

## **Spring 2023 Special Topics/Opportunities**

### **Anthropology and Sociology Department**

#### **ANTH-251-A Introduction to Forensic Anthropology**

Forensic anthropology is a distinct subfield of biological anthropology that applies the techniques of osteology and biomechanics to questions of forensic importance. The accurate measurement and characterization of human skeletal remains may lead to identification of victims of crimes by establishing likely age, sex, and other identifying features. Forensic anthropology thus has far-reaching practical implications for criminal justice systems, investigations of human rights abuses, and aiding in the wake of natural and human disasters. This introductory class will include close study of human osteology, and topics such as recovery and taphonomy of human remains, identification and individualization of remains, postmortem interval (or estimating time since death), and trauma analysis (identification of injuries). *No prerequisites.*

#### **SOC-260-A Introduction to Latino/a Racialization and Ethnic Formation in the U.S.**

In this course, students develop a sociological lens through which to examine and understand the experiences of Latina/os in the U.S. in relationship with the United States' policies towards Latin America. Students will explore transnational Latina/o identity, (critiques of) assimilation theory, U.S. colonial incorporation of Spanish-speaking populations, contemporary neoliberal incorporation of Latina/os within the U.S. domestic economy, gendered experiences of Latina/o immigrants, historical and contemporary limitations to Latina/o citizenship, and constructions of migrant illegality. Readings will come from sociology as well as history, literature, critical race theory, and gender and sexuality studies. Students will use theories such as coloniality of power, racial formation, and border thinking to examine the mechanics through which Latina/os are racialized within the U.S. racial system, explore intra-Latina/o racial discrimination, and examine decolonial processes and platforms through which to resist racialization. The class will take an optional trip to Philadelphia's Taller Puertorriqueño in February to view the exhibit *Ida y Vuelta: Experiencias de la migración en el arte puertorriqueño contemporáneo (Arrivals And Departures, Migration Experiences in Contemporary Puerto Rican Art)*. While not required, this trip will help students develop their final museum exhibit project. *No Spanish language skills necessary. Prerequisites: SOC-100, ANTH-100, previous coursework in the social sciences, or permission of instructor.*

### **Art & Art History Department**

#### **ART-250-A/ART-350-A Art of the Ancient Andes [Ancient Andes]**

This course considers artworks of the ancient cultures of the central Andean region of South America from the earliest mummification to the stonework of the Inka. Students will engage with these distinct cultures and artworks within the contexts of geography and environment, artistic process, sociopolitical status, ritual and performance, and sacred spaces and landscapes. Special attention will be given to textiles (fiber materials, dyes, and techniques of weaving) through hands-on activities, demonstrations by artisans, and a visit with alpacas! Objects from local and regional collections will be featured and a field trip will be required. *No pre-requisites; suitable for first-year students and students new to art history. 4 credits (A, H)*

#### **ART-250-B/ART-350-B A Visionary Aesthetic: Shamanism and the Art of the Ancient Americas [Shamanic Art]**

How did shamanism, or a "transcendental worldview," influence the making of ancient American artworks? How did ancient American artists solve the visual problem of representing the ambiguity, paradox, and flux central to shamanic experience? Are some media and techniques better suited to expressing an otherworldly perspective? This course explores those questions and interrogates the use of shamanism as an interpretive framework for the understanding ancient American art, including a variety of media and techniques, architecture, and the sacred landscape. As a group, we will engage with artworks from ancient contexts in Mesoamerica, the Center of the Americas, and the Central Andes region of South America as well as by contemporary indigenous shamans and ethnographic accounts of practices. These sources will also guide our critique of shamanic analyses and the use of the term "shaman" and our examinations of global contemporary "shamanisms." *No pre-requisites; suitable for first-year students and students new to art history. 4 credits. (A, H, LINQ)*

## **Business & Economics Department**

### **BE-007-A Media On Main**

This practicum allows students to run an enterprise under the guidance of the Entrepreneur-in-Residence. Through an authentic learning experience, students develop an entrepreneurial mindset that focuses on action and ethical considerations. This work-oriented course encourages students to effectively communicate with external stakeholders, collaborate among teams, manage facets of a business, execute on project plans independently, create digital media and use digital tools. *Graded S/U. 1 hour per week. 1 semester hour.*

### **ECON-213-A Energy Economics and Public Policy**

The world economy runs on energy. This course provides an overview of the fundamental economic and public policy issues and theories related to markets for various energy sources, and their interactions with each other and with both domestic and international economies. Economic principles are used to analyze the current and evolving economic and public policy issues in the energy sector related to energy demand, supply, costs, prices, and consequences of energy activities. Past observations of energy markets will be discussed along with new and emerging issues and trends in energy markets. *Prerequisites: ECON-101 or 102, or permission of instructor. 3 hours per week. 4 semester hours. (SS.)*

### **FIN-001-A, FIN-002-A, FIN-003-A, FIN-004-A**

Ursinus College Investment Management Company (UCIMCO) endowment management group. Take part in the management of a real-money portfolio on behalf of the college. Learn and apply techniques common to the management of institutional endowments. Research macroeconomic trends and market-wide movements in large asset classes, such as the U.S. stock and bond markets. Experience in the UCIMCO stock selection group or prior coursework in macroeconomics and finance is encouraged but not required. Some presentations and field trips outside of class time may be required. *1 hour per week. 1 semester hour.*

### **FIN-001-B, FIN-002-B, FIN-003-B, FIN-004-B**

Ursinus College Investment Management Company (UCIMCO) stock selection group. Learn the basics of the stock market as well as strategies for selecting individual stocks in a supportive environment. No pre-requisites. Students with no background in economics, finance, or the markets are encouraged to join. Some presentations and field trips outside of class time may be required. *1 hour per week. 1 semester hour.*

### **FIN-001-C, FIN-002-C, FIN-003-C, FIN-004-C**

Ursinus College Investment Management Company (UCIMCO) group for women and non-binary students. Learn about the stock market, network with women in finance, and develop confidence in your ability to manage your own finances as well as investments for others. *Prerequisites: Instructor permission. 1 hour per week. 1 semester hour.*

### **FIN-302-A Fin Scholars II**

Instructor permission

### **FIN-402-A Fin Scholars IV**

Instructor permission

### **MGT-300-A Leadership Ethics**

This course examines the ethical issues and dilemmas managers face. This course provides a framework for analysis of management-related ethical issues and decision-making action required for satisfactory resolution of these issues. *3 hours per week. 4 semester hours.*

### **MGT-300-B Human Resources**

This course is an introduction to human resource management and the role human resources plays within organizations. The ever-changing functions of human resources will be examined. Drawing on approaches found within published human

resources literature, this course will also examine real life cases. Emphasis will be placed on key concepts and responsibilities of human resources.

