

**Fall 2015**  
**Course Descriptions for Slot and Experimental Courses**

**BIOL 288      Experimental: Human Anatomy & Physiology I (Lec/Lab)**

This course is the first of a two-course sequence that examines the structure and function of the human body. Through lectures and laboratories students will study the the cells, tissues and organs involved in the skeletal, muscular, nervous, endocrine and integumentary systems. This course may not be taken after BIOL 364 Animal Physiology unless permission is first obtained from the Biology Chair prior to registration for this A&P course. Students may receive Biology elective credit for this course or BIOL 364, but not both. Enrollment is by Permission of the Biology Chair via a General Permit Form only. Prerequisites: BIOL 117 and BIOL 119. Credits: 4(3-3)

**BIOL 388      Experimental: Conservation Biology (Lec/Rec)**

Biological Conservation focuses on understanding the evolution, distribution and threats to biodiversity. Emphasis is placed on understanding the important aspects of genetics and population biology that impact the management and protection of species and populations of conservation concern. The course will also examine the theory and practice of reserve design and other conservation measures used in a variety of situations worldwide. A variety of oral and written assignments – including quizzes, exams and case studies - will be used to assess student learning. A class service-learning/research project will assess biodiversity conservation by local conservation entities (the local land trust, state park, state forest, or DEC land) and will involve data collection, analysis and report writing. Prerequisites: BIOL 203 and BIOL 222. Credits 4(4-0)

**BLKS 288      Experimental: Introduction to Africana Studies**

This course will serve as an introduction to Africana/Black studies across the disciplines. We will read and discuss classic and contemporary works on the black experience in the United States and globally. Class sessions will include both lectures and engaged discussions related to the history and culture of persons of African descent and the contributions they have made to our world. The course will also feature films, music, art, and guest lectures by faculty representatives from various disciplines including: history, literature, dance, sociology, and others. Credits: 3(3-0)

**COMN 388      Experimental: Photography as Visual Communication**

Visual images, largely provided through ease by which anybody can take a picture, play a significant role in contemporary communication. This course explores photography's role in our visual communication. It introduces the technical aspects of photography, explores different venues of photography (e.g., photojournalism and advertising), and analyzes how visual messages influence viewers. Students will be exposed to the creative aspect as well as the criticism of photography to enhance their visual literacy. No prior photographic experience is needed. Prerequisites: COMN 160 or permission of instructor. Credits: 3(3-0)

**EDUC 188 Experimental: FYE Welcome to Education Major**

This is an introductory course for entering education majors. Related topics will be explored through discussion, workshops, and presentations and may include topics such as navigating online portfolios, using TERC library resources, exploring implications of copyright laws, and using content standards in the elementary classroom. Credits: 1(1-0)

**ENGL 100 College Writing**

Students will create, revise and edit several short essays as well as practice writing in ways that exercise their critical thinking skills. This course is designed to help students think through the written word and to provide tools for writing college-level, academic prose. Credits: 4(4-0)

**ENGL 101 Topics in Literature: Crime Fiction**

This course will use crime fiction to explore a wide spectrum of topics: crime and celebrity, the sexualization of violence, generational fears and the juvenile delinquent, crime and the American notion of family, vengeance vs. justice, the criminal as superhuman or subhuman, male and female forms of aggression, American gun culture, race and crime, medical and psychiatric explanations of crime. Credits: 4(4-0)

**ENGL 202 Reader As a Writer: Fiction Into Non-fiction**

This is a creative writing class in which students will write and read short fiction and creative nonfiction. We will undertake close reading of work by published authors, discussing how these pieces are constructed. We will learn about the techniques writers use in their stories and essays, and will discuss similarities and differences between the two genres. Students will write a number of short assignments in fiction and nonfiction. All creative work will be discussed in a workshop format. In addition, there will be a number of short critical papers due in response to the reading. In addition to the individual written work, students are required to provide suggestions for peers' writing by speaking up in class and by commenting thoroughly on their manuscripts. Final project (complete story or essay, 12-15 pages). Please note: Class requires significant class participation. Credits: 4(4-0)

**ENGL 203 Reader As a Writer: Jean Toomer's Cane/Intertextualities**

This course provides an introduction to the discipline of English through the study of particular topics, issues, genres, or authors. Subtitles of "Reader and Text" help students develop a working vocabulary for analyzing texts and relating texts to contexts; understand the theoretical questions that inform all critical conversations about textual meaning and value; and participate competently, as writers, in the ongoing conversation about texts and theory that constitutes English as a field of study. This section will engage Jean Toomer's *Cane* (required in the Penguin Classics edition, trans. Davie--NOT the terrible Dover Thrift edition translation) a genre-complicating book associated with the Harlem Renaissance. We'll consider *Cane* as being in conversation with Euripides' *The Bacchae* (required), and we'll consider Alice Walker's

Meridian (required) and Percival Everett's *Zulus* (required) as continuing that conversation. Also required: Graff/Birkenstein, *They Say/I Say*; Murfin/Ray, *The Bedford Glossary of Critical and Literary Terms*; Moran, *Interdisciplinarity*. Credits: 4(4-0)

**ENGL 203 Reader and Text: New Zealand**

This course provides an introduction to the discipline of English through the study of particular topics, issues, genres, or authors. Subtitles of "Reader and Text" help students develop a working vocabulary for analyzing texts and relating texts to contexts; understand the theoretical questions that inform all critical conversations about textual meaning and value; and participate competently, as writers, in the ongoing conversation about texts and theory that constitutes English as a field of study. This particular section will focus on New Zealand short stories, novels, poetry, drama, and film. Credits: 4(4-0)

