students with an interdisciplinary overview of the culture and history of East Asia. The minor is designed for students who have a strong interest in East Asia but who do not wish to pursue language coursework.

Courses + Descriptions >>>

The EST program is comprised of courses from related departments:

CHIN 102 ELEMENTARY CHINESE II

Continuation of CHIN 101. Knowledge of Pinyin is required. Will develop listening and speaking skills with an increasing emphasis on reading and writing in ideographic characters. Goal is to build a vocabulary based on 500 characters.

CHIN 152 INTERMEDIATE CHINESE II

Continuation of Chinese 151. Supplementary materials will include short selections from contemporary Chinese writings. Written compositions in Chinese are required. A study of modern colloquial and literary styles, drawn from contemporary writings, readings, and movies scripts in material of social and cultural interests. Basic grammar and syntax will be constantly reviewed. Special emphasis will be devoted to the expansion of reading vocabulary, sentence patterns, writing and oral skills. Pre-requisite: CHIN 151 or equivalent.

CHIN 203 ADVANCED INTERMEDIATE CHINESE II

Taught in Chinese. This course covers various aspects of contemporary Chinese culture as found in magazines, journals, television, film and videos. Prerequisite CHIN 202 or equivalent.

CHIN 206 ADVANCED CHINESE II

Taught in Chinese. Designed to further develop communicative proficiency using topics on China’s rapidly changing sociocultural landscape. Focus on reading, writing, and presenting in Chinese.

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 102 ELEMENTARY JAPANESE II

Continuation of JPNS 101.

JPNS 152 INTERMEDIATE JAPANESE II

Sequel to JPNS 151.

JPNS 202 ADVANCED INTERMEDIATE JAPANESE II

This course aims at further improvement of students' overall proficiency in the Japanese language. Class taught in Japanese.

JPNS 206 ADVANCED JAPANESE II

Students will read Japanese fictions/articles and write essays in Japanese. Viewing a popular Japanese drama series will enhance students' ability to understand different speech styles adopted by people at various social levels. Class taught in Japanese.

KORE 102 ELEMENTARY KOREAN II

Continuation of KORE 101.

KORE 152 INTERMEDIATE KOREAN II

Continuation of KORE 151.

KORE 202 ADVANCED INTERMEDIATE KOREAN II

Continuation of KORE 201.

AHST 268 MEDIA, REFORM, AND REVOLUTION IN CHINA

Dive into China's transformative 18th–early 20th century. Study how media—traditional and new—shaped society, art, and politics, while mastering media theory and visual cultural analysis. No Chinese reading or writing required.

CHIN 217 VOLATILITY & CHANGE IN 20TH C. LITERATURE

This course takes a broad historical and social approach to Chinese, Taiwanese, and Hong Kong literatures in the twentieth century. Beginning with the transformative May Fourth and New Culture movements of 1919 and the early 1920s, we will move through the twentieth century as represented in iconic, canonical works of literature (including fiction, poetry, and essays) produced by some of the twentieth century's most prominent writers. We will consider these pieces as subjective snapshots presenting different perspectives on and preoccupations with the complexity of life in particular social, political, and geographic contexts. Students will learn not only about major schools of thought and intellectual/literary trends over the course of the century, but the political and social events, periods of conflict and upheaval, and moments of transition that shaped China's, Taiwan's and Hong Kong's respective political, intellectual, literary, and aesthetic trajectories during the same period.

CHIN 219 MONSTERS, GHOSTS, FAIRIES, AND GODS: SUPERNATURAL ENCOUNTERS IN CLASSICAL CHINESE LITERATURE

This course is concerned with supernatural encounters in Classical Chinese literature. Our primary sources will comprise significant and archetypal pieces drawn from a range of different dynastic, cultural, and religious traditions spanning over two millennia. Readings will include myths and legends, supernatural poetry, religious or religion-inflected texts, popular ghost stories, and works of fiction. In class, we will discuss common motifs and significance associated with these supernatural encounters, including but not limited to humanity's relationship to the natural world and metaphysical or existential questions about life, death, morality, and the universe; at the same time, we will consider the often-blurry lines between "history," "myth," and "fiction" and the significance such designations have for scholarly interpretation.

JPNS 226 I AM A CAT: SELF-WRITING IN JAPANESE LITERATURE

In this class, we explore the endlessly playful expressions of the "self" in Japanese literature. We will read canonical texts in genres including diary, I-novel, and autobiography. Special attention will be paid to narratives that deliberately blur the boundaries between the self and the other, between confessing and lying, and between truth and game. Works include *I am a*

Cat by Natsume Sōseki, *Confessions of a Mask* by Mishima Yukio, and *Diary of a Vagabond* by Hayashi Fumiko. Taught in English.

JPNS 237 SHANGHAI, TOKYO, SEOUL, TAIPEI: EAST ASIAN METROPOLISES IN LITERATURE AND FILM

What makes a metropolis so fascinating, disorienting, or dreadful? Is it the history, the people, or the never-ending parade of sights and sounds? In this course, we journey through four major urban centers in East Asia—Shanghai, Tokyo, Seoul, and Taipei—by examining their kaleidoscopic reflections in literature and film. We will come across city narratives composed from a medley of perspectives. While appreciating the stories, we will learn about the complicated histories of each metropolis and acquire skills to critically analyze how a physical place can be transformed into metaphors for modernity, turmoil, sentimentality, (dis)connection, and so on. Taught in English.

RELC 106 FROM CONFUCIOUS TO ZEN

The teachings, practices, and social impact of the major religious traditions of China and Japan.

RELC 174 CHINESE RELIGION: ETHICS AND COSMOLOGY

This is a survey course on religious traditions in China covering Buddhist, Daoist, and popular religion, while Confucian theorization and ritualization of ethics will also be included. The course aims at broadening your understanding of religion in general and deepening your conception of China as a cultural entity.

RELC 269 REINVENTING BODHISATTVAS AND GOD IN CHINA

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

>>> Economics (ECON)

MAJOR: [Economics BA](#), [Financial Economics BA](#)

MINOR: [Economics Minor](#)

About the Program

The undergraduate program emphasizes the understanding of modern tools of economic analysis and their application to contemporary policy issues such as global trade, inflation, inequality and the future of work in a post AI-world. Those concentrating in economics have the opportunity to pursue a BA degree in economics or financial economics. Students

seeking more rigorous training have the opportunity to pursue an honors degree. Graduates are prepared for positions in business – consulting, fintech, investment banking -- and policy institutes and the government; for professional schools of business administration, law school, and PhD studies in economics or public policy.

Courses + Descriptions >>>

ECON 108 PRINCIPLES OF ECONOMICS

The fundamentals of microeconomic and macroeconomic theory, with applications; preparation for subsequent economics courses.

ECON 207 INTERMEDIATE MICROECONOMICS

The economics of consumer choice and the demand for goods; producer choice, including the supply of goods and the demand for labor and other inputs; the effects of competition and monopoly power on prices and production. Prerequisites: ECON 108.

ECON 209 INTERMEDIATE MACROECONOMICS

Economic growth, fluctuations, and other topics concerning the aggregate economy

ECON 211 MONEY, CREDIT & BANKING

This course is about financial markets, banks, and monetary policy. Considerable attention is paid to current developments in monetary policy and the macro-economy.

ECON 224/ECON224W ECONOMICS OF SPORTS

Should we expect American League batters to be beamed by more pitches than their National League counterparts? Are investments in sports stadiums good for economic development? How prevalent is discrimination in sports and can it be measured? Should college athletes be paid? These and many other exciting questions related to sports, media, and entertainment will be covered. Like its popular consideration as

a metaphor for life, sports economics is a popular examination ground for more traditional theoretical economics in particular for topics in Labor Economics and Industry.

ECON 225/ECON 225W FREAKONOMICS

The course will show how one can apply the most standard principles, methods and tools of economics to non-standard settings. We leverage examples ranging from the economics of online dating, Uberonomics, the relationship between marijuana and cheetos consumption, the economics of automation, the optimal size for an engagement ring, and topics surrounding economic inequality, to name a few. Through these examples, students will gain a better understanding of economic principles and also become more critical of data and pop science.

ECON 230 ECONOMIC STATISTICS

This course is an introduction to the probability and statistical theory underlying the estimation of parameters and testing of hypotheses in economics. Linear correlation and simple regression analysis are also introduced. Students will use computers to analyze economic data.

ECON 231W ECONOMETRICS

The course is an introduction to the application of econometric methods. It covers the basic tools of estimation and inference of cross-section models.
Prerequisites: MATH161, ECON 230

ECON 233 FINANCIAL ECONOMETRICS

This course is an introduction to econometric methods for analyzing and forecasting financial time series. Core topics include return predictability, portfolio choice and performance evaluation, multifactor asset pricing models, volatility models, and methods for risk management. The course emphasizes both the theoretical foundations of financial econometrics and the implementation of empirical techniques.

ECON 237/ECON 237W ECONOMICS OF EDUCATION

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

ECON 248 SOCIAL AND ECONOMIC NETWORKS

Network theory is the study of how relationships among individuals, firms, and institutions shape social, economic, and

political outcomes. It provides tools to analyze how connections determine the diffusion of information, spread of epidemics, fragility of financial systems, and interdependence of industries. The course will equip students with both theoretical and empirical tools to analyze networked systems.

ECON 268/ECON268W ECONOMICS OF GLOBALIZATION

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

ECON 275/ECON275W DEVELOPMENT ECONOMICS

Why are some countries poor and others rich? In this course we study the causes of poverty and assess policies aimed at alleviating it. We will combine microeconomic theory with real-world data analysis to offer evidence-based answers. Topics include: health and education, risk and insurance, microfinance, migration, and political economy. ECON 207 (or equivalent) is strongly recommended.

>>> 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.

Courses + Descriptions >>>

ENGL 115 INTRODUCTION TO AMERICAN LITERATURE

Survey of American literature in English from its origins in colonial British America to the late-nineteenth-century U.S. We begin with the fascinating diversity of colonial writing (explorers' accounts, sermons, captivity narratives, religious poetry) and end with the first canonical works of "classic American literature" (prose narratives, novels, lyrics) in the second half of the nineteenth century. Alongside this process of literary development, British America is gradually becoming unified around a new national identity—yet, at the same time, constantly threatening to fracture under internal and external pressures. Our focus will be on the literary side of the story, but we'll remain mindful of its relationships to that larger history. Authors will likely include John Winthrop, Mary Rowlandson, Benjamin Franklin, Thomas Paine, Phillis Wheatley, James Fenimore Cooper, Nathaniel Hawthorne, Herman Melville, Harriet Beecher Stowe, Frederick Douglass, Harriet Jacobs, Emily Dickinson, Walt Whitman.

ENGL 116 INTRO TO AFRICAN AMERICAN LIT

This course surveys African American literature of a variety of genres—primarily fiction, poetry, and non-fiction essays—from the early 20th century to the present. The course interprets this tradition not only as the creative expression of American writers of African descent, but also as a set works displaying formal characteristics associated with black cultural traditions. Discussion topics will include the meanings of race, the construction of black identity, and intra-racial differences of class, gender, and sexuality, as well as how experimentation, 1960s black radicalism, and the contemporary Movement for Black Lives have shaped black literature. Our readings will traverse a range of influential writers, such as W.E.B. Du Bois, Nella Larsen, James Baldwin, Toni Morrison, Octavia Butler, Claudia Rankine, and Danez Smith.

ENGL 121 CREATIVE WRITING: FICTION

This class is a writing workshop, where students share their own fiction and participate in group critique. We will read and discuss stories from the nineteenth, twentieth, and twenty-first centuries by writers of many backgrounds and dispositions, including James Joyce, Isak Dinesen, Edward P. Jones, Ha Jin, Joy Williams, W. G. Sebald, Gabriel García Márquez, Laura (Riding) Jackson, Chinua Achebe, and Franz Kafka. Students will have the chance to experiment with different styles and structures as they learn about literary invention. We'll consider techniques for shaping fictional characters, the management of point of view, the possibilities of narrative design, the role of setting and description, and the process of revision. Please contact David Hansen at dhansen9@esm.rochester.edu

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. Instructor permission is required for this course.

ENGL 132 FEATURE WRITING

This course focuses on enhancing the creativity, vibrancy, and engagement of your nonfiction writing. We'll delve into online, magazine, and newspaper articles that use scenes and details to craft compelling narratives about people and their experiences. You will develop a strong voice in your writing, with a particular focus on the importance of effective interviewing. We'll emphasize writing about topics you are passionate about, analyzing AI-generated essays, and incorporating nonfiction examples that resonate with you. The course includes writing practice to reinforce the concepts studied. Jasmin Singer is a radio host at WXXI News, the author of two books, and the former senior editor of VegNews Magazine.

ENGL 133 EDITING

The course will focus on the basic elements of editing for publication and on the ethical, legal and practical issues editors face.

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. ENG 134 contains two quizzes, a final exam, and four speeches to be given by the student. The speeches include a tribute, persuasive, explanatory, and problem-solving address. Material also features video and inaugural addresses of past U.S. presidents. The course utilizes instructor Curt Smith's experience as a former White House presidential speechwriter and as a Smithsonian Institution series host.

ENGL 135 INTRODUCTION 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 206 STUDIES IN MEDIEVAL LITERATURE (THE MONSTROUS FEMININE IN THE MIDDLE AGES)

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

**ENGL 208 TOPICS IN ENGLISH RENAISSANCE
DRAMA**

Varying topics relating to Sixteenth- and seventeenth-century drama, in its historical and cultural contexts. Please see public notes for specific section titles and course descriptions. This topics course can be repeated (2 times) for additional credit as long as the special topic (section title) is different.

ENGL 226 AMERICAN REALISTS

We will focus on American literature, especially fiction, from 1865 to 1914. We will also consider some philosophical, polemical, and popular texts from the period. We will read works by Mark Twain, W. E. B. Dubois, Henry James, Edith Wharton, Kate Chopin and others. After the cataclysm of the Civil War and the final abolition of slavery, the United States confronted new complexities and conflicts of national identity, changing gender roles, increasing stratifications of social and economic relationships and power and an increasingly interrelated global environment. Writers in this era redefined the aesthetics of realism and reconsidered the relationship of literary art to the world and artists to their audiences. They debated the potentialities of fiction to represent and influence (for good or ill) society and politics, and the nature and implications of nationalism, imperialism, and justice.

**ENGL 228 TOPICS IN AFRICAN-AMERICAN
LITERATURE (AFRICAN-AMERICAN FICTION:
HISTORY, NOVELS, TRADITIONS)**

Varying topics relating to the literature and culture of people of African descent in the United States. Please see public notes for specific section titles and course descriptions. This topics course can be repeated (4 times) for additional credit as long as the special topic (section title) is different.

**ENGL 242 LITERARY TOPICS ACROSS HISTORICAL
PERIODS (THE LITERATURE OF NONSENSE)**

Varying topics relating to the literature and culture of people of African descent in the United States. Please see public notes for specific section titles and course descriptions. This topics course can be repeated (4 times) for additional credit as long as the special topic (section title) is different. Not open to First Year Students.

ENGL 243 MAJOR AUTHOR (JANE AUSTEN)

Intensive study of the writings of a single author or small group of authors from literary traditions in English. Please see public notes for specific section titles and course descriptions. This topics course can be repeated (3 times) for additional credit as long as the special topic (section title) is different.

**ENGL 244 TOPICS IN POETRY (POETRY AND
MEMORY)**

Varying topics on the study of poetry, outside the bounds of any single historical period. Please see public notes for specific section titles and course descriptions. This topics course can

be repeated (2 times) for additional credit as long as the special topic (section title) is different. Not open to First Year Students

**ENGL 245 LITERARY MODES (UTOPIAN AND
DYSTOPIAN WRITING)**

Varying topics relating to literature and culture representing specific styles, modes, genres, or media. Please see public notes for specific section titles and course descriptions. This topics course can be repeated (4 times) for additional credit as long as the special topic (section title) is different.

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

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

**ENGL 249 GENDER, WRITING, AND
REPRESENTATION (THE MATTER WITH MEN IN
LITERATURE AND SOCIETY)**

In 1949 Simone de Beauvoir said “throughout humanity superiority has been granted not to the sex that gives birth but to the one that kills.” Is it true that the matter with men is killing? Do men kill because they think they are superior? Do they think they are superior because they kill? Are men violent because they can’t speak? Why don’t men “use their words”? How is men’s woman-hating related to killing and raping? Why do women say that “men don’t listen”? Writers, who do use their words, have depicted men’s killing and their chronic melancholia over two millennia. This course considers how well-read stories and poems show men’s struggle with shame, anger, violence, and language. Writers studied include: James Baldwin, Samuel Coleridge, Joseph Conrad, T. S. Eliot, Stephanie Greenberg, Ira Levin, Herman Melville, Anne Petry, William Shakespeare, Mary Shelley, Leo Tolstoy, Virginia Woolf.

ENGL 250 FILM THEORY AND AESTHETICS

This course is designed for students who have completed introductory and intermediate level courses in film and media, and are prepared to engage with more advanced readings in film theory and analysis. Subject areas will include semiotics, psychoanalysis, Marxist theory, feminist theory, queer theory, genre studies, phenomenology, cinematic realism, and theories of the avant-garde. The course will closely examine significant works of global cinema in the narrative, documentary, and experimental traditions. Instructor permission is required for this course.

ENGL 253 FLORENCE ADVANCED CREATIVE WRITING TUTORIAL

This is a study-abroad course based in Florence, Italy, and dedicated to the intensive study of Creative Writing. It will run from May 12-May 30, 2026. Both interdisciplinary and international, this course will offer students the opportunity to work on their writing projects in one of the most culturally significant cities in the world. The course will combine group workshops, tutorial meetings, site visits, and walking tours through Florence and the surrounding countryside. Students will complete a portfolio in their preferred genre: fiction, creative nonfiction, playwriting, or literary translation. The course is open to University of Rochester students and can be taken as an elective. It will fulfill a 200-level requirement in the Creative Writing major, minor, or cluster. Instructor permission is required for this course.

ENGL 254 ARTHURIAN LITERATURE

The origins and later developments of the chivalric romance tradition centering on the legends of King Arthur and his knights.

ENGL 266 FILM STUDIES (THE POLITICS AND AESTHETICS OF HORROR CINEMA)

Topics in the study of film. Please see public notes for specific section titles and course descriptions. This topics course can be repeated (2 times) for additional credit as long as the special topic (section title) is different.

ENGL 268 DIGITAL IMAGING

This course introduces students to the methods involved in turning real objects into virtual ones using cutting edge digital imaging technology and image rendering techniques. Focusing on manuscripts, paintings, maps, and 3D artifacts, students will learn the basics of multispectral imaging, photogrammetry, and Reflectance Transformation Imaging, and spectral image processing using ENVI and Photoshop. These skills will be applied to data from the ongoing research of the Lazarus Project as well as to local cultural heritage collections.

ENGL 275 ADVANCED CREATIVE WRITING: FICTION

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

The course emphasizes the development of each student's individual style and imagination, as well as the practical and technical concerns of a fiction writer's craft. Readings will be drawn from a wide variety of modern and contemporary writers. Students will be expected to write three original short stories as well as to revise extensively in order to explore the full range of the story's potential. Applicable English Cluster: Creative Writing. Instructor permission is required for this course.

ENGL 276 ADVANCED CREATIVE WRITING: POETRY

Advanced creative writing workshop in poetry. Work by various contemporary poets will provide the framework for explorations into technique and poetic narrative. Instructor permission is required for this course.

ENGL 277 TOPICS IN SCREENWRITING (SCRIPTWRITING: THE SHORT FILM)

Varying topics in screenwriting and scriptwriting. This topics course can be repeated (2 times) for additional credit as long as the special topic (section title) is different. Please see public notes for specific section titles and course descriptions.

ENGL 280 TOPICS IN DEBATE (RHETORIC OF RESISTENCE)

Varying topics in the practice and history of debating. This topics course can be repeated (2 times) for additional credit as long as the special topic (section title) is different.

ENGL 281 JOURNALISTIC WRITING (THE ART AND CRAFT OF NONFICTION)

Varying topics in the practice of non-fiction journalism. This topics course can be repeated (2 times) for additional credit as long as the special topic (section title) is different. Instructor permission is required for this course.

ENGL 375 SEMINAR IN WRITING: FICTION

Read short stories by contemporary writers along with fiction by the students in the workshop, and discuss ways writers can sharpen the conversation between text and reader. Also consider editing and reviewing techniques. Students expected to write and revise at least three original stories or three sections of a longer work of fiction.

INTERNATIONAL THEATRE PROGRAM >

About the Program

MAJOR: [English \(BA\) Theatre Track](#)

MINOR: [Theatre Minor](#)

The University of Rochester International Theatre Program welcomes students from any major, minor, or affiliation within the University of Rochester, and offers them a comprehensive introduction to the performance aspects and technical demands of theatre. Concentrating on active learning, the Program's curricular offerings include producing four major [productions](#) every year, and a comprehensive slate of classes for those interested in everything from playwriting and devising, to directing, to performance, to backstage (lighting and sound), to design, and to stage management. Our productions (which are also classes) are directed and designed by professional artists of international standing and reputation, and range from straight plays (classics, modern masterpieces, and contemporary), through musicals, and include devised and experimental work.

We offer student actors and technicians rigorous challenges with significant professional support. In addition, smaller productions and workshops offer further opportunities for public performance and production. The Program believes that work and participation in the Theatre promotes independence, collaboration, critical thinking, rigorous emotional and intellectual insights into texts and human psychology, as well as opportunities for students to work in advanced creative environments that will benefit them irrespective of major or future academic and professional plans.

Courses + Descriptions >>>

ENGL 124 INTRO TO LIGHTING FOR THE STAGE

This course introduces students to the mechanics, materials, and aesthetics of lighting for the theatre. Students gain a thorough understanding of lighting equipment, procedures, safety, and how these fascinating elements contribute to creating theatrical storytelling. Students work actively with these technologies on productions, getting valuable practical experience. There is a required lab component that will be scheduled with the instructor.

ENGL 126 PRODUCTION EXPERIENCE

1-credit course where you get to work on the current theatre production in the Sloan Performing Arts Center. Designed for students who may or may not have any prior training, this course is a perfect way to get hands-on experience in a variety of backstage departments through lab participation, joining run crews, or other practical ways. Working in lighting, sound, costumes, scenery & painting, or stage management you can explore the excitement, camaraderie, creativity, and skills needed for backstage work. You will learn valuable skills while contributing to the excellence in production that the International Theatre Program is known for. You will be playing a real role in making theatre happen! No prior experience needed.

