

**CRN#****Fall 2018 Descriptions for Topics Courses****20301 BIO 200-A Topics in Biology: Introduction to Bioinformatics****Prof. R. Harbert**

Bioinformatics is an interdisciplinary science that uses computational tools to solve biological problems. With the development of high throughput DNA and protein sequencing technologies, large volumes of biological data have been generated and computational tools have become indispensable in biological data analysis. This course is designed to give students both a theoretical background and a working knowledge of current techniques employed in bioinformatics.

Students should have a basic knowledge of the molecular biology of genes, DNA, RNA, and proteins.

**20584 BUS 420-A Topics in Accounting: Governmental and Not-for-Profit Accounting****Prof. K. Silva**

Special Topics in Governmental and Not-For-Profit Accounting focuses on the development and use of financial information as it relates to governmental and not-for-profit entities. The course coverage includes identifying and applying appropriate accounting and reporting standards for governments and private not-for-profit organizations, preparing fund basis and government-wide statements for state and local governments, preparing financial statements for private not-for-profit organizations, and using nonfinancial performance measures to evaluate governmental and not-for-profit entities.

**20658 COM 333-A Topics in Mediated Communications****Prof. W. Mbure**

Contact instructor for course description.

**20659 COM 414-A Topics in Communication: NonVerbal Communication****Prof. M. Myers**

Nonverbal communication is an integral part of human interaction. The ability to encode and decode nonverbal cues is an important aspect of communication competence. A primary goal of this course is to increase your knowledge, awareness, and understanding of the role of nonverbal communication. A secondary goal is for you become more mindful of, and improve your own nonverbal communication skills. This includes improving your ability to interpret others' nonverbal cues and to further develop your own nonverbal skills when communicating with others.

**20755 CRM 295-A Topics in Criminology: Trauma and Its Impact on Youth****Prof. E. Jacobs**

Research shows that while up to 34% of children in the United States have experienced at least one traumatic event, between 75% and 93% of youth entering the justice system annually in this country are estimated to have experienced some degree of trauma. This course will focus on both the nature of childhood trauma and its impact on the developing child, on academic achievement, social emotional growth, mental illness, child protection, and delinquency. A strength-based viewpoint will be highlighted along with the identification of protective factors that foster resiliency and post-traumatic growth. This course is designed for students who plan to work with children or adolescents—as counselors, educators, attorneys or law enforcement.

**20121 EDU 333-A Topics in Education: Management in Secondary Education****Prof. K. Marin**

Course explores the relationship of classroom organization to academic achievement and classroom behavior in the middle and high school, including an analysis of alternative classroom designs, patterns of interactions, and hierarchies of learning to create a well-organized and effective learning environment.

**20412 ENG 200-A Introductory Topics in Literary Studies: Reading and Pleasure****Prof. L. Scales**

The percentage of Americans who read for pleasure declines sharply after childhood (NEA 2007). This course will ask: what constitutes pleasure in literature? Ought reading be fun or make us happy? What do we think of writing that makes us work hard? Why do we divide so-called “vacation reading” from academic literature, or “highbrow” from “lowbrow”? A key question of the class will be: how and why should one develop a reading practice and an intellectual life outside of the classroom?

We will ask these questions through texts that include novels, poetry, children’s literature, bestsellers, journalism, and personal narrative. We will practice forms of academic literary criticism and examine their history and purposes. Assignments will include both traditional analytical essays and creative/reflective writing. We may take a field trip to a bookstore, cinema, and/or museum. Students will also create a “syllabus” of books, films, and readings for their future selves.

**20414 ENG 220-A Introduction to Topics in Literature: Sports & Literature****Prof. M. Borushko**

In this course, we will read and study literature that draws on or engages in some way sports and its diverse cultures. Some of the stories, novels, essays, and poems we'll read will be *about* sports; others will, for example, incorporate sports into their broader aesthetic and social visions; others still will use the culture of sport as the canvas on which to paint characters and their internal lives. So while this is a thematic course devoted foremost to learning how to read literature more carefully and preparing you for advanced courses in the field, it is also a course wherein sports necessarily becomes an object of critical study and reflection (rather than, say, an object of passive enjoyment). To aid our study, we will also read selections from the fields of sports studies, cultural criticism, and critical theory.