**ENGL 203 Reader and Text: Introduction to the Major**

We will begin with foundational questions concerning literary studies: 1) What is the purpose (or purposes) of literature? 2) Why study literature? 3) What is—or ought to be—the function of the English major? From there we will examine various approaches to literary analysis. In each case we will try to get clear on the basic assumptions of the approach, its potential strengths and weaknesses, and finally what it looks like in practical application. Also, we will examine the validity and usefulness of genre distinctions and the evolution of conventions associated with them. Steadily along the way, we will take care to sort out sound and valid argument from the appeal of mere suave rhetoric. The readings will be chosen to best illuminate our various inquiries, but, beyond that, do not fit into any grouping. Credits: 4(4-0)

**ENGL 203 Reader and Text: Reading Transnationally: Sea Narratives**

This course will examine transnational representations of the sea and human relationships and lives bound by it. We will start with a small sample of "sea poems" to unpack common tropes and rhetorical strategies. One of the central but unacknowledged ways in which European colonialism has constructed the trope of the isolated island and/or the brave man battling the seas is by mystifying the importance of the sea in its vastness. In order to recuperate the centrality of the ocean in island discourse, we will also think comparatively about how the dangers these texts associate with the sea—such as shipwreck, cannibalism, death and loss—figure alongside its potential as a means of mobility and freedom (but only for a select few). We will explore how these early stories of oceanic journeys, migration, and/or transnational encounters generate hegemonic accounts of European colonization, history, and culture—a 'transoceanic imaginary,' in Elizabeth M. DeLoughrey's words. Contemporary sea narratives attempt to 'write back to that center.' We will work on writing comparative essays as we pursue both similarities and differences in the subjectivities and worlds created by texts. We will explore how readers' situations (differences of culture, national history, gender, race, class, and sexuality) precondition the questions we put to texts and thus what we see in them. Teacher and students should be able to foreground our literary and ideological assumptions (as much as possible!), to speak of meanings as constructed by both reader and text, and of criticism as historically situated and culturally produced. Credits: 4(4-0)

**ENGL 288 Experimental: Legal Writing**

Students will learn basics of legal writing. They will write as though seeking a position at a prestigious law firm and then, as associate-level attorneys, will receive basic legal assignments to be submitted to their supervising partner. Credits: 4(4-0)

**ENGL 366 Connections in Early Literature: Harry Potter & the Renaissance Hero**

OK, let's be honest. We will read Homer, Virgil, Ariosto, Spenser, and one JK Rowling novel. (What? You thought there would be Medieval/Renaissance credit for contemporary fiction???) There will, however, be many Potter-esque elements to the class -- sorting into houses with a HP trivia game, team responsibilities for topics keyed to Hogwarts classes (eg, dark arts, potions, magical creatures and rocks [for the geology majors]) and other goodies, such as Prefect pins . . . . When I did this class back in 2010, the students wrote a summary of Ariosto's nearly-endless epic and we put it on the college web site. Over the years I've received notes from profs and TAs whose students found the site and used it joyfully. [Take a look](#). (Careful! some pages have sound files!) This time I thought we might take on mythologist Joseph Campbell and his famous paradigms, the hero's journey and the hero with a thousand faces. I have a lot of trouble with Campbell, and the easy acceptance he has gained in academic circles seems to me to be based on expanding the comfort zone of the hetero-normative rather than any significant insights into epic heroes. So the project, with teams working in their Houses, will be a combination of cross examinations, archeology, and academic stalking. Maybe we can get another website out there, or at least a GREAT Day session. This should be especially timely with the next Star Wars movie coming out. Lucas is obsessed with Joseph Campbell. And the epics are massively interesting, no matter what. After pre-registration closes, I'll send out an email inviting you to sign up for a team -- Defense against Dark Arts, Potions and Spells, Magical Buildings/Plants/Weapons and so on. In the Fall, the teams will get sorted into Houses. Your team will be responsible for your topic throughout all the epics, posting tidbits on the class blog and contributing info in class. Finally, although the Harry Potter brand is a great attention-getter, I include Rowling because I like what she has done with the construct of the epic hero. While the Renaissance improved greatly on the classical hero, Rowling does even better, I will argue. Prerequisites: ENGL 203 or permission of instructor. Credits: 4(4-0)

**ENGL 366 Connections in Early Literature: British Literature Before 1700**

"English" literature starts with Caedmon. The earliest English poet was supposedly an illiterate cowherd taught by an angel to compose verse. From there literature in England continued through what historians call the Old English (or Anglo-Saxon) and Middle English periods and headed into the Early Modern Period (a/k/a the Renaissance). Our course stops about there, sometime in the mid-seventeenth century. But what is British literature? We could start with geography. British literature comes from the British Isles, which consist principally of two large islands: Great Britain (home of three countries: England, Scotland, and Wales) and Ireland. Some of this literature appears in Welsh, Scots Gaelic or Irish; some in standard London English; some in regional dialects; some in Latin or even a form of French known as Anglo-Norman. "British" is even more of a political word than a geographical one: it refers to the governmental, economic, and cultural structures emanating from London. Sometimes "British" is a synonym for "English" or even "London"; sometimes it's decidedly non-English indeed. Since this survey course will provide a foundation for further literary study, we will emphasize genre, tradition, history (of literature and its cultural context), and technical literary terms. We will look closely at earlier forms of the English language and its dialects by attempting prose translations of selections from our textbooks in class. We will also read poetry (and sometimes prose or drama) out loud during every class (sometimes more than once); everyone will recite a

poetic or dramatic selection; and the final exam will be a presentation about the recitation and an accompanying paper. Prerequisites: ENGL 203 or permission of instructor. Credits: 4(4-0)