ENGL 142 STAGE COMBAT

This course explores the concepts and techniques of theatrical violence for stage and screen. The course stresses safety and control as students learn to create the illusions of punches, kicks, throws, and falls. The course focuses on unarmed combat. In-class performances will be video recorded to study stage and film technique.

ENGL 151 ACTING WITH OBJECTS: PUPPETRY

Puppetry has a history dating back thousands of years. In this course, class participants will be introduced to the breadth, scope, and history of puppetry arts, including traditional Japanese forms (Bunraku-style, kuruma ningyo-style), shadow puppetry (wayang kulit and overhead projectors) and object performance. Students will learn style-specific manipulation techniques through hands-on exploration of breath, eyeline, focus, and micromovement. Students will have the opportunity to make their own Bunraku-style puppets, and explore how to tell stories with objects, using non-verbal communication and gesture. This class is great training for actors, dancers, and performers to explore subtlety, nuance, and how to make your performance secondary, and in service to the puppet/object, which is the primary focus of storytelling.

ENGL 154 INTRO TO DESIGN FOR STAGE

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

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 performance, and taking risks. By the end of this course, students will be able to work within a cast to create full-length, fully improvised plays that incorporate spontaneous monologues and scenes with recurring characters and themes. Particular focus will be paid to a format known as “The Harold”, which is widely considered the cornerstone of modern improv comedy.

ENGL 170 TECHNICAL THEATRE

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

ENGL 172 INTRO TO SOUND FOR THE STAGE

Ever wonder and admire how sound designers create awesome aural environments in live performance? This course investigates the tools, tricks, skills, and equipment of realizing sound design for the theater. You'll learn how Sound Designers shape sound and music, and collaborate with other artists to achieve a specific creative vision. You'll see and experience how sound systems are put together, getting hands-on time with different equipment and learning just what each piece does. We will build on the fundamentals of sound systems that can start as small as your computer and go as large as filling a 1,000 seat theater or larger. As you learn these trades and skills, you'll then apply them in the Theatre Program's productions, working with peers and industry professionals to put on a full scale production. Whatever your experience level, you are welcome here. All you need is a passion for hearing the world around you, and the desire to bring your own creative world to life on whatever stage you find. There is a required lab component.

ENGL 174 ACTING I

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

ENGL 177 THE ACTOR'S VOICE

“Words mean more than what is set down on paper. It takes the human voice to infuse them with shades of deeper meaning.”- Maya Angelou. Students will gain an understanding and greater command of their unique and powerful voice. We will explore the teachings of Kristin Linklater, Alexander Technique, Cecily Barry and many others to create full, free and forward sound that will serve the actor from the audition to the stage, the interview to the boardroom. Students will develop relaxation and awareness skills, learn to connect to a variety of texts in a meaningful and creative way and the ability to support and project, increase their vocal range, versatility, and confidence. Actors will learn to transform their voice into the voice of the character with the technique that allows them to meet the demands of doing it eight shows a week!

ENGL 270 ADVANCED PRODUCTION

Develop specialized skills needed for theatrical technical production beyond introductory technical courses. Using current Theatre Program productions, students will work in small seminars and in one-on-one tutorials with the instructor to accomplish advanced production processes in a chosen technical area. In the required lab sessions, students will develop skills in advanced planning, technical problem-solving, and crew leadership. Labs are scheduled with the instructor based on the current production calendars. Pre-requisite: ENGL 124. Instructor permission required.

ENGL 272 ACTING II

Acting II aims to provide students who have substantial or significant performance experience an opportunity to explore, in depth, advanced acting techniques, while further developing interpretive and imaginative skills. The class aims to build creativity and the ability to inhabit a broad diversity of characters and performance styles. Pre-requisites: Audition & ENGL174, 292, 293, 294 or 295.

ENGL 291 MUSICAL THEATER PERFORMANCE

Musical Theatre is, indubitably, America's greatest home-grown theatrical form and one of the major accomplishments of American culture. From Carousel to Hadestown, ShowBoat to Wicked, American musical theatre has defined, celebrated,

and confronted our lives through song, dance, and dramatic characters and action. The skills, techniques and talent needed to effectively embody characters from the repertoire challenge actors and singers in startling ways. This is a workshop-format, performance-based course devoted to the development of skills – both dramatic and musical – for musical theatre. We will take songs (and potentially scenes) from a range of musical and explore them from a performer’s point of view: investigating action, character, musicality, vocal technique, and more. The class follows a workshop model, with students performing material that is then critiqued and reworked. Students may get to work on both contemporary and Golden Age repertoire in both solo/monologue format and, potentially, in scenes or duets. The class is intended for students with some background in musical theatre performance. By audition only.

ENGL 293 PLAYS IN PERFORMANCE: 1984

For actors, assistant directors and select student staff working on the current mainstage production. Audition/Permission of Instructor Required.

ENGL 295 PLAYS IN PERFORMANCE: THE CHRISTIANS

For actors, assistant directors and select student staff working on the current mainstage production. Audition/Permission of Instructor Required.

ENGL 297 STAGE MANAGEMENT

The stage manager is the critical organizational and management hub in the artistic process of theatrical production. Stage Managers are skilled project managers, and the skills learned in stage management are applicable to almost any area of management. Stage Management students will get an in-depth introduction to and immersion in stage managing a theatrical production. In addition to all areas of management skills, safety procedures, technical knowledge, and paperwork, students will be expected to serve as an assistant stage manager or production stage manager on one (or both) Theater Program productions in their registered semester as their lab requirement.

ENGL 298 PERFORMANCE LAB (PRODUCTION III): 1984

1 credit pass/fail performance lab course for students accepted into ENGL292, 293, 294, or 295 or for those involved as actors in mainstage Theatre Program productions. Permission of Instructor Required.

ENGL 299 PERFORMANCE LAB (PRODUCTION IV): THE CHRISTIANS

1 credit pass/fail performance lab course for students accepted into ENGL292, 293, 294, or 295 or for those involved as actors in mainstage Theatre Program productions. Permission of Instructor Required.

ENGL 320 CONSENT ROCS

“Consent ROCs” is a research study and community engaged partnership initiative where UR & Eastman Students will share consent-forward theatre practices with Rochester Area high school theatre students through co-taught workshops collaboratively designed with in-service high school theatre educators. All students enrolled in the course will receive training and mentorship to co-teach these workshops to share meaningful tools for self-advocacy and collaboration. We will work with six different schools, survey participants and analyze our data towards the creation of a Consent Forward Theatre Guide for High School Theatre practitioners. Permission of Instructor Required.

ENGL 354 ADVANCED PRODUCTION PROJECT: 1984 OR THE CHRISTIANS

This course will build upon skills and experience garnered in earlier stage management coursework on Theatre Program mainstage production. It allows students to build real-world management techniques, test and develop their working knowledge of stage management, and develop hands-on experience in “the field”. Students will again work with professional artists on a Theatre Program Mainstage production and are expected to manage the production with advanced facility, significant self-regulation and self-evaluation, and develop mentorship skills to assist, inspire, and enhance the abilities of their student assistant stage management team members. Permission of Instructor Required. Pre-req: ENGL 296/297 and ENGL 392.

ENGL 360 SPECIAL PROJECTS THEATRE

In Special Projects: Theatre students work in a particular area or on a particular project of their choosing or devising. Developed with and overseen by a Theatre Program faculty member and functioning like an Independent Study, Special Projects: Theatre allows students the opportunity of specializing in or investigate theatre in a tailored, focused, and self-directed way. Permission of Instructor Required.

>>> Film + Media Studies (FMST)

About the Program

MAJOR: Film and Media Studies, BA

MINOR: Film and Media Studies Minor

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.

Courses + Descriptions >>>

FMST 131 INTRODUCTION TO MEDIA STUDIES

This course introduces students to the theory and practice of media studies. We will look at a range of media and historical tendencies related to the media, including manuscript culture, print, and the rise of the newspaper, novel, and modern nation-state; photography, film, television and their respective differences as visual mediums; important shifts in attitudes towards painting; the place of sound in the media of modernity; and computerization of culture brought about by the computer, social networks, video games, and cell phones.

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 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 techniques to create new works at the intersection of art, design, and technology. Not open to Seniors. Studio Art lab fee applied.

FMST 206 FILM THEORY AND AESTHETICS

This course is designed for students who have completed introductory and intermediate level courses in film and media, and are prepared to engage with more advanced readings in film theory and analysis. Subject areas will include semiotics,

psychoanalysis, Marxist theory, feminist theory, queer theory, genre studies, phenomenology, cinematic realism, and theories of the avant-garde. The course will closely examine significant works of global cinema in the narrative, documentary, and experimental traditions.

FMST 209 HOLOCAUST: AFFECT AND ABSENCE

How does one represent the unrepresentable? This is the key question we will explore as we look at films and literature about the Holocaust. We will examine how fictional films, novels, documentaries and memoirs challenge our conceptualizations of representation and documentation, often leading to experiments in both form and content. Of particular interest will be the relationship between affect, aesthetics and ethics in these negotiations of loss, horror and redemption.

FMST 214 THE HISTORY OF SPECIAL EFFECTS: ANALOG TO DIGITAL

This course offers a survey of the history of VFX from the late 1800s to the present and will track historical and stylistic developments of special effect technologies and practices.

FMST 224 FILM STUDIES: THE POLITICS AND AESTHETICS OF HORROR CINEMA

Offering a grounding in horror studies and film theory, this course invites students to view horror cinema with close attention to both formal and social/historical elements. One particular focus of the course will be on how the horror genre reflects larger cultural anxieties surrounding race, gender, class, and sexuality over time. Topics will include trauma in horror; found footage and techno-horror; folk horror; and eco-horror.

FMST 225 TELEVISION HISTORY: TECHNOLOGY, INDUSTRY, CULTURE

This course investigates the development of television from experimental broadcasts in the 1920s to the streaming revolution of today. Students will explore TV through three interconnected dimensions: technological innovation, industry evolution, and cultural impact.

FMST 231 SAVAGE MEDIA

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

FMST 251 ITALIAN NEOREALIST DIRECTORS: ROSSELLINI, DE SICA, VISCONTI

Italian Neorealist films of the 1940s and 1950s constituted Italian cinema's greatest contribution to filmmaking worldwide and to the history of cinema. This course will provide students with a solid understanding of Neorealist themes and style through explorations of its three principal directors: Roberto Rossellini, Vittorio De Sica and Luchino Visconti. Discussion topics will range from the Nazi occupation of Italy and the Partisan Resistance, to southern Italy and postwar living conditions. Films include: *Rome Open City*, *Paisan*, *Bicycle Thieves*, *Umberto D.*, *The Earth Trembles* and *Bellissima*.

FMST 254 SHANGHAI, TOKYO, SEOUL, TAIPEI: EAST ASIAN METROPOLISES

What makes a metropolis so fascinating, disorienting, or dreadful? Is it the history, the people, or the never-ending parade of sights and sounds? In this course, we journey through four major urban centers in East Asia—Shanghai, Tokyo, Seoul, and Taipei—by examining their kaleidoscopic reflections in literature and film. We will come across city narratives composed from a medley of perspectives. While appreciating the stories, we will learn about the complicated histories of each metropolis and acquire skills to critically analyze how a physical place can be transformed into metaphors for modernity, turmoil, sentimentality, (dis)connection, and so on.

FMST 255 JOURNEYS TO ITALY IN LITERATURE AND FILM

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

FMST 256 CINEMA AND JEWISH-ISRAELI IDENTITY

This course examines Israeli cinema as a dynamic cultural arena where Jewish-Israeli identity is represented, imagined, and contested. Through critical analysis of film form, narrative, and ideology, students will explore how cinema functions as both artistic expression and cultural technology that shapes notions of Jewishness, Israeliness, and the "New Jew." The course will focus on three main subjects in Israeli cinema: making aliyah to Israel, religion, and serving in the military and post-trauma. Students will trace Israeli film from early post-Holocaust works that sought to forge unified national identity to contemporary cinema that interrogates narratives of power, trauma, ethnicity, and occupation. All materials will be screened in the original Hebrew with English subtitles.

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.

FMST 260 TOPICS IN SCREENWRITING: THE SHORT FILM

Review and practice of requirements for writing professionally formatted scripts used in short films and webisodes. Emphasis will be placed on writing short-form scripts and analyzing and discussing key elements of storytelling.

FMST 293 SOVIET CINEMA

The Russian revolution and the establishment of the USSR as a communist state coincided with the advent of cinema, which Soviet leader Vladimir Lenin deemed "the most important of the arts." Bolstered by a centralized, ideologically driven film industry, Soviet film embodied avant-garde experimentation and Socialist Realist conformity while defining the boundaries of cinematic language, giving rise to some of the world's most influential filmmakers. This course is a chronological overview of Soviet cinema from its start to the collapse of the USSR that will explore the ways that filmmaking shaped national and political identity of the Soviet Union. Students will approach films as works of cinematic art and as historical artifacts.

FMST 328 SLOW CINEMA: VARDA, AKERMAN

This course will explore the ways in which cinema operates as a time machine. Through close analysis of works by Agnès Varda, Chantal Akerman, Michelangelo Antonioni, and Jean-Luc Godard we will consider varieties of cinematic temporality in relation to questions of history and memory (collective and subjective).

FMST 393 SENIOR CAPSTONE

The FMS Capstone provides a collaborative learning environment in which students have the opportunity to create a sustained project in their senior year.

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

About the Program

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

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

Susan B. Anthony Institute for Gender, Sexuality, and Women's Studies Women's studies focuses on the experiences of diverse groups of women and changing cultural gender issues as well as economic, political, and psychological relations between women and men. Because gender and women's studies asks questions about women, sexuality, and gender that no single academic department is able to answer, the program encourages an interdisciplinary approach. The program also offers an exciting range of internships in the community through which students may earn course credits. The program offers an undergraduate major and minor, an honors program, and clusters in the humanities and social sciences.

Courses + Descriptions >>>

GSWS 100 TOPICS IN GSWS: FEMINIST MEDIA

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

GSWS 105 SEX AND POWER

This course is an introduction to the interdisciplinary scholarship of Gender, Sexuality and Women's studies. 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 use gender as a critical lens to examine some of the social, cultural, economic, scientific, and political practices that organize our lives. 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 123 INTRODUCTION TO VISUAL & CULTURAL STUDIES

The aim of this course is two-fold: First, to develop an understanding of the extraordinary variety of ways meaning is produced in visual culture; secondly, to enable students to analyze and describe the social, political and cultural effects of these meanings. By studying examples drawn from contemporary art, film, television, digital culture, and advertising we will learn techniques of analysis developed in response to specific media and also how to cross-pollinate techniques of analysis in order to gain greater understanding of the complexity of our visual world. Grades are based on response papers, class attendance and participation, and a midterm and a final paper. Occasional film screenings will be scheduled as necessary in the course of the semester.

GSWS 155 INTRODUCTION TO AFRICAN-AMERICAN LITERATURE

This course surveys African American literature of a variety of genres—primarily fiction, poetry, and non-fiction essays—from the early 20th century to the present. The course interprets this tradition not only as the creative expression of American writers of African descent, but also as a set works displaying formal characteristics associated with black cultural traditions. Discussion topics will include the meanings of race, the construction of black identity, and intra-racial differences of class, gender, and sexuality, as well as how experimentation, 1960s black radicalism, and the contemporary Movement for

Black Lives have shaped black literature. Our readings will traverse a range of influential writers, such as W.E.B. Du Bois, Nella Larsen, James Baldwin, Toni Morrison, Octavia Butler, Claudia Rankine, and Danez Smith.

GSWS 172 FREUD AND RELIGION

This course will explore the gradual evolution of Freud's thought toward the place and role of religion in society in conversation with other psychoanalytic thinkers, like C. G. Jung and Julia Kristeva. In Freud's early works, he portrayed religion as a "collective neurosis of mankind" arguing that religious beliefs serve the fulfill the immature psychological and emotional needs of the child within the adult self. Therefore, he firmly advocated for replacing these illusions with a more scientific and materialistic attitude that would be based on science and impassioned observation. However, signaling a dramatic change in Freud's attitude, his later works present religion as critical for the wellbeing of society and even vital for its survival. In the course we will trace important works and ideas that helped to shape Freud's intellectual development illuminating his nuanced understanding of religion.

GSWS 190 DANCES OF THE MIDDLE EAST: FOLKLORIC/BEDOUIN

Traditional Folkloric roots of Middle Eastern Dance, focusing on specific Bedouin dance styles of North Africa (Raks Shaabi). Discourse and research will address issues of gender and body image. Improving strength, flexibility and self-awareness of the body, the class work will include meditative movement, dance technique, choreography and improvisation. No prior dance experience necessary.

GSWS 206 GLOBAL POLITICS OF GENDER & HEALTH

This interdisciplinary course is an introduction to critical concepts and approaches used to investigate the intersections of gender, health, and illness, particularly in the context of individual lives both locally and transnationally. Special attention will be paid to the historical and contemporary development of medical knowledge and practice, including debates on the roles of health-care consumers and practitioners, as well as global linkages among the health industry, international trade, and health sector reform in the developing world. Emerging issues around the politics of global health include clinical research studies, bodily modification practices, and reproductive justice movements. This is a writing-intensive course and may be counted toward the Gender, Sexuality and Women's Studies major, minor, or cluster.

GSWS 209 PSYCHOLOGY OF HUMAN SEXUALITY

Survey course on understanding sexuality. Includes such topics as biological sexual differentiation, gender role, gender-linked social behaviors, reproduction issues, intimacy, and the role of social and personal factors in psychosexual development. This is a social science course. Prerequisite: PSYC 101.

GSWS 215 LGBTQ CULTURE

This course is a discussion-based learning experience that explores the history of lesbian, gay, bisexual, queer, transgender, and intersex (LGBTQI) history, communities, and identity through theory, pop culture, literature, and intersectional analysis. Topics include the emergence of subcultures and the organized activist movements from the 1920's through today, early sexuality theory and poststructuralist queer theory, and major historical events including the AIDS epidemic and Stonewall Riots. Course will be taught by Kaelyn Rich, Assistant Advocacy Director (Chapters) of the New York Civil Liberties Union.

GSWS 222 GENDER, SEXUALITY, AND DESIRE IN 20TH CENTURY CHINESE LITERATURE

In this course, we will be examining works of literature from China's late nineteenth, twentieth, and early twenty-first centuries in order to better understand how conceptions, representations, and expressions of gender, sexuality, and desire changed during periods of drastic political and intellectual change. Our readings will include (but not necessarily be limited to) the following areas: an introduction to gender in the late imperial period; modernist approaches to gender and heterosexual and same-sex desire in the May Fourth and early Republican periods; the ideological treatment of gender and sexuality during the high socialist period; and the reemergence of literary expressions of desire and gender identity in the post-Mao era and beyond. Taught in English.

GSWS 228 THE BODY IN EARLY CHRISTIANITY

Though we often assume that religion deals with the spirit or the soul, the earliest Christians were deeply and primarily concerned with the body. We will examine the multiple & various early Christian debates & practices relating to the body focusing in particular on issues related to physical suffering, death, sexuality, identity, and asceticism. Topics: early Christian debates over the nature of the body and its relationship to personal identity and the nature of the self; conflicting ideas about the nature of Jesus' incarnated, crucified, and resurrected body; gender, sexuality, and the bodies of men and women; Christian valorization of physical suffering and the bodies of the ill; the cult of the martyrs and the cult of the relics; the rise of asceticism and the bodies of saints.

GSWS 242 DANCE/MOVEMENT THERAPY FOUNDATIONS

Foundations and Principles of Dance/Movement Therapy examines the ways dance/movement therapy in the west has integrated Asian concepts, natural movement, formal elements of dance, creative processes, music, verbal expression, and constructs drawn from psychology and counseling to treat a wide range of populations. Students will compare and contrast the treatment of individuals seeking help for a range of concerns (e.g., psychosis, autism, anxiety, eating disorders, histories of abuse). Experientials, creative dance, and

videotapes of actual sessions with a variety of populations highlight these concepts. Dress comfortably and be prepared to move.

GSWS 275 FEMINISM AND MEDIA IN THE AMERICAS

In the wake of *Dobbs v. Jackson*, certain fronts of feminist struggle we might have considered settled in the US have become open battlegrounds once again. This course explores key aspects of feminist thought and action across the Americas to explore what insights the North may draw from a dialogue with the South. We will focus on how media constitutes a key terrain where power configurations around gender play out and where much feminist political work unfolds. Drawing from historical episodes and scholarly interventions mainly from the 20th and 21st centuries, the course will consider how meanings, imaginaries, and forms of valuation attached to feminine subjectivity circulate and are experienced, (re)produced, and challenged. The first part of the course examines the conditions that shape the experience of feminized subjects: the combined and differentiated forms of oppression that feminists in the US and Latin America (heirs to different colonial histories) have theorized about; their intersection with race, ethnicity, disability, sexual orientation, and other dimensions of identity. The second part looks at the mediated construction of gender: how signs, practices of mediation, and patterns of in/visibility give rise to and sustain these ideologies. The final part considers the shifting contours of feminist struggle in the hemisphere, focusing on their aesthetic and semiotic dimensions—from the moment of its articulation into publics to their use of physical and online worlds as sites of protest within and across national spaces. The overarching goals of the course are a) to consider US-based feminist knowledge and struggle as heir one of multiple legacies in the hemisphere, attached to specific histories of power, oppression, and violence; and b) to see the historical effects and contemporary potential of imbricating these legacies to advance this emancipatory project.

GSWS 286 CONTEMPORARY WOMEN'S WRITING

In recent years, we have seen a virtual explosion of writing by women, with women's novels constituting some of the most widely read and critically admired work being produced today. The global reach of both its authors and audiences has made contemporary women's writing a truly international phenomenon. We will examine what makes this work especially innovative: its experimentation with new voices and narrative forms and its blurring of genre boundaries. We will look at the dialogue it has established with the past, where it often finds its inspiration, self-consciously appropriating earlier literary texts or rewriting history. We will also consider what special challenges this work poses for its readers. Looking at works originating in a wide range of locations, this course, will explore the diverse shapes of contemporary women's imagination and attempt to account for the compelling interest of this new body of fiction.