### **Chemistry Department**

#### **CHEM-340-A                      Nanomaterials**

Nanomaterials have interesting mechanical, electrical, and optical properties that would be useful in applications ranging from renewable energy to catalysis to medicine. In this course, students will explore the main classes of nanomaterials: metallic, semiconductor, carbon-based, and soft. Students will be able to answer questions such as: How do synthetic conditions affect nanomaterial shape and size? How do shape and size affect nanomaterial properties? How can nanomaterial properties be tailored to maximize potential applications? What are the environmental and human health impacts of nanomaterials? Students will read primary literature articles as the main source of information in this course. *Prerequisite: CHEM-208 or permission of instructor. 2 semester hours. 4 hours per week for the first half of the semester.*

#### **CHEM-340-B                      Medicinal Chemistry**

Medicinal chemistry employs basic principles of organic chemistry, cell biology, biochemistry, and pharmacology to understand how synthetic and naturally occurring biologically active compounds function in living organisms. In turn, discoveries about the mechanism of drug action in an organism are used to design new and improved pharmaceutical agents. This course will provide students with an overview of small-molecule drug discovery, design, and development. Targets for drug discovery will be discussed, as well as drug optimization with respect to the biological target and drug metabolism. This course will be of particular interest to those considering a career in the pharmaceutical industry or medicine. *Prerequisite: CHEM-208 or permission of instructor. 2 semester hours. 4 hours per week for the second half of the semester.*

### **East Asian Studies**

#### **EAS-299-A/FS-250-A      Japanese Film**

Japanese films, from silents to anime, in their social and historical context, with particular attention to how they address the question: "What is Japan, and what does it mean to be Japanese?" Topics include gender and sexual politics, class-based realities and aspirations, the legacy of the Pacific War, criminal and youth subcultures, the ethical dimension of the samurai, social justice, and dystopian visions of the future. Among the directors to be studied are Ozu Yasujiro, Kurosawa Akira, Mizoguchi Kenji, Oshima Nagisa, Kitano Takeshi, and Miyazaki Hayao. Films include Seven Samurai, Godzilla, Tokyo Story, and at least one Studio Ghibli film. The course is taught in English, and all films have English subtitles. Required screenings are held on Mondays at 7 pm. This course fulfills the national/regional cinema requirement for the Film Studies minor. *No prerequisites. All students must register for FS-250S-A for required screenings. 3 hours lecture and a 2 hour screening per week. 4 semester hours. (GN, H)*

### **Education Department**

#### **EDUC-346-A                      Education and the Law: When Classrooms and Courts Collide**

In *Brown v. Board of Education*, Chief Justice Earl Warren wrote that "education is perhaps the most important function of state and local governments." That function has become increasingly complex due to the myriad of federal, state and local laws that now apply to educational agencies. Especially relevant for students with interests in education, public policy, government, or law, this course will introduce students to the laws that govern the American system of education, examine how those laws have historically been applied, and explore legal developments that might lie ahead. Emphasis will be placed upon the interpretation of prior court decisions as well as discussion of education law issues that are currently in the news. Topics will include students' free speech rights (for example, does a school district have any authority over a student's posts on social media?), school discipline (should a principal be allowed to search a student's backpack in search of a vape pen?), racial and gender-based discrimination (how does Title IX apply to K-12 schools?), parental rights over school curriculum (when are parents entitled to have their children excused from instruction that is contrary to their strongly-held beliefs?), the selection and possible banning of books (who gets to choose what books are kept in the school library and what laws govern their removal?) and religion in schools (are school employees permitted to engage in prayer while they are "on the clock"?). This course is appropriate for students of all majors. *3 hours per week. 4 semester hours. (O)*

## **English Department**

### **ENCW-106 Introduction to Creative Writing**

A mixed-genre introduction to writing fiction, poetry, and one other genre (such as memoir or playwriting), in a workshop environment. Students will closely engage with a variety of texts in each genre, learn genre conventions and craft techniques, and write and revise original work. 3 hours per week.

### **ENCW-205-A Fiction Writing**

A beginning course in the writing of fiction, with special attention to the short story. Students will study technical aspects of the craft and a variety of examples of the genre. Students will write short stories, receive critical responses, and make extensive revisions. 3 hours per week.

### **ENCW-215-A Poems That Rhyme**

The poetry writing course will take a romp through the history of English language rhyming poetry with frequent short assignments of original and imitative poems. We'll study models and techniques for effective rhyming in comic and serious poems, and in formal constructs from ballad to sonnet to rap. (A.)