**ENGL 413     Topics in Eighteenth-Century Literature: Epistolarity**

We live in an epistolary age, with our daily dependency on email, blogs and blogs, and texting. We all ponder the subtleties of what can be said in a letter and how, to whom one can write a particular form of letter, and when. This course traces those fascinations and the complex social negotiations of epistolarity during the letter's grand age, the eighteenth century, and through twentieth- and twenty-first-century counterparts in prose fiction and film. With special attention to questions of gender and audience, of real and narrative time, of fact and fiction, of sincerity and lies, we study theorists and critics alongside a wide range of letters: verse epistles, letters to the editor, collected correspondence, and the novel in letters, including Richardson's extraordinarily influential novel, *Pamela*. Prerequisites: ENGL 203 or permission of instructor. Credits: 4(4-0)

**ENGL 424     The Novel: Black Atlantic Novels**

As a site of expanding interactions, the Black Atlantic reveals an irreducibly transnational understanding not only of historical events but of peoples. The premise behind "Novels of the Black Atlantic" is that Black Writing teaches us "to read history anew" (in Wendy Walter's words). The course brings together Caribbean, African, Black British, and U.S. novels for a detailed exploration of historical memory and representation, focusing on the role of the genre in such recovery efforts. Prerequisites: ENGL 203 or permission of instructor. Credits 4(4-0)

**ENGL 425     Enterprises: Open Valley**

From the standpoint of ecocriticism Geneseo's location is fortuitous: the Western New York region has played an historic role in the cultural imagination of American landscapes, ranging from the iconic frontier novels of James Fenimore Cooper to the post-industrial aesthetic of sites like Love Canal. Environmental knowledge is literally just beyond our doorstep and "out across the valley," as the college's alma mater intones, yet very few students could say much about even their own Genesee Valley. OpenValley, a spatial humanities enterprise, aims to address that shortcoming via original, imaginative scholarship that is organized by way of a specific bioregion: the Genesee River and its watershed. We will begin with an introduction to the so-called "[spatial turn](#)" in the humanities, along with an illustrative survey of several digital exhibits. Research of literary and historical texts will be part of your undertaking, but material concerning hydrology, wildlife, energy, and environmental sustainability will be just as important. A significant portion of this course will entail your collaborative work upon one of 2-3 projects that takes you off-campus, both physically and conceptually; with any luck they will be comprised of productive synthesis amongst digital humanities geeks, sustainability warriors, artsy literary types, and hard-core archival researchers. Representative texts: Bodenhamer, et al., *Deep Maps and Spatial Narratives*; Thayer, *Lifepace: Bioregional Thought and Practice*; Wadsworth Family archives, Milne Library; Hosmer, *Yonnondio, or Warriors of the Genesee: A Tale of the Seventeenth Century*. Prerequisites: ENGL 203 or permission of instructor. Credits: 4(4-0)

**ENGL 439 American Ways: American Social Drama**

The concept of “American social drama” generally refers to a “ripped-from-the-headlines” (or perhaps “ripped-from-the political discourse”) currency of plays whose authors self-consciously speak to hot-button issues of their time. Covering a span from early to late 20th century with a little spillage into the 21st century, course readings will include plays on the status of women (Susan Glaspell, Margaret Edmond), war and peace (Irwin Shaw, Arthur Miller), economic oppression (Elmer Rice, Federal Theatre), race relations (Lorraine Hansbury, Imamu Baraka, August Wilson), and GLBT rights (Lillian Hellman, Tony Kushner), among others. The course will also examine theoretical arguments regarding the nature of social drama and how the concept evolved in Western drama from as early as the ancient Greeks to modern European theoreticians such as Bertolt Brecht. Prerequisites: ENGL203 or permission of instructor. Credits: 4(4-0)

**ENGL 443 Women and Literature: Fascism and British Women Writers**

This course will examine some of the women-authored responses to the flowering of British (in particular) and European (in general) Fascism after World War I. Some of these works, both fiction and non-fiction, are anti-fascist in nature, although we will read texts that engage Fascist issues with significant ambivalence. Students will also have readings in cultural political history, including work by Judy Suh and Julie V. Gottlieb. Several of our readings are rare and out-of-print, and students should anticipate the reliance on mycourses reserves. Probable reading list includes: Olivia Manning, \*Fortunes of War: The Balkan Trilogy\*; Katharine Burdekin, \*Swastika Night\*; Nancy Mitford, \*Wigs on the Green\*; Muriel Spark, \*The Prime of Miss Jean Brodie\*; Naomi Mitchison, \*The Corn King and the Spring Queen\*, and others. Prerequisites: ENGL 203 or permission of instructor. Credits: 4(4-0)