GSWS 292 LAW, MEDICINE AND GENDER

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

GSWS 296 INTERNATIONAL HUMAN RIGHTS

What does it mean to be human? What political, economic, religious, social, or sexual rights might be part of different people's working definitions? This course will look at both a) the historical development of conflicting theories of human rights and b) more contemporary debates about their ideal extent, their exercise, and their enforcement. Special topics will include debates over the meaning of the American and French Revolutions, the fight to design an International Declaration of Human Rights in the aftermath of World War II, the history of organizations such as Amnesty International, and the controversy around UN events such as the 1995 World Conference on Women in Beijing, the 2002 World Summit on Sustainable Development in Rio de Janeiro, and the 2000 and 2005 Millennium Summits in New York City.

GSWS 393 MAJOR SENIOR SEMINAR

Under the guidance of a faculty advisor, Seniors identify a topic, develop a project plan, conduct substantive work, and present their findings or creations in a final written report, portfolio, performance, or presentation. Responsibilities and expectations vary by course and department.

GSWS 393H MAJOR SENIOR SEMINAR - HONORS

Under the guidance of a faculty advisor, Seniors identify a topic, develop a project plan, conduct substantive work, and present their findings or creations in a final written report, portfolio, performance, or presentation. Responsibilities and expectations vary by course and department.

>>> History (HIST)

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.

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.

Courses + Descriptions >>>

HIST 112 INCARCERATION NATION

How does a country with five percent of the world's population, a country that nominally values freedom above all else, come to have nearly a quarter of the world's incarcerated people? In this survey course we investigate the history of imprisonment in the United States--as theorized and as practiced--from the founding of the republic to the present day. Special attention is paid to the politics, economics, race politics, and religious logics of contemporary mass incarceration, and to the efforts afoot to end mass incarceration.

HIST 117 CITIES AND URBANIZATION IN MESOAMERICA & PRE-HISPANIC ANDES

How did archaeology come to be the way it is now? This course will survey some of the major theoretical trends that have shaped anthropological archaeology. More specifically, students will learn how anthropological theory has influenced the interpretive frameworks and epistemologies of archaeological inference. We will spend half of the semester focusing on early archaeological theory, and the second half on topics and theories that are now central in archaeology. By the end of this course, students should be able to define and identify the major theories in archaeology that include culture-

history, processualism, post-processualism, middle-range theory, Marxism, agency, identity, feminist, community, and indigenous archaeology.

HIST 125 SOCIAL DANCE: A CULTURAL HISTORY

Social dance plays an important role in every society, simultaneously fostering community and self-expression. From the Waltz to Contra Dancing, Ragtime Dances to Rock n Roll, and Tango to Salsa, this course explores the history and culture of several social and popular dances in the United States from the country's founding to the present. Students discover how cultural beliefs are embedded in social dance practices, and how, vice versa, social dance practices can help shape changing norms and behaviors. Through a mixture of lectures, readings, discussions, video-viewings and experiencing the basic steps, each social dance form studied is contextualized within its time period. The course as a whole considers patterns of cultural change across the decades in terms of gender, race, class and social identities. No previous dance experience is necessary.

HIST 126 HITLER'S GERMANY

This course revolves around the most essential question in modern German history: was Hitler's regime particular to Germany, German culture, and German society, or was merely

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the manifestation of an immanent quality in all modern nation states? What does it mean to compare any political figure to Hitler? Was his kind of "evil" *suis generis* or dangerously banal? This course places the rise and fall of the Nazi Party and Hitler in the longer durée of German history, from the Second Empire and WWI, to Weimar, the Nazi State, and the Two Germanys of the Cold War.

HIST 132 IMPERIAL RUSSIA

This course traces the dramatic rise and fall of Russia's empire, beginning with the medieval world of Kievan Rus' and concluding with the collapse of the Romanov dynasty in 1917. We will explore how a loose federation of Slavic principalities grew into one of the largest land empires in history, and how rulers from Ivan the Terrible to Catherine the Great and Nicholas II sought to balance tradition, reform, and autocracy. Along the way, we will examine Russia's expansion across Eurasia, the experiences of serfs, nobles, and ethnic minorities, and the tensions between Westernization and distinctively Russian paths of development. Students will read chronicles, manifestos, political tracts, and works of literature, while engaging with key debates in modern scholarship. By the end of the course, students will understand how the legacies of empire, modernization, and revolution shaped both Russia and the wider world.

HIST 136 DANTE'S DIVINE COMEDY, PT2

The second of a sequence of two, the course approaches "The Divine Comedy" both as a poetic masterpiece and as an encyclopedia of medieval culture. Through a close textual analysis of the second half of "Purgatorio" and the entirety of "Paradiso," students learn how to approach Dante's poetry as a vehicle for thought, an instrument of self-discovery, and a way to understand and affect the historical reality. They also gain a perspective on the Biblical, Christian, and Classical traditions as they intersect with the multiple levels of Dante's concern, ranging from literature to history, from politics to government, from philosophy to theology. A visual component, including illustrations of the "Comedy" and multiple artworks pertinent to the narrative, complements the course. Class format includes lectures, discussion, and a weekly recitation session. Intensive class participation is encouraged. No prerequisites. Freshmen are welcome. Part of the Dante Humanities Cluster.

HIST 139 THE HISTORY OF MODERN SOUTH ASIA

An introductory survey of the history of South Asia from the Mughal period to the present, with a special emphasis on the British colonial era and the making of the Indian and Pakistani nations. Course readings will emphasize South Asia's remarkable religious, cultural, and environmental diversity and the challenges and promises that such diversity presents to national identity in these two post-colonial nations. Course format will be an informal mix of lectures, discussions, student presentations, and films.

HIST 147 RELIGION AND POLITICS IN THE MIDDLE EAST

This course examines the role of religion in the politics of the Middle East. In the first part, the course introduces key concepts and terms necessary for understanding contemporary Middle Eastern politics and political discourse. The second part focuses on the central issues from the late 19th-century through to the Arab Spring, such as the emergence of constitutionalism, Arab nationalism, the rise of Islamism, the debate on Islam's compatibility with liberal democracy, Islamic feminism, and the concept of post-Islamism. The third part of the course illustrates these issues with five corresponding case studies which provide insight into the trajectories of political Islam in Iran, Turkey, Saudi Arabia, Lebanon, and Egypt. Throughout this course, we will pay particular attention to gender issues and women's participation in civil society, government, and religion.

HIST 149 AMERICA'S LATINOS

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

HIST 151 MODERN LATIN AMERICA

This introductory course will cover the difficult process of nation-building that twenty-odd societies south of the Rio Grande experienced during the nineteenth and twentieth centuries. By the end of the course, students should be able to understand most references in Calle 13's song "Latinoamerica." Latin America became a space where questions of modernity and progress intersected with science and development. Foreign influence, intellectual, physical, and commercial, played a considerable role and many voices continued to be marginalized. As the twentieth century progressed, development strategies, shifting racial and gender norms, and the Cold War radically impacted the region's more modern history. We will explore these moments through a variety of traditional and less conventional primary and secondary sources.

HIST 154 WORLD HISTORY THROUGH SOCCER

Goooo! In this introductory course, we will use soccer (alias, calcio, futebol or football) as a lens to study global history, culture, identity, and politics from the nineteenth century to the present. The origins of football are contested, but its trajectory as a cultural export is not. European immigrants first introduced “the beautiful game” to Argentina in 1867, yet at the time soccer was viewed as a bizarre, violent, and foreign fad in South America and most of the world. This course will trace football’s trajectory through European, Latin American, and African societies and study how it has been used to fabricate national, regional and barrio identities, promote multi-racial societies (or not), and entertain the masses. We will also examine the sport’s role among immigrant populations in the United States and its complicated relationship with the FIFA World Cup, television, marketing, women’s history, and workers’ movements. For their final project, students will develop a research project on a topic of their choice.

HIST 171 AFRICAN-AMERICAN HISTORY II

This introductory survey examines the history of African Americans from 1860 to the present. We will examine African Americans’ pursuit of freedom and justice as defined during different periods. Topics of study include the Reconstruction era; formation of Jim Crow segregation; Black migrations; the Civil Rights and Black Power movements; and the contemporary “color line” in the United States. Students will explore the impact of Black activism and cultural expression on national and international politics. By the end of the semester, students will understand key concepts and events that shaped post-emancipation Black history.

HIST 176 HISTORY OF JUDAISM

An introduction to the religious and cultural development of Judaism. Will emphasize Judaism as a living tradition, one which has been subject to both continuity and change among its practitioners throughout its history.

HIST 186 HISTORY OF ENERGY

This will cover the broad history of energy from ancient civilizations using various resources for heat and power through the introduction of coal that sparked the industrial revolution, the exploitation of petroleum and natural gas in the late 19th century, and followed by the nuclear age. Today we are seeing a growth realization that renewable resources and conservation have important roles to play in powering civilization.

HIST 200 GATEWAY TO HISTORY: THE HARLEM AND BLACK CHICAGO RENAISSANCES

In 1950, writer Arna Bontemps declared that there had been two phases to the twentieth-century “Negro literary awakening”: The first had been in Harlem; the second, in Chicago. This class looks comparatively at these two cultural movements, the so-called “Harlem” Renaissance of the 1910s

to 1930s and the Black Chicago Renaissance of the 1930s to 1950s. This class explores whether these two periods were actually two halves of the same “awakening” as Black politics and aesthetics changed both domestically and abroad during these decades. Students will examine major figures, ideologies, and events from each era while learning the basics of scholarly historical research.

HIST 200 GATEWAY TO HISTORY: RACE, GENDER, AND THE CALIFORNIA GOLD RUSH

Eureka! This gateway course introduces students to historical practice—what professional historians actually do—through a focus on matters of race, gender, and indigeneity during the California gold rush. Stretching before and after the gold rush years of 1848-1855, this course presents California as a site of overlapping colonial histories (Spanish, Mexican, and U.S.) and an immense diversity of Indigenous cultures and languages. It is also a site of racial struggle, as Mexican landowners, Chinese laborers, Indigenous peoples, White settlers, and free Black men and women vied for land, resources, and power, a struggle in which gender and sexuality played a key role. As a historical methods course, this class will introduce students to the diverse array of evidence available to historians, from legal documents and newspapers to travelogues, novels, historical interviews, maps, and artwork. This class is required for history majors, but all interested undergraduates can enroll.

HIST 204/HIST 204W LGBTQ AMERICA

This course introduces students to key themes and concepts in U.S. lesbian, gay, bisexual, trans, and queer history from the nineteenth century to the recent past. Throughout, we will focus on queer communities and cultures. Though we often use terms like “LGBTQ community” to designate a collective group based on shared societal marginalization, queer communities are often fragmented not only along lines of gender and sexual identity but also along lines of race, class, citizenship status, religion, and more. Primary questions guiding our class include: What does “queer” mean? How do people marginalized in multiple and intersecting ways carve out livable lives, find moments of pleasure, and build community? What forces drive us apart, and what is the radical potential of working together? This class will also include a hands-on, collaborative archival research project on the LGBTQ history of the University of Rochester.

HIST 206/HIST 206W FRANCE TODAY!

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

HIST 217 INKAS AND THEIR ANCESTORS

This course will review the prehistory of ancient societies in the Andes, which will begin from the peopling of the continent to the conquest of the Inca Empire by the Spanish. Students will become familiar with Andean chronologies as well as the prehispanic cultures of Chinchorro, Caral, Chavin, Pukara, Paracas, Moche, Nasca, Wari, Tiwanaku, Chim, and the Inca, among others. Special attention will be paid to how these societies adapted to the diverse ecology of the Andes. Topics include the history of Peruvian archaeology; plant and animal domestication; the development of social complexity, the emergence of religion; prehispanic art and symbolism; ancient technology, economies and trade; and urbanism. The course includes material from archaeological investigations and interpretations as well as ethnohistoric and ethnographic sources.

HIST 227/HIST 227W PODCASTING HISTORY: HEAR UR

Hear UR is a history-oriented podcast that takes on a subject related to the environmental history of Rochester. Over the course of this semester, this class researches, develops, and produces one season of episodes for Hear UR. Students divide into teams of three, where they take on the roles of Producer, Lead Researcher, or Engineer. Together they develop the subject matter of the season and episodes; locate primary sources to interpret; identify a body of secondary literature; draft and re-draft podcast scripts; master the use of microphones, recording studios, and audio editing software; create a website to host each episode, where they post a written article on the same topic, provide primary source images, additional links, and script; finally they organize and execute a public roll out of the season, using social and traditional media platforms, local public radio and television, and University communications.

HIST 252/HIST 252W IMMIGRATION AND THE AMERICAS

The United States received the largest number of immigrants in the western hemisphere in the nineteenth and twentieth centuries, but immigrants' relative impact in Latin American countries like Brazil and Argentina was arguably more substantial. This course explores the complex events, trends and personal considerations affecting migrants' decisions and experiences. In exploring the movement of Italians, Japanese, Mexicans, and other groups to and within the Americas, we will seek to understand their movements as a function of three essential questions: why do people migrate; who migrates; and how do they choose where they migrate? The course will incorporate a variety of materials including interviews, memoirs, monographs, and demographic studies. Students will also discover Rochester's own rich immigrant history. Graduate students will develop an extended exploration into the dynamics of internal migration and immigration over the course of the semester.

HIST 272 AFRICAN DIASPORA RELIGIOUS TRADITIONS

This class centers African American religiosity—examining African religious retentions in America from the 17th century to the present. We will examine religious traditions of African Americans that include Voodoo, Black Hebrew Israelites, Moorish Movement, Five Percenters, Christianity, and the Nation of Islam. Themes of liberation, humanity, nationhood, love, language, identity, and culture will be explored throughout the semester.

HIST 280/HIST 280W HISTORICAL ARCHAEOLOGY

This course introduces students to historical archaeology and uses archaeological sites, material culture, and architecture to investigate European colonization of the Americas. Topics include Euro-Indian contact, the transfer of European and African cultures to American shores, creolization and the emergence of distinctly American traditions, Atlantic connections, and how non-documentary sources help us understand the lives of African-Americans, Indians, and white settlers.

HIST 288 POLITICS AND CULTURE IN FASCIST ITALY

Interviewed by the Chicago Daily News in 1924, Mussolini said that Fascism was “the greatest experiment in history in making Italians.” Within the historical and political framework of this so-called Ventennio Fascista – from 1922 to 1943 – the course examines Mussolini's cultural politics as a fundamental strategy not only to gain popular consent and propagate the ideology of the regime, but to implement his vision of Italian national identity. Topics include the fascist philosophy and politics of education, the myth of Rome and its imperial legacy, the archeological, architectural, and restoration projects, the graphic arts, fashion, sports, gender roles, dissent, historiography, and documentary film. Emphasis will be placed on documentary materials in addition to secondary sources. A selection of films on the regime complements the course.

HIST 295 VENICE AND THE JEWS

Boasting two thousand years of uninterrupted presence on the land, Italian Jewry is the oldest Jewish community of the European Diaspora. Located at the center of the Mediterranean basin, over the centuries it was enriched by the contribution of a variety of Jewish internal traditions (autochthonous, Ashkenazi, and Sephardic, among the main ones), while at the same time developing a very complex relation with the surrounding non-Jewish environment. Such dynamics paradoxically reached their apex with the institution, starting in the sixteenth century, of ghettos, i.e., Jewish segregated quarters. Established in 1516 and in existence until 1797, the ghetto of Venice was the first of such settlements and was to give its name to all subsequent ethnic enclosures in modern history. Surrounded by water and walls, physically separated from the Christian population of the city—although,

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as a matter of fact, not isolated from it—Venetian Jews developed their own communal institutions, an elaborate system of religious and social practices, and articulated a rich cultural and intellectual life. The course will examine the most relevant aspects of the Italian Jewish experience in its Venetian declination during the existence of the ghetto. Through the examination of a variety of documentary, literary, and artistic sources, both Jewish and non-Jewish, we will explore the conditions that concurred in making sixteenth-eighteenth century Venetian Jewry exemplary among Italian communities, and unique in the context of the European Diaspora.

HIST 299H UR RESEARCH: HISTORY

Interested in designing an original research project? This seminar introduces students to source identification, prospectus preparation, and grant-writing techniques for historical research. To prepare for your project, we will discuss select readings on questions of memory, power, archives and our motivations as writers of History. The course is mandatory for students interested in completing the History Honors program next year. Students who are planning on developing an alternate research project are also welcome to enroll. As a 4.0 credit course, the course only meets the first eight weeks of the semester. There is a class trip to Washington, D.C., during spring break.

HIST 302W SPATIAL HISTORY: PAST & PLACE

This research seminar focuses on spatial dimensions of historical study and analysis and how the physical world reflects historical change. We will survey how historians use spatial, textual, and visual analysis to advance research into Early Modern Atlantic network formation, circulations of disease, news, ideas, and material culture, and witchcraft hysteria before students learn GIS and database building basics and develop their own research topics.

HIST 319W THE HISTORY OF LONDON

This seminar introduces the rich and complex history of one of the world's greatest and most iconic cities: London. From its foundation as a Roman settlement astride the River Thames to its postwar emergence as a center of global capital, few cities have made so distinctive a mark on the world. Drawing on a variety of primary sources, historical essays, and cultural artifacts, students will study how London has been shaped by settlement, trade, industry, empire, war, political upheaval, and social change over the course of two millennia. Key themes will include London's growing importance as a manufacturing and trading center during the medieval period; its emergence as the seat of the British monarchy and Parliament; the changes wrought by the Reformation; the effects of revolution, plague, and fire in the seventeenth century; the city's unprecedented growth during the eighteenth and nineteenth-centuries; its role as the metropolitan heart of the empire; the effects of war and decolonization; postwar immigration; and the making of a new multicultural London in the 1960s and '70s.

HIST 387W BLACK MEXICO

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

>>> LINGUISTICS (LING)

MAJOR: [Linguistics, BA](#)

MINOR: [Linguistics Minor](#)

Language is among the most complex cognitive facilities we possess. Contemporary linguistics is the study of the formal aspects of language structure—what it is that we know when we know a language. For the most part, linguistic knowledge is tacit. We learn language; we are not taught it. Uncovering the structure of language is the work of formal linguistics. The Department of Linguistics offers courses in the major areas of theoretical linguistics: phonetics, phonology, syntax, semantics, and pragmatics. In addition, we offer a number of 100-level courses in linguistics that focus on how language interacts with aspects of culture and society. Linguistics courses offer students

a unique combination of humanistic and scientific concerns and tend to draw interested students from a broad range of disciplines in the sciences and humanities, from biology and cognitive sciences to art and visual studies. The commonality is a deep intellectual curiosity about human languages. Students find that linguistics gives them experience in approaching and analyzing complex empirical data in a systematic way, a skill useful in a variety of careers. Our graduates enter fields such as teaching, law, linguistics, speech pathology, and research, among others.

Courses + Descriptions >>>

LING 102 LANGUAGE AND SOCIAL IDENTITY

This course introduces how language is used and perceived to mark social characteristics of an individual or group of individuals. We will examine how social identity is constructed linguistically, which linguistic cues are used consciously to denote different social identities, and how most linguistic cues delineating social groups are below conscious awareness.

Topics include: prescriptive and descriptive perspectives of language, dialects, accents, language standardization, language and dialect contact, and linguistic profiling.

LING 107 LANGUAGE AND LANDSCAPE: WATER IS LIFE

Water is on track to be the most pressing environmental issue in the upcoming decades. But beyond its physical substance, what is water? How do we understand its value in our lives? Who controls it? This course will focus on the language and landscape of water, its geography and physical presence on the landscape, to examine how languages shape our actions, understanding and knowledge of what water is in human communities. In the course we'll examine indigenous points of view around water in the Americas and in Australia and how they embody themselves in their landscapes in relation to water. We'll examine the language of issues such as access to water, and water rights and the concept of ownership of water. We'll focus on case studies of current communities coping with the value and role of water in their communities. We'll touch on aspects of the geography of water: aquifers, rivers, water sources, and practices such as irrigation and mapping to understand the ways that languages embody us in place, using

as tools linguistic concepts such place names and toponyms, spatial orientations. The goal of the seminar is to build a base for an informed understanding of how knowledge is coded in languages, and shapes concepts and environmental practices. The course will consist of readings, films and discussion, and final project.

LING 110 INTRODUCTION TO LINGUISTIC ANALYSIS

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

LING 161 MODERN ENGLISH GRAMMAR

This course is a comprehensive review of the grammar of Modern Standard English. The course will be of interest to those who wish to sharpen their language skills, or to know more about the workings of the English language whether for practical, cognitive or creative ends. Drawing on work in mostly pre-theoretical, descriptive linguistics this course

reveals the mechanics of Standard English structure, with occasional detours into the finesse of usage across registers (dialect to slang). Students will learn to develop the ability to see patterns in grammar, as well as its structural possibilities and limits. Assignments will involve reflection on form, usage and speaker judgments. Through a final project, students will investigate some aspect of an English variety available to them. Throughout, students will be working with their data samples of English to explore how speaker choices lead to particular grammatical structures or yield ungrammaticality. Background in linguistics or grammar not needed.

LING 204/LING 204W HISTORY OF LINGUISTIC THOUGHT

This course looks at key ideas in linguistics, starting in Babylon and Ancient China and working towards the study of meaning in modern linguistic theory and philosophy of language.

Among the topics we will look at are: writing and its influence on grammatical traditions; the advent of historical linguistics, linguistic phylogeny, and the comparative method; European structuralism; American structuralism; variation within and across languages; the rise of generative grammar; Chomsky's philosophy of linguistics, including competence and I-language; literal meaning and beyond. Students will be expected to read a selection of primary literature and participate actively in class discussion. The course will be assessed by essays (essay questions and reading lists for each essay to be provided).

LING 216 SPEECH ON THE BRAIN

The focus of this course is on neural representations of speech sounds; introduction to basics of speech phonetics and responses from the auditory nerve through the brainstem, midbrain, and cortex; techniques for analyzing speech and neural responses. Students from BME, LING, BCSC, NSCI and other programs will work in interdisciplinary teams on a final project.

LING 220 INTRODUCTION TO SYNTAX

Syntax is the system of rules that we subconsciously follow when we construct sentences. The course is designed to introduce the grammatical principles that guide the building of structures. The students will acquire and apply the tools necessary for linguistic analysis of phrases and sentences. Built on data puzzles from English and some lesser studied non-Indo European languages, the students will gain insights into state of the art syntactic theory and lingering questions.

