ConnCourses Offered in Spring 2017

AHI 103 CC: BUILDING CULTURE (also ARC 103)
Who creates a building? An architect? The patrons and clients? The individuals who use the structure? How can a building represent political ideologies, power, and group identities? How have contemporary cities developed and how are they representations of complex patterns of growth and change? This course seeks to address these questions and many more through an exploration of the history of architecture, culture, society, technology, and the built environment from the fifteenth century to the present. Focusing on European and American examples in a global context, this course questions how architects and builders created a culture of building and how these buildings have shaped culture and society. Students will embark on a chronological journey through architectural history, exploring Brunelleschi’s unprecedented design for the dome of Florence Cathedral, the papal revival of Rome, the display of power by the French monarchy, how the British aristocracy created the model for New York’s Central Park, Thomas Jefferson’s vision for American architecture, and Frank Gehry’s revolutionary design for the Guggenheim Bilbao. Both elite monuments and everyday structures will be examined with an interdisciplinary approach, enabling students to explore issues of power and patronage, gendered spaces, vernacular architecture, public space and perception, material culture and domesticity, historic preservation, and architectural education and practice, and to create connections to other fields of study including economics, history, government, psychology, sociology, anthropology and religious studies. E. Morash

AHI 105 CC: MONA LISA TO INSTAGRAM
Images flood our vision in twenty-first century life. We are surrounded by a constantly-changing visual field, with Netflix, t-shirts, news images, Instagram, beer advertising, and Facebook all simultaneously competing for our attention. On social media, we contribute our own deluge of photos, from selfies to animated GIFs. Without even noticing, we have learned to make split-second decisions about what to see and what to ignore, what to share and what to delete. How have images become so omnipresent and so powerful in our lives? Why do we find some images more effective than others? How does seeing influence our thoughts, behaviors, and identities? In this hands-on introduction to art history, we will explore how our contemporary ways of seeing continue to be shaped by the visual worlds of the past. We will consider the political, economic, social, and cultural implications of images like the Mona Lisa, and we will ask what kinds of value these images carry in the present (#monalisa). In the process, we will participate in the real practices of art history: working with actual art objects, using interdisciplinary approaches to discovering the meaning of images, and exploring unresolved debates. K. Gonzalez Rice
**ANT 112 CC: MATERIAL LEGACIES**

**Material Legacies: Archaeological Anthropology**

Our material pasts, the objects and built environments we create, can endure long after we fade away. This course examines the material legacies of humans, beginning with the corporeal remains of our earliest hominin ancestors, and ending with the deluge of possessions and waste that go hand-in-hand with 21st century hyper-consumerism. Throughout, we apply the analytical lenses of archaeological anthropology to probe the human condition. What does it mean to be human, and are we fundamentally different – biologically, behaviorally – from other bipedal primates? In what ways do we create our material worlds, and how do these material worlds shape our everyday lives? Can the most enduring of human material legacies provide insights into variable expressions of culture that, ultimately, affect how we think about our own futures? Along the way, we explore the concepts, methods, and practices of archaeology: how the material record is formed and transformed; how to read and map geological and cultural strata; the significance of provenience and context; how human behavior and culture can be inferred from objects; and how archaeologists think about and measure time. *A. Graesch*

**ANT 114 CC: POWER AND INEQUALITY**

**Power and Inequality in a Global World**

Almost half of the world’s population lives in poverty. What are the mechanisms of power that reproduce inequality in different settings around the world? Through examining ethnographies of migration from the Middle East to Europe and from south to north in the Americas; systemic racism in the United States; issues of food access and security; and gender disparities in the workplace, students will identify the means by which power is used to create unequal access to resources in different contexts. Why do we have so much poverty on earth? What factors contribute to wealth gaps? How is poverty structuralized and institutionalized? What realities do people living in poverty face, and how do they deal with them? How do intersectional approaches to race, class, and gender apply? Using an anthropological approach, this course investigates how global economic systems reinforce the growing wealth gap and how cultural practices around race, class, and gender are often used to justify and reify unequal distributions. Students will use a variety of anthropological methods such as participant-observation, interviews, and the collection of visual data to gain first-hand knowledge of issues of inequality in our local community. *R. Black*