**ENGL 443 Women and Literature: Politics & Practice of Textual Recovery**

This course foregrounds the process, politics, and critical issues involved in the recovery of marginalized or forgotten texts by early American women writers. In examining fundamental questions about why we read, what we read, and how we read, the course focuses in particular upon what is at stake in the project of recovery. We will study 18th- and 19th-century texts that have been recovered from various states of neglect—from once popular but later forgotten print texts to newly discovered unpublished manuscripts—with attention to the scholarly work and larger debates surrounding their recovery. Students will examine a range of literary criticism—from the critical reception of texts in their era to later evaluations and reevaluations of their merit, from theoretical arguments for recovery to further questioning of what it means to move beyond recovery. The course texts will include modern editions of marginalized texts, and we will examine the construction of those texts—not only the editing and scholarship involved, but also the practical concerns of marketing and publishing. We will explore the role of digital technology in textual recovery by considering sites such as [Just Teach One](#) and [Just Teach One: Early African American Print](#), twin projects that raise questions about the teaching of recovered texts and offer an opportunity for our class to contribute posts and join the conversation. Each student will also take a hands-on approach with an assignment that asks you to undertake archival research and recover a marginalized text—to find, research, edit, and introduce a text. Probable texts: Hannah Foster’s *The Coquette* and *The Boarding School* (ed. Desiderio & Vietto), Hannah Crafts’ *The Bondwoman’s Narrative* (ed. Gates), *Behind a Mask: The Unknown Thrillers of Louisa May Alcott* (ed. Stern), and other modern editions; essays by various critics such as Jane Tompkins and Frances Smith Foster; archival and digital texts. In addition to the recovery project, work for the

course will likely include: weekly response papers, a group presentation, a midterm, and a final exam. Prerequisites: ENGL 203 or permission of instructor. Credits: 4(4-0)

**ENGL 458 Major Authors: James Joyce**

In this course we will analyze the works of James Joyce, focusing on *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses* (which we will read in its entirety). In addition to exploring the key themes, motifs, and formal elements of these texts, we will situate his works within the contexts of an Ireland emerging from the shadow of British colonial rule. Discussion issues will include: the longstanding material, social, and psychological impacts of British imperialism; the attempt to “reclaim” Irish identities; the loss (or eradication) of the Irish language and the problems of translation; the advantages and dangers of creating a “national” literature; gender and its relationship to Irish identities; the impact of the Catholic Church; exile, emigration, and the problems of writing “outside” of Ireland; and, ultimately, the artist’s responsibility in a land that, to this day, remains divided by violence and mistrust. Prerequisites: ENGL 203 or permission of instructor. Credits: 4(4-0)

**ENGL 488 Experimental: Digital Methods for Humanities**

This is an experimental, hands-on course intended for all students interested in acquiring a basic toolkit for digital work in the humanities. It has no prerequisites and is open to all majors at every level of technical proficiency. No programming knowledge necessary. Tools to which students will be gently introduced include those for publishing (e.g., HTML, WordPress), document encoding (e.g., XML/TEI), text mining and analysis (e.g., R), mapping, network analysis, and visualization. Although offered under the INTD prefix, the course may be applied to the degree requirements in English. Credits: 4(4-0)

**FMST 369 Connections in Film: Visualizing Race in America (Lec/Lab)**

This course is a critical survey of significant films representing and dramatizing the central conflict of race relations in the United States from 1915 to 2015. American cinema made its mark with the controversial racist masterpiece, *Birth of A Nation* (D.W. Griffith, 1915). Though many believe we live in so-called “postracial” times, events that are happening and films that are being produced today tell a different story. Throughout American film history, race and its representation, both on screen and behind the camera, has been a hotly contested debate that has produced a lively scholarly and public discussion. We will carefully view and discuss the films that have been central to these debates while reading critical works of film theory and discuss their relevance in today’s discursive landscape on race. Credits: 4(3-2)

**FREN 388 Experimental: Intro to Translation**

This course aims to provide students with the basic skills necessary to begin translating texts from French to English and English to French. The course will include texts on various subjects such as: business, marketing, politics, law, medicine and technology. Upon completion, students should be able to demonstrate fundamental knowledge of the processes involved in translating. Students will also develop skills in sight translation, the oral interpretation of a written text from one language to another. Prerequisites: FREN 301 or permission of instructor. Credits: 3(3-0)

**FREN 588 Experimental: Intro to Translation**

This course aims to provide students with the basic skills necessary to begin translating texts from French to English and English to French. The course will include texts on various subjects such as: business, marketing, politics, law, medicine and technology. Upon completion, students should be able to demonstrate fundamental knowledge of the processes involved in translating. Students will also develop skills in sight translation, the oral interpretation of a written text from one language to another. Prerequisites: FREN 301 or permission of instructor. Credits: 3(3-0)

**FREN 588 Experimental: M/Contemporary Francophone Civilization**

This course is a study of the main aspects of modern life in the French speaking world outside Europe (institutions, society, way of life) through discussions based on the use of authentic documents (reviews, magazines, recordings, interviews, information online). Aural/oral skills are emphasized. Prerequisites: FREN 301. Credits: 3(3-0)

**GEOG 288 Experimental: Geography of Food**

This course introduces students to the geographic patterns of food and issues related to food. Topics include the origin and diffusion of food crops and food products, food distribution and consumption, the environmental impacts and sociopolitical dimensions of food production, food security and food deserts, and historical as well as contemporary cultural interpretations of food. These topics are examined at different spatial scales – local, regional, national and global. Prerequisites: GEOG 102, GEOG 111, GEOG 123, or permission of instructor. Credits: 3(3-0)

**HIST 188 Experimental: First Year Experience**

This course is intended for entering students who intend to or who are interested in majoring in history. The class will include an introduction to career paths for history majors, the skills emphasized in history courses, advisement on the structure of the major and various options that students may wish to explore as they move through the curriculum, the faculty's areas of expertise and courses that they regularly offered, and extra-curricular and co-curricular activities that connect to the history major. The class meets once a week, includes sessions with all members of the history faculty, and is graded pass/fail. Credits: 1(1-0)