LING 224 INTRODUCTION TO COMPUTATIONAL LINGUISTICS

This course covers foundational concepts in computational linguistics and is designed for students with a strong background in formal linguistic methods but only rudimentary programming experience. Major focus is placed on the use of formal languages as a tool for understanding natural language

as well as on developing students' ability to implement foundational algorithms pertaining to those formal languages. Topics include basic formal language theory, finite state phonological and morphological parsing, and syntactic parsing for context free grammars and mildly context sensitive formalisms. Students who have taken the CSC17X series should consult with the instructor prior to enrollment, since there is overlap with a subset of the technical material covered in those courses. Conversely, while it is possible to enter this course with no programming experience and do well, students new to programming may wish to take CSC161 or to attend a CIRC programming bootcamp prior to taking this course.

LING 227 PHONETICS

This course is intended to provide participants with an overview of research in an area of phonetics and phonology. Issues vary from term to term but may cover areas in segmental, metrical and intonational phonology and the phonology/phonetics interface.

LING 228 LEXICAL SEMANTICS

In this course we investigate the study of word-meaning in current linguistics and cognitive science. We examine the meanings of lexical items such as verbs, nouns, adjectives, and prepositions, and also other categories of words, including various function words and discourse particles. We examine theories of word-meaning, and examine how words and vocabulary may vary between languages.

LING 230 SIGN LANGUAGE STRUCTURE

Examines signed languages and the cognitive constraints that shape them, through a detailed consideration of the structure of American Sign Language and other natural signed languages of the world. Includes training in sign language notation and analysis. Knowledge of sign language is required.

LING 247 NATURAL LANGUAGE PROCESSING

This introductory course in Natural Language Processing (NLP) explores the AI techniques enabling computers to understand and communicate with humans. Divided into four main sections—Statistical NLP, Neural NLP, Foundation Models, and Advanced Topics—the curriculum covers essential language tasks, from syntax and semantics to complex applications like question answering. We'll also touch on current trends in Large Language Models, such as emergent abilities and human-alignment techniques. Ideal for those interested in the intersection of AI and language, the course tackles challenges at the word, sentence, and document levels. Prerequisites: CSC 172 & CSC 242

LING 250 DATA SCIENCE FOR LINGUISTICS

This course addresses linguistic research questions through data science techniques. The course will focus on developing skills to (i) acquire and process a variety of language data, from using established corpora to capturing data in the wild, and (ii)

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to investigate language use, particularly syntactic and semantic phenomena, through descriptive and inferential statistical techniques. A significant part of the course will be devoted to hands-on projects and will include developing familiarity with using the programming languages Python and R to acquire and explore linguistic data. Familiarity with statistics and/or computational linguistics is advantageous, but not necessary.

LING 265/LING 265W FORMAL SEMANTICS

This course is an in-depth introduction to the formal analysis of natural language meaning, employing techniques that have been developed in language and formal philosophy over the last century. Issues include intentionality, quantification, tense, presupposition, plurality, the analysis of discourse, and other current issues. Familiarity with syntax, logic, and/or computation are helpful.

LING 266 INTRODUCTION TO PRAGMATICS

Within theoretical linguistics, pragmatics is (broadly speaking) the study of how language users convey meaning. This course covers three general areas: (1) How meaning carried by linguistic elements (such as sentences) interacts with meaning that arises from inferences about speakers intentions; (2) Ways of characterizing meaning, especially with respect to linguistic elements not easily handled in traditional semantic (i.e., truth-conditional) terms; (3) The role of context in determining meaning. Topics to be discussed include the relation between semantics and pragmatics, representations of context, truth-conditional and other types of meaning, presupposition; implicature and Grices Cooperative Principle.

LING 389 SENIOR SEMINAR

This is a hands-on class which allows you to work with a language consultant with the goal of writing a grammar sketch or a short research paper. At the end of this course, you will have acquired methods and techniques to describe a language not known to you previously. This includes recording and collection of data, data processing and analysis. The class is an opportunity to apply the knowledge of linguistic theory that you acquired during your major in linguistic research on an unfamiliar language. Another focus of this course is training in grammar writing skills. Ultimately, this course provides you with a solid basis to do fieldwork for language description and linguistic research in your own in the future.

>>> 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.

Courses + Descriptions >>>

CHINESE (CHIN) >

Students who have not yet taken CHIN language coursework at UR must contact CHIN program faculty for placement before enrolling.

CHIN 102 ELEMENTARY CHINESE II

This 6-credit course is the continuation of Chinese 101. Knowledge of Pinyin is required. The focus continues to be on developing listening and speaking skills with an increasing emphasis on reading and writing in ideographic characters. It aims to build a vocabulary based on 500 characters. Pre-Req: CHIN 101 or placement.

CHIN 152 INTERMEDIATE CHINESE II

Continuation of Chinese 151. Supplementary materials will include short selections from contemporary Chinese writings. Written compositions in Chinese are required. A study of modern colloquial and literary styles, drawn from contemporary writings, readings, and movies scripts in material

of social and cultural interests. Basic grammar and syntax will be constantly reviewed. Special emphasis will be devoted to the expansion of reading vocabulary, sentence patterns, writing and oral skills.

CHIN 203 ADVANCED INTERMEDIATE CHINESE II

This course covers various aspects of contemporary Chinese culture as found in magazines, journals, television, film and videos. Class taught in Chinese. Pre-Req: CHIN 202 or placement.

CHIN 206 ADVANCED CHINESE II

Designed to further develop communicative proficiency using topics on China's rapidly changing sociocultural landscape. Focus on reading, writing, and presenting in Chinese. Pre-Req: CHIN 205 or placement.

CHIN 217/CLTR 217C VOLATILITY & CHANGE IN 20TH C. LITERATURE

This course takes a broad historical and social approach to Chinese, Taiwanese, and Hong Kong literatures in the twentieth century. Beginning with the transformative May Fourth and New Culture movements of 1919 and the early 1920s, we will move through the twentieth century as represented in iconic, canonical works of literature (including fiction, poetry, and essays) produced by some of the twentieth century's most prominent writers. We will consider these pieces as subjective snapshots presenting different perspectives on and preoccupations with the complexity of life in particular social, political, and geographic contexts. Students will learn not only about major schools of thought and intellectual/literary trends over the course of the century, but the political and social events, periods of conflict and upheaval, and moments of transition that shaped China's, Taiwan's and Hong Kong's respective political, intellectual, literary, and aesthetic trajectories during the same period.

CHIN 219/CLTR219A MONSTERS, GHOSTS, FAIRIES, AND GODS: SUPERNATURAL ENCOUNTERS IN CLASSICAL CHINESE LITERATURE

This course is concerned with supernatural encounters in Classical Chinese literature. Our primary sources will comprise significant and archetypal pieces drawn from a range of different dynastic, cultural, and religious traditions spanning over two millennia. Readings will include myths and legends, supernatural poetry, religious or religion-inflected texts, popular ghost stories, and works of fiction. In class, we will discuss common motifs and significance associated with these supernatural encounters, including but not limited to humanity's relationship to the natural world and metaphysical or existential questions about life, death, morality, and the universe; at the same time, we will consider the often-blurry lines between "history," "myth," and "fiction" and the significance such designations have for scholarly interpretation.

CHIN 268 MEDIA, REFORM, AND REVOLUTION IN CHINA

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

CHIN 274: CHINESE RELIGIONS

This is a survey course on religious traditions in China covering Buddhist, Daoist, and popular religion, in addition to Confucian theorization and ritualization of ethics. The course aims at broadening your understanding of religion in general and deepening your conception of China as a cultural entity.

COMPARATIVE LITERATURE (CLTR) >**CLTR 389 MLC RESEARCH SEMINAR**

This course 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. The class introduces tools for understanding literary uses of languages; the relations between words, images, the human subject and society; and the creation of and struggles over meaning and value. This seminar will model for students how to do research in their MLC major through a workshop process that addresses ways to: identify a research topic/question; begin a scholarly investigation into that topic; and successfully conduct a sustained argument that relies on textual evidence and the application of theoretical insights. There will be short writing assignments and a 15-page research paper.

Please see individual languages for CLTR cross-listed courses.

FRENCH (FREN) >**FREN 101 ELEMENTARY FRENCH I**

French 101 is an introductory language course. Students learn fundamentals of grammar, and pronunciation in the context of French culture. Emphasis is on developing communicating skills, principally speaking but also including listening, reading and writing. There is an obligatory recitation section twice a week in addition to the main class.

FREN 102 ELEMENTARY FRENCH II

French 102 continues the work of the beginning course. There is an additional emphasis on reading comprehension and vocabulary building. Prerequisite: FREN 101 or placement.

FREN 153 INTERMEDIATE FRENCH

This intermediate course reviews essential grammatical forms and emphasizes the development of vocabulary, reading, writing, and conversation skills through the exploration of a variety of topics and themes. Prerequisite: FREN 102 or placement

FREN 155 FRENCH CONVERSATION AND COMPOSITION

The most advanced conversation and composition course aims to bring students to a level of proficiency with the spoken

language, including its idiomatic forms, and to refine composition skills. Course materials include extensive use of popular French culture, including film. Prerequisite: FREN 102 or placement.

FREN 200 ADVANCED FRENCH

Intensive practice in reading, writing, and speaking French, based on rigorous grammar review and on close readings of literary and cultural texts. Classroom work emphasizes grammar, speaking, reading and writing French. Prerequisite: FREN 153 or placement.

FREN 202 INTRODUCTION TO FRENCH LITERATURE

This course is designed to provide students with intensive practice in reading and analyzing a broad range of French literary texts from the Middle Ages and the Renaissance to the twentieth-century. Texts will be read and discussed with an eye toward improving students' comprehension, developing their vocabulary, and expanding their interpretive and analytic capabilities. Prerequisite: FREN 200 or placement.

FREN 240 SUBVERSION AND SATIRE IN 17TH-CENTURY FRANCE

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

FREN 270 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. Themes studied include tradition, exile, migration, adversity, and love from women's points of view to expose, question, and resist patriarchy, injustice, and stereotypical identities. Readings include texts by Marguerite Duras, Elisa Shua Dusapin, Véronique Tadjo, Mariama Bâ, Linda Lê, Maryse Condé. Films and other media will also be studied to provide context. Conducted in French.

GERMAN (GRMN) >

GRMN 102 ELEMENTARY GERMAN II

This is the second semester of a two-semester introduction to German language and culture. We will work on all four basic language skills: listening, speaking, reading, and writing. Using a communicative approach to language learning, students will learn useful vocabulary and expressions for everyday life and activities in a German speaking country and focus on the fundamentals of German grammar through interactive exercises and assignments. To maximize our class time, discussions will often revolve around German society and cultural practices, e.g. as experienced through music, film, television, or authentic texts such as short magazine articles or online videos. Assignments include online homework assignments, unit exams, a group skit, as well as a final exam.

GRMN 152 INTERMEDIATE GERMAN II

In German 152, the focus is shifted toward reading, listening to, and watching authentic material: primarily films, as well as a graphic novel. The class will be conducted in German, and the reading and writing assignments—as well as the viewings—are in German. Student participation is a crucial aspect of the class, as we will also focus more and more on conversational German and speaking skills. While one goal of the intermediate sequence is most certainly communicative proficiency, we will also briefly review elementary grammar, introduce and practice new grammar, and work with German audiovisual material to become more culturally attuned. Therefore, we are slowly but surely moving away from a communication-based to a literacies-based approach, which will prepare students for advanced German courses, but also for expressing ideas and opinions—both orally and in writing—at an enhanced and more complex level. In addition to weekly assignments on grammar or comprehension, there will be several group projects and multimodal assignments, as well as non-traditional vocab quizzes and a final oral presentation in German.

GRMN 202 INTRODUCTION TO GERMAN STUDIES

This course will introduce students to reading and interpretive practices that are the foundation of German cultural studies. Throughout the semester, we will engage with several classic 20th century German films and novels with formal analytic tools, with an emphasis on building our technical vocabularies. We will consider several historical contexts as they are refracted in media – Weimar, "Economic Miracle", Divided Germany, Reunification, etc. GRMN 202 is a core class required for both the major and the minor. Students should have completed at least 152 and preferably 200 before enrolling in GRMN 202. GRMN 203 may be taken before or after GRMN 202.

GRMN 218/CLTR 249 DUST TO DUST: INTRODUCTION TO ECO-CRITICAL PERSPECTIVES ON THE GROUND

This course will explore an array of perspectives implied by the term “ground” and how these perspectives define the human relationship to the world. Through the examination of perspectives ranging from metaphorical, to philosophical, to material, we will investigate how the ground functions in diverse contexts, forming at times the basis for human exceptionality, becoming the great unifier of organic and inorganic matter, and finally setting the scene for a decentering of an anthropocentric understanding of the world. Students will engage in close reading of a variety of texts (poems, short stories, films, and musical works), with special emphasis on the function of various “grounds” in the texts. Taught in English.

GRMN 247/CLTR 202B HOLOCAUST: AFFECT AND ABSENCE

How does one represent the unrepresentable? This is the key question we will explore as we look at films and literature about the Holocaust. We will examine how fictional films, novels, documentaries and memoirs challenge our conceptualizations of representation and documentation, often leading to experiments in both form and content. Of particular interest will be the relationship between affect, aesthetics and ethics in these negotiations of loss, horror and redemption.

GRMN 256 ADVANCED GERMAN STUDIES (GERMAN GRAPHIC NOVELS)

This course will look at the genre of the graphic novel in the German context and how artists have used this medium to explore a wide range of topics including confronting Germany's pasts, questions of race and identity, and various German subcultures. Readings and discussions will be in German.

ITALIAN (ITAL) >

ITAL 102 ELEMENTARY ITALIAN II

Continuation of ITAL 101. The objective of the course is to provide beginners with a thorough grounding in all language skills: listening, speaking, reading and writing. Emphasis is placed on both grammar and cultural information. Classes meet three times a week for a total of 200 minutes and combine language theory and practice. Activities include group work, role playing, and conversation. As far as Italian 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. Pre-Req: Successful completion of ITAL 101. Students who have not taken ITAL 101 at UR must contact ITAL program faculty for placement before enrolling. Students must enroll in a recitation when enrolling in this course.

ITAL 114 CONVERSATIONAL ITALIAN

In this course, students practice their spoken Italian through conversations regarding their everyday lives, as well as Italian culture of the past and present. The course is recommended for intermediate and advanced students, and may be taken twice. Pre-Req: ITAL 101 or placement.

ITAL 152 INTERMEDIATE ITALIAN II

This course is the second half of a two-semester Intermediate Italian sequence designed for students to attain a degree of linguistic and cultural competence that will allow them to engage well in an Italian-speaking environment. Conducted entirely in Italian, this course will reinforce, build upon and refine the listening, speaking, reading and writing skills that students obtained in the Elementary Italian sequence, and will present them to more challenging cultural material. The course will increase students' abilities to understand and use the language, introducing them to more complex grammar structures, expanding vocabularies and building confidence through a variety of activities and assignments. Students will explore various cultural matters & develop cross-cultural skills through comparisons between their native cultures and the Italian world. Pre-Req: Successful completion of ITAL 151. Students who have not taken ITAL 151 at UR must contact ITAL program faculty for placement before enrolling.

ITAL 203 ITALIAN LITERATURE, MIGRATION, COMMUNITY STORYTELLING

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

ITAL 221/CLTR 253D DANTE'S DIVINE COMEDY, PART II

The second of a sequence of two, the course approaches 'The Divine Comedy' both as a poetic masterpiece and as an encyclopedia of medieval culture. Through a close textual analysis of the second half of 'Purgatorio' and the entirety of 'Paradiso,' students learn how to approach Dante's poetry as a vehicle for thought, an instrument of self-discovery, and a way to understand and affect the historical reality. They also gain a perspective on the Biblical, Christian, and Classical traditions as they intersect with the multiple levels of Dante's concern, ranging from literature to history, from politics to government, from philosophy to theology. A visual component, including illustrations of the 'Comedy' and multiple artworks pertinent to the narrative, complements the course. Class format includes lectures, discussion, and a weekly recitation session. Freshmen are welcome. Part of the Dante Humanities Cluster. Prerequisites: ITAL 220 (Dante's Divine Comedy, Pt. I) or permission of the instructor.

ITAL 246/CLTR 246 ITALIAN NEOREALIST DIRECTORS: ROSSELLINI, DE SICA, VISCONTI

Italian Neorealist films of the 1940s and 1950s constituted Italian cinema's greatest contribution to filmmaking worldwide and to the history of cinema. This course will provide students with a solid understanding of Neorealist themes and style through explorations of its three principal directors: Roberto Rossellini, Vittorio De Sica and Luchino Visconti. Discussion topics will range from the Nazi occupation of Italy and the Partisan Resistance, to southern Italy and postwar living conditions. Films include: Rome Open City, Paisan, Bicycle Thieves, Umberto D., The Earth Trembles and Bellissima. Assignments include: historical, biographical and critical readings, film screenings, short papers and a final essay. Readings will be in English and films will be shown with English subtitles.

ITAL 247/CLTR 247 POLITICS AND CULTURE IN FASCIST ITALY

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

ITAL 260/CLTR 260 JOURNEYS TO ITALY IN LITERATURE AND FILM

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

ITAL 251 VENICE AND THE JEWS

Boasting two thousand years of uninterrupted presence on the land, Italian Jewry is the oldest Jewish community of the European Diaspora. Located at the center of the Mediterranean basin, over the centuries it was enriched by the contribution of a variety of Jewish internal traditions (autochthonous, Ashkenazi, and Sephardic, among the main ones), while at the same time developing a very complex relation with the surrounding non-Jewish environment. Such dynamics paradoxically reached their apex with the institution, starting in the sixteenth century, of ghettos, i.e., Jewish segregated quarters. Established in 1516 and in existence until 1797, the ghetto of Venice was the first of such settlements and was to give its name to all subsequent ethnic enclosures in modern history. Surrounded by water and walls, physically separated from the Christian population of the city—although, as a matter of fact, not isolated from it—Venetian Jews developed their own communal institutions, an elaborate system of religious and social practices, and articulated a rich cultural and intellectual life. The course will examine the most relevant aspects of the Italian Jewish experience in its Venetian declination during the existence of the ghetto. Through the examination of a variety of documentary, literary, and artistic sources, both Jewish and non-Jewish, we will explore the conditions that concurred in making sixteenth-eighteenth century Venetian Jewry exemplary among Italian communities, and unique in the context of the European Diaspora. Students from all backgrounds are welcome!

JAPANESE (JPNS) >**JPNS 101 ELEMENTARY JAPANESE I**

Designed to help beginners acquire a basic command of Modern Japanese. The classes will be conducted in English for the grammar lecture, recitation in Japanese. In the beginning, students will master Hiragana and Katakana writing systems. As the course progresses Kanji Chinese characters will also be introduced. Classes emphasize reading, writing, listening and speaking. Requirements include assignments, quizzes, lesson tests and final exam. Textbook: (1) Genki I: An Integrated Course in Elementary Japanese, by Eri Banno, Yutaka Ohno, et.al., third edition (The Japan Times) (2) Course Workbook by instructors, 6 credits.

JPNS 102 ELEMENTARY JAPANESE II

Sequel to JPNS 101. Lecture and recitation designed to help the students at the late beginning level acquire a practical command of modern Japanese in all areas. The classes will be conducted in both Japanese and English. The students will master, among other things, formal/ informal (casual) speech, and short forms for verbs, i-adjectives, na-adjectives, and nouns. Textbook: (1) Genki I: An Integrated Course in Elementary Japanese by Eri Banno, 3rd Edition (The Japan Times) (2) Course Workbook by instructors, 6 credits. Pre-requisite: JPNS 101 or placement test.

JPNS 115 INTERMEDIATE CONVERSATIONAL JAPANESE II

This course is designed to improve your oral proficiency in the Japanese language through a variety of communicative activities. Students will practice speaking and listening through activities, which include discussions on different topics with peers and as a class, work on group and pair work to accomplish each communicative task. Pre-requisite: instructor's permission.

JPNS 152 INTERMEDIATE JAPANESE II

Sequel to JPNS 151. Textbooks: (1) Genki II by Eri Banno, 3rd Edition (The Japan Times) (Lessons 18 through 23) (2) Supplementary Course Book by Tamate.

JPNS 202 ADVANCED INTERMEDIATE JAPANESE II

This course aims at further improvement of students' overall proficiency in the Japanese language. Students will improve their listening comprehension in various speech styles by viewing a popular Japanese drama series. Reading skills will be improved through reading various articles and stories. Requirements include daily assignments and unit tests. Class taught in Japanese. Pre-Req: JPNS 201 or placement.

JPNS 204 ADVANCED CONVERSATIONAL JAPANESE II

This course is designed to improve your oral proficiency in the Japanese language through a variety of communicative activities. You will develop and put into practice your grammatical knowledge and vocabulary to demonstrate authentic Japanese conversation skills. Example of activities include situation-based role plays using formal(keigo)/ informal(casual) speech, volunteer activity, field trips, tea ceremony, discussions on different topics with peers and as a class and individual and pair work to accomplish each task.

JPNS 206 ADVANCED JAPANESE II

Students will read Japanese fictions/articles and write essays in Japanese. Viewing a popular Japanese drama series will enhance students' ability to understand different speech styles adopted by people at various social levels. Class taught in Japanese. Pre-Req: JPNS 205 or placement.

JPNS 226/CLTR 226 I AM A CAT: SELF-WRITING IN JAPANESE LITERATURE

In this class, we explore the endlessly playful expressions of the "self" in Japanese literature. We will read canonical texts in genres including diary, I-novel, and autobiography. Special attention will be paid to narratives that deliberately blur the boundaries between the self and the other, between confessing and lying, and between truth and game. Works include I am a Cat by Natsume Sōseki, Confessions of a Mask by Mishima Yukio, and Diary of a Vagabond by Hayashi Fumiko. Taught in English.

JPNS 235 JAPANESE CALLIGRAPHY IN JAPANESE

Japanese Calligraphy in Japanese is a 2-credit culture course conducted in Japanese. Students will practice the art of Japanese calligraphy and discuss the process and artwork in Japanese. The class will also feature various cultural activities (cooking in Japanese, for example). The class counts toward the Japanese major and minor. The course is instructed by Keiko Nishioka, an award-winning calligrapher with 20+ years of experience. She is ranked by the national association for Japanese calligraphy, and her art has been exhibited in places such as the Tokyo Metropolitan Art Museum.

