

SPRING 2019 COURSES PENDING FACULTY APPROVAL (11.1.18)

ARC/ART 225 BTWN ART & INDUSTRY: BAUHAUS The Bauhaus (1919-1933) was a site of daring creative and social experimentation that has had a profound impact on our visual world, bringing together avant-garde artists, architects, and designers to rethink the nature of art in the age of industrial production. In this joint course with ART 227, students will explore Bauhaus history, legacy, and creative approach. Students will spend part of the semester applying Bauhaus theories of art making in studio exercises, which will inform their final written research project. Topics will address the range of Bauhaus artistic and social experimentation, including architecture, typographic and industrial design, theater, film, and photography, as well as radical conceptions of collective living and gender roles. Students may not receive credit for both this course and ART 227. Enrollment limited to 16 students. MOIA and MOIE requested. *A. Vallye*

TR 2:45 – 4:00

ARC 471 EXHIBIT NEW LNDN TIME CAPSULE Exhibiting the New London Time Capsule. This seminar focuses on the development and public presentation of the proposed contents and design of the New London City Hall time capsule. Building on the work of a fall 2018 seminar, which explored New London's history and present to formulate a time capsule proposal, students will prepare an exhibition to be hosted at Shain Library, with a linked exhibition website. Students will study time capsule concepts and the history of New London, as well as approaches to creating audiovisual, material, and textual narratives in an exhibition format. Students will also explore historical objects and documents held in various New London public collections. AHI 470 is recommended but not required. Enrollment limited to 18 students. MOIA and MOIE requested. *A. Vallye*

W 1:15 – 4:00

ART/AT 227 DESIGN BETWEEN HAND & MACHINE The Bauhaus (1919-1933) was a site of daring creative and social experimentation that has had a profound impact on our visual world, bringing together avant-garde artists, architects, and designers to rethink the nature of art in the age of industrial production. In this joint course with ARC 225, students will explore Bauhaus history, legacy, and creative approach as we work on studio projects inspired by these ideas. Students will be introduced to a variety of tools and industrial methods as they gain a tactile understanding of hard, soft, and malleable materials including clay, fiber, and paper. The course addresses the range of Bauhaus artistic and social experimentation, as well as radical conceptions of collective living and gender roles. Individual studio directions relevant to the topic will be encouraged, with emphasis on bridging the fields of art, craft, design, architecture, and technology. Any 100-level ART course or permission of the instructor. A5. MOIA and MOIE requested. Enrollment limited to 8 students. *D. Pelletier*

TBA

BOT 105 ENVIRONMENTAL BIOLOGY An examination of current environmental issues with an emphasis on core concepts in biology, including evolution, energy conversion, and nutrient cycles. Coursework focuses on how scientific investigation is conducted and communicated, and a laboratory component provides hands-on experience with techniques. Topics will be drawn from areas of marine biology, public health, and global agriculture. **Students must co-register for a laboratory section.** Enrollment limited to 28 students. Open to first-year and sophomore students, and to others with permission of the instructor. A1. MOID requested.

P. Hine, R. Spicer

TR 10:25 – 11:40

LABS: T 1:15 – 4:00 or W 1:15 – 4:00

CLA 206 WOMEN IN THE ANCIENT WORLD An exploration of women's lives in ancient Greece and Rome, from the prehistoric Aegean to the late Roman Empire. Students will examine both literary and material evidence, in order to investigate the legal, economic, and social standings of women alongside the mythic, literary, and religious representations of human and divine female figures. A7. MOIE requested. Enrollment limited to 28 students. *A. Walker*

MF 11:50 – 1:05

EAS 210 EAST ASIA & TRANSNATL BUSINESS An examination of perceptions of East Asia and East Asian business in culture from the end of World War II to the present. Through investigations of cultural materials and work with Connecticut College alumni, students examine the role of business in East Asian culture and its intersections with gender, sexuality, media, (trans)nationalism, technology, and the self. EAS 101 or EAS 105 is suggested, but not required. A4. W. MOIB and MOIE requested. Enrollment limited to 28 students.
M. Chan **TBA**