**HIST 220 Interpretations in History: Global Capitalism**

From the perspective of *longue durée*, this course examines the development of global capitalism from the mid nineteenth century to the present day. It focuses on four historical approaches: the Annales School, the world-systems analysis, Postmodernism, and the Geographies of Freedom. Combining case studies (e.g., Walmart) and theoretical analyses (e.g., the Marxist critique of neo-liberal capitalism), this course provides an informed perspective on the world economy after the 2008 Great Recession. Prerequisites: 9 credits of college-level history, at least 3 credits of which must be at Geneseo; or junior standing. Credits: 4(4-0)

**HIST 220      Interpretations in History: History-Archaic Greece**

Archaic Greece will train students in the analysis of scholarly arguments about various aspects of the Archaic Age of Ancient Greece (~800-480 B.C.). Students will write several shorter papers analyzing assigned topics and reading materials and then complete a lengthy, independent study of the scholarly debate concerning a topic of their choice which has been approved by the professor. Prerequisites: 9 credits of college-level history, at least 3 credits of which must be at Geneseo; or junior standing. Credits: 4(4-0)

**HIST 221      Research in History: Writing the Holocaust**

We will be working with two texts. One is by Viktor Klemperer who kept a diary throughout the years of the Third Reich. He was a full Jew married to an "Aryan," which meant that he survived but suffered most of the negative consequences of being Jewish in Nazi Germany. The other text is a secondary work by Marian Kaplan, *Between Dignity and Despair*, which surveys the full set of experiences of German Jews during the Third Reich. Papers and discussions will center on these two texts and then expand beyond them, particularly when we turn to writing the final research paper. Prerequisites: 9 credits of college-level history, at least 3 credits of which must be at Geneseo; or junior standing. Credits: 4(4-0)

**HIST 221      Research in History: Family Histories**

The purpose of this class is to build the basic skills and methods needed for the study of history. We will practice library and archival research, historical writing, historiography and interpretation. The primary focus of our research and writing in this course will be the history of the family. We will explore the history of the family as the center of private life and as a basic unit of our nation's society. We will also investigate the impact of significant historic events and changing attitudes and ideas about ethnicity, gender, race, age, class and politics on families. Credits: 4(4-0)

**HIST 240      Studies in European History: Medieval Church & State**

This course will examine the development of early Christianity, the rise of the medieval papacy, the foundations of European states, and the origins of the Reformation. Credits: 3(3-0)

**HIST 240      Studies in European History: 20<sup>th</sup> C Eastern Europe**

The course provides an overview of the important events and issues that have shaped Eastern European culture, society, and politics throughout the twentieth century. Among other topics, the course will address self-determination, nationalism, and fascism; World War II and the Holocaust; the rise and fall of Communism; dissent, consent and everyday life in the Eastern Block; and post-1989 society. To accomplish these objectives, the course will mix lectures, class-wide and small group discussions, free-writes, and film analysis. The class will also closely read peer-reviewed monographs and articles as well as primary sources, including speeches, government documents, film, photographs, fiction, and memoir. Credits: 3(3-0)

**HIST 391 Senior Seminar: The American Revolution**

Students will research and write a paper on some aspect of the history of the American Revolution. Prerequisites: one 300-level history course or permission of the instructor; and for History majors, HIST 220 and HIST 221. Credits: 3(3-0).

**HONR 203 S/Honors Seminar Social Science: Parents VS Zombies**

Students will read about contemporary parenting strategies and discuss the advantages and disadvantages of continuing to do so once the walking dead roam the earth. It is assumed that the onset of the (inevitable) zombie apocalypse will be accompanied by a break-down in society (e.g., the collapse of government; the loss of most modern conveniences; a return to subsistence living; and an increase in lawlessness, violence and brutality). As such, the primary question addressed in the course will be: What does the extant body of social science research teach us about raising youth when parents fear both the living and the dead (not to mention the resurgence of disease and malnutrition)? Parenting techniques supporting the biological and psychological well-being of children will be of central focus. In support of this analysis, students will read relevant research/commentary from the anthropological, psychological, and sociological literatures. Prerequisites: HONR 202 or permission of program director. Credits: 3(3-0)

**HONR 204 F/Honors Seminar Fine Arts: Shakespeare on Film**

We will cover six of Shakespeare's plays in multiple filmic adaptations. We will look at issues of adaptation, film conventions through history, the effect of changes in technology, and social/historical context of each film. In addition, we will consider why filmmakers repeatedly turn to Shakespeare, one of the greatest masters of language, as source material for an essentially visual medium. Prerequisites: HONR 202 or permission of program director. Credits: 3(3-0)

**INTD 188 Experimental: F/Two-Dimensional Design**

An introduction to two dimensional art through study of space, line, shape, color, texture, form, and value, and guided by a concern for the principles of design in a variety of media. Credits: 3(3-0)

**INTD 188 Experimental: Academic Vocabulary & Discourse on College Campus**

This is a course in academic vocabulary and speaking in the academic setting for non-native or bilingual speakers of the English language. **(If you do not meet this requirement, you must drop the course).** The main goal is to help the students advance their speaking and listening skills in the college setting. This course is designed to give non-native speakers of English an opportunity to learn and practice oral English skills necessary in an academic environment (via in-class presentations, discussions, new academic vocabulary, idiomatic expressions often used in the American classroom, etc.). The course will also assist them in learning cultural references, to better understand native speakers in and outside of the classroom. The course incorporates workshops, lectures, in-class individual and group work situations. In the process of improving their English written and oral skills, the students will also get acquainted with American cultural and linguistic phenomena. Credits: 3(3-0)