**ART 104 CC: TIME-BASED DIGITAL ART (also AT 104)**

A hands-on introduction to the vibrant world of recorded sounds and moving images as a medium for artistic expression and cultural awareness. In our modern life we are constantly bombarded by electronic media: from GIFs to TVs, from smartphone screens to giant LED billboards. Students will become active media makers, learning to create, manipulate, and more consciously negotiate this torrent of media. Projects range from making sound recordings of our local environment to crafting animations and audio-video mash-ups. Students will examine ways in which these new media connect to drawing, painting, architecture, film, music, and technological culture. *N. Assor*
How can radiation both cause and treat cancer? What is green chemistry and how can it be used to minimize environmental impact? How do scientists determine 800,000 years of temperature data from ice core samples? What caused the hole in the ozone layer and how do scientists determine how big it is? All of these questions can be answered using fundamental chemical principles. Chemistry is involved in almost every aspect of our everyday lives, from the air we breathe and water we drink, to the reactions that power our cars and provide energy to our homes. This course will present fundamental chemical principles in the context of real-world issues with an emphasis on issues related to the environment, such as air quality, ozone layer depletion, water consumption, energy, and climate change. Students will evaluate the concepts of risk assessment and global sustainably so that they can learn how scientific data is applied in the real world to issues concerning health and well-being of individuals, local communities, and the wider ecosystems that sustain life on this planet. E. Tarsis

CLA 102 CC: THE ROMAN WORLD
An exploration of Roman civilization, tracing the growth of Rome from a small hill town in Italy to the center of a vast and diverse Mediterranean empire. Through examining literature, laws, inscriptions, coins, works of art, and archaeological remains, students will do the work of an historian, uncovering and reconstructing the world of the Romans. How did the Romans succeed in establishing a long-lasting empire in a region that historically has been plagued by political, cultural, and religious divisions? What led to the eventual downfall of Rome? How has Rome influenced (for better and worse) the development of the Western world? The course considers these and other questions, drawing upon interdisciplinary approaches that provide insight into the political, economic, and social systems of the Roman world. D. Phillips

CRE 166 CC: #BLACK LIVES MATTER: 10x10x10
In this course students will study issues related to #BlackLivesMatter, one of the most important social movements of our time, with ten professors, over ten weeks, through ten different disciplinary lenses and perspectives. Together, we will answer the call of student activists across the nation – to open up institutional spaces for the study of “Black lives” – as part of a broader intellectual project to create more equitable institutions, particularly of higher education. Designed as a teaching collective, this course will bring critical questions from a wide variety of disciplines to bear on the issues of structural inequality and (state) violence engaging questions such as: How does the grounding of #BLM in queer and feminist politics distinguish it from Civil Rights era leadership? How do housing, policing, and labor policies function to produce racial inequality? How can we understand the relationship between visual representation and racial formation? Finally, the course will not only work with students to understand the multiple manifestations of injustice but also to envision new possibilities and horizons. The 10x10x10 course is a signature course of the Center for the Comparative Study of Race and Ethnicity (CCSRE) that draws upon the expertise of CCSRE faculty whose work engages the study of race, ethnicity, and social difference. S. Grande and J. McKnight
EAS 106 CC: SUPERHEROES & UNDERDOGS
How do we talk about superheroes, and in turn, how do superheroes talk about us and who we are as a people? Superheroes often act as symbolic figures that order our imaginations, teaching values such as friendship, loyalty, family and morality. Superheroes also act as national symbols, amassing attention, popularity, acclaim and capital. The course questions the role and the function of the superhero within culture by examining superheroes and similar figures from throughout the East Asian region. Why do these superheroes exist? How do these superheroes, who often originate as underdogs, capture our imaginations with their struggles? What do they mean, how do they mean, and why are their meanings significant? How do they articulate, via their bodily depictions, issues of nation, individual, (trans)nationalism, supernatural, trans/posthumanism, gender and sexuality? Students will explore depictions of notable heroes from the region such as the Monkey King and Hua Mulan in China, Momotarō, Ultraman and Godzilla in Japan, Robot Taekwon V in South Korea and Pulgasari in North Korea in order to ascertain their heroic properties and specific appeal to their respective audiences. Students will also scrutinize characters of East Asian origin in American superhero films in order to acquire a comparative framework for their analyses. In these investigations, students will examine a wide variety of materials across literature, film, television, comic books and animation in pursuit of the answers to questions about their nature and purpose. M. Chan

