AHI 219 RADICAL BODIES An exploration of the medium of performance art, a new mode of art-making that developed in response to World War II. The course considers how performance artists use the body as a material of art to challenge traditional distinctions between subject and object, artist and artwork, and art and life. Students will examine performance art history, theories, ethics, and technologies, with special attention to how artists engage diverse social and political issues, including racial inequalities, transgender identities, indigenous rights, and feminism. A7. MOIB. MOIE. Enrollment limited to 27 students. K. Gonzalez Rice. MW 10:25 - 11:40

AHI 273 HISTORY OF CITY PLANNING An introduction to the history of cities and city planning, from antiquity to the present. The course explores the city as a distinct form of social and spatial organization through history, focusing on the intersection of urban governance and the built environment. Students study practical and utopian city plans; theories of cities advanced by sociologists, philosophers, and architects; the development of professional city planning; and visions of the modern city in art, literature, and film. Enrollment limited to 28 students. MOIE requested. A. Vallye TR 11:50 – 1:05

AHI 470 TIME CAPSULE: NEW LONDON The city government of New London is currently exploring a substantial renovation of its historic headquarters, the New London City Hall (1856). In 2016, the team discovered a time capsule embedded within a cornerstone during the building’s first remodeling in 1912. Capturing the history of City Hall and a fascinating snapshot of life in New London, that first time capsule will serve as inspiration for a new time capsule to be placed within the building’s structure. In collaboration with City Hall, this seminar will prepare a well-researched proposal for its contents and design. Enrollment limited to 16 students. MOIE requested. A. Vallye

ANT 377 IN MOTION: FILMING CULTURE This course applies an anthropological lens to the study of culture through cinematic film and filmmaking, with an emphasis on French anthropological cinema. Topics include a history and survey of anthropological filmmaking, an exploration of the scope and relevance of the anthropological lens in filmmaking, and the ways that film can be used