**INTD 288 Experimental: Tutor Training for Writing Learning Center**

This course introduces Writing Learning Center tutors to strategies for interacting with students and supporting writing skills in the specific context of the WLC. We will discuss advanced writing skills, writing issues for non-native English learners, the nature and purpose of our data systems, and the role the WLC plays for other campus groups such as the CAE, AOP, and INTD 105. Permission of instructor required. Credits: 1(1-0)

**INTD 288 Experimental: F/Digital Photography I**

Explores the photographic medium as a means of visual communication and personal expression. Emphasis is placed on photographic technique. (May have field trips.) This studio section has a fee of \$5.00. Credits: 3(3-0)

**INTD 288 Experimental: F/Watercolor I**

An introduction to the techniques of painting in transparent and opaque watercolors. Emphasis is on developing technical facility and creative expression in the use of the medium. Credits: 3(3-0)

**INTD 288 Experimental: F/Drawing I**

An applied introduction to visual representation through the study of the description of forms as it applies to the design elements in a variety of media. Credits: 3(3-0)

**INTD 288 Experimental: Project Euler-Programming Challenges**

Project Euler is a web-based national source of math-based programming challenges. In this course, students will tackle these challenges to improve their programming skills. Additionally, they will explore and solve problems that involve mathematics topics in diverse fields such as number theory, graph theory, and combinatorics. There will be problems at many different levels, often mind-teasing, and all interesting.

Prerequisites: MATH 230 or INTD 120 or CSCI 120 or CSCI 119 or permission of instructor. Credits: 1(1-0)

**INTD 388 Experimental: Entrepreneurship: Commercial Ideation**

This course teaches students how to think and act like entrepreneurs by applying critical entrepreneurial processes and tools to generate new business ideas and sort out the more promising opportunities in a very time efficient manner. Students will analyze business ideas in teams, evaluate the ideas based upon technical merit, business challenges, early market indicators, and input from industry experts. The most promising ideas move forward into the follow-up course, Entrepreneurship: Idea2Venture (INTD 4XX), to be further developed into a business plan and investor presentation. Prerequisites: Junior or Senior standing; Sophomores with permission of instructor. Not open to Freshmen. Credits: 3(3-0)

**MUSC 100 Understanding Music: American Songbook**

This course is designed to instill an awareness and understanding of the Great American Songbook (1920 - 1950) through listening, lecture, and research. Particular attention will be focused on historical development, song structure, major composers/lyricists and their songs, and recognition of singers and styles. Credits: 3(3-0)

**MUSC 100 Understanding Music: J-Pop: Listening to Modern Japan**

Japanese popular music encompasses a wide variety of genres, from World War II propaganda tunes to anime soundtracks. This class will examine the creation and consumption of J-pop from the late nineteenth century to the present day. The class will focus on how popular music worked within the cultural and political milieu of modern Japan. Through the study of Japanese folk, jazz, rock, hip-hop, reggae, bubble gum pop, and film music, students will engage with broader socio-political ideas. For example, we will discuss popular music as it relates to imperialism, nationalism, transnationalism, and race relations in Japan today.

In order to cultivate lively in-class conversations, students will post weekly responses to readings and listenings on the course website discussion forum. The midterm project will consist of a student-curated playlist that includes 750-1000 word liner notes explaining the playlist theme and justification for including the selected tracks. The final project will be a 7-10 page research paper on a topic of the student's choosing. Prior to submission, students will generate a 250 word abstract and annotated bibliography. Required readings will be available on the course website, with supplemental readings and recordings placed on reserve at the library. Credits: 3(3-0)

**MUSC 288 Experimental: Musical Theater Performance I**

Topics will include the techniques of music theatre performance from the perspective of an actor, singer, and dancer, in both lecture and workshop settings. The course employs both group and individual instruction, and activities include dance, choreography, musical staging, acting, song analysis, private song coaching, and classes on other subjects related to the field. Credits: 3(3-0)

**MUSC 335 Studies in Instrumental Literature: The Symphony in the Twentieth Century**

Many believe that the symphonic genre reached its apex with the works of Beethoven in the early 1800s. Beethoven's shadow has loomed over composers, and particularly composers of symphonies, ever since. This course is a survey of the symphony in the post-Beethovenian era, with a focus on composers and works of the twentieth century. Students will investigate the historical baggage the genre carries and how modern composers reinforce or undermine the genre through their works. Students will also consider the ideological underpinnings of the symphony within the social and political milieu of the twentieth century. As such, this class will examine works by Mahler, Stravinsky, Ives, Copland, Shostakovich, Glass, and others.