ENG 102 CC: INVENTION OF ADOLESCENCE Representations of American Youth at the Turn of Two Centuries: Adolescence may seem to us now like an inevitable rite of passage, but in fact the concept has a relatively short history: it was only at the beginning of the twentieth century that adolescence began to be theorized in the West as a stage of human development distinct from either childhood or adulthood. Taking this historical watershed as our starting point, this course asks: what characterizes thinking about adolescence in America as it was first defined, and what characterizes thinking about it in the present? How do these ideas inform cultural products like novels, magazines, advice manuals, and advertising? Drawing on a wide range of texts, students will explore the ways that teenage narratives communicate ideas about sexuality and the body; innocence and experience; gender, race, class, and nation; family relationships; and the parameters of childhood and adulthood. They will also encounter scholarship on adolescence in other disciplines by looking at research being undertaken right here at Conn College by faculty from a range of departments. **This course is initially open to first-year and sophomore students. It will be open to all students after first-year students have pre-registered.** Enrollment limited to 28 students. *R. Gaubinger* **MW 1:15 – 2:30**

ENG 352 WRITING EMPATHY/BLACK LIFE At the end of the nineteenth century, amid legalized segregation and widespread racism, U.S. black writers undertook radical experiments in literary art. Students will read works by Charles Chesnutt, W.E.B. Du Bois, Pauline Hopkins, and Ida B. Wells, considering their strategies to inspire readers' empathy and to shape new possibilities in black life. The course ends with a discussion of how conceptions of empathy in the present moment influence black writing, in works such as Danez Smith's *Don't Call Us Dead* (2017). Enrollment limited to 18 students. MOIB and MOIE requested.
H. Cook **MW 1:15 – 2:30**

GER/JS 257 ZERO HOUR POST WAR & GENOCIDE At midnight on May 8, 1945 (known as "zero hour"), the Third Reich surrendered unconditionally. Soon thereafter, West Germany set about creating a democratic society and culture, while confronting one urgent and unavoidable problem: How does one create this new society out of citizens and a society which had just produced a war of world-wide aggression and the Holocaust? This course examines the stages by which West German society created a cultural memory of this confrontation with its past. Each stage is marked by the aspects it explores and emphasizes at the cost of neglecting or ignoring others. Students will examine these stages through such concepts as collective and individual guilt, responsibility and denial, institutional and generational factors in films, theoretical texts, novels, and memoirs. A4. MOIB requested. Enrollment limited to 28 students.
G. Atherton **MW 2:45 – 4:00**

GER 420 DEUTSCHLAND DIGITAL What roles do social media and digital media technologies play in German society? How has their use impacted German culture and language? What impact do they have on public political discourse and how are they used to enact social change? This course explores the use and impact of new media technologies and their representations in literature and film in a German-language context from Gutenberg's printing press to contemporary platforms like Twitter and Instagram. Enrollment limited to 16 students. A4. MOIB requested. *S. Knott* **TR 1:15 – 2:30**

GWS 200A WOMEN, WAR, PEACE This seminar examines the political economy of violence and its gendered implications. Topics include the roots of violence, the economies of war, the military-industrial complex, sexual violence as a weapon of war, colonization, globalization, and poverty. Students will learn about the work of the United Nations and the various feminist and peace organizations across the world that have responded to structural violence and warfare. Students will also learn the importance of having women participate in the policy-making process. Students will meet global activists, online and in person, to gain an understanding of gendered peace activism in the world. Enrollment limited to 25 students. MOIE requested. *B. Mentschel* **WF 2:45 – 4:00**

GWS 200B QUEER PERFORMANCE This course will focus on performance as queer, and queerness through performance. How do the aesthetic and liminal space of performance, performativity, the performance text, and the immediacy of the body converge to produce and reevaluate queerness? We will look at performance through the lenses of autobiography, technology, ritual, and the post-human to better understand how performance can be a political, even utopian space to explore queerness. Theorists will include Jill Dolan, Donna Haraway, Amelia Jones, Jose Muñoz, Lisa Nakamura, Peggy Phelan, Elaine Scarry, and Susan Sontag; performance case studies will include Reza Abdoh, Laurie Anderson, Becca Blackwell, Justin Vivian Bond, Kate Bornstein, Karen Finley, Joan Jonas, Shigeku Kubota, Taylor Mac, Ana Mendieta, Tim Miller, Carolee Schneeman, Split Britches, Annie Sprinkle, Ron Vawter, and Andy Warhol. Enrollment limited to 25 students. MOIB requested. *S. Luber* **MW 1:15 – 2:30**