**20418 ENG 306-A Topics in British Literature, 1700-1900: Crimes & Misdemeanors (Writing-in-the-Disciplines)****Prof. S. Gracombe**

Some of the most famous criminals are Victorian creations: Mr. Hyde, Fagan, Sikes, Dracula, Dorian Gray, even the partly mythic Jack the Ripper. So too are some of the most famous detectives, from Sergeant Cuff to Sherlock Holmes. As these characters suggest, nineteenth-century British literature was deeply concerned with questions of crime and punishment. What constitutes a "crime" and what a "misdemeanor" in an era in which rules of propriety governed daily life, yet prostitution, theft, domestic violence and child abuse were common? What was the relationship between gender, sexuality, and crime? Is criminality a matter of nature or nurture? What is the appropriate way to discipline and punish criminals? And can art itself be a crime? We will explore such compelling questions through close analysis of nineteenth-century literature, accompanied by "true crime" accounts in Victorian periodicals, early theories of criminology, and contemporary scholarship.

**20745 ENG 322-A, Topics in World Cinema: International Film Classics****Prof. D. Itzkovitz**

In this class we'll examine some of the great films from across the world. No previous film classes required.

**20420 ENG 344-A, Topics in Creative Non-Fiction****Prof. A. Brooks**

In this creative nonfiction course we will read distinct, recent, nonfiction meditations which we will use throughout as inspirations for our own writing. Our own writing experiments will explore the uses of memory, observation, and research with close attention to structure and form in creative nonfiction writing. We work with the goal of exciting interest and developing deftness in the construction of longer-form memoirs, meditations, or investigations. "We live entirely, especially if we are writers, by the imposition of a narrative line upon disparate images, by the "ideas" with which we have learned to freeze the shifting phantasmagoria which is our actual experience."

-Joan Didion, *The White Album*.

**20425 ENG 367 Topics in 19th C American Literature: Living American Literature****Prof. L. Scales**

In this field trip-based course, we will read early American literature in its historical contexts and visit the living sites of literary history in Boston, Salem, Plymouth, and Concord. Studying American literature from its beginnings to the start of the Civil War, we will interrogate narratives of national origin and encounter different perspectives on what it means to be American. Readings will explore visions of reform and revolution, stories of Gothic haunting, constructions of race, ethnicity, and citizenship, and the changing meanings of domesticity, gender, and childhood. At the same time, we will investigate how these stories are re-told by museums and historical sites to modern-day audiences. **Four one-day field trips are required**; dates will be arranged with student input at the start of the semester. **There will be no additional charge for admission fees.**

**20426 ENG 371-A Topics in Contemporary Literature: Science Fiction & Feminism****Prof. H. Duncan**

Science fiction is no longer a genre dominated by men that perpetuates a patriarchal "sexual status quo" (to use Kingsley Amis' turn of phrase in *New Maps of Hell*, 1960). If work by male authors established mechanistic fantasies of women, such as Isaac Asimov's *I, Robot*, and future worlds almost entirely masculine, such as Arthur C. Clarke's *2001: A Space Odyssey* and Orson Scott Card's *Ender's Game*, feminist writers of science fiction, such as Suzy McKee Charnas in *Motherlines*, Joanna Russ in *The Female Man*, Ursula Le Guin in *The Left Hand of Darkness*, and Octavia Butler in her ground-breaking *Xenogenesis Trilogy*, boldly challenged biological as much as sociological assumptions about the "naturalness" of sexual and gender roles and the expendability or insignificance of women in the universe of the future. This course will engage with constructions and contestations of sexual and gender roles in important works of literary science fiction and film.