In addition to participation in class discussions, assignments will include four listening identification quizzes, a mid-term essay exam, and a 7-10 page paper on a topic of the student's choice that is relevant to the course. By the end of the semester, students will be familiar with key symphonic works in the twentieth century and understand how the pieces more broadly participated in history and contemporary culture. An ability to read music is necessary. Required readings will be available on the class website and scores and recordings will be placed on reserve at the music library. Credits: 3(3-0)

**PHIL 397 Seminar: Laughter & Moral Psychology**

We will examine a series of texts, ranging from Homer's epics and Aristophanes' comedies to Plato's dialogues and Aristotle's Ethics, to identify and analyze ancient Greek perspectives on the relationship between laughter and moral psychological issues. These issues include motivation, character, and how we can know if our moral beliefs are worth endorsing. Prerequisites: Permission of instructor. Credits: 3(3-0)

**PHYS 288 Experimental: Scientific Graphics**

Topics include freehand sketching and lines types, creating isometric drawings and other projections, 3-view machinist's drawings, dimensioning and tolerancing, threads, vector graphics and layering in Office, color models, creating and editing raster images (photographs) using GIMP, creating animations in PowerPoint, plotting computational results in Mathematica and with "design mode" in Excel, and the fundamentals of CAD (using Autodesk inventor). S/U grading. Prerequisites: PHYS 124. Credits: 1(1-0)

**PLSC 390 Senior Seminar: Pol & Pub Adm-Privatization**

This is a seminar course that requires students' active participation in discussion and presentation. The topic of this seminar is privatization. The course examines the privatization of public services at various levels of government, focusing on the politics and public management issues of privatization. Students are required to read assigned research articles or chapters to contribute to discussion in class. Throughout the semester, students develop their research of their own interest. By the end of the semester, students produce their original research papers and present them in class. Prerequisites: PLSC 110, PLSC 120, PLSC 140, PLSC 230, PLSC 251, and senior standing. Credits: 3(3-0)

**PSYC 321 Developmental Psychology: Media & Youth**

This course provides a comprehensive review and critique of media effects research as it relates to children and adolescents. Throughout the course, theories and research are evaluated from a developmental perspective. Prerequisites: PSYC 215, or PSYC 216, or PSYC 217. Credits: 3(3-0)

**PSYC 331 The Neural and Chemical Basis of Behavior: Drug Therapy**

This course is designed to introduce students to the clinical application of pharmacotherapeutic principles to psychiatric disorders across the lifespan. Theory and principles of neurobiology are analyzed and applied. The major classes of psychotropic agents are studied, including antidepressants, anxiolytics, mood stabilizers, antipsychotics, stimulants, and cognitive enhancers. Other drugs and drug classes are examined as

appropriate and relative to the clinical context. Drug pharmacodynamics, pharmacokinetics, indications, contraindications, interactions, and side-effects are evaluated in detail. Prerequisites: PSYC 250 and PSYC 251, and human or general biology with lab (BIOL 103/104 or BIOL 117/116) or permission of instructor. Credits: 3(3-0)

**PSYC 352      Advanced Research in Psychology: Bystander Intervention**

This section of 352 will involve an in-depth focus on bystander intervention for preventing campus sexual assault. Students will learn about issues involved in defining and identifying sexual assault, perceptions of risk related to gender and sexuality, and barriers to risk identification and helping behavior. Students will review the social science literature to write two APA empirical reports in which they develop and test hypotheses about college students' responses to a potential party rape. For both papers, students will analyze data using SPSS and interpret their findings in light of past theory and research as well as in terms of implications for campus safety. Prerequisites: Limited to Psychology majors who have completed PSYC 250, PSYC 251, and at least three 300-level Psychology courses. Credits: 3(3-0)

**PSYC 352      Advanced Research in Psychology: Psychology of Environmentalism**

This course will examine psychological and social factors that are associated with environmentally friendly behaviors. Examples of specific topics include attempts to persuade individuals to act in more environmentally responsible ways, and investigations of motivations for environmentally friendly behaviors. Students will read primary source literature in environmental and social psychology. Other activities will include conducting literature searches, writing several full-length APA style papers, collecting data, analyzing data using SPSS, learning to choose appropriate statistical analyses, and interpreting the results of statistical analyses. Prerequisites: Limited to Psychology majors who have completed PSYC 250, PSYC 251, and at least three 300-level Psychology courses. Credits: 3(3-0)

**PSYC 352      Advanced Research in Psychology: First Impressions**

The course will examine the factors that influence the impressions we form of others when we first meet them. Students in the class will read classic articles and will search the current literature for other relevant research. Students will plan new research, collect data, choose appropriate statistical analyses, learn to use computer statistical packages, analyze data, interpret results, and write at least two full APA-style empirical reports. Students also will write a literature review or prospectus on a topic related to the theme of the class. Prerequisites: Limited to Psychology majors who have completed PSYC 250, PSYC 251, and at least three 300-level Psychology courses. Credits: 3(3-0)

**PSYC 352      Advanced Research in Psychology: Intrinsic Motivation**

Individuals who are motivated for intrinsic reasons (such as interest or challenge) tend to perform better and persist longer in the face of difficulty compared to those motivated by extrinsic factors (such as pay or the approval of others). This course is an integration of research methods and statistics in the study of intrinsic motivation. We will examine factors that foster or undermine intrinsic motivation in a variety of domains, such as school, sports, and the workplace. Students will learn how to obtain and evaluate research about intrinsic motivation from primary sources,

choose appropriate research designs and measures, collect and analyze data, give a presentation, and write two APA-style research reports. Prerequisites: Limited to Psychology majors who have completed PSYC 250, PSYC 251, and at least three 300-level Psychology courses. Credits: 3(3-0)

**PSYC 352      Advanced Research in Psychology: Word Play**

This course will examine sound, meaning, and spelling patterns in English and will explore ways to facilitate reading. Students will gain experience in all phases of experimental research, with an emphasis on designing experiments, analyzing results, and writing research reports. Prerequisites: Limited to Psychology majors who have completed PSYC 250, PSYC 251, and at least three 300-level Psychology courses. Credits: 3(3-0)