JPNS 237/CHIN 238/KORE 237/CLTR 237 SHANGHAI, TOKYO, SEOUL, TAIPEI: EAST ASIAN METROPOLISES IN LITERATURE AND FILM

What makes a metropolis so fascinating, disorienting, or dreadful? Is it the history, the people, or the never-ending parade of sights and sounds? In this course, we journey through four major urban centers in East Asia—Shanghai, Tokyo, Seoul, and Taipei—by examining their kaleidoscopic reflections in literature and film. We will come across city narratives composed from a medley of perspectives. While appreciating the stories, we will learn about the complicated histories of each metropolis and acquire skills to critically analyze how a physical place can be transformed into metaphors for modernity, turmoil, sentimentality, (dis)connection, and so on. Taught in English.

KOREAN (KORE) >**KORE 102 ELEMENTARY KOREAN II**

This course is the continuation of KOR 101. This course will offer students the opportunity to expand their vocabulary and to improve further conversational and grammatical skills beyond those learned in KOR 101. Focus will be on developing listening and speaking skills for everyday personal communication and developing sociocultural knowledge for interactional competence in Korean. Students must register for corresponding recitation. histories of each metropolis and acquire skills to critically analyze how a physical place can be transformed into metaphors for modernity, turmoil, sentimentality, (dis)connection, and so on. Taught in English.

KORE 152 INTERMEDIATE KOREAN II

This course is the second half of the intermediate course designed for students who have an equivalent proficiency level with KOR 151. Students must register for the corresponding recitation. Focus is on equipping students with sociolinguistic and cross-cultural knowledge and achieving the intermediate level of proficiency and fluency in Korean. Four language skills (listening, speaking, reading, and writing) will be equally emphasized throughout this course.

KORE 202 ADVANCED INTERMEDIATE KOREAN II

This course is the second half of the advanced intermediate course designed for students who have an equivalent proficiency level with KORE 152. The students in this course will explore various topics and styles in Korean, and improve their skills of listening, reading, speaking, and writing in Korean to enable them to better comprehend Korean culture and society. The course will be largely content based and task based. Taught in Korean.

POLISH (POLS) >**POLS 102 ELEMENTARY POLISH II**

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

POLS 201 POLISH REVIEW

The main objective of this course is to refine the participants' language skills and to familiarize them with the history, literature and culture of Poland. The course will require a working knowledge of Polish language necessary to discuss the content of the source materials. It will focus on group discussions based on source materials and papers prepared by it's participants.

PORTUGUESE (PORT) >**PORT 102 ELEMENTARY PORTUGUESE II**

Portuguese 102 is the second course of the elementary sequence. The general goal of the course is to develop basic language skills. During this course, students will:- Continue to build a vocabulary base in order to increase language skills;- Continue to use acquired vocabulary and grammatical structures;- Develop knowledge of the grammar structures associated with, but not limited to: talking about events in the present; talking about completed past events; expressing continuing events; describing daily routines and habits;- Listen to passages or conversations and discuss their content;- Read authentic texts and discuss their content;- Write paragraphs and short compositions using acquired vocabulary and grammatical structures;- Engage in and sustain face-to-face conversation with others about topics studied. Pre-Req: PORT 101, placement, or instructor's permission.

PORT 152 INTERMEDIATE PORTUGUESE II

Portuguese 152 is the second intermediate course in Portuguese. Students must register for corresponding recitation. In POR 152, 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 conversation 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. Pre-Req: PORT 151, placement, or instructor's permission.

RUSSIAN (RUSS) >**RUSS 102 ELEMENTARY RUSSIAN II**

Continuing introduction to Russian grammar, phonetics, conversation. Emphasis will be on practical Russian language skills. Lectures will combine drilling in Russian with presentations in English. By the end of the semester, students will have been introduced to the fundamental aspects of Russian grammar and lexicon.

RUSS 152 INTERMEDIATE RUSSIAN II

Continuation of Intermediate Russian I (RUS 151): building of vocabulary, conversation and comprehension skills; weekly film essays. One recitation per week.

RUSS 156/RSST 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. Students will visit elderly Russian-speaking immigrants from countries of the former Soviet Union at the Jewish Family Services NORC housing complex. In addition to bi-monthly meetings with their Russian-language conversation partners, students will attend class once a week to discuss visits, challenges, language issues. Class readings will shed light on the life of Jewish citizens in the Soviet Union and the chaos experienced in the 1990s after the collapse of the USSR. Students must submit an online volunteer application to the Jewish Family Services and pass a background check. Instructor permission required. May be taken twice for credit.

RUSS 205 ADVANCED READINGS IN RUSSIAN II

We read and discuss famous short stories by Pushkin, Gogol, Chekhov and others, write essays, make class presentations and cover various topics in advanced Russian grammar. Class conducted primarily in Russian. This class is aimed at advanced, non-heritage students.

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

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

RUSS 260/RSST 260/CLTR 260A HARD LABOR, EXILE, PRISON: THE CULTURE OF INCARCERATION IN RUSSIA

From Fyodor Dostoevsky’s *Notes from the House of the Dead* (1862) and Anton Chekhov’s *Sakhalin Island* (1893) to Alexander Solzhenitsyn’s *One Day in the Life of Ivan Denisovich* (1963) and *Gulag Archipelago* (1974-78) and Varlam Shalamov’s *Kolyma Tales* (1979), Russia has a distressing but rich tradition of prison literature. This course examines the topos of incarceration in Russian culture over the last two and a half centuries in fiction and non-fiction works. What are the genres, poetics & themes of Russian incarceration literature? What role has the culture of incarceration played in Russian life, culture and politics? In English.

RUSS 267/RSST 267/CLTR 267 SOVIET CINEMA

The Russian revolution and the establishment of the USSR as a communist state coincided with the advent of cinema, which Soviet leader Vladimir Lenin deemed “the most important of the arts.” Bolstered by a centralized, ideologically driven film industry, Soviet film embodied both avant-garde experimentation and Socialist Realist conformity while defining the boundaries of cinematic language and giving rise to some of the world’s most influential filmmakers like Eisenstein, Vertov, and Tarkovsky. This course is a chronological overview of Soviet cinema from its beginnings to the collapse of the USSR that will explore the ways that filmmaking shaped national and political identity of the Soviet Union. Students will approach films as both works of cinematic art and as cultural/historical artifacts, considering how these two ways of “thinking about film” relate to one another and what they reveal about the conflicting ideologies and anxieties of the Soviet experiment.

SPANISH (SPAN) >**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 recitations. Students must register for a 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. Prerequisite: Successful completion of SPAN 101 or placement.

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, and composition-writing skills and Multimedia Center activities. Two exams; several compositions & rewrites. Pre-req: Successful completion of SPAN 102 or placement.

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. Prerequisite: Successful completion of SPAN 151 or placement.

SPAN 161 ADVANCED SPANISH GRAMMAR

Targeted topics serve to develop oral communication skills, phonetic and linguistic accuracy, effective communication, and vocabulary building. Students expected to use Spanish exclusively and to apply grammatical concepts learned in previous study of the language. Open to students with intermediate knowledge of Spanish grammar and vocabulary. This course is not appropriate for Spanish speakers already fluent in the language. Not for major or minor credit. Not open to students who have taken or are currently enrolled in Span 200. Prerequisite: SPAN 152.

SPAN 162 ADVANCED CONVERSATIONAL SPANISH

Targeted topics serve to develop oral communication skills, phonetic and linguistic accuracy, effective communication, and vocabulary building. Students expected to use Spanish exclusively and to apply grammatical concepts learned in previous study of the language. Open to students with intermediate knowledge of Spanish grammar and vocabulary. This course is NOT appropriate for Spanish speakers already fluent in the language. Not for major or minor credit. Not open to students who have taken or are currently enrolled in Span 200. Prerequisite: SPAN 152.

SPAN 200 ADVANCED SPANISH COMPOSITION

This course is designed to refine the student's writing and reading skills in Spanish in preparation for entering upper-level Spanish courses. The class time and the assignments are divided between developing composition - writing skills, a variety of readings in Hispanic literature, and some review of grammatical structures. Two exams; four or five compositions and rewrites. Class taught in Spanish. Prerequisite: Successful completion of SPAN 152 or placement.

SPAN 204 COMING TO TERMS: SPANISH AMERICAN LITERATURE

This course explores the multiple ways that intellectual debates in Spanish America have played out across a variety of literary texts from the 19th to the 21st century. Cultural and historical moments of crisis and renewal include independence from Spain, the construction of utopian societies, and the value of inherited European literary models (or their adaptation to the realities of the Americas). The questions are many and the answers even more numerous: what does it mean to be modern in Buenos Aires, how do citizens experience both alienation and community in ever-larger cosmopolitan cities, what legacies of autochthonous revolutions in Mexico or Central America can be forward looking, how will cultures survive dictatorship and post-dictatorship, how to resist the selling of the tropics in the Caribbean, what do authenticity and subalternity mean, how can cultures include indigenous manifestoes, and what to use from European experimental theater? Men and women of letters all respond to the burning questions of their times. How did/do the 33 countries of Latin America and the Caribbean explore the possibilities of their past, present, and future? How individual writers are inspired and compelled to respond will be our focus. Taught in Spanish. Prerequisite: SPAN 200.

SPAN 218 SAINTS, SINNERS & SOVEREIGNS

This course will study various literary, artistic, and historical representations in order to better understand how the discourses of religious and secular life shaped identity, politics,

and cultural production in medieval and early modern Spain. We will explore the writing of those who would become saints (e.g. Teresa de Ávila and Juan de la Cruz) as well as texts that examine either the morality or amorality of the time period through characters like go-betweens or pcaros. We will also investigate how various kings and queens (including The Catholic Monarchs, Carlos V, and Felipe II) are represented in portraits and how writers incorporated fictionalized versions of monarchs in their texts. Some themes which will help guide our discussion will include: gender, the saintly body, crime and the burgeoning empire. A few short papers and/or exams, a longer research paper and a presentation will be the basis for evaluation. In Spanish. Prerequisite: SPAN 200.

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

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

>>> Music (MUSC)

About the Program

MAJOR: [Music, 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.

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.

Courses + Descriptions >>>

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. Students who complete MUSC 110 may NOT enroll in MUSC 101.

MUSC 104 CARILLON

Private carillon instruction, weekly 30-minute lessons or the equivalent. Assignments, public concerts (3+), and open tower workshop sessions are scheduled in addition to 30 min weekly lessons. Prerequisites for MUSC 104 are:- Fluent sight reading of both treble and bass clef.- No fear of heights.- Climb or descend 12 flights of steps, as necessary.- Instruction in keyboard recommended, several years (piano, organ, advanced marimba).- By audition only, contact instructor a week prior to first day of class. Permission of instructor required.

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 112 THEORY II

This course focuses on the same broad topics as MUSC 111, and draws from a similarly varied repertoire, but introduces more complex concepts, including chromatic harmony and scales, advanced formal analysis, key changes, elaborate rhythmic and metric patterns, and intricate textural layering. Prerequisite: MUSC 111. (Spring only)

MUSC 113 MUSICIANSHIP I

This course develops basic musicianship skills with an emphasis of diatonic sight-singing, rhythmic sight-reading, and dictation of diatonic melodies and chord progressions. The exercises and in-class activities are similar to MUSC 109 but at a more advanced level. (1 credit)

MUSC 114 MUSICIANSHIP II

Continuation of MUSC 113 with an increased emphasis on chromaticism, especially simple modulation and mode mixture. The course emphasizes ensemble singing and aural analysis.

MUSC 115 MUSICIANSHIP III

Continuation of MUSC 114 with greater emphasis on chromaticism and aural analysis.

MUSC 116 KEYBOARD SKILLS I

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. Students completing this course fulfill the piano proficiency for the music major. Prerequisite: MUSC 116 or permission of instructor.

MUSC 119 BEGINNING PIANO CLASS

MUSC 119 is a continuation of MUSC 118 (taken in the Fall term). MUSC 118 is the pre-requisite for MUSC 119. MUSC 119 is not a course for beginners, nor is it at a beginning level.

MUSC 122 VOICE CLASS

This course is not open to the general student population. Students who audition for Secondary Voice lessons at the Eastman School of Music may be assigned to this course after auditioning. Students assigned to this course after their audition are expected to re-audition for secondary lessons the next semester. Please contact the River Campus Music Department for information about auditioning for secondary lessons. Auditions take place at the beginning of the Fall & Spring semesters.

MUSC 127A AMERICAN PROTEST MUSIC

This course focuses on protest music in America during the 20th and 21st centuries. We will examine how music has been used throughout American history to articulate the social and political concerns of Americans. As we examine genres such as folk music, the blues, punk, rock 'n roll, hip hop, and funk, we will focus on how artists within each genre musically and verbally expressed the existential realities facing American culture. We will also look closely at specific social movements and political events - such as the labor movement, the civil rights movement, the Vietnam war, women's liberation, LGBTQ activism, and the Black Lives Matter Movement, among others - to understand how the music in each era impacted, and was impacted by, the American sociocultural milieu.

MUSC 131 ROCK MUSIC IN THE 1970S

This course surveys rock music in the 1970s, paying special attention to ways in which 70s styles developed out of 60s styles. Artists considered will include Jimi Hendrix, Cream, Yes, Led Zeppelin, The Who, The Allman Brothers, The Eagles, Black Sabbath, The Cars, Tom Petty, The Sex Pistols and Elvis Costello, plus many more. No prerequisites.

MUSC 132 STARMAKERS: INSIDE PUB

Will include a historical overview of music stars and the publicity campaigns used to promote their careers. From Frank Sinatra-1940s; through Elvis Presley; 1950s; through The Beatles & The Rolling Stones in the 1960s, up through self-indulgent 70s with acts like Elton John, Kiss, and Prince, up to today's high profile campaigns for Justin Bieber, Rhianna and Lady Gaga. Students will be versed in the art of writing an artist bio, press releases, and in the various types of PR events staged to gain publicity, Starmakers will also look at the various types of publicity such as career launching; crisis management(scandals; sudden death of celebrity)and tour press. We will also look at how social media has become a game changer for music publicity.

MUSC 133 MUSIC THEATER PERFORMANCE

Musical Theatre is, indubitably, America's greatest home-grown theatrical form and one of the major accomplishments of American culture. From Carousel to Hadestown, Show Boat to Next to Normal, American musical theatre has defined, celebrated, and confronted our lives through song, dance, and dramatic character and action. The skills, techniques and talent needed to effectively embody characters from the repertoire challenge actors and singers in startling ways. This is a workshop-format, performance-based course devoted to the development of skills--both dramatic and musical--for musical theatre. We will take songs (and, potentially, scenes) from a range of musicals and explore them from a performer's point of view: investigating action, character, musicality, vocal technique, and more. The class follows a workshop model, with students performing material that is then critiqued and reworked. Students may get to work on both contemporary and Golden Age repertoire in both solo/monologue format and, potentially, in scenes or duets. The class is intended for students with some background in musical theatre performance and is by audition.

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. Prerequisite: MUSC 112 or instructor permission.

MUSC 136 EXPLORING CLASSICAL MUSIC

This class explores the many genres of Western classical music, with examples drawn from the symphonic repertoire, chamber music, keyboard works, opera, choral music, and art song. Music from the Baroque to the present will be included. The emphasis will be on music performed in Rochester during the semester.

MUSC 139 RELIGION AND BLACK POP MUSIC

This course will examine the relationship between the religious and theological beliefs of African American musicians and their musical artistry. We will journey through various African American music genres of the 20th century blues, jazz, gospel, soul, funk, hip hop, etc. and will study how religion has influenced performance style, lyrical content, vocality, melodic and harmonic contour, among a host of other factors.

MUSC 143 SYMPHONIC NARRATIVE IN FILM SCORES AND BEYOND

This one semester course introduces a rich tapestry of orchestral literature in film, video, and game music. Through analysis of both scores and the films in which they operate, topic theory (with examples from the very earliest to the very latest), and further deep dives into interpretation and orchestration, we will assemble a working knowledge of the mechanics of musical narrative as it is meant to enhance a visual image. Some musical experience will be helpful, but is not necessary.

MUSC 145A AFRICAN POPULAR CULTURE

From Nigerian movies to Zimbabwean dancehall songs, this course uses popular music, dance, film, street art, bus slogans, newspapers and other sources to document African interpretations of contemporary social, political, and cultural issues. We will let African musicians, writers, directors, and artists guide our investigation into the big questions of the class: Why is the gap between rich and poor in African societies increasing? What is happening to gender relations? What do African people think of their political leaders and how do they imagine political situations might improve? Student projects may include teaching a popular African dance style; performing a popular song or theatrical skit from Africa; organizing a film screening or mini-festival; writing a research paper; or producing a podcast on African popular arts.

MUSC 146 EXPERIENCE GUINEA

Kerfala Fana Bangoura will lead this exploration in Dance, Drumming and Historical Context in Guinea, West Africa. The instructor is a native of Guinea and has been a part of prestigious National companies Les Ballets Africains and Percussion de Guinee. The instruction will include rhythmic foundations for drummers and dancers and will build knowledge of the djembe, dundun, sangban, kenkeni, krins and bell and how they are used culturally for music and dance. Students will learn style, form, technique, and historical context of the dance right in the midst of the vibrant culture and landscape of Guinea.

MUSC 150 TREBLE CHORUS

Participants in the Treble Chorus form a vocal ensemble of high-voiced singers from across the university community. They explore history and cultures by studying diverse repertoire, sharing their understandings in concert performances scheduled throughout the semester. They also have the opportunity to cultivate healthy vocal production and musicianship skills. The instructor will arrange voice part hearings during the first week.

MUSC 152 UNIVERSITY CHAMBER SINGERS

Chamber Singers: Description: 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

URSO (Symphony Orchestra) is a university-civic orchestra whose members are selected from both UR student body and greater Rochester community. Membership through auditions, occurs prior to the first rehearsal of each season. Other auditions may be held as needed throughout the season.

MUSC 154 CHAMBER ORCHESTRA

URCO (Chamber Orchestra) Membership is limited and is granted by the music director through competitive auditions, which occur prior to the first scheduled rehearsal of each season. Auditions may be held as needed during the academic year.

MUSC 155 CHAMBER ENSEMBLES

The chamber music program facilitates formation and coaching of serious advanced chamber ensembles. One academic credit may be earned by registering and successfully completing all requirements listed under course work. Admission by permission of the coordinator. Participation will not count toward fulfillment of the ensemble requirement.

MUSC 156 WIND SYMPHONY

Wind Symphony draws its membership primarily from the student body on River Campus and performs music of various styles, genres, and eras. Membership by audition. Coursework: One rehearsal per week; individual practice. At least four concerts per academic year. Attendance required at all rehearsals, dress rehearsals, and concerts, unless excused in advance by conductor.

MUSC 157 JAZZ ENSEMBLE

The Jazz Ensemble is open by audition to all U of R community, and performing a wide variety of music. Occasional guests artists and clinicians. (Fall and Spring) (1 credit)

MUSC 157A JAZZ COMBO

Small group playing of selections from the jazz repertoire, with an emphasis on improvisation. Admission is by permission of instructor only. (1 credit)

MUSC 158 GOSPEL CHOIR

One rehearsal per week. Two concerts per semester. In addition, there may be off-campus performances in local colleges, churches, and other venues in the greater-Rochester community. The Gospel Choir performs a varied repertoire of sacred music - spirituals, hymns, traditional and contemporary Gospel, music of the praise-and-worship genre. (Fall and Spring) (1 credit)

MUSC 160 CONCERT CHOIR

A mixed ensemble of voices that performs a wide variety of choral repertoire for large chorus, including regular performances with orchestra. An informal voicing is required for all potential members; students must demonstrate the ability to sing in tune and read music. Prerequisite: Auditions are held each semester.

MUSC 162 MUSIC AND THE MIND

Introduction to the discipline of music cognition. Topics include empirical methods, psycho-acoustic principles, influence of Gestalt psychology, music and language, metric and tonal hierarchies, music and the brain, aspects of musical development, and research on musical memory, expectation, and emotion. Prerequisite: One semester of collegiate music theory (MUR 101, MUR 110, MUR 111 or TH 101), AP exam score of 4 or 5, or permission of instructor.

MUSC 164 PERFORMANCE WORKSHOP**MUSC 165 MBIRA ENSEMBLE**

The Eastman Mbira Ensemble provides a hands-on introduction to the ancient and sophisticated musical tradition of the Shona mbira of Zimbabwe. Visiting Zimbabwean guest artists will also offer students the opportunity to delve more deeply into traditional musical practices and their cultural and spiritual context. Songs are taught aurally so no musical experience or training is required. **Participation will not count toward fulfillment of the ensemble requirement.**

MUSC 167 THE ART OF THE PIANO

This course aims to demystify the professional world of classical piano performance through lectures and discussions, listening exercises, and practical sessions. Students will: learn about the history of the piano and its technological development through hands-on experience, guest lectures, and field trips; learn about piano repertoire and explore how composers like Bach, Mozart, Chopin, and Rachmaninoff approached the piano differently; become connoisseurs of piano technique and performance styles, speaking with insight what distinguishes pianists like Glenn Gould. This is not an applied piano class. Comfort with reading music notation is required; prior background in music history and theory is recommended.

MUSC 168A WEST AFRICAN DRUMMING

Led by Master Drummer Fana Bangoura, the West African Drumming Ensemble is dedicated to the dynamic percussive traditions of Guinea. The 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 trio of drums provide a rhythmic foundation for the ensemble, enabling djembe players to develop technique in executing both accompaniment and solo

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parts. Drawing upon his experience as a soloist with the internationally acclaimed groups Les Percussions de Guine and Les Ballets Africains, Fana engages ensemble players with a wide repertory of music from various regions of Guinea, including the rhythms of the Susu, Malinke, and Baga language groups.

MUSC 170 BRASS CHOIR

Brass Choir is a 15-20 member ensemble dedicated to performing quality brass music at a high level while fostering a spirit of community among brass players on the RC. Open to experienced trumpet, horn, trombone, euphonium, and tuba players.

MUSC 180 ROCK REPERTORY ENSEMBLE

The Rock Repertory Ensemble is devoted to performing accurate versions of songs from the rock music repertory, with selections ranging from the early 1950s to the present day. Open to guitarists, bassists, drummers, keyboard players, and singers, with consideration given to winds players depending on repertory for a given semester. Audition required.