### **ENCW-216-A Humor Writing**

Humor writers use the terms heightening, punching up, punching down, runners, callbacks, and buttons to try to explain why some comedy lands and some doesn't. But that attempt at codification is mostly nonsense: at base, writing good humor requires thinking, "if I were a person, what would make me laugh?" and then trying your best to write down the answer. Now that you know the secret to humor writing, you don't really need to take this class. But if you'd like to learn what the aforementioned terms mean, read humor and immediately ruin it by trying to articulate why it's humorous, and practice trying to write down funny things, that's what we'll do in this class. *No prerequisites, but you need to be willing to put yourself out there a bit by trying to be funny, and you need to be willing to read and write quite a lot.*

### **ENCW-420-A Senior Portfolio**

The capstone for the minor in creative writing, this workshop course offers students the opportunity to receive significant critical responses on a portfolio of works of poetry, fiction, creative nonfiction, or hybrid forms. *Prerequisites: senior standing or permission of instructor, plus at least three ENCW courses. 3 hours per week. 4 semester hours. (A)*

### **ENGL-104W-A Afrofuturism**

This course examines Afrofuturism as distinctive modes of aesthetic and intellectual engagement with science, technology, and race—especially blackness—as they appear in imagined futures constituted from unsettling presents and unfinished pasts. Short stories, novels, comics, films, and essays sample Afrofuturist artists and critics from Africa, the Caribbean, and North America. Students learn to raise and examine critical questions through reading, writing, research, and discussion. *No pre-requisites. 3 hours per week/4 credits. (H)*

### **ENGL-214-A The Structure of the English Language**

This course addresses two questions: how does the English language work, and how did Standard American English become the complex structure it is today? Students will examine the sentence as structure, with attention to morphology, syntax, and grammar. Students will also explore how the English language has developed from its earliest forms through attempts at standardization, including how different racial and ethnic communities have shaped English in the United States. *Required for students seeking certification to teach English. 3 hours per week.*

### **ENGL-220-A Shakespeare**

An interactive introduction to Shakespeare focused on language, genre, and dramatic techniques, with some attention given to theater history and performance questions. *3 hours per week. 4 semester hours. (H)*

### **ENGL-240-A Roms to Mods**

Poe, Joyce, Woolf, Hemingway – this course will give you an introduction to major works by name-brand writers of the Romantic and Modernist movements. As a Transatlantic course, it will demonstrate the ways that American and British poets and fiction writers learned from each other, from the age of the French revolution to the age of the flapper. Romanticism's dark side will be evident in Poe and Hawthorne and *Frankenstein*, and its love of nature in the writing of

Wordsworth and Thoreau. The Modernists of the early 20<sup>th</sup> century didn't need to wait for ships to cross the ocean to inspire each other: Joyce and T.S. Eliot, Hemingway and Ezra Pound flocked to Paris to party with other artists and develop new ways to break rules. We'll also look at Modernists who "made it new" right in their home countries, including Virginia Woolf, Wallace Stevens, and Langston Hughes.

Strongly recommended for anyone who plans to teach or to attend graduate school for English, as well as anyone who wants to develop literary literacy. *No pre-requisites.*

### **ENGL-250-A/FS-253-A            Adapting Books to Film**

"How can they make a movie of *that* book?" "The book is always better than the movie." This course will address the narrative expectations that underlie these two frequent remarks. We will read essays by adaptation theorists, but also try to imagine how we ourselves might design films that draw their plots from written texts. In the course of this process, we will do thematic readings of literary texts, consider what filmic techniques can offer parallels to the narrative strategies of written texts, develop our own visions of cinematic adaptations, and then screen and analyze the actual films based on those books. Source texts will be drawn from a range of genres: novels such as *The Color Purple*, a novella (possibly *Dr. Jekyll and Mr. Hyde*), a short story (one of those little-known stories that inspired *Memento* or *Rear Window*), and a play. *No prerequisites. Students must also register for FS253.S.A. This class counts as an elective for the English major and for the Film Studies minor. 3 hours and a 2 hour screening most weeks. 4 semester hours. (H)*

### **ENGL-250-B                    Graphic Narratives**

From cave paintings to comic books, graphic narratives are some of the oldest forms of storytelling. It's for that reason, we must dispel the idea that they are "easy reads." Rather, graphic narratives, as you will learn in this class, invite readers to engage in multiple kinds of reading at once. Not only does this course examine the history, development, and politics of graphic narratives over the twentieth and early twenty-first centuries, but it will also teach you how to read this literary genre using use theoretical, visual, and textual analysis. We will explore how graphic narratives play with form and plot, and the elements required for successful visual storytelling. And we will depend on different methods (queer, feminist, postcolonial, and more) to understand the historical and political aspects of the narratives. Throughout the semester, you will be required to write informal discussion posts, make creative projects, and write a final thesis-driven paper.

### **ENGL-290W-A                Methods in Literary Studies**

Designed as a gateway to the English major; appropriate for minors as well. Includes an introduction to critical vocabulary; study of the genres of poetry, prose, and drama; critical reading practices; a general introduction to literary theory; conventions of the literary research paper; and frequent practice of careful critical writing. *Prerequisite: CIE-100 or 150, or permission of instructor. 4 hours per week.*

### **ENGL-301-A                Literary Theory**

A study of theoretical approaches to literary texts, such as feminism, postcolonialism, and cultural studies. Recommended especially for students considering teaching or graduate studies in English; required for English honors candidates. Prerequisites: ENGL- 290W and one course between ENGL-220 and 250, or permission of instructor. ENGL- 301 does count as a colloquium, but it does not fulfill either the pre- or post-1800 colloquium requirement. *3 hours per week.*

### **ENGL-310-A                Austen and Brontes**

These 19th-century women writers, widely read in their own time, are now among the novelists of the past who are thoroughly ensconced in the literary canon and also a lively influence on our own popular culture. In spite of the differences between Austen's restrained wit and the Bronte sisters' passionate prose, both retain cultural appeal in the 21st century. Our discussion will consider what these novels reveal about gender attitudes past and present, and look for sources of their continuing relevance. Readings will include *Pride and Prejudice* and another Austen novel selected by the class; Charlotte Bronte's *Jane Eyre* and *Villette*; Emily Bronte's *Wuthering Heights*; and a more contemporary work that harks back to these authors (*Wide Sargasso Sea? Clueless? Longbourn?*) *Prerequisites: Engl 290W; and another English course between 220 and 250, or permission of the instructor. Fulfills the post-1800 colloquium requirement for English majors; also accepted for the GWSS minor.*