GWS 200C WRITING THE SELF A writing-intensive seminar in which students will examine issues of gender, sexuality, and intersectionality through the exploration and writing of poetry and creative non-fiction. Authors include Natasha Trethewey, Mark Doty, Jericho Brown, C.D. Wright, and Alison Bechdel. MOIA and MOIB requested. Enrollment limited to 25 students. *S. West* **WF 10:25 – 11:40**

HIS 402 THE U.S. AND LATIN AMERICA An exploration of the cultural, diplomatic, economic, and political relationships between the U.S. and Latin America and the Caribbean during the 20th century. The course examines both causes and consequences of U.S. interventions, while also considering Latin America's influence on U.S. foreign and domestic policy. Students will consider the factors that shaped U.S.-Latin American relations, including business and trade, politics, collective security, religion, human rights, music, and sports. Open to juniors and seniors, and to others with permission of the instructor. A7. MOIE requested. Enrollment limited to 18 students. *M. Cangemi* **M 7:00 – 9:45**

ITL 220 WORD, IMAGE, AND PERFORMANCE A workshop conducted in Italian that aims to improve language skills through the critical analysis of literature, dramatic writing, and verbal and visual texts. Practical creative elaboration and translation may vary depending on instructors. Some instructors may focus on major Italian playwrights such as Machiavelli, Goldoni, and De Filippo; others on the works of such multimedia figures as Savinio, Buzzati, and La Rocca. Pre-requisite ITL 201 and ITL 202. A4. MOIA and MOIB requested. Enrollment limited to 28 students. *Staff* **TBA**

MUS 493E THE CLASSICAL SYMPHONY A survey of the development of classical symphonies as written by the three major composers of the Viennese Classical period: Haydn, Mozart, and Beethoven. Students will study the differences between the composers in relation to melodic ideas, phrase structure, the creation of tension, and the use of harmonic content. The course includes an in-depth score analysis of selected works, as well as research using primary sources. Open to majors and minors, and to others with permission of the instructor. A4. MOIB requested. Enrollment limited to 16 students. *M. Elmer* **TBA**

PHI 444 DEMOCRACY IN CRISIS Many argue that democracy is "in crisis" today, both in the U.S. and abroad. The course considers whether democracy is an ideal worth fighting for and what it must be in order to live up to its fullest potential. Among the ideas explored will be populism, the rule of law, checks and balances, free and fair elections, norms of truth and reason, freedom of the press and expression, keeping politics free of corruption, and national unity. Special attention will be given to the claim that "democratic norms and expectations" are as important as institutional frameworks to a well-functioning democracy. Open to Philosophy majors and minors, and to others with permission of the instructor. Some background in Government and/or Political Theory would be helpful. W. MOIB and MOIE requested. Enrollment limited to 16 students. *L. Vogel* **MW 7:00 – 8:15**

REL/AMS 103 AMERICAN CULTS How could throngs of young, free-loving hippies end up poisoning hundreds in a desperate attempt to secure their community? How could an entire community commit mass suicide? The Rajneesh community (subject of the recent Netflix documentary *Wild Wild Country*) and Jonestown have made us deeply suspicious of charismatic leaders and utopian projects. The course explores why only some cults end in tragedy. Students will consider the history of schismatic religious groups, anti-cult hysteria, and controlling religious authority in American history by focusing on groups such as Jonestown and the FLDS. Enrollment limited to 28 students. MOIB and MOIE requested. *D. Logan* **MW 1:15 – 2:30**