MUSC 181 BEYOND THE CLASSICS

MUSC 183 CLASSICAL GUITAR CLASS LEV 1

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. Instructor permission required for this course. Guitars are not supplied.

MUSC 184 SANSIFANYI ENSEMBLE

Sansifanyi is an ensemble that provides various performance opportunities both on and off-campus for intermediate and advanced students of African dance & drumming. Instructor Kerfala Bangoura trains ensemble members in a performance style that integrates dance, drumming, vocal song, and narrative elements. Dancers who enroll in Sansifanyi will learn choreographic techniques for West African dance and gain experience dancing as soloists. Dancers will also learn focus on rhythmic timing and on drumming while dancing. Drummers enrolled in Sansifanyi will learn extended percussion arrangements and techniques for accompanying choreography. They will also learn how to play the breaks required of lead drummers. Prerequisites: Audition on First day of class OR for Drummers one of the following: MUSC168A, MUSC168B, MUSC146. For Dancers of the following: DAN181&182, DAN 283, DAN 253, DAN 285. Email kerfala.bangoura@rochester.edu with questions.

MUSC 191 ART AND TECH OF RECORDING

This course covers the fundamentals in becoming an audio engineer. Topics covered include: Acoustics, Psychoacoustics, Microphones, Signal Processing, Tape Recording, Digital Audio Theory, Signal Flow, Studio Etiquette, Digital Audio Workstations, Music Business, Recording Audio, and Mixing Audio. You do not need any previous experience in recording, however some familiarity with music and how it is created is needed. There are four group recording projects that make up the bulk of the course, each with their own guidelines and challenges. This course requires considerable time to be spent on projects outside of the lecture and lab times. The labs are required to take this course. First-year non-AME Major students are ineligible to take this course. Prerequisites: None. Instructor permission only.

MUSC 193 COMPUTER SOUND DESIGN

The course is intended to provide students a basic understanding of SOUND DESIGN and working with sound for picture. The emphasis is on demonstrations and hands-on experience to enable students to gain a practical knowledge of sound and music production using computers. Topics include synthesizers & samplers; recording and editing with Pro Tools and Logic Pro; sound effect creation; foley & automatic dialog replacement; basic soundtrack composition; and working to picture. Many techniques are explored, employing software and hardware-based sound creation tools throughout the course. Students will complete a major sound design project at the conclusion of the course. Instructor permission required for this course.

MUSC 194 MUSIC FOR VISUAL MEDIA

This course is intended to provide students with a basic understanding of the process and the skills for creating music for picture. The course emphasizes hands-on experience where students gain practical skills in scoring to picture using computers and it features guest lectures by industry leading professionals, who will share their insights on creating music for TV Shows, Advertising, Movies, Gaming, Animation, and Industrial Work. Topics also include soft synthesizers, samplers and virtual instruments; recording and editing with Pro Tools and Logic. Students will complete a number of projects throughout the course.

MUSC 202 MAZZ THEORY & IMPROV II

Continuation of MUSC 201.

MUSC 204 CARILLON

Private carillon instruction, weekly 60-minute lessons. Prerequisite: MUSC 104. By audition only.

MUSC 212 THEORY IV

Continuation of MUSC 211. Explores the theoretical and aesthetic principles of twentieth-century music, especially in relation to earlier compositional procedures. Introduces basic post-tonal theory, including set-class analysis, transformational theory, and serial techniques. Prerequisite: MUSC 211.

MUSC 222 HIS OF WESTERN MUS 1600-1750

Survey of Western classical music from ca. 1600 to b1800, with emphasis on the stylistic, generic, and performance innovations of the period; opera receives special attention. Workshops investigate specific problems posed by notation, performance, ethics, and so on.

MUSC 236 MUSIC, ETHNOGRAPHY, & HIV/AIDS

Addressing the devastating effects of HIV/AIDS in the United States, United Kingdom, Tanzania, Zimbabwe, Uganda, Haiti, and elsewhere, this uniquely interdisciplinary course will incorporate insights from the fields of public health, medical anthropology, and ethnomusicology. Studying the HIV/AIDS epidemic through the lens of musical expression, we will ask how individuals and communities affected by HIV/AIDS have mobilized musical sound in response to the disease. Topics addressed within the class will include musical representations of HIV/AIDS within queer communities; the use of music in public health campaigns to raise awareness about the disease; and the mobilization of musical performance within grassroots support groups for individuals affected by HIV/AIDS.

MUSC 240 REVOLUTIONS IN SOUND

This course provides a multifaceted account of the evolution of sound technologies, starting with Edison's invention of the phonograph in 1877 through the development of microphones, the radio, magnetic tape recording, vinyl records, multi-track recording, stereo, digital audio, surround sound, online music streaming, and 3D audio. We will discuss how technology has shaped the musical experience, and, conversely, how various genres of music have influenced the development of audio technologies. We will also explore the secrets of several legendary recordings, including those of Enrico Caruso, Bessie Smith, Les Paul, Louis Armstrong, the Beach Boys, the Beatles, ABBA, Michael Jackson, and Justin Bieber. A special topic will focus on spatial audio for VR/AR, object-based audio, binaural recording, and Ambisonics.

>>> **Philosophy (PHIL)**

About the Program

MAJOR: [Philosophy_BA](#)

MINOR: [Philosophy_Minor](#)

The Department of Philosophy welcomes students from all across the University. Many of our courses connect closely with issues in STEM fields, and our curriculum develops intellectual and communicative skills relevant to many areas of graduate study outside of philosophy, such as law, medicine, and natural and social sciences.

We address questions in areas such as:

- Metaphysics and Epistemology—What is the fundamental nature of reality, and what is our place in it? What can we know, and how can we get that knowledge?
- Mind—What is consciousness and how is it related to brain activity? Can we have free will?
- Science—How does scientific explanation work? What sets good science apart from bad science or pseudoscience?

- Ethics—What is good, and how should we live? Are there objective moral standards?
- Politics—What makes for a just society? What are the conditions for global justice?
- Logic—What are the basic principles underlying good reasoning and argumentation?
- Math—What is the nature of mathematical knowledge?
- Language—How do words refer to things in the world? How is language related to thought?
- Religion—Is there a supreme being? Is faith compatible with science and reason?

Students should begin with any 100-level course (or 201, or 202) before moving on to more advanced courses.

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

Leading theories of right and wrong, good and evil, and related matters such as the functions of ethical language and the reality or unreality of moral knowledge.

PHIL 103 CONTEMPORARY MORAL PROBLEMS

An introduction to moral philosophy as applied to current topics. Some questions to be explored: What sorts of socioeconomic principles are morally justifiable? Does the history of racial injustice in the U.S. create a moral demand for reparations, and if so, what is the best argument for this? 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? Is capital punishment justifiable in principle? In practice? Is torture morally permissible in the fight against terrorism? How far does our moral duty to aid distant strangers extend? We will also explore related general questions: Is it always possible for a good enough end to justify bad means? Are there objective facts about right or wrong, or is morality ultimately relative to cultures or times? Are there situations in which every available action is wrong? Can we be morally assessed even for some things that are largely a matter of luck?

PHIL 106 ARGUMENT AND EVIDENCE ACROSS CONTEXTS

We will investigate broad models of argument and evidence from the interdisciplinary field of argumentation theory. Students will apply these models to specific academic and social contexts of their choice. Some questions we might ask are: Can argument or evidence be understood absent context? What do arguments in STEM fields have in common with those in the humanities? For instance, is there common ground in how we argue about English literature and how biologists argue about the natural world? How do audience and purpose in disciplines such as psychology, physics and philosophy shape what counts as an argument in their respective fields? Does political argument resemble academic argument? What strategies will

enable experts to communicate more effectively with public audiences in fields such as public health and the environmental humanities? Students will write frequent reflections, develop several short papers, and the semester will culminate in the construction of a final project of the student's own design (for example, a research paper, a website, a podcast...) that can focus on any aspect of academic, professional, or political argumentation.

PHIL 108 WORDS HAVE POWER: WRITING FOR SOCIAL CHANGE

We say that the pen is mightier than the sword, implying that writing can change human history and culture. This course is designed to examine this idea and put it into practice. How can, and how should, words be used to shape the social and political world? Through a variety of media—books and articles, YouTube and TikTok, documentaries and Hollywood films—students will engage with activism about various issues such as institutional racism, mass incarceration, immigration, climate change, gender politics, and animal rights. The course will prompt reflection on both the ethics of these issues and the efficacy of the activism behind them. How can we become more effective and thoughtful writer-activists with the tools of scholarship at our disposal? As one component of the course, students can choose to provide anonymous feedback on the writing of incarcerated people, working to empower a disempowered population through words. This course meets the citation for community-engaged scholarship as students will produce various public-facing activist writing projects. Prerequisites: WRTG 104, WRTG 105, WRTG 105E, WRTG 105B, FWS 121 with C or better.

PHIL 110 INTRODUCTORY LOGIC

Logic is the study of valid forms of argument. This course is an introduction to symbolic logic, a modern theory of logic that involves the construction of an artificial symbolic language within which the logical forms of sentences can be expressed and the validity of arguments can be proven. Students will learn two logical systems, Sentence Logic and Predicate Logic. In addition to translating English arguments into symbolic form, and constructing interpretations to demonstrate the invalidity of arguments, students will also learn how to prove that an argument is valid using a set of rigorously defined implication rules for each logical system.

PHIL 118 BUSINESS ETHICS & CORPORATE RESPONSIBILITY

This course deals with business ethics and corporate social responsibility. Through class discussions and case studies, students explore the theory and practice of business ethics and develop their ability to recognize and address ethical issues. The course equips students with analytical skills in ethical reasoning

and provides them with a substantive framework to deal with ethical challenges they may encounter in their future careers. Topics include corporate responsibilities vis-à-vis employees, customers, clients, and society; conflicts of interest in finance and accounting; insider trading; discrimination in employment; sweatshop labor; advertising and sales tactics; pricing; whistle-blowing; bribery; executive pay; intellectual property; censorship; health care resource allocation; and climate change.

PHIL 120 ETHICS OF TECHNOLOGY

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

PHIL 171 PHILOSOPHICAL FOUNDATIONS OF FEMINISM

The relationship between feminist philosophy and major areas of philosophy: feminist metaphysics, feminist epistemology, feminist ethics, and feminist social and political philosophy.

PHIL 201 HISTORY OF ANCIENT PHILOSOPHY

Survey of the philosophy of ancient Greece, from the Presocratics through Hellenistic philosophy six centuries later. We will study the work of Socrates, Plato, and Aristotle on topics such as being, beauty, the soul, and the nature of justice, with special focus on the great dialogues of Plato.

PHIL 225/PHIL 225W ETHICAL DECISIONS IN MEDICINE

Prerequisite: One previous Philosophy course required. Philosophical analysis of ethical issues in medicine and biotechnology, such as problems arising in connection with the relations between physicians and patients, the challenges of cultural diversity, practices surrounding human and animal research, decisions about end of life care, embryonic stem cell research, genetic engineering, biotechnological human enhancement, and social justice in relation to health-care policy. Papers will focus on analyses grounded in case studies. W version fulfills upper level writing requirement for the major.

PHIL 226/PHIL 226W PHILOSOPHY OF LAW

Prerequisite: One Previous Philosophy course required. In recent years, the U.S. legal system has been beset by claims of overcriminalization, racially discriminatory enforcement, and inadequate or unequal protection of individual civil rights. What should we make of these claims, and what, if anything, would be implied by their truth? In seeking to answer these

questions, this course will examine the nature of the law and its enforcement. We will begin by discussing the issue of criminalization and whether the expansion of the criminal law is or is not problematic. Then, we will turn to the foundational questions of what the law is and what its connection to morality is or should be. Are we obligated to obey the law, and if so, why? Finally, we will ask whether it is possible for the law to remain neutral with regards to morality and politics, and whether the supposed “neutrality” of the law may itself be an instrument of oppression. If the legal system lacks the kind of neutrality that many legal theorists claim for it, what does that license citizens to do? The W version of this course counts toward the upper-level writing requirement for the major.

PHIL 235/PHIL 235W DATA, ALGORITHMS, JUSTICE

Prerequisite: at least one previous course in Philosophy. This course focuses on a number of questions that arise in the design, development and deployment of machine learning algorithms. Topics include: Bias in algorithms (e.g., how should we measure unfairness in algorithms that determine who gets bail, parole, a job, or a loan? What about bias in health analytics?) Values disagreement and algorithms (e.g., how should self-driving cars or diagnostic algorithms make decisions, given that we disagree about the good?) Algorithms, social media, and public life (e.g., what is the impact of social media algorithms on public discourse and the future of democracy?) Algorithms and the future of work (e.g., how should we structure our society when many basic tasks will be performed by machines? How should we distribute the benefits of machine productivity?) The W version of this course counts toward the upper-level writing requirement for the major.

PHIL 239 PHILOSOPHY OF WELL-BEING

Prerequisite: At least one prior course in Philosophy. Everyone wants to experience well-being and live a good life. And everyone would prefer to live in a society that provides sufficient opportunity to experience well-being and live a good life. Yet, people can have different ideas about these things. This course examines differing philosophical conceptions of what is essential to living well, and philosophical and psychological studies of specific aspects of living well, including love, friendship, meaning in life, autonomy, work, and wisdom.

PHIL 244/PHIL 244W PHILOSOPHY OF MIND

Prerequisite: One previous course in Philosophy. An introduction to classic and contemporary problems in the philosophy of mind, this course investigates how the mind is related to the physical world. What is the mind and how is it related to the brain? How can mental states cause physical states, and vice versa? How do mental states get their intentional content? What is consciousness and can it be given a physical explanation? What are the minds of other beings - such as animals and artificially intelligent computers - like, and how could we know? The W version of this course counts toward the upper-level writing requirement for the major.

PHIL 249 FORMAL SEMANTICS

This course is an in-depth introduction to the formal analysis of natural language meaning, employing techniques that have been developed in language and formal philosophy over the last century. Issues include intentionality, quantification, tense, presupposition, plurality, the analysis of discourse, and other current issues. Familiarity with syntax, logic, and/or computation are helpful but not necessary.

PHIL 252/PHIL 252W PHILOSOPHY OF SCIENCE

Prerequisite: At least one previous course in Philosophy.
Survey of primarily metaphysical questions about science: Must the entities posited by a scientific theory exist for it to be successful? Do laws of nature govern the world or simply articulate patterns? How are lower and higher level scientific theories related to one another? Is scientific explanation primarily concerned with laws, with causes, or with something else? The W version of this course counts toward the upper-level writing requirement for the major.

PHIL 270/270W SELECTED TOPICS IN MODERN PHILOSOPHY

Prerequisite: At least one previous course in Philosophy. In this course, we will focus on selected figures, topics and positions from the modern period of philosophy - about 1500 to 1800. Topics may include metaphysics, epistemology, philosophy of mind, philosophy of science, and political philosophy. Figures may include Descartes, Malebranche, Cavendish, Conway, Spinoza, Locke, Rousseau, Astell, Arnauld, Leibniz, Berkeley, Hume, Reid, Kant and others. The W version of this course counts toward the upper-level writing requirement for the major.

PHIL 272 PHILOSOPHY OF HUMOR

Prerequisite: At least one previous course in Philosophy
What is the nature of funniness? Why does the same joke amuse some people but not others, or the same person at some times but not others? Do all funny things have common features that accounts for their capacity to amuse? When is it wrong to laugh? Must a person share racist or sexist attitudes in order to find racist or sexist humor funny? More generally, what does a person's sense of humor tell us, if anything, about their moral character? Can a joke be wrong in itself, or only through its consequences? These and other questions are addressed by applying general concepts from metaphysics, ethics, philosophy of language, and philosophy of mind.

PHIL 293 POLITICS, PHILOSOPHY, AND ECONOMICS: HOW TO CHANGE THE WORLD

This course analyzes major social and political problems from the multi-disciplinary perspectives of politics, philosophy, and economics. Topics covered may include: Income inequality and wage gaps, environmental policy and climate change, race and incarceration, democratic structures, and immigration.

PHIL 301 SENIOR PAPER PRESENTATION

In this course, graduating PPE majors will select and workshop a paper for their paper presentation requirement. The course will culminate in presentation of papers to members of the PPE program.

PHIL 313 GLOBAL HEALTH ETHICS

The world is interconnected, and what happens in one country affects 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? Do 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 321 DEATH

Death poses a number of philosophical puzzles: What does it mean to die? Am I harmed when I die? I don't experience my death or being dead, so why would it be bad for me? Is it appropriate, then, to fear my death? Is it wrong to kill myself? Can I be harmed after I die? If dying is bad, would it be better if I never died, if I lived forever? Does the fact of that we will die change the way we should live? Does death shape the meaning of our lives?

PHIL 375 PHILOSOPHY OF BRAIN AND COGNITIVE SCIENCE

We will seek to understand the mind-brain by integrating findings from several of the cognitive sciences, including philosophy, psychology, neuroscience, linguistics, anthropology, and artificial intelligence. This course will consider multiple perspectives on topics of mental imagery, concepts, rationality, consciousness, emotion, language, thought, memory, attention, and machine intelligence.

PHIL 393 SEMINAR FOR MAJORS

Under the guidance of a faculty advisor, Seniors identify a topic, develop a project plan, conduct substantive work, and present their findings or creations in a final written report, portfolio, performance, or presentation.

>>> Political Science (PSCI)

MAJORS: [Political Science \(BS\)](#); [Political Science \(BA\)](#); [International Relations \(BA\)](#); [Politics, Philosophy, and Economics \(BA\)](#)

MINORS: [Political Science Minor](#), [International Relations Minor](#)

Why did Russia invade Ukraine? What are tariffs? Who voted for Obama, and who voted for Trump? How do democracies emerge and how do they erode? Why have American political parties grown so far apart in recent decades? How do underrepresented voices get heard in politics? Why do states and governments exist? Political science is the attempt to discover, describe, and explain how politics manifests itself in the world. Our subject matter emerges from numerous contexts, including U.S. local, state, and national politics; the politics of other nations; international relations; and theory and methods. In Rochester's Department of Political Science, we teach students how to understand real-world politics and give them the tools to think, question, analyze in sophisticated ways, and act. Our graduates pursue an array of careers, but

most graduates find that political science gives them a background that is especially useful for careers in law, government, policy analysis, business, teaching, research, or journalism. The department offers four majors—political science BA, political science BS, international relations BA, and politics, philosophy, and economics BA—along with two minors and several clusters. For first-years, we recommend two or three introductory (100-level) classes and, for those especially interested in statistics, PSCI 200. The department's website contains detailed information on undergraduate advising, course offerings, distribution requirements, upper-level writing requirements, internships, and departmental honors. Students may find our website at www.sas.rochester.edu/psc/.

Courses + Descriptions >>>

PSCI 102 INTRODUCTION TO POLITICAL ECONOMY

All politics are global politics. Global flows of trade, capital and labor transform societies, unleash new political movements and challenge existing political institutions. States and other actors respond in ways that impose costs on other states, creating crises and opportunities for cooperation. This course will broadly survey the politics of international economics, focusing in particular on trade and finance. Along the way, it will introduce students to a range of economic models, but it will assume no prior exposure to economics.

PSCI 105 INTRODUCTION TO AMERICAN POLITICS

Introduces students to the foundations of American government. Examines important political institutions and the linkage mechanisms that connect institutions, political actors, and ordinary American citizens.

PSCI 107 INTRODUCTION TO POSITIVE POLITICAL THEORY

This course introduces students to positive political theory, a rigorous set of tools that helps clarify key questions in political science. Through examples drawn from all aspects of politics (from elections to protest movements to wars) as well as from everyday life (why is housing so expensive? Why don't cities prepare for natural disasters?), we will study how the rules of the game affect the decisions citizens and politicians make as well as the policy outcomes we observe. Note: You must sign up for a recitation when registering for this course.

PSCI 200 DATA ANALYSIS I

Data analysis has become a key part of many fields including politics, business, law, and public policy. This course covers the fundamentals of data analysis, giving students the necessary statistical skills to understand and critically analyze contemporary political, legal, and policy puzzles. Lectures will focus on the theory and practice of quantitative analysis, and lab sessions will guide students through the particulars of statistical software. Core topics include descriptive statistics, probability, hypothesis testing, and linear regression. Restriction: Students who have taken ECON 230, ECON 231W, PSCI 205, STAT 180, STAT 190, or BIOL 214 may not take the course. Students who have taken AP Stats are eligible (and encouraged) to take PSCI 200. Must have laptop on which you can run R and R Studio.

PSCI 205 DATA ANALYSIS II

This course builds on PSCI 200, Data Analysis I, taking the linear regression model as its starting point. We will explore various statistical techniques for analyzing a world of data that is relevant to political science in particular, and to the social sciences more broadly. In addition to the classical linear regression model, we will examine models for binary data, durations, counts, censoring and truncation, self-selection, and discrete choice, among others. These models will be applied to topics such as international conflict, civil war onset, parliamentary cabinet survival, international sanctions, campaign contributions, and voting. Students will be taught

how to (1) frame research hypotheses, (2) analyze data using the appropriate statistical model, and (3) interpret and present their results. Statistical analysis will be conducted using R and RStudio.

Note: Students will need to bring a laptop computer to class with R and RStudio installed. Most tablets will not suffice.

Prerequisite: Students must have taken at least one course in statistics that (1) covers probability, confidence intervals, hypothesis tests, and linear regression; and (2) uses R for data analysis -- e.g., ECON 230, PSCI 200, or STAT 180/190. Prior courses in calculus or linear algebra are not required.

PSCI 207W DEMOCRATIC VISIONS: TOCQUEVILLE AND W.E.B. DU BOIS

This seminar explores two key texts of American democracy – W.E.B. Du Bois’s *Black Reconstruction* (1935) and Alexis de Tocqueville’s *Democracy in America* (1835, 1840). During the semester, we will consider and compare Du Bois’s and Tocqueville’s analyses of the nature of democracy and of its promises, challenges, and contradictions. Issues and questions we address will include: the meanings of equality; the relationship of social to political democracy; the threat of democratic despotism and tyranny; and the ways that race, empire, and emancipation reshape the theory and practice of democracy. We will also explore these works as texts of political philosophy; specifically, we will attend to their intellectual contexts, historical and sociological methodologies, literary and political strategies, and normative and philosophical ambitions. This discussion-based seminar will culminate in a 15-page research paper.