**ENGL-315-A Poetry of Protest**

How do you (safely) complain about a king? For medieval writers, poetry became the vehicle of praise, petition, and protest: it was a means to effect social change by entertaining and instructing a growing, literate middle class. In this course, we'll examine this political poetry, including works by monks, diplomats, and lawyers who also happen to be authors. How did these writers advise and admonish figures of power, and did it do any good? How do they deal with expanding class mobility? How do these poems engage with an increasingly mobile and global world, and how do they imagine England as a nation? Please note that we will read this poetry in the original, that is, in Middle English. Students do not need any previous exposure to Middle English – we will gain confidence and fluency together over the course of the semester. Come prepared to gain an appreciation for this earlier form of English language and literature! *Prerequisites: ENGL 290W and a course between ENGL 220 and ENGL 250. This course fulfills the pre-1800 requirement for the English major. 3 hours per week/4 credits.*

**ENGL-325-A Black Atlas**

This course explores how black authors in the United States have used various genres to map their worlds, both literally and figuratively, and to landmark their social and political positions as writerly subjects. We especially concern ourselves with how black literati sketch the problems and possibilities of geographies of power, including those connected with gender, race, and region. *Pre-requisites: ENGL 290W and one course between ENGL 220 and 250. 3 hours per week/4 credits. (H)*

**ENGL-440W-A Shakespeare's Problem Comedies**

Scholars have long referred to certain of Shakespeare's plays as "problem comedies," but in truth, *all* the comedies present us with problems. Big ones. From forced marriages and forced conversions to creepy bed tricks to crappy boyfriends and even a stalker heroine, there isn't a single comedy that doesn't come with a set of deeply troubling glitches, loose ends, or unhappy resolutions. And all of this appears to be not an accident of poor craftsmanship, but rather the carefully calibrated design of each play. We will study these problems in *Two Gents*, *Love's Labor's Lost*, *Measure for Measure*, and *All's Well*, each of which turns on deliberately uncomfortable stage moments that actors and directors and writers have been trying to fix for hundreds of years. Students will survey those fixes across the history of performance (research projects will focus on stage records of specific moments), and we will consider when and why these plays became problematic.

**Environmental Studies Department**

**ENV-350-A Circular Economies**

Take, make, waste. That's one way of describing a "linear economy." A growing movement of activists, scholars, and policymakers have begun to advocate for the creation of more "circular economies" — economies that focus on reuse, repair, recycling and remanufacturing rather than wasting. This course will explore the social and environmental consequences of linear economies as well as the potential and pitfalls of more circular economic forms. Through readings, experiential learning, guest lectures, critical reflection, discussion, and engagement with campus and community partners, the class will examine how we can foster just and equitable local circular economies. *3 hours per week. 4 semester hours.*

**ENV-350-B Energy & Environment**

Energy, in its different forms, has been key in the development of human civilization. This course will explore broad questions relating to energy from a variety of perspectives and disciplinary approaches spanning the Sciences, Social Sciences, and Arts and Humanities, including: What is energy? How/why has it been influential throughout history? Have its costs and benefits been equally distributed? What are the challenges of modern energy systems? Starting with an introduction to foundational concepts, the history of energy, energy justice, and current topics and issues, students will develop, propose, refine, and critically analyze questions relating to energy and society. In the final portion of the course, students will develop a proposal for action addressing an energy-related challenge. This course counts as an intermediate synthesis with interdisciplinary data analysis and problem-solving for the Environmental Studies major or minor. *1 or 2 weekday or Saturday or Sunday field trips outside of class time may be required. 3 hours of class and 3 hours of lab (collaboration/work time) per week. 4 semester hours. (LINQ)*

## **Film Studies**

### **FS-250-A/EAS-299-A Japanese Film**

Japanese films, from silents to anime, in their social and historical context, with particular attention to how they address the question: "What is Japan, and what does it mean to be Japanese?" Topics include gender and sexual politics, class-based realities and aspirations, the legacy of the Pacific War, criminal and youth subcultures, the ethical dimension of the samurai, social justice, and dystopian visions of the future. Among the directors to be studied are Ozu Yasujiro, Kurosawa Akira, Mizoguchi Kenji, Oshima Nagisa, Kitano Takeshi, and Miyazaki Hayao. Films include *Seven Samurai*, *Godzilla*, *Tokyo Story*, and at least one Studio Ghibli film. The course is taught in English, and all films have English subtitles. No prerequisites. Required screenings are held on Mondays at 7 pm. This course fulfills the national/regional cinema requirement for the Film Studies minor. *All students must register for FS-250S-A. for required screenings. 3 hours lecture and a 2 hour screening per week. 4 semester hours. (GN, H)*

### **FS-251- A/MCS-352-A Teen Film and TV**

This course studies the development and proliferation of films and television programs about and marketed toward American teenagers. We will trace teen film and television's origins and their reformulations through U.S. film and television history, while studying teen film and television's generic conventions and their relation to other genres such as the musical, the gangster film, and the soap opera. The course will examine Hollywood's representations of and attempts to appeal to the American teenager, paying special attention to issues of delinquency and rebellion, burgeoning sexuality, the social politics of high school, and nostalgia. We will also consider teen film and television's intersections with subcultures, popular music, and consumer culture. *Students must also register for FS-251S. 3 hours and a 2 hour screening per week. 4 semester hours. (H.)*

### **FS-252- A/GWSS-250-C Queer Cinema**

Queer Cinema traces work by queer filmmakers working within the Hollywood studio system, on its periphery, and in the global context beyond it. Students will examine how Hollywood filmmakers were able to subvert cinematic codes to tell stories that remained unrecognized by dominant ideology in films like *Queen Christina* or *A Florida Enchantment*, how gay filmmakers like Kenneth Anger used popular music and imagery to express desire, and how queer art cinema established a canon with films like *Happy Together* and *Paris is Burning*. Students will gain an understanding of queer cinema in a global context and a framework for how filmmaking and distribution methods disseminate new voices. Students will design a queer film festival as their final project. *Students must also register for FS-252S. 3 hours and a 2 hour screening per week. 4 semester hours. (DN, H)*

