ADM 399: INTERNSHIP FOR REGISTRATION ONLY
Register in the placeholder course for Short Term and submit the internship application to the career center. Once the paperwork has been processed, you will be placed in the appropriate subject area internship course. Prerequisite: Sophomore or higher only as First-year students must go through Competitive Internship process/interview.

SEM 1001: HANDS ON CHEMISTRY
Kalra
Ever wonder if you were swallowing any aluminum when you chewed on your favorite stick of gum, if there was any caffeine in your diet pill, how much acid went into your stomach from a can of your favorite cola, or benzoic acid from Mellow Yellow? In addition to working with easy-to-use modern instruments, you also get to prepare aspirin and nylon, make your own paint, and take part in a chemistry magic show. A class in high school chemistry will be helpful, but not indispensable.

SEM 1064: UNIVERSAL HORROR FILMS OF THE THIRTIES AND FORTIES
Dillard
In this seminar, students view 21 American horror films of the '30s and '40s released by Universal Studios, the major films (four of them by James Whale) and their varied sequels. An examination of these films as examples of the "Golden Age" of an aesthetic form and as an externalization of the conflicts and fears of the period—the Great Depression, class struggle, totalitarianism, and the rise of Fascism and Nazism, and the coming of World War II. We also consider the psychological and mythic sources of the films' major figures and the commoditization of those figures. We'll view such films as Dracula, Frankenstein, The Old Dark House, The Mummy, The Invisible Man, The Black Cat, Bride of Frankenstein, WereWolf of London, Dracula's Daughter, Son of Frankenstein, The Mummy's Hand, The Wolf Man, The Ghost of Frankenstein, The Mummy's Tomb, Frankenstein Meets the Wolf Man, Son of Dracula, the Mummy's Ghost, House of Frankenstein, The Mummy's Curse, House of Dracula, and Abbott and Costello Meet Frankenstein.

SEM 1215: ARTIFICIAL INTELLIGENCE: SCIENCE AND SPECULATION
Schrementi
In a world of self-driving cars and virtual assistants like Siri, artificial intelligence is no longer science fiction. It is a technology that is increasingly weaving itself into our lives. In this class we will investigate what it means to be intelligent and how computers can simulate intelligent behavior through readings, journaling and presentations. We will also explore the future of artificial intelligence and how this future aligns with depictions in literature and film. No computer programming experience is required.

SEM 1218: BIOLOGY OF THE HORSE
Gleim
This J -term course will be a hands-on way to tour topics related to the biology of the horse including equine evolution, genetics, nutrition, behavior, anatomy and physiology, and wild horse conservation and management. Topics will be covered through a mixture of lecture, discussion, in-class activities, and significant amounts of time observing and interacting with equine professionals and horses themselves! No prior experience with horses required.

SEM 1238: BIOLOGY OF THE DOG
Beach
In this course we will explore many aspects of canine biology. Topics will include the origins of dogs and theories of domestication, distinguishing features of dog anatomy and physiology, the genetic basis of breed differences, and how dogs are becoming a model animal for genetic research on human diseases. Information will be covered with a focus on the unique partnership between dogs and humans and the many ways that dogs enrich our lives. Several off-campus trips will allow us to see dogs in action with professional trainers, dog sports enthusiasts and canine integrative health experts.

SEM 1245: MAKING PERFORMANCE IN A PANDEMIC: COLLABORATING TO CREATE ORIGINAL WORK IN NON-TRADITIONAL SPACES
Tidwell
Our conceptions of space, performer presence, and togetherness have shifted since the COVID-19 virus. So has our relationship to nature and time. In this class, we will investigate our personal and collective responses as transdisciplinary artists to the pandemic. Using the tools of physical theatre training, dance, creative writing, multimedia research and documentation, we will co-create a boundary-crossing performance piece that takes place across spaces and times. The class will culminate in a public performance during the final week of Short Term. Interview with instructor is required for actors, dancers, writers, visual artists, and design/tech. Instructor will register students following interviews.
SEM 1246: MULTICULTURAL HEALTH  
Jalloh  
This course analyzes the socio-cultural context of public health. Students will explore/learn about the health of racial and ethnic minorities in the United States of America. Local health experts will serve as guest speakers to identify and discuss the health of ethnic/racial minorities in the Roanoke Valley, including the impact of the COVID-19 pandemic on diverse populations.

SEM 1247: NATIVE AMERICAN STUDIES: AN INTRODUCTION  
Rosen  
In this course, students will be introduced to Native American and Indigenous Studies approaches to interpreting literature, visual art, film, journalism, and other media. In addition to reading poetry, fiction, and nonfiction by Native American writers and makers, we will analyze journalistic and popular cultural depictions of indigenous people. Students will engage with Native activism in oratory, journalism, and other media (such as poetic and recorded protests against the Dakota Access Pipeline), and specifically look at how Native communities in Southwest Virginia have historically and recently worked to protect tribal lands and sovereignty (for example, the Monacan Indian Nation’s efforts and strategies to save Rassawek). Activities and assignments will include weekly reading and response papers; in-class film and performance art screenings and discussion; and two small group presentations.

SEM 1248: FAIRY TALE AS FORM, FORM AS FAIRY TALE  
Burnside  
We’ll read a number of traditional & contemporary fairy tales, explore their four primary building blocks (flatness of character, metaphor, intuitive logic, and, of course, magic), activate our imaginative muscles by engaging in writing exercises with a fairy tale-bent, practice some collaborative storytelling, and also watch a selection of films (Dreams by Akira Kurosawa, Pan’s Labyrinth by Guillermo Del Toro, & The Wizard of Oz).