PSCI 209/PSCI 209W THE POLITICS OF PUNISHMENT

Voters elect nearly all local prosecutors, sheriffs, and trial judges in the United States. In this seminar, we will explore the influence of political institutions on the decisions of those law enforcement officials. Topics include constitutional design, public opinion, racial disparities, electoral accountability, special interest politics, and the collateral consequences of incarceration. While rooted in recent phenomena, this course will also focus on historical perspectives. Likewise, while substantively focused, the class will also provide insights into social science research.

PSCI 224 INCARCERATION NATION

How does a country with five percent of the world’s population, a country that nominally values freedom above all else, come to have nearly a quarter of the world’s incarcerated people? In this survey course we investigate the history of imprisonment in the United States--as theorized and as practiced--from the founding of the republic to the present day. Special attention is paid to the politics, economics, race politics, and religious logics of contemporary mass incarceration, and to the efforts to end mass incarceration.

PSCI 226W ACT LOCALLY?: LOCAL GOVERNMENT AND PUBLIC POLICY IN THE U.S.

Reformers and activists sometimes say that we should 'think globally, act locally,' meaning that we should try to address widespread needs by taking action in our neighborhoods, towns and cities. What happens when you apply this maxim to government and public policy in the United States? This course will introduce you to local government policymaking in the United States, with a focus on urban areas. You'll gain a familiarity with the powers local governments have over key policies and services such as policing and criminal justice, housing and land-use regulation, transportation, public education and public health and learn to think systematically about what local governments can do to address public needs. What you learn will be applicable throughout the U.S., but we'll focus on examples of policymaking currently underway in the City of Rochester and the surrounding region offering you a chance to learn more about the University's local community.

PSCI 230 PUBLIC HEALTH LAW & POLICY

The course introduces the legal and social justice frameworks for urgent public health issues, such as vaccinations, tobacco regulation and gun control. Pre-requisites: PHLT 116 or PHLT 236 required or previous policy or public health coursework; juniors & seniors only.

PSCI 231W MATERNAL CHILD HEALTH POLICY

Students will learn how government funds, organizes and delivers health care, broadly defined, to mothers, children, and adolescents; as well as legal and policy writing skills relevant to advocacy, such as issue fact sheets, legislative testimony, and letters to the editor. Pre-requisites: PHLT 116, PHLT 236, or PHLT 230 required or previous policy or public health coursework; juniors & seniors only

PSCI 238 BUSINESS AND POLITICS

Consider this real-world scenario: You are the CEO of a major corporation, and a new US president takes office who has pledged to implement government rules that would hurt your industry. How do you respond? You may think this scenario refers to President Donald Trump, but he was hardly the first president to attack corporations (although his tactics were certainly unorthodox). In 2008, presidential candidate Barack Obama promised to enact a windfall profits tax on oil companies if elected, and in 2021, President Joe Biden laid out an agenda to take on "Big Tech." The lesson? Regardless of who is control of government, managers must incorporate factors outside of markets - including government, public opinion, activists, and the mass media - into decision making and strategy building. In this course we will use the tools of political science and economics to study how businesses affect and are affected by politics. In addition to studying how laws and regulations get made in the United States, we will devote several classes to corporate social responsibility, brand activism, and employee activism. Class sessions will be

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interactive and feature in-depth discussions of real-world topics and cases in industries including finance and e-commerce.

PSCI 240 CRIMINAL PROCEDURE & CONSTITUTIONAL PRINCIPLES

Through analysis of the Constitution and the Bill of Rights, we examine criminal procedure as elaborated by federal and state court decisions. Topics include arrest procedures, search and seizure, right to counsel, and police interrogation and confessions. We will discuss the theoretical principles of criminal procedure and the application of those principles to the actual operation of the criminal court system.

PSCI 243/PSCI 243W ENVIRONMENTAL POLITICS

Examines environmental issues from a social scientific perspective. Topics covered: the reasons for environmental regulation, the history of environmental policy, the state of contemporary environmental policy, the role of state and local governments, the impact of environmental activists, and a comparison of domestic and international regulation of environmental affairs.

PSCI 246 ENVIRONMENTAL LAW AND POLICY

An examination of federal environmental law and policy from a practical and historical perspective. This course will provide a basic foundational understanding of U.S. environmental law and help students develop the tools necessary to critique and improve environmental policy making. Topics include an overview of key federal environmental laws, some of the major loopholes, how environmental laws are shaped through agency regulation, judicial interpretation, political pressure, and their efficacy at safeguarding the environment and the public. The course will be taught through a combination of lectures, a group project focused on a specific case study, and student-led discussions about key aspects of environmental laws. Students will finish by considering emerging environmental issues and ways to address them.

PSCI 254/PSCI 254W FACISM: POLITICS, HISTORY, AND CULTURE

Fascism is a common term of political opprobrium, but few know what it actually means. This course examines the ideologies and practices of fascist movements to understand both the past and the present. Students learn about the economic, political, and cultural circumstances from which fascism emerged, and we consider the fascist obsession with national, sexual, and racial identity.

PSCI 257/PSCI 257W THE ORIGINS OF THE MODERN WORLD

This course is designed to give students a background in the causes and consequences of the changes in political, economic and social changes that have so profoundly altered the world over the past five centuries, and a basic knowledge of both classic and contemporary scholarly accounts of these changes.

After describing political and economic conditions in the pre-modern world, it describes how a distinctively "modern" political economy emerged in Western Europe, how this political economy became pervasive over the rest of the world, and the long term and continuing consequences of these changes. The reading mixes classic historical and social scientific accounts. While there are no prerequisites, students should note that the course will involve an unusually high, and enforced, level of required reading.

PSCI 260/PSCI 260W DEMOCRATIC EROSION

Is American democracy under threat? What about democracy in the West, or the world more generally? How can we detect if democracies are eroding? Democratic Erosion is a new upper-level undergraduate seminar, based on a cross-university collaboration, which is aimed at evaluating threats to democracy both in the United States and abroad through the lens of theory, history and social science. Importantly, the class is not intended as a partisan critique, but rather teaches students how to answer questions about democratic erosion using both analytical and empirical tools. NOTE: Not open to first-year students.

PSCI 262/PSCI 262W ELECTIONS IN DEVELOPING COUNTRIES

How do elections work in developing democracies? Do contexts that are specific to countries in the developing world have implications for the nature and operation of electoral politics therein? In this course we will explore a number of issues that have particular relevance for elections in developing environments, including clientelism and vote buying, electoral manipulation and fraud, identity-based voting, and electoral violence. In addition, we will consider how limited levels of information and political credibility affect both the operation of electoral accountability and the nature of electoral competition. In doing so, we will draw on examples from Africa, Latin America, and Asia.

PSCI 269/PSCI 269W MIGRATION, ECONOMIC CHANGE, AND CONFLICT

A high level of migration within and between countries is the most controversial feature of our globalized and technologically integrated world. This class will review the economic and non-economic causes of trends in migration and discuss the political conflict that migration can spark. The course will deal with both international and internal migration. The primary focus will be on comparing nativist politics in the US and Europe to political conflict over migration in poorer countries.

PSCI 278 FOUNDATIONS OF MODERN INTERNATIONAL POLITICS

The bargaining model of war is the main theoretical tool in the study of international conflict these days. But the model brackets, i.e., ignores, the question of what gets put in the bargaining table in the first place, and what leaders and states

choose not to contest. In this course, we examine the issues states fight over from both a historical as well as contemporary perspective. The course will involve some basic new analytical tools such as GIS (Geographical Information Systems) and some very basic data analysis.

PSCI 285 VIOLENCE AND NONVIOLENCE

From slave revolts to satyagraha, oppressed people have deployed both violent and nonviolent means to achieve liberatory ends. No method has ever been uncontroversial. Indeed, the question of when (if ever) political violence can be justified remains a live political debate. This course focuses on four scholar-activists—Frederick Douglass, M.K. Gandhi, Martin Luther King, Jr., and Frantz Fanon—to ask how they understood the role of violence in politics. We will examine the evolution of these figures' political thinking in relation to the movements they led. We will ask what “violence” and “nonviolence” even mean. We will consider how the theory and practice of (non)violence evolved and changed as it moved from one context to another. Written requirements for this lecture course include a midterm and a final exam.

PSCI 288 GAME THEORY

Game theory is a systematic study of strategic situations. It is a theory that helps us analyze economic and political strategic issues, such as behavior of individuals in a group, competition among firms in a market, platform choices of political candidates, and so on. We will develop the basic concepts and results of game theory, including simultaneous and sequential move games, repeated games and games with incomplete information. The objective of the course is to enable students to analyze strategic situations on his/her own. The emphasis of the course is on theoretical aspects of strategic behavior, so familiarity with mathematical formalism is desirable.

PSCI 293 POLITICS, PHILOSOPHY, AND ECONOMICS: HOW TO CHANGE THE WORLD

This course analyzes major social and political problems from the multi-disciplinary perspectives of politics, philosophy, and economics. Topics covered may include: Income inequality and wage gaps, environmental policy and climate change, race and incarceration, democratic structures and norms, and immigration.

PSCI 301 SENIOR SEMINAR

In this course, graduating PPE majors will select and workshop a paper for their paper presentation requirement. The course will culminate in presentation of papers to members of the PPE program. Instructor permission is required for this course.

PSCI 393W SENIOR HONORS PROJECT

Under the guidance of a faculty advisor, Seniors identify a topic, develop a project plan, conduct substantive work, and present their findings or creations in a final written report,

portfolio, performance, or presentation. Responsibilities and expectations vary by course and department. Instructor permission is required for this course.

PSCI 399 WASHINGTON SEMESTER

An examination of federal environmental law and policy from a practical and historical perspective. This course will provide a basic foundational understanding of U.S. environmental law and help students develop the tools necessary to critique and improve environmental policy making. Topics include an overview of key federal environmental laws, some of the major loopholes, how environmental laws are shaped through agency regulation, judicial interpretation, political pressure, and their efficacy at safeguarding the environment and the public. The course will be taught through a combination of lectures, a group project focused on a specific case study, and student-led discussions about key aspects of environmental laws. Students will finish by considering emerging environmental issues and ways to address them. Instructor permission is required for this course.

INTR 222 CENTRAL EUROPE AND THE RUSSIA-UKRAINE WAR

The course will analyze how Central Europe's communist legacy, its reintegration into Western institutions, and its evolving strategic position have shaped its current role in European security. Topics will include the collapse of the communist bloc, the processes of NATO and EU enlargement, Russia's invasion of Ukraine, and the growing competition between Western democracies and an emerging bloc of non-democratic states.

>>> Psychology (PSYC)

About the Program

MAJOR: [Psychology, BA](#)

MINOR: [Psychology Minor](#)

Psychology, as a science of behavior and mental life, uses the methods of science to seek answers, develop theories, and explore applications across a broad range of areas, including social factors; learning and memory; motivation; biological factors; development; cognition and language; sensation and perception; movement and action; organizations; and psychopathology.

Our undergraduate psychology program offers instruction throughout the broad spectrum of behavioral science and mental health issues. Its content covers theoretical, empirical, and technical presentations of psychology as both a social and natural science. Completing the psychology major, minor, or one of our clusters, will satisfy a social science divisional requirement.

Student experiences may range from large lecture courses with smaller discussion sections to individual laboratory, practicum, and research assistant situations. Undergraduates may register for graduate-level courses with permission from the instructor.

Our program may be tailored to provide an excellent background for postgraduate work in psychology, medicine, education, business, law, social work, human services, and other related social and natural sciences.

Students planning to pursue graduate studies in psychology are advised to seek general breadth and focused depth in their knowledge of psychology as well as a working familiarity with research skills.

The BA in Psychology is a STEM-designated degree program.

Courses + Descriptions >>>

PSYC 101 INTRO TO PSYCHOLOGY

Is a balanced and integrated survey of psychology with coverage of both social and natural science domains. Sections of PSYC 101 vary, but most consist of lectures, readings, discussions and demonstrations. This is a social science course.

PSYC 110 NEURAL FOUNDATIONS OF BEHAVIOR

Introduces the structure and organization of the brain, and its role in perception, movement, thinking, and other behavior. Topics include the brain as a special kind of computer, localization of function, effects of brain damage and disorders, differences between human and animal brains, sex differences, perception and control of movement, sleep, regulation of body states and emotions, and development and aging. No prerequisites.

PSYC 111 FOUNDATIONS OF COGNITIVE SCIENCE

Data analysis has become a key part of many fields including politics, business, and law. Introduces the organization of mental processes underlying cognition and behavior. Topics include perception, language, learning, memory, and intelligence. This course integrates knowledge of cognition generated from the field of cognitive psychology with findings from artificial intelligence and cognitive neuroscience. No prerequisites. This is a natural science course.

PSYC 153 COGNITION

Considers human cognitive processes, including behavioral, cognitive-neuroscientific, connectionist, and evolutionary approaches to the understanding of cognition. Explores how we perceive and integrate sensory information to build a coherent perception of the world. Includes topics on perception, attention, memory, language, cognitive development, and artificial intelligence. This is a natural science course. Prerequisites: BCSC 111 required, BCSC 110 recommended.

PSYC 161/PSYC 161W SOCIAL PSYCH & INDIVIDUAL DIFFERENCES

An introduction to the field of social psychology and an overview of research on individual differences in personality. Topics include the self, attitudes, social cognition, emotion, interpersonal attraction, relationships, helping, social influence, group behavior, and dispositional differences among people. Students will complete several individual difference measures and receive individualized feedback at the end of the course. Format is lectures augmented with discussions and demonstrations. This is a social science course.

PSYC 171/PSYC 171W SOCIAL & EMOTIONAL DEVELOPMENT

An examination of the interpersonal, emotional, cognitive, and environmental factors that influence children's social and emotional development from early infancy through late adolescence. This is a social science course.

PSYC 172 DEVELOPMENT OF THE MIND & BRAIN

Introduces human development, focusing on the ability to perceive objects and sounds, to think and reason, and to learn and remember language and other significant patterned stimulation. Includes the nature and mechanisms of development in humans and an overview of what is known about brain and behavioral development in other species. No prerequisites. This is a natural science course.

PSYC 208 LAB IN PERCEPTION&COGNITION

Introduces behavioral and psychophysical studies of perceptual and cognitive phenomena. Students perform, analyze, interpret, and report results from experiments that move from reproducing classic phenomena to conducting new studies independently. Prerequisites: STAT 212 and either BCSC 151 or BCSC 153. This is a natural science course. BCS majors may be given registration priority.

PSYC 209/209W PSYCHOLOGY OF HUMAN SEXUALITY

Survey course on understanding sexuality. Includes such topics as biological sexual differentiation, gender role, gender-linked social behaviors, reproduction issues, intimacy, and the role of social and personal factors in psychosexual development. This is a social science course. Prerequisite: PSYC 101.

PSYC 218 SURVEY OF RESEARCH METHODS

This course will provide students with an introduction to the research methods used to study psychological science. The course will cover topics related to study design, sampling, measurement, analysis, and communication of findings, with a focus on current best practices.

PSYC 219/PSYC 219W RESEARCH METHODS IN PSYCHOLOGY

An introduction to the basic concepts, logic, and procedures needed to do psychological research with an emphasis on current best practices. Hands-on experience with all major phases of the research process is provided, including: surveying the existing literature, developing research hypotheses, collecting and analyzing data, and reporting the results in manuscript form. This is a social science course. Prerequisites: PSYC 101 and an introductory statistics course (e.g., STAT 180/212, STAT 190/213, STAT 203).

PSYC 221 AUDITORY PERCEPTION

This course considers how we comprehend the auditory environment. Topics include the physical stimulus for hearing,

the physiology of the auditory system (both at the periphery and in the central nervous system), the psychophysics of basic auditory perception (e.g., hearing thresholds), higher level auditory perception (including auditory scene analysis and the perception of complex auditory events such as speech and music), and hearing disorders. Considers research from a diverse range of perspectives including behavioral research, cognitive neuroscience, studies of individual differences, and research that adopts a comparative perspective. Prerequisite: BCSC 110 or BCSC 111.

PSYC 227W FORENSIC PSYCHOLOGY

Examine the role of clinical psychology in forensic evaluations. Introduction to mental status evaluations and assessment for competency to stand trial. Examine the application of clinical psychology in jurisprudence: family court, criminal court, federal and state law proceedings. In-depth exploration of the impact of psychosocial development and mental health disorders on forensics process. Read and discuss related texts regarding legal and social issues related to mental health, criminality, and the law. Prerequisite: PSYC 101

PSYC 232 PSYCHOLOGY OF CONSUMERISM

This course will provide students with an introduction to the research methods used to study psychological science. The course will cover topics related to study design, sampling, measurement, analysis, and communication of findings, with a focus on current best practices.

PSYC 246 BIOLOGY OF MENTAL DISORDERS

Examines the neurobiology of anxiety/phobic conditions, mood disorders, and chronic psychotic states, particularly schizophrenia. Considers definitions of psychiatric syndromes, the problems of diagnosis, brain organization, and neurotransmitter systems involved in state functions. Introduces research approaches including epidemiologic, phenomenologic, family/adoption, longitudinal descriptive, psychophysiologic, neuropharmacologic, genetic linkage, and postmortem studies; emphasizes recent in vivo brain imaging and neuroreceptor studies. This is a natural science course. Prerequisite: NSCI 201/BCSC 240.

PSYC 262/PSYC 262W AN APPROACH TO HUMAN MOTIVATION

This course provides a review of the theoretical and empirical development of a contemporary approach to human motivation, namely, Self-Determination Theory, which originated at the University of Rochester and is currently researched by scholars around the world. Topics will also include applications of Self-Determination Theory to such domains as psychopathology and psychological health, work, education, sport, and culture. Prerequisites: PSYC 161 or PSYC 181. Note: When registering for the main section you must register for a recitation.

PSYC 274W COMMUNICATING YOUR PROFESSIONAL IDENTITY - PSYCHOLOGY

Prerequisite: Completion of the Primary Writing Requirement
 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.

PSYC 282/PSYC 282W PSYCHOLOGICAL INTERVENTION FOR MENTAL HEALTH DISORDERS

Formerly "Psychopathology". This course provides a conceptual overview to the field of psychopathology. We will discuss assessment and diagnosis, etiology, developmental course, treatment, and prognosis of the major psychological disorders. Current theory and research will be emphasized. This is a social science course.

PSYC 283/PSYC 283W BEHAVIORAL MEDICINE

An overview of the application of behavior/lifestyle change approaches to the treatment of medical disorders, and the examination of interfaces between behavior and physiology. Topics include diabetes, cardiovascular risk factors, chronic pain, and cancer. This is a social science course. Prerequisite: PSYC 101.

PSYC 289 DEVELOPMENTAL PSYCHOPATHOLOGY

Presents theory, research, assessment, and intervention in child and adolescent psychological disorder. Contributions of the normal developmental perspective to understanding psychopathology and risk, and vice versa, are emphasized. This is a social science course.

PSYC 303 TEACHING PSYCHOLOGY OF MOTIVATION

This is a social science course.

PSYC 304 TEACHING OF PSYCHOLOGY

This is a social science course.

PSYC 326 SOCIAL PSYCHOLOGY OF EMOTIONS

In this course, students will learn about the role of emotions in social life. Topics will include theory and methods related to emotions, emotion regulation, and emotion perception. Prerequisites: PSYC 101

PSYC 365 COMPETENCE & MOTIVATION IN DEVELOPING COUNTRIES

Seminar on competence motivation in the applied context of developing countries. Overviews basic concepts and integrates them within the context of Haiti, the poorest country in the Western hemisphere.

PSYC 372 SOCIAL STRESS RESEARCH

This is a social science course.

PSYC 374 EXPLORING RESEARCH IN SOCIAL PSYCH II

Instructor permission required.

>>> 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.

Courses + Descriptions >>>

PHLT 101 INTRO TO PUBLIC HEALTH

Discussion of history and definitions of public health and emerging themes: Public Health Disparities (health and wealth; social justice); Issues in Public Health (lead poisoning; tobacco; obesity; emergency; clean water/air; injury; health systems/reform); and Global Health Issues (globalization and development; maternal and child health).

PHLT 103 CONCEPTS OF EPIDEMIOLOGY

Fundamental concepts underlying health-related information and health policy. Basic methodological principles used to describe disease occurrence in populations and identify causes of disease.

PHLT 201W ENVIRONMENTAL HEALTH

This course covers the basic principles used to evaluate the potential human health risk of exposure to environmental contaminants in air, water, and food. Pre-requisites: BIOL 110/112; CHEM 131; PHLT 103 or permission of instructor.

PHLT 215W PUBLIC HEALTH ANTHROPOLOGY

Using a critical lens, this course examines how forms of social organization create global health for some groups and poor health for other groups. Pre-requisites: PHLT 101 or ANTH 101.

PHLT 216 PEER HEALTH ADVOCACY I

This course explores the emergence of peer support as a force within public health systems. Students will examine the historical, philosophical, political, and ethical foundations of peer aid, compare roles and responsibilities peers undertake in healthcare and community settings, and critically evaluate how peer support challenges traditional models of care, both domestically and internationally. We will examine the social contexts giving rise to peer movements that sought to increase phenomenological understanding - or the impacts of lived experience - within care settings such as behavioral health. Through case studies, field experiences in healthcare and social services settings, ethnographic readings, and in-class active learning exercises, students will investigate how identity, mutuality, and lived experience shape peer relationships and recovery as transformative ingredients in systems of care. The course also covers certification and policies, current evidence, system implementation, and inter-professional collaboration of peer support models to advance community capacity for health and wellness.

PHLT 230 PUBLIC HEALTH LAW AND POLICY

The course introduces the legal and social justice frameworks for urgent public health issues, such as vaccinations, tobacco regulation and gun control. Students will find it helpful to have taken law, political science, or advanced public health courses. Registration preference will be given to seniors majoring in Health Policy, Bioethics, or Health, Behavior, and Society.

PHLT 234W MATERNAL CHILD HEALTH POLICY AND ADVOCACY

Students will learn how government funds, organizes and delivers health care, broadly defined, to mothers, children, and adolescents; as well as legal and policy writing skills relevant to political and legal advocacy. This course will include rudimentary instruction in researching the law, as well as the components of a policy brief. Students will find it helpful to have taken law, political science, or advanced public health courses. Only juniors and seniors permitted. Registration preference will be given to seniors majoring in Health Policy, Bioethics, or Health, Behavior, and Society.