ECO 115 CC: INCENTIVES AND SOCIETY
“SHIT ROLLS DOWNHILL”
The Wire, an HBO television series that ran from 2002-2008, is an ideal mechanism for studying how incentives drive individual behavior and how flawed incentive schemes infect society and cause social problems. A fictional account of urban life in Baltimore, Maryland, the show depicts the causes and consequences of crime through the perspectives of law enforcement, drug trafficking groups, politicians, educators, labor unions and members of the media. This course will use the five seasons of The Wire as a vehicle for studying how individual rationality and incentives affect the structure and fabric of society. Emphasis will be placed on how economic models of incentives can be applied across the segments of society that are featured on the show and across the hierarchical levels that shape specific organizations. Students will be introduced to economic models of incentives and will then apply these models to contemporary social issues that connect to the characters and events in the show. By combining economic analysis with the show’s narrative and insight, students will explore, in an integrative and interdisciplinary way, how incentives and social structures govern life within cities and contribute to entrenched and sustained poverty. D. Chavanne

ENG 119 CC: LIT AND EVOLUTION OF MIND
Why do people tell stories? What’s in it for the listener? For the teller? What is it about our brains, our minds, that makes us love the act of story-telling, and the literary embodiments of that act, so much? Why do some stories survive while others are lost? Why do certain stories have so much meaning for us as individuals? And why are some
stories so central to entire cultures? Taking story-telling to be a fundamental human drive, this course will explore the evolving relationship between storytelling and the mind through close reading of literary texts, with help from cognitive neuroscience and philosophy. As part of this exploration, we will investigate how knowledge is constructed in the field of literary study, and look at various ways in which this field interacts with other areas of study in the liberal arts. Covering a diverse range of course materials, the course will begin with one of the foundational texts of the Western literary canon (Homer’s *Odyssey*) and conclude with the work of a major African-American novelist (Toni Morrison’s *Beloved*). Literary works are particularly successful embodiments of the story-telling impulse, and we will consider these works in relation to the role that “story” plays in our everyday lives.  

S. Shoemaker

**GOV 276 CC: PRESIDENCY: WHITE HOUSE 20500**
The man from Independence. Ike. JFK. LBJ. Tricky Dick. Jerry. Jimmy. The Great Communicator. Bush 41. Slick Willie. Dubya. No Drama Obama. As these names suggest, the American public has alternately praised and condemned its chief executives for being imperial and populist, ambitious and inspirational, statesmen and partisans. What remains constant is the deeply engrained expectation that U.S. presidents will be heroic patriarchs, self-made men who dedicate themselves to the national interest. Gender, race, sexuality, and religion are constitutive of the presidency. Whether they are on the campaign trail or in the Oval Office, candidates and officeholders alike struggle to prove that they are “presidential.” Yet presidents do not govern alone. The president is also at the heart of a complex executive bureaucracy. To study the president is to study executive leadership in a rich and complicated organizational, political, partisan context. The questions we will ask and debate include: Who is popularly perceived as having “presidential timber”? Who do presidents nominate and Senators confirm for elite posts in the executive branch? What does this selectivity reveal about the workings of power in the U.S. society and political system? How do presidents set their political agendas? How do presidents make decisions? What are the consequences of these agendas and decisions for voters and constituents? When do presidents lobby Congress? When do presidents pursue litigation in the Supreme Court? What are the consequences of their strategies for the constitutional system of checks-and-balances?  