REL/AMS 220 RELIGIOUS CELEBRITY An investigation of the intersection of religion and celebrity in American culture through figures such as Oprah and Jesus. Beyond religious celebrities, the course examines the history of fame, theories of "charisma," and secular celebrities as gods of the modern age, grappling with the immense power of cultural figures such as Kim Kardashian and Britney Spears. The course covers the historical rise of theatrical stardom and religious charisma in the United States, as well as the relationship of religion and new mediums such as radio, film, and the internet. Students will explore key theories of religious and cultural studies, including the concepts of effervescence and simulacrum, and discuss the idea of "cult," both in the sense of "cult following" ascribed to less famous celebrities and in the sense of groups with dangerous and demanding leaders. Students may not receive credit for this course and REL 318. Enrollment is limited to 28 students. MOIB and MOIE requested. *D. Logan* **MW 2:45 – 4:00**

REL/AMS 302 RITUAL AND PERFORMANCE An exploration of the central role of rituals, such as initiation and sacrifice, in religious life. Students will read central theorists of religious studies, including Clifford Geertz and Catherine Bell, and apply these theories to spirit possession in Afro-Atlantic religions and veiling for Muslim women. The course questions the boundaries between ritual, artistic expression, and gender performance. Enrollment limited to 28 students. MOIB and MOIE requested. *D. Logan* **MW 10:25 – 11:40**

SL 300 SCIENCE LEADERS WORKSHOP A workshop that focuses on building and practicing skills that will aid in the transition to an entry-level science position and/or graduate school. Students will receive training in independent life skills, job searching, resume/cover letter writing, interviewing skills, assessing graduate programs, and preparing for the GRE and MCAT. Sessions with program alumni will be emphasized. This course is funded by a grant from the Sherman Fairchild Foundation. Field trips and workshop dinners with alumni will be scheduled outside of class time. Students will be evaluated on a pass/not passed basis based on attendance and homework completion. Enrollment limited to 18 students. Open to junior and senior Science Leaders, and to others with permission of the instructor. *J. Schroeder* **R 4:30 – 5:45**

SOC/ES CC: CLIMATE AND SOCIETY What is climate change? What does climate mean to different social actors, both now and in the past? How are people responding to the problem of climate change, and what are the consequences of their actions? This course investigates the answers to these and related questions, with the intention of deepening students' understanding of the relationships between climate and societies. Anthropogenic global climate change is often conceived of as *the* scientific issue of our time given the cataclysmic anticipated effects of living in a warming world. Yet viewing climate change as only an issue for the natural sciences occludes understanding critical dimensions of the problem, including but not limited to its human-driven causes, the dramatically uneven nature of its effects, and the myriad ways in which social groups respond. The goal of this course is for students to develop a highly interdisciplinary understanding of the causes and uneven consequences of this problem, as well as to investigate and compare a wide array of social responses to the problem. Understanding the dynamic, complex, and highly consequential problem of climate change requires insights to be drawn from across fields. A3. MOIE requested. **This course is initially open to first-year and sophomore students. It will be open to all students after first-year students have pre-registered. Enrollment limited to 28 students.** *J. Flagg* **TR 10:25 – 11:40**

THE 220 GREEK THEATER AND ADAPTATION **Greek Theater and Contemporary Adaptations** This course studies and interprets ancient Greek drama – tragedies and comedies – both in their original context and as they are performed and adapted around the world today. The course focuses on key issues that the plays are concerned with, especially gender conflict, personal and communal identity, human violence, human and divine justice, self-sacrifice, political ambition, the roles of women, slaves, and foreigners. In addition to studying the ancient texts, students will explore the relevance of these plays in our world today and will examine contemporary adaptations and projects based on these plays, especially ones that focus on women, immigrants, refugees, and veterans of war. A4. MOIB requested. Enrollment limited to 28 students. *N. Papathanasopoulou* **TR 10:25 – 11:40**

THE 249 SOUND DESIGN This course focuses on the use of sound for stage performance and the sound design process. Students will consider current and historical use of sound creation in theater, observing the interplay of sound with the other stage arts. Students will also engage with theatrical sound equipment, script analysis, the design process, and sound production (live, mediated, and/or recorded). The course provides students with a working knowledge of audio technique, a toolkit of sound strategies, and familiarity with various aesthetic theories regarding sound manipulation. The course also seeks to expand the students' breadth of knowledge of arts and culture. Enrollment limited to 28 students. MOIA and MOIB requested. *TBA* **M 6:00 – 8:45**