**PSYC 352      Advanced Research in Psychology: Attention & Emotion**

Research on visual attention has revealed that the salience and behavioral relevance of visual stimuli control the allocation and distribution of visual attention. Emotional or threatening visual stimuli (e.g., an angry face) may possess inherent behavioral relevance, and therefore be potent controllers of attention. This course will examine issues related to the attentional processing of threatening or emotional visual stimuli. Students will read primary source literature on both basic issues in both visual attention and emotion and attention, as well as design and conduct two experiments based on these readings. Students will also write two APA-style empirical reports describing these experiments. Prerequisites: Limited to Psychology majors who have completed PSYC 250, PSYC 251, and at least three 300-level Psychology courses. Credits: 3(3-0)

**PSYC 390      Selected Topics: Youth & Armed Conflict**

In this course students will explore empirical and theoretical literature documenting how the social ecologies of war, political violence, and ethnic divide impact youth development. Students will examine individual, ethnic/political group, and cultural influences that promote adaptive and maladaptive development in these contexts. Topics include the changing nature of armed conflict, negative outcomes of conflict exposure such as PTSD and aggression, the role of social psychological processes of group identity and intergroup contact, and youth civic engagement and peace building. Prerequisites: 18 credits in Psychology, including PSYC 250, PSYC 251, and at least one 300-level course. Credits: 3(3-0)

**PSYC 390      Selected Topics: Psychology of Adult Attachment**

An advanced, seminar-style course that provides an in-depth study of the research on adult attachment. Through assigned readings, projects, papers, and class discussions, we will explore topics including the development of adult attachment, the structures and processes involved in adult attachment, the neuroscience of attachment, and the role of attachment in relationship functioning, stress and coping, psychological and physical well-being, and psychopathology. In addition, we will explore the implications of attachment for treatment and change. A strong emphasis will be placed on integration and application of the material. Prerequisites: 18 credits in Psychology, including PSYC 250, PSYC 251, and at least one 300-level course. Credits: 3(3-0)

**SOCL 281 Selected Topics: Globalization & Religion**

Course examines parallel explosive growth of capitalist development of Southern Hemisphere and burgeoning Pentecostal-charismatic movement. Prerequisites: any 100-level Sociology course or permission of the instructor. Credits: 3(3-0)

**SOCL 376 Senior Seminar: Sociology of Nonordinary Experiences**

In this course, students will aim toward a sociological understanding of mystical experiences and encounters with the supernatural: How do the nonordinary experiences of people vary by race, class, gender, and culture? What individual and social factors prompt nonordinary experiences? Can we identify emotions associated with mystical experiences? How are people shaped by their mystical experiences or encounters with the supernatural? Do social agents shape beliefs in hauntings? Finally, we will ask whether knowledge derived from nonordinary experience can contribute to sociological knowledge. Prerequisites: Senior standing. Credits: (3-0)

**SPAN 388 Experimental: Latin American Civilizations I: Pre-Columbian Era to Conquest**

Study of Latin America's Pre-Columbian civilizations from their origins to the period of their "discovery", exploration and conquest, and their legacy to contemporary Hispanic cultures. Course focuses on the study of principal Mesoamerican and Andean societies (Maya, Aztec and Inca) through an exploration of significant historical and literary texts produced by these peoples prior to and during their first encounters with the West. Fulfills the Spanish major's Civilization requirement. Prerequisite: SPAN 301. Credits: 3(3-0)

**SPAN 588 Experimental: Latin American Civilizations I: Pre-Columbian Era to Conquest**

Study of Latin America's Pre-Columbian civilizations from their origins to the period of their "discovery", exploration and conquest, and their legacy to contemporary Hispanic cultures. Course focuses on the study of principal Mesoamerican and Andean societies (Maya, Aztec and Inca) through an exploration of significant historical and literary texts produced by these peoples prior to and during their first encounters with the West. Fulfills the Spanish major's Civilization requirement. Prerequisite: SPAN 301. Credits: 3(3-0)

**THEA 388 Experimental: Second Season Directing Series**

Students engage in the faculty-mentored research, preparation, and mounting of a staged reading of dramatic literature. This course lays a foundation for students to develop effectively and efficiently for full production and to gain a wide exposure to works of modern and global dramatic literature. The class presents a series of weekly afternoon performances of staged readings, followed by production "talk backs" with the audience and the class. Prerequisite: THEA 311 or permission of instructor. Credits: 2(2-0)

**WMST 201 Gender & Sexuality Hebrew Bible**

This course will explore a number of topics relating to gender and sexuality that are found in the Hebrew Bible/Old Testament. Some topics to be addressed include the development of interest in women in the Bible, gender in creation, women's power and authority, depictions of sexuality, the male and female body, images of God, gender and law, and the authorship of biblical books. For each

topic, we will read and discuss a selected group of biblical texts, examining their structure and imagery, teasing out themes, and then placing them in conversation with related texts from the ancient Near Eastern world (present-day Iraq, Iran, Syria, Turkey, Palestine, and Israel), material culture recovered from archaeological excavation, the New Testament, and especially modern biblical scholarship focusing on feminist analyses and gender theory. In this course, the Bible will be approached historically, as a product of the ancient Near Eastern world that contains a collection of texts that were constructed in very specific historical contexts and are representations of political, economic, religious, and other ideologies, reflecting the values of its many authors. After investigating these texts in their historical context, we will also want to consider the ways they continue to impact religious realities and mold gender roles and gender hierarchies in society. That is, how the Bible has been interpreted and continues to be recuperated and/or (mis)appropriated in order to resist or support women and gender issues. Credits: 3(3-0)