### **FS-253-A/ENGL-250-A Adapting Books to Film**

"How can they make a movie of *that* book?" "The book is always better than the movie." This course will address the narrative expectations that underlie these two frequent remarks. We will read essays by adaptation theorists, but also try to imagine how we ourselves might design films that draw their plots from written texts. In the course of this process, we will do thematic readings of literary texts, consider what filmic techniques can offer parallels to the narrative strategies of written texts, develop our own visions of cinematic adaptations, and then screen and analyze the actual films based on those books. Source texts will be drawn from a range of genres: novels such as *The Color Purple*, a novella (possibly *Dr. Jekyll and Mr. Hyde*), a short story (one of those little-known stories that inspired *Memento* or *Rear Window*), and a play. This class counts as an elective for the English major and for the Film Studies minor. *No prerequisites. Students must also register for FS-253S-A. 3 hours and a 2 hour screening most weeks. 4 semester hours. (H)*

### **FS-253-B The Religious Film**

A LINQ class involving 10 faculty members, the Religious Film examines how films shape religious thought and how ideas about religion constitute the purpose and form of many cinematic texts. To that end, the class has been arranged into three major sections, each of which focuses on a specific question: 1. How do films produced both inside and outside religious traditions represent their ideologies, beliefs, and rituals? 2. How have religious communities used film to speak to outsiders (such as through evangelism) or enforce their own boundaries (such as with censorship)? 3. How do cinematic spaces and particular films approximate or inspire spiritual experiences? *Students must also register for FS-253S-B. 3 hours and a 2 hour screening per week. 4 semester hours. (LINQ, H)*

## **Gender, Women's, and Sexuality Studies**

**GWSS-250-A**

**Bioethics**

What is bioethics? Does it belong under biology/medical science or philosophy? Are bioethics a praxis or a theory? In this course we will explore the ways that bioethics operates at the crossroads between medical and philosophical science by engaging with texts that describe the lived experience and lived outcomes of bioethical thought and practice. This course will look at bioethics through the lenses of race, ability, gender. These lenses will focus our attention to the fact that bioethics is lived in the social (and so political). We will draw on the ongoing fact of COVID-19 to sharpen these lenses.

**GWSS-250-B, PHIL-109-B/309-B**

**Identity, Credibility, Knowledge, Power: Feminist Epistemologies**

I think it is fair to say that most of us want to be rational, reasonable people. Most of us want knowledge. We want to gain an understanding of things that we think are interesting and important. We want to be justified in our beliefs. We want to have reliable ways of coming to learn about the world around us.

In philosophy, we would say that these are all *epistemic* desires. In this class, we will explore what it means to take a distinctly feminist approach towards these epistemic goals. We will use feminist lenses to evaluate theories of knowledge, rational inquiry, justification, and evidence. We will look in particular at feminist standpoint theory, feminist empiricism, and feminist analyses of epistemic oppression and justice.

In doing so, we will engage with the following questions: Does a person's social identity (e.g., gender or racialized identity) impact what they know? What they are justified in believing? Whether they are credible with respect to certain topics? Are certain social locations epistemically privileged? Is rationality gendered? Does achieving our epistemic goals require being objective? If so, what does objectivity require? Is knowledge socially constructed? How should feminist values influence empirical inquiry and scientific methodology?

**GWSS-250-C/FS-252-A**

**Queer Cinema**

Queer Cinema traces work by queer filmmakers working within the Hollywood studio system, on its periphery, and in the global context beyond it. Students will examine how Hollywood filmmakers were able to subvert cinematic codes to tell stories that remained unrecognized by dominant ideology in films like *Queen Christina* or *A Florida Enchantment*, how gay filmmakers like Kenneth Anger used popular music and imagery to express desire, and how queer art cinema established a canon with films like *Happy Together* and *Paris is Burning*. Students will gain an understanding of queer cinema in a global context and a framework for how filmmaking and distribution methods disseminate new voices. Students will design a queer film festival as their final project. *Students must also register for FS-252S. 3 hours and a 2 hour screening per week. 4 semester hours. (DN, H)*

**GWSS-350-A/PHIL-404W-A**

**Autonomy and Dependence/Senior Seminar**

My body, my choice. Get your laws off my body. Gender-affirming surgery on demand. Vax up, mask up. Get back to normal, go masks off. The slogans of our moment pivot on themes of bodily integrity, ownership of the body, differences among bodies, the control of bodies, bodily vulnerability, and more. Whether the issue is the Supreme Court overturning the right of Americans to determine for themselves if and when to become pregnant and to give birth, states restricting healthcare access for trans people and criminalizing gender-affirming care, or battles over mask mandates and vaccination, the body itself seems to have become a political flashpoint in new and urgent ways. Against abstractions and received wisdom about freedom, independence, universal rights, and equal standing under the law, embodiment in particular bodies represents a battleground. But what do we really mean by concepts like autonomy and self-determination? If individual self-determination is a political imperative, how do we square it with our status as social beings – that is, as creatures who are dependent and interdependent? In this class, we will untangle and explore notions of autonomy, self-determination, dependence, and interdependence by engaging with texts and traditions of inquiry and activism from psychoanalytic thought to Anglo-American philosophy to trans theory to Buddhist philosophy to the women's health movement and much, much more.