PHLT 265W GLOBAL HEALTH

This course uses theories to frame current issues in global health. Readings include critiques of development and ethnographic methods. Pre-requisite: PHLT 101 or ANTH 101.

PHLT 373/HIST 373W U.S. HEALTH POLICY AND POLITICS

This course examines the formation and evolution of American health policy from a political and historical perspective. Concentrating on developments from the early twentieth century to the present, the focus of readings and discussions will be political forces and institutions and historical and cultural contexts. Among the topics covered are the rise of hospitals as the main site of medical care, the creation of Medicare and Medicaid and the further evolution of these programs, the rise to dominance of actuarial analysis in the shaping of health policy, and the Affordable Care Act and its implementation. The seminar will also address how health policy is implemented, introduce the concept of administrative burdens, and will examine the politics and policymaking of contested healthcare. The seminar will focus on writing skills, honing the ability to write for diverse audience, and developing an individual policy-focused opinion essay. Students will also experience writing peer reviews. Students' final project will require independent research that is based on the analysis of primary sources which they will have identified.

PHLT 389 PUBLIC HEALTH HONORS SEMINAR

Students accepted in the Public Health Research Honors program must successfully complete a total of 3 credit hours of Public Health Honors Seminar (PHLT 389) over and above the credit hours required for the public health major. Students in the PHLT Research Honors program will complete: 1 credit hour in PHLT 389 for the junior year (preferably in spring of junior year), 1 credit hour of PHLT 389 fall semester of the senior year, and 1 credit hour for PHLT 389 the spring semester of senior year. PHLT 389 is in addition to PHLT 393.

PHLT 394G SERVICE-LEARNING INTERNSHIP

This public health internship program is designed to give public health majors and minors the opportunity to have experiential learning at a Rochester community agency. A separate application is required.

PHLT 397W COMMUNITY ENGAGED INTERNSHIP

This course provides undergraduate students the opportunity to pursue in-depth, independent exploration of a topic not regularly offered in the curriculum, under the supervision of a faculty member in the form of independent study, practicum, internship or research. The objectives and content are determined in consultation between students and full-time members of the teaching faculty. Responsibilities and expectations vary by course and department.

PHLT 394C & PHLT 399 WASHINGTON SEMESTER

This is an experiential hands-on experience with a hybrid or in-person internship in the D.C. area, administered through The Washington Center. The Center has a network of internship site partners. This experience has an internship component, a weekly seminar, and academic requirements. Students must register for both courses to secure instructor permission.

>>> Religion

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, and 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 primarily 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 particular 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, SBAL, anthropology, and political science.

Courses + Descriptions >>>

ARABIC (ARBC) >

ARBC 102 ELEMENTARY ARABIC II

A continuation of Arabic 101 from the Fall semester. Introduction of writing complex sentences and reading paragraphs. In addition, more vocabulary building, and longer conversational sessions. This course will require basic fundamentals of the Arabic language such as reading simple sentences and engaging in a simple conversation. This course is designed to help students gain more knowledge in their vocabularies, grammar, and oral skills.

ARBC 104 INTERMEDIATE ARABIC II

A continuation of Arabic 103. This course is designed to enable students to engage in an intermediate conversation with a native Arabic speaker in different scenarios. The course will

cover all the materials which can help a student with writing and reading as a professional Arabic speaker.

ARBC 108/RELC 108 INTRODUCTION TO THE QURAN

This course explores the history and interpretation of the Quran from early to modern times. Students will be introduced to the principles of interpretation employed by classical Muslim scholars; comparative approaches between the Muslim Sunni, Shi'a, and Sufi exegesis traditions; and contemporary interpretations of the Quran. Through close readings of primary source texts in English translations, students will analyze how classical Muslim scholars approached Quranic interpretation. In the modern period, the course focuses on

new approaches to the Quran such as historicism and psychoanalysis as well as postcolonial and feminist interpretations of the scripture. Students will discuss ongoing debates related to issues of gender, power, justice, and politics. The course requires no prior knowledge of Islam or the Quran.

ARBC 206 ADV ARABIC PROSE SEM III

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.

HEBREW (HBRW) >

HBRW 102/JWST 102 ELEMENTARY MODERN HEBREW II

NB: Completion of HBRW 101 or equivalent proficiency is a prerequisite. If you wish to enroll in this course, please contact the instructor to be administered a placement test. This will ensure that you are placed at the right level. The test is to be taken prior to registration or at the latest on the first day of class.

HBRW 104/JWST 104 INTERMEDIATE MODERN HEBREW II

Welcome to your second year of modern Hebrew! By completion of this first semester of Hebrew at the intermediate level, you will expand speech interaction in free and authentic informal Hebrew in a variety of everyday situations. Your understanding and use of grammar constructions (in particular, of the verb system) will be enhanced and your vocabulary dramatically increased. You will also develop reading skills enabling you 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. The course will complete covering the first volume of the textbook Hebrew from Scratch and start covering the second one. A continuation of HBRW 103 (HBRW 104 - Intermediate Hebrew II) will be offered in the spring.

HBRW 204/JWST 204 MODERN HEBREW THROUGH MEDIA AND LITERATURE

This is a proficiency-oriented course, in which you will continue to develop reading, writing, listening, and speaking skills using Hebrew newspapers, Israeli news broadcasts and movies, Hebrew literature, graphic novels and Israeli songs, with contextual review of relevant grammar structures. Upon completion of this course, you 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 your vocabulary to include technical terminology, master complex semantic and syntactical

constructions, and further develop your communication skills. Homework will consist of preparing the pre-assigned materials to be able to actively read and discuss them in class, in Hebrew. Additional written assignments on the readings and movies will include answering comprehension questions in Hebrew, and complete relevant grammar and vocabulary exercises.

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

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

JEWISH STUDIES (JWST) >

JWST 139/RELC 139 SUPERMENSCH: JUDAISM IN COMICS AND GRAPHIC NOVELS

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

JWST 222/RELC 222 VENICE AND THE JEWS

Boasting two thousand years of uninterrupted presence on the land, Italian Jewry is the oldest Jewish community of the European Diaspora. Located at the center of the Mediterranean basin, over the centuries it was enriched by the contribution of a variety of Jewish internal traditions (autochthonous, Ashkenazi, and Sephardic, among the main ones), while at the same time developing a very complex relation with the surrounding non-Jewish environment. Such dynamics paradoxically reached their apex with the institution, starting in the sixteenth century, of ghettos, i.e., Jewish segregated quarters. Established in 1516 and in existence until 1797, the ghetto of Venice was the first of such settlements and was to give its name to all subsequent ethnic enclosures in modern history. Surrounded by water and walls, physically separated

from the Christian population of the city—although, as a matter of fact, not isolated from it—Venetian Jews developed their own communal institutions, an elaborate system of religious and social practices, and articulated a rich cultural and intellectual life. The course will examine the most relevant aspects of the Italian Jewish experience in its Venetian declination during the existence of the ghetto. Through the examination of a variety of documentary, literary, and artistic sources, both Jewish and non-Jewish, we will explore the conditions that concurred in making sixteenth-eighteenth century Venetian Jewry exemplary among Italian communities, and unique in the context of the European Diaspora. Students from all backgrounds are welcome!

RELIGION (RELC) >

RELC 102 INTRODUCTION TO THE NEW TESTAMENT

Examination of the texts of the New Testament, as well as other ancient sources, in an attempt to reconstruct a picture of Christianity in its beginnings. We will study the New Testament and the early Jesus movement within the wider context of Second Temple Judaism and the Greco-Roman world. Issues such as the development of the canon, divisions with the Jesus Movement between Jews and Gentiles, different understandings of the figure of Jesus, conflicts which shaped the institutional development of the early church, and conflict between Rome and the early church will receive particular attention and analysis. We will approach the texts of the New Testament as we would any other texts in antiquity, namely from an historical perspective. Students will be exposed to the traditional tools of biblical scholarship. No previous knowledge of the New Testament or of early Christianity is assumed.

RELC 103/JWST 113 HISTORY OF JUDAISM

An introduction to the religious and cultural development of Judaism. Will emphasize Judaism as a living tradition, one which has been subject to both continuity and change among its practitioners throughout its history.

RELC 106 FROM CONFUCIUS TO ZEN

The teachings, practices, and social impact of the major religious traditions of China and Japan.

RELC 118 WHAT'S SO FUNNY?: STAND-UP COMEDY AND RELIGION

Like the religious leader, the stand-up comedian is attempting to make sense and meaning of the world around us; providing social commentary through their performative stand-up acts on topics like: suffering, healing, evil, community, absurdity, race, gender, ethics and justice. Through the work of stand-up greats like Don Rickles, Richard Pryor, Redd Foxx, Moms Mabley and more contemporary comedians like Seinfeld,

Chappelle, Ellen, Kevin Hart and Tiffany Haddish, this class will examine the question of ‘what’s so funny?’ by examining the cultural and religious discourse of stand-up comedians. Exploring the role of stand-up comedian by way of cultural roles like the trickster, griot and preacher, this class put the critical thinking of the stand-up in conversation with critical religious, race, and gender scholars.

RELC 129 RELIGION AND POLITICS IN THE MIDDLE EAST

This course examines the role of religion in the politics of the Middle East. In the first part, the course introduces key concepts and terms necessary for understanding contemporary Middle Eastern politics and political discourse. The second part focuses on the central issues from the late 19th-century through to the Arab Spring, such as the emergence of constitutionalism, Arab nationalism, the rise of Islamism, the debate on Islam’s compatibility with liberal democracy, Islamic feminism, and the concept of post-Islamism. The third part of the course illustrates these issues with six corresponding case studies which provide insight into the trajectories of political Islam in Iran, Turkey, Saudi Arabia, Egypt, Lebanon, and Syria. Throughout this course, we will also pay particular attention to gender issues and women’s participation in civil society, government, and religion.

RELC 131 TIBETAN BUDDHISM

Buddhism has been practiced in Tibet since at least the seventh century CE. This course will examine the historical development of the diverse traditions of philosophy, contemplation, and devotionism that emerged under what is now conventionally known as “Tibetan Buddhism.” In the first half of the semester, we will study canonical religious texts, Tibetan mythology, and significant trends in religious practice. After building that base, we will devote attention to Tibetan Buddhism in the modern world; particularly in the era following the Tibet’s annexation by China in the 1950s. This will include treatments of Tibetan Buddhism “in exile” – both within the Tibetan diaspora and the broader global community – and its role in contemporary Tibetan human rights advocacy as a form of “liberation theology.” We will be discussing the movement for Tibetan independence, Tibetan Buddhism’s relationship to pop culture, how Tibetan Buddhism has flourished among non-Tibetans + more. Students will be expected to conduct independent research. No prior knowledge of Buddhism required.

RELC 156 THE PROPHET MUHAMMAD AND THE BEGINNINGS OF ISLAM

This course will study the life and career of the Prophet of Islam, Muhammad. We will examine the beginning of Prophet Muhammad’s message in Mecca, the migration to and establishment of the Islamic state in Medina, and the conquest of Mecca. We will seek to understand the social and political background of the Prophet’s message and the impact of that

message on his historical context. We will focus on the doctrinal, social, and political positions of the Prophet and their impact on the early beginnings of Islam and later Muslim society. We will analyze the different historians' approaches to interpreting and understanding the life of the prophet.

RELC 174 CHINESE RELIGION: ETHICS AND COSMOLOGY

This is a survey course on religious traditions in China covering Buddhist, Daoist, and popular religion, while Confucian theorization and ritualization of ethics will also be included. The course aims at broadening your understanding of religion in general and deepening your conception of China as a cultural entity.

RELC 183 INCARCERATION NATION

How does a country with five percent of the world's population, a country that nominally values freedom above all else, come to have nearly a quarter of the world's incarcerated people? In this survey course we investigate the history of imprisonment in the United States—as theorized and as practiced—from the founding of the republic to the present day. Special attention is paid to the politics, economics, race politics, and religious logics of contemporary mass incarceration, and to the efforts afoot to end mass incarceration.

RELC 210 RELIGIOUS NATIONALISM

Recent years have seen a renewed sense of nationalism, only this time tinged with an underlying and powerful religious dimension. This class seeks to illumine this religious nationalism from a comparative perspective. Using an analytical frame, we will examine the historical rise of religious nationalism, its key elements and defining features, before examining a set of particular case studies (e.g., India, Pakistan, Israel, the United States).

RELC 228 THE BODY IN EARLY CHRISTIANITY

Though we often assume that religion deals with the spirit or the soul, the earliest Christians were deeply and primarily concerned with the body. In this course, we examine multiple and various early Christian debates and practices relating to the body focusing in particular on issues related to physical suffering, death, sexuality, identity, and asceticism. Topics include: early Christian debates over the nature of the body and its relationship to personal identity and the nature of the self; conflicting ideas about the nature of Jesus' incarnated, crucified, and resurrected body; gender, sexuality, and bodies of men and women; Christian valorization of physical suffering and the bodies of the ill; the cult of the martyrs and the cult of the relics; the rise of asceticism and the bodies of saints.

RELC 239 AFRICAN DIASPORA RELIGIOUS TRADITIONS

This class centers African American religiosity—examining African religious retentions in America from the 17th century to

the present. We will examine religious traditions of African Americans that include Voodoo, Black Hebrew Israelites, Moorish Movement, Five Percenters, Christianity, and the Nation of Islam. Themes of liberation, humanity, nationhood, love, language, identity, and culture will be explored.

RELC 243 SUFISM: ISLAMIC MYSTICISM

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

RELC 245 GLOBAL ISLAM IN THE CONTEMPORARY WORLD

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

RELC 256 HINDU PHILOSOPHERS

Hindu traditions, particularly those composed in the Sanskrit language, have included philosophers and theologians from ancient times. Subjects range from logic to theories of human salvation and offer practical, mystical, and theoretical proposals and doctrines. We will begin with the so-called Six Systems touching on logic, yoga, and ritual and then work our way through important writers such as Sankara, Ramanuja, and esoteric practitioners such as Abhinavagupta and Ksemaraja. Our focus will be primary sources in translation and reliable scholarship. No prerequisites are necessary.

RELC 269 REINVENTING BODHISATTVAS AND GOD IN CHINA

How has China come to terms with imported religious traditions throughout its long history? How has China changed through the influence of foreign faiths? And how did the imported religions change after taking root in China? Chinese religion is characteristically syncretistic. In addition to the indigenous traditions represented by Daoism and Confucianism, Buddhism, which was introduced to China during the first millennium AD, has “conquered” China but has also been “appropriated” into Chinese social norms.

Chinese Buddhism is firmly established in the academic study of religion. In contrast, Abrahamic religions—Judaism, Christianity, and Islam—remain “alien” in most parts of the Chinese religious landscape. What was the socio-religious and geopolitical environment like during the importation of the different faiths? This course will address this question by examining the processes by which Buddhist and Abrahamic religions were imported to China.

RELC 385 SECULARISM & THE FUTURE OF RELIGION

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

>>> 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 courses that best fit 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.

Courses + Descriptions >>>

WRTG 247 SPOKEN COMMUNICATION & PEER TUTORING

Prepares selected sophomores, juniors, and eligible first-year students for work as Speaking Fellows. This course focuses not only on the skill of public speaking, but also on peer tutoring and assisting students with their own forms of spoken communication. In this course, we will examine various components of presentations, including effective use of visual aids and professional delivery styles. We will also explore several types of spoken communication for different purposes and audiences, including argumentative and descriptive speeches, interviews, and group presentations. Through analyzing, studying the construction of, and creating and delivering their own presentations, students will improve their own speaking styles and develop the skills necessary to aid their peers in constructing and revising presentations. By the end of the semester, students should be ready to take on their own hours as peer tutors. This course satisfies a requirement for the Citation for Achievement in College Leadership. Restrictions: Instructor's permission required.

WRTG 250 MODERN ENGLISH GRAMMAR

This course is a comprehensive review of the grammar of Modern Standard English. The course will be of interest to those who wish to sharpen their language skills, or to know more about the workings of the English language whether for

practical, cognitive or creative ends. Drawing on work in mostly pre-theoretical, descriptive linguistics this course reveals the mechanics of Standard English structure, with occasional detours into the finesse of usage across registers (dialect to slang). Students will learn to develop the ability to see patterns in grammar, as well as its structural possibilities and limits. Assignments will regularly involve reflection on form, usage and speaker judgments. Through a final project, students will investigate some aspect of an English variety available to them. Throughout, students will work with their data samples of English to explore how speaker choices lead to particular grammatical structures or yield ungrammaticality. Background in linguistics or grammar not needed.

WRTG 252 PRINCIPLES & PRACTICES OF COPYEDITING

While the term copyediting may be associated with journalism or literary fiction, in fact it is a vital component of the publication of almost any textual materials from scholarly and popular publishing in arts and sciences to corporate and technical communications. So what do copy editors do? Is copyediting simply about enforcing rules of correctness? When is it okay to break those rules, or to allow others to do so, and what guides such decisions? How do copy editors understand and negotiate the relationships and interests of readers, writers, and the publications they work for? How has

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the information age changed the way copy editors think about and approach textual editing? In this class we will address both the principles and practices of copyediting. Students will learn the principles that guide copy editors, and then put these principles into use in a workshop setting, practicing copyediting in a variety of contexts, including digital communications.

Prerequisite: Completion of the Primary Writing Requirement.

WRTG 261 WRITING IN A DIGITAL WORLD

The purpose of writing in a digital world is to engage with a broader community around a topic of interest and contribute to public knowledge. Students will dig deeply into a question of interest, write for a public audience, and use the Internet as an archive of information waiting to be discovered, analyzed, and written about. Students can draw on pre-existing research interests from their majors or develop a line of inquiry stemming from class discussions, writing, and research. To gain experience writing to a range of readers, students will engage in a writing process informed by peer review, self-assessment, and revision. Shorter writing assignments will help students develop and refine ideas as they transform texts for different audiences. The final research project will be multimodal, published for a public audience, and should demonstrate your ability to think critically about a topic and effectively communicate that knowledge to a range of readers. Prerequisite: Completion of the Primary Writing Requirement.

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

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

WRTG 265 ARGUMENT AND EVIDENCE ACROSS CONTEXTS

We will investigate broad models of argument and evidence from the interdisciplinary field of argumentation theory. Students will apply these models to specific academic and social contexts of their choice. Some questions we might ask are: Can

argument or evidence be understood absent context? What do arguments in STEM fields have in common with those in the humanities? For instance, is there common ground in how we argue about English literature and how biologists argue about the natural world? How do audience and purpose in disciplines such as psychology, physics and philosophy shape what counts as an argument in their respective fields? What strategies will enable experts to communicate more effectively with public audiences in fields such as public health and the environmental humanities? Students will write frequent reflections, develop several short papers, and the semester will culminate in the construction of a final project of the student's own design (e.g., a research paper, a website, a podcast...) that can focus on any aspect of academic, professional, or political argumentation.

WRTG 266 WORDS HAVE POWER: WRITING FOR SOCIAL CHANGE

We say that the pen is mightier than the sword, implying that writing can change human history and culture. This course is designed to examine this idea and put it into practice. How can, and how should, words be used to shape the social and political world? Through a variety of media—books and articles, YouTube and TikTok, documentaries and Hollywood films—students will engage with activism about various issues such as institutional racism, mass incarceration, immigration, climate change, gender politics, and animal rights. The course will prompt reflection on both the ethics of these issues and the efficacy of the activism behind them. How can we become more effective and thoughtful writer-activists with the tools of scholarship at our disposal? As one component of the course, students can choose to provide anonymous feedback on the writing of incarcerated people, working to empower a disempowered population through words. This course meets the citation for community-engaged scholarship as students will produce various public-facing activist writing projects. Prerequisite: Completion of the Primary Writing Requirement.

WRTG 272 COMMUNICATING YOUR PROFESSIONAL IDENTITY - BIOLOGY

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 and is suitable for junior and senior year biology majors.

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. Prerequisite: Completion of the Primary Writing Requirement

WRTG 274 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. Prerequisite: Completion of the Primary Writing Requirement.

WRTG 277 COMMUNICATING YOUR PROFESSIONAL IDENTITY - CROSS-DISCIPLINARY

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 second-semester sophomores, juniors and first-semester seniors; all others require instructor permission. All majors welcome. Prerequisite: Completion of the Primary Writing Requirement.

WRTG 290B WRITING ABOUT AND WITH ARTIFICIAL INTELLIGENCE

What does it mean to be a writer in a world where AI systems like ChatGPT or Claude can produce text that is at least sometimes indistinguishable from text written by a human? In this course, we will explore a variety of AI tools with the goal of understanding how these tools might fit into the writing process and where the possible pitfalls lie. We'll learn how to interpret articles about AI in the media with a critical eye and discuss what would be necessary for media to do a better job of writing about AI. But we'll also experiment with AI tools to explore what it means to write with AI. Throughout the semester, we'll dive deeper into what it is that we humans do when we write, from brainstorming all the way through final drafts, and we'll probe what happens when we add AI to the mix at each of those stages in a series of reflective assignments. These will build towards a final project in which students offer a research-based proposal for a specific way in which AI could be effectively and ethically used by writers.

WRTG 290C TANGLED WEBS: COMMUNICATION, FACTS, AND KNOWLEDGE IN THE AGE OF MISINFORMATION

Misinformation, including propaganda, rumor and satire, has a long history, from the salacious canards of revolutionary France to nineteenth-century newspaper hoaxes in the United States. However, it is only recently that this word, along with "fake news" and "post-truth," has become part of everyday conversation. How has the construction of "facts" become contested in our information-saturated world? What sort of a role do writing, speaking and argument play in the creation and dissemination of these narratives? And how are our writing and reading practices influenced by misinformation? In this course, we will explore the complex relationship that exists between consensus, knowledge and communication—on both sides of the political aisle. Through discussion, reading and writing, students will critically examine how the concept of misinformation shapes the ways we produce, disseminate, and consume various forms of media, literature, and discourse. Objects of study will include social media posts, news articles, documentaries and scholarly works, as we consider the ways that texts are composed, disseminated, and received. Throughout the course, students will engage in informal writing, self-reflection and peer feedback as they draft and revise short writing assignments and a research project of their own design. Together we will learn to navigate the topic of misinformation, enhancing our skills in critical reading, writing, and knowledge production.



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