M. Borrelli

**HIS 104 CC: U.S. NATIVES AND NEWCOMERS**
An introduction to the History of the United States
This course recasts the traditional survey of United States history through the thematic frame of “natives and newcomers.” Narrowly constructed, the concept of “native and newcomers” evokes two familiar topics in US history courses: the encounters between the diverse indigenous peoples of North America with Euro-American settler colonialists and the often hostile relationships between voluntary and involuntary immigrants, including African slaves, and the “nativist” Americans who are empowered to define their status. Less expectedly, the course will use this framework to reframe other critical episodes and issues in the American past, including the American Revolution and early national period; abolitionism and social reform; slavery and emancipation the Civil War
and Reconstruction; first, second and third wave feminist movements; industrialization and the labor movement; the Progressive era; the Great Depression and New Deal; Japanese internment in the second world war; the red and lavender scares of the 1950s; the multi-faceted Freedom movements of the 1950s, 60s, and 70s; the Reagan Revolution; and the role of the American military abroad, among others. In sum, the concept of seeing the American past through “natives and newcomers” will redefine American history as a struggle for power in its traditional sense – a battle for control over land, freedom, wealth, citizenship, and political power – and also in its cultural connotation – a battle for control over the meaning and production of American identity.

J. Downs

MAT 110 CC: NETWORKS & THEIR APPLICATIONS
How do companies like UPS and FedEx come up with efficient routes for their delivery trucks? How do sports conferences like the NFL create their game schedule each season? The course focuses on the use of networks, which are more generally called graphs, as a modeling tool to answer questions like these from diverse fields. Applications of graphs are everywhere: solving puzzles and games, visualizing molecules, routing snowplows, scheduling courses, sequencing traffic lights, analyzing food webs, representing data in a computer, and describing interpersonal relationships. By studying historical and contemporary puzzles and problems, students will be introduced to the origins and fundamental concepts of graph theory with the goal of then utilizing their knowledge of graphs to solve real-world problems in the practical applications that emerge.

K. McKeon

MUS 130 CC: FOUNDATION OF MUSIC THEORY
This course explores the nature of music through an introduction to the field of music theory, considering the complex roles of theorist, performer, listener, composer, and historian. We will grapple with such questions as: how an understanding of rudiments enhances our relationship with music; how musical materials (rhythm, melody, harmony, form) function across genres; how musical meaning and effect are created; why certain types of Western art music occupy a privileged position in music-theoretical discourse; and to what extent the concepts of this course can be brought to bear on other repertoires (popular music and non-Western traditions). Coursework will include an intensive review of the rudiments of music theory (clefs, notation, meter, key signatures, scales, intervals, triads, seventh chords), the development of musicianship skills, exercises in counterpoint and elementary composition, attending concerts, and undertaking primary source readings. The canonical position of Western art music in the study of music will be examined through the application of course topics to musics both within and outside of the traditional canon. In addition, as a ConnCourse, this class will make connections across the liberal arts, addressing questions that may include: how do musical structures display mathematical logic, how can dance choreography reflect musical meter, how might certain musical styles interact with theater and film, and how can a consideration of cognition enhance the study of music theory?

M. Seto
HIV/AIDS is a crisis of our lifetime, and artists were among the first to document its role in history. In this course we will analyze theater created in response to the AIDS epidemic from the first documentation of the disease in 1981 to the present. We will consider these works from interdisciplinary perspectives, drawing on politics, economics, and changing medical discourse and practice in order to understand how the embodiment of HIV on stage reflects changing medical and social conditions. After exploring how public knowledge about AIDS has been constructed, we consider the creation and impact of artistic interventions. Through comparison with popular press coverage of key moments in the history of HIV/AIDS in the United States, we examine plays and performance as historical evidence contributing to a cultural chronicle of the epidemic. In conversation with New London’s AIDS Service Organization, Alliance for Living, students examine the connections among the local, national, and global histories of the epidemic and make them personal through their own performances, interviews, and awareness-building events. *G. Anderson*