## **Health & Exercise Physiology Department**

**HEP-210-A**

**Scientific Literacy**

Scientific literacy is knowledge of science and the scientific framework that enables people to become and stay informed (and avoid being misinformed) on complex scientific issues. It also encompasses skills emphasizing scientific ways of

knowing and the process of thinking critically and creatively about the natural world. We will examine skills that span the “lifecycle” of science information, including: how scientists produce scientific information, how it is repackaged and dispersed by the media, and how we as individuals form opinions on this evidence. *2 hours a week. 2 credit hours.*

### **HEP-210-B Medical Terminology**

The study of medical terminology introduces students to the language of healthcare and medical professionals. Students will gain an understanding of basic elements, rules of building and analyzing medical words, and medical terms associated with the body as a whole. Utilizing a systems-approach, the student will define, interpret, and pronounce medical terms relating to structure, function, pathology, diagnosis and clinical procedures. Emphasis will be placed on medical words and word parts as they pertain to the musculoskeletal, lymphatic/immune, cardiovascular, respiratory, digestive, urinary, nervous, integumentary, endocrine and reproductive systems. *2 lecture hours per week for half a semester. 2 hours a week. 2 credit hours.*

### **HEP-360-A Exercise Testing, Programming, & Monitoring**

This course will study the process of developing, implementing, and monitoring an exercise training program for an individual or group setting. Students will gain theoretical and practical experience in common exercise tests used to develop exercise programs. Students will be introduced to a variety of exercise programming theories and concepts, while developing their own exercise programs. Students will critically examine existing training programs with monitoring tools such as external and internal training load. Students will be introduced to a variety of technologies used by exercise professionals when working in real-world settings. *3 hours per week. 4 semester hours.*

### **HEP-360-B Clinical Exercise Physiology**

This course will introduce students to the knowledge, skills, and abilities required to prescribe exercise training and lifestyle interventions for individuals with chronic diseases and conditions. Students will review the pathophysiology of chronic diseases and identify potential indications and contraindications to exercise testing and prescription in these populations. Students will be exposed to diagnostic tools, such as electrocardiography and cardiac stress testing, used by clinical exercise physiologists to monitor and prescribe exercise. Students will be introduced to the pharmacology of frequently prescribed medications and discuss the potential implications for exercise training and performance. *3 hours per week. 4 semester hours.*

### **HEP-360-C African Health and Healing**

The course will study differing conceptions of health and healing in the African subcontinent. Students will critically examine how western medicine became embedded in efforts to subdue and manage colonized peoples. The course will also study contestations over health in relation to postcolonial transformation, in particular how these contestations play out in global efforts to mediate and contain the spread of infectious diseases including AIDS, Ebola, drug resistant tuberculosis, and COVID-19. Students will gain exposure to digital archives in African settings and the Global North and create several digital projects. *3 hours a week. 4 credit hours. (GN, O, SS, LINQ)*

## **History Department**

### **HIST-102/GWSS-102 Empire, Patriarchy, and Race: People and Power in Modern World History**

How have modern individuals’ lives been shaped by people in power throughout history? How did Westerners use the tools of empire, patriarchy, and race to dominate colonized groups? In what ways did colonized and non-hegemonic peoples attempt to assert agency over these tools and their lives? What are the environmental legacies of these processes? How have ideas of imperialism, gender and race influenced our historical knowledge of the modern world? Using these questions as a driving force, we will explore the history of the modern world by examining the ever-changing relations between the powerful and seemingly-powerless. We will prioritize the perspectives of non-Western peoples in their cross-cultural encounters and exchanges and we will analyze socio-political power structures, race and ethnicity, and patriarchy. *Seats reserved for each class year, with most seats reserved for first-year students and sophomores. 4 credits. (H, DN, GN)*

### **HIST-126-A/GWSS-126-A Defining America II: Modern U.S. History in its Global Contexts**

What makes the United States of America unique, and what does it mean to be American? This course explores the stories of working people, economic elites, the descendants of the enslaved, government officials, cultural icons, and innovators of all races, genders, and physical abilities. Such stories offer us multiple perspectives on the past, and by understanding and questioning them, we will study the country’s relationship to slavery, suffrage, civil and human rights, and accessibility, as well as its political, technological, economic, and ideological contributions, obligations, and shortcomings. Ultimately, we will



**HIST-332-A/GWSS-332-A      Liberated Minds: African American Intellectual History**

This course will explore the diverse ideas that African descended thinkers have developed based on their experiences in the United States of America and beyond. We will read about the major bodies of African American thought and research specific aspects of black intellectual production since the late nineteenth century, including black nationalism, feminism, liberalism, conservatism, and radicalism. Special attention will focus on how gender and race inform intellectual production. *3 hours per week. 4 semester hours. (H, DN)*

**HIST-450W-A      Global Migrations**

Why and how have people migrated to different locations throughout history? How did people navigate their experiences, and remember their migration history? How have diaspora communities impacted their new homelands, but also the peoples they left behind? How have the terms 'refugee' and 'migrant' developed historically as political categories? This course will examine these questions and more as we take a deep dive into the topic of migration from a global perspective. Topics include the Atlantic slave trade, Cold War-era movement of peoples, the post-Arab Spring 'migration crisis,' and more. We will explore how cultural, social, diplomatic, religious, racial, and gender histories are interwoven into the study of global migration. *Prerequisite: HIST-200W and at least one 300-level history course; or permission of the instructor. 4 credits. CCAP*

**Health & Society**

**HSOC-150-A/IDS-110-A      Medicine, Health, and the Humanities: An Introduction**

This interdisciplinary seminar offers an overview of the development of the medical humanities from the nineteenth century to the present. First, we will examine the modest origins of the field as a complement to the formal education of doctors. Then we will explore how a series of progressively radical takes centered on the experiences of other subjects, such as patients and marginalized practitioners, led to its consolidation as a field. We will conclude our analysis with a series of vignettes illuminating the current role of the medical humanities as a vital component in global health studies. All throughout the semester we will combine traditional close readings of key literary and artistic works with highly contextualized approaches coming from social history, medical anthropology and health sociology.

**HSOC-150-B/HIST-250-B      Non-Western Modern Medicine**

From 1450 to 1950 the West became the dominant force in global geopolitics and Western medicine emerged as the hegemonic form of healing worldwide. This introductory course explores the dual impact on non-Western societies of those interconnected historical developments. During the first half of the semester we will read and discuss scholarly articles and primary sources selected to provide an array of complementary perspectives on key issues. These include, among others, the impact of disease in the conquest of the Americas, the role of epidemiology in the consolidation of plantation societies, the military significance of differential immunities, the geopolitical dimensions of colonial medicine, and the historical roots of medical pluralism. In the second half of the semester we will examine how practitioners of contemporary Global Health come to terms with the imperial legacies that have shaped the discipline since 1950.