**20427 ENG 390-A Topics in Modernism: Literature as Information (Writing-in-the-Disciplines)****Prof. J. Green**

This course combines the emergent techniques of the digital humanities with information theory and literary and cultural analysis to explore the moral, ethical, and philosophical questions posed by texts that examine the modern information state. During the first half of the semester, we will study short fiction by Jorge Luis Borges, Edgar Allen Poe, Georges Perec, Bram Stoker's *Dracula*, Joseph Conrad's *Heart of Darkness*, Yevgeny Zamyatin's *We*, and Thomas Pynchon's *The Crying of Lot 49*. Students in this course will also take the 1-credit course DIG 201: Digital Design Studio, in which we will learn how to use data collection, visualization, and computational tools for cultural and literary analysis, including text encoding, analysis, annotation, and mining. This broad survey of tools and digital humanities theory will set the stage for the semester's final focus on Mohsin Hamid's novel, *Exit West*. We will put our analytical and digital skills to use to collaborate on producing a deeply layered and extensive digital archive edition of the novel, incorporating documents, audio recordings, visual art, and video.

*NOTE: This course is part of LC 214-A. Students must take ENG390-A along with LC 214-A, 20758.*

**20429 ENG 422-A, English Capstone Seminar: Imagining the Prison: Incarceration and American Culture****Prof. D. Itzkovitz**

In this seminar we'll look at American literature and film focused on the prison, past, present, and future. We'll supplement our readings of fiction and memoir with political and theoretical writing, and we'll read with a special focus on two topics: race and the rise of mass incarceration, and the genders of American imprisonment.

**20239 HIS 362-A World History Seminar: WWII in Asia****Prof. K. Teoh**

Shifting away from a Eurocentric perspective, this course explores World War II in Asia as a conflict with distinct causes, experiences, and outcomes. Topics include the rise of Japanese imperialism, invasion of China, occupation and armed resistance in Southeast Asia, socio-cultural responses (e.g., post-apocalyptic anime film), and the nuclear bomb."

**20488 IND 357-A Special Topics in Interdisciplinary Studies: Skepticism and Rationality****Prof. G. Scala**

James "The Amazing" Randi—magician, skeptic, and investigator—reminds us that "No matter how smart or how well educated you are, you can be deceived." In an age fraught with deception and misinformation, students need tactics and strategies in order to separate truth from falsity. This course encourages its participants to act as skeptics—not cynics, necessarily—by requiring evidence and proof before believing or accepting claims. Students are urged to identify the most-likely-to-occur opportunities for deception in their major fields and draw from the tenets of classical rhetoric, logic, and the scientific method in order to develop safeguards. Frequent collaboration with classmates will allow for dynamic solutions to small and large-scale contemporary problems ranging from the personal (e.g. used car prices and avoiding fraud) to the universal (e.g. "fake news" and God).

*NOTE: This course is part of LC 203-A. Students must take IND 357-A along with PHL 210-B, 20536 and LC 203-A, 20489.*

**20195 REL 247-A Religious Approaches to Moral Issues: Authentic Personhood****Prof. P. DaPonte**

This course in theological anthropology examines the category of human personhood from the perspective of social Trinitarianism, focusing, in particular, on the view of the "imago Dei" understood in terms of radical relationality. It investigates the historical development of the notion of the person and critically analyzes the adequacy of various conceptions of the meaning of personhood throughout history. The course will consider the practice of theological reflection as a responsible option for living out the call to authentic personhood, as well as the field of public theology as an effort to provide resources for people making connections between their faith and the practical issues facing society.

**20382 VPS 207-A Special Projects: Making Art Materials****Prof. C. Smith-Corby**

Contact instructor for course description.

**20383 VPS 207-B Special Projects: Collage****Prof. C. Walters**

This course explores alternative and traditional methods of collage and assemblage using unique materials from detritus to personal treasures. Elements of drawing, painting, mono-printing and writing will be included to create multiple evocative, visual statements.

**~~20391 VPT 331 A Topics in Theatre Arts I: Movement for the Actor CANCELLED~~****~~TBA~~**

~~Movement for the Actor focuses on the development of physical awareness. Freeing the body of its programmed pattern of behavior so it can respond to natural impulses and reflect genuine emotion. This course also focuses on freeing the channel for sound as well as improving physical range and articulation. Exercises also include the works of Laban, Grotowski, Linklater, Rodenberg, and Lugering.~~