**Interdivisional Studies**

**IDS-050-A      Topics in Entrepreneurship: Creating an entrepreneurial mindset through passion and purpose.**

This course is designed to introduce students to the frameworks for developing an entrepreneurial mindset. Students from all disciplines explore basic concepts regarding processes of creativity, innovation, and entrepreneurial, ethical action. The course is especially relevant to students planning to enter the BEAR Innovation competition. Students develop oral and written communication skills with an emphasis on persuasive communication in an academic context. Students concentrate on the entrepreneurial process. Passion-driven purpose and leadership themes permeate class discussions. A variety of instructional techniques will be used, including group projects, guest presenters, and visiting entrepreneurs. The course may include readings, videos, and entrepreneurial enterprise simulations. This course offers the foundation for further project exploration and development in summer work. *Graded S/U. 2 hours per week. 2 semester hours.*

**IDS-110-A/HSOC-150-A      Medicine, Health, and the Humanities: An Introduction**

This interdisciplinary seminar offers an overview of the development of the medical humanities from the nineteenth century to the present. First, we will examine the modest origins of the field as a complement to the formal education of doctors.

Then we will explore how a series of progressively radical takes centered on the experiences of other subjects, such as patients and marginalized practitioners, led to its consolidation as a field. We will conclude our analysis with a series of vignettes illuminating the current role of the medical humanities as a vital component in global health studies. All throughout the semester we will combine traditional close readings of key literary and artistic works with highly contextualized approaches coming from social history, medical anthropology and health sociology.

#### **IDS-405-A      Who do I want to be?: Reflections on your Ursinus education from CIE to CCAP**

In this course, students will reflect upon their growth over their time at Ursinus relative to the four questions through re-engagement with some CIE texts as well as with new texts that invite students to think about the purposes and experiences of liberal education. Students will be asked to consider: how has Ursinus helped you to think about your values, who you are, and where you want to go next in your future? In addition to reflecting on Ursinus's four questions, students will be asked to identify the questions that matter most to them and to think about the experiences that have most shaped them. *Graded S/U. 4 semester hours. (CCAP)*

### **Latin American Studies**

#### **LAS-215-A      US Latino/a/x Literature & Culture**

This course includes writings by prominent Latino/a/x authors in the US. We specifically focus on political and social conditions experienced within the Chicano, Puerto Rican or Nuyorican, Dominican and Cuban-American communities. We examine a range of issues that have shaped the multiple U.S. Latino/a identities as presented in films, spoken word, archives, fiction and other cultural productions. As we decide "How to live together", we thoughtfully examine topics of immigration, racism, ethnicity, class, gender and sexual orientation that affect all communities. Counts toward a Latin American Studies minor, ENG elective. *Prerequisite: CIE 100. Course is conducted in English. (D, DN)*

### **Mathematics & Computer Science Department**

#### **Statistics**

#### **STAT-451-A                      R for Data Science**

A hands-on study of the statistical programming language R for liberal arts students. This course prepares students to collect, manipulate, analyze, and visualize real-world data using R with a focus on data science applications. A final project will consist of analyzing and visualizing CIE readings statistically. Key R packages to use include (and will not be limited to) base, readr, readxl, stringr, knitr, dplyr, dbplyr, lubridate, ggplot2, tidytext, mlr3, caret, rmarkdown, data-table, and the tidyverse suite. Examples will be drawn from various disciplines centered on students' interests. Offered in Spring. *Prerequisites: CIE-100 or CIE-150 or CIE-200 or permission from the instructor. 4 hours per week. 4 semester hours.*

### **Modern Language Department**

#### **French**

#### **FREN-440W-A/FREN-341-A      Seminar/Junior Seminar**

Le visage de l'autre: un cinéma-monde antitotalitaire. In this course, we will explore how global French-language cinema represents a wide range of totalitarianisms. The oppressive nature of these political regimes that continue to plague our world today provides a pertinent avenue for deeper reflection on each of the core questions (What should matter to me? How should we live together? How can we understand the world? What will I do?). Studying memories of oppression in a popular artistic form will provoke a broader reflection on the role of art in memory and everyday life. In our close analysis of individual films, we will focus our attention on how filmmakers have used images of human faces to construct memories that effect viewers today. We will enrich our discussions of these questions by bringing our thoughts into dialogue with theorists such as Georges Didi-Huberman, Tzvetan Todorov, and Annette Wieviorka.

#### **German**

#### **GER-252-A      German Literature and Film**

Continue moving through centuries of German language literature and cultural aspects and get progressively closer to more modern times. The works of 18th, 19th, and 20th-century authors will be discussed in the context of the times in which they

were written. Students will analyze these works and familiarize themselves with the politics, art, and film of Germany. *Prerequisite: GER-251 or permission of instructor. 3 hours per week. 4 semester hours. (H, L)*

### **Spanish**

#### **SPAN-440W-A/SPAN-340-A “The Colonial Gaze.” Coloniality, Post-coloniality, and the Decolonial Option in Latin America**

This course examines a series of fundamental theories on coloniality, post-coloniality, and new currents of anti/decolonial thought to think and reflect on Western constructions of the Latin American self/being from the colonial encounter in 1492 to the present. The course attempts to decenter and question how Western imagination of the self/Other has imposed itself as the only way of being within the fallacious narrative of a "universal history" that marginalizes different ways of thinking, feeling, and doing (such as those embraced by indigenous communities). To this end, we will read a corpus of texts encompassing a broad reflection within the Latin American intellectual tradition and some key authors/texts beyond its boundaries. Accordingly, we will include a spectrum of critical intellectual production from the Global South (Franz Fanon, Gayatri Spivak, Gloria Anzaldúa, or Dipesh Chakrabarty) and Latin America (Aníbal Quijano, Enrique Dussel, Marisol de la Cadena, or Rita Segato). To put this theory into practice, students will analyze a series of texts and films that will allow them to understand and see the different ways the Western colonial gaze has covered, like an imaginary veil, the diverse and complex forms of the Latin American self/being. The methodology will consist of attentive reading and critical viewing of texts and films.

### **Media & Communication Studies Department**

#### **MCS-352-A- /FS-251-A Teen Film and TV**

This course studies the development and proliferation of films and television programs about and marketed toward American teenagers. We will trace teen film and television's origins and their reformulations through U.S. film and television history, while studying teen film and television's generic conventions and their relation to other genres such as the musical, the gangster film, and the soap opera. The course will examine Hollywood's representations of and attempts to appeal to the American teenager, paying special attention to issues of delinquency and rebellion, burgeoning sexuality, the social politics of high school, and nostalgia. We will also consider teen film and television's intersections with subcultures, popular music, and consumer culture. *Students must also register for FS-251S. 3 hours and a 2 hour screening per week. 4 semester hours. (H)*

### **Philosophy & Religious Studies Department**

#### **Philosophy**

#### **PHIL-109-A/309-A Problematic Faves**

Kanye West. J.K. Rowling. Johnny Depp. Dave Chappelle. Kevin Spacey. Gauguin. Wagner...

These are all artists who have done bad things.

How should we react to artists like this? Is it wrong to listen to their music, watch their films, read their books, admire their paintings? Is it permissible for us to continue to engage with and enjoy their work? Can we separate the art from the artist? *Should* we separate the art from the artist? In this class, we will explore these and related questions.

We will also critically investigate the diagnosis that we live in a problematic "cancel culture". Is there any merit to this diagnosis? Is it mere moral panic? Is it a means of silencing marginalized communities in their attempt to call for justice? What do we even mean by "cancel culture"? We will discuss how the notion of cancellation originated in Black counterpublics and how widespread understanding of the term has changed since its appropriation.

Both sets of questions require that we discuss what moral norms that should govern rapidly changing phenomena: social media, and the relationship between celebrities and fans. Both require thinking about how we know what is right and what is wrong, and investigating the nature of accountability, forgiveness, and justice.

#### **PHIL-109-B/309-B, GWSS-250-B Identity, Credibility, Knowledge, Power: Feminist Epistemologies**

I think it is fair to say that most of us want to be rational, reasonable people. Most of us want knowledge. We want to gain an understanding of things that we think are interesting and important. We want to be justified in our beliefs. We want to have reliable ways of coming to learn about the world around us.

In philosophy, we would say that these are all *epistemic* desires. In this class, we will explore what it means to take a distinctly feminist approach towards these epistemic goals. We will use feminist lenses to evaluate theories of knowledge, rational inquiry, justification, and evidence. We will look in particular at feminist standpoint theory, feminist empiricism, and feminist analyses of epistemic oppression and justice.

In doing so, we will engage with the following questions: Does a person's social identity (e.g., gender or racialized identity) impact what they know? What they are justified in believing? Whether they are credible with respect to certain topics? Are certain social locations epistemically privileged? Is rationality gendered? Does achieving our epistemic goals require being objective? If so, what does objectivity require? Is knowledge socially constructed? How should feminist values influence empirical inquiry and scientific methodology?

Both sets of questions require that we discuss what moral norms that should govern rapidly changing phenomena: social media, and the relationship between celebrities and fans. Both require thinking about how we know what is right and what is wrong, and investigating the nature of accountability, forgiveness, and justice.

### **PHIL-404W-A /GWSS-350-A Senior Seminar/Autonomy and Dependence**

My body, my choice. Get your laws off my body. Gender-affirming surgery on demand. Vax up, mask up. Get back to normal, go masks off. The slogans of our moment pivot on themes of bodily integrity, ownership of the body, differences among bodies, the control of bodies, bodily vulnerability, and more. Whether the issue is the Supreme Court overturning the right of Americans to determine for themselves if and when to become pregnant and to give birth, states restricting healthcare access for trans people and criminalizing gender-affirming care, or battles over mask mandates and vaccination, the body itself seems to have become a political flashpoint in new and urgent ways. Against abstractions and received wisdom about freedom, independence, universal rights, and equal standing under the law, embodiment in particular bodies represents a battleground. But what do we really mean by concepts like autonomy and self-determination? If individual self-determination is a political imperative, how do we square it with our status as social beings – that is, as creatures who are dependent and interdependent? In this class, we will untangle and explore notions of autonomy, self-determination, dependence, and interdependence by engaging with texts and traditions of inquiry and activism from psychoanalytic thought to Anglo-American philosophy to trans theory to Buddhist philosophy to the women's health movement and much, much more.

### **Politics & International Relations Department**

#### **POL-399-A Civility, or What? Beloved and Beloved Community**

Americans may be polarized, but not about deploring polarization. According to one 2021 poll, about 80% of Americans believe political hostility and divisiveness in the news media, between politicians, between ordinary Americans, and on social media is a serious problem. Yet hostility and divisiveness are often part of political discussion in which passions and interests conflict. In cases of "great national discussion," Alexander Hamilton said a "torrent of angry and malignant passions will be let loose." How do we negotiate deep, passionate disagreements. Is "civility" the answer? In this course, we will reflect on that question with the help of political theorists and other commentators, and practice disagreeing about deeply controversial things. *No prerequisites. Appropriate for students in any major and any year who are open to such disagreement.*

### **Psychology Department**

#### **PSYC-274-A Functional Behavioral Analysis**

This course seeks to answer the question – *why do people do what they do, what is the function of their behavior?* We will examine the theories, techniques and theoretical applications of Functional Behavioral Analysis. Topics include principles of learning theory, such as the importance of antecedents and consequences, as tools to understand and modify dysfunctional behavior. The theories and techniques discussed in this class have relevance to current practices in several disciplines of applied psychology. *2 Credits*

#### **PSYC-274-B Professions in Psychology (Jobs)**

This course will focus on career paths for psychology majors who are entering the job market. Students will both draft professional documents (e.g., resume and cover letter) and practice relevant professional skills (e.g., oral communication in a mock interview). This course will benefit students who plan to pursue a career in psychology or related fields. *2 Credits*

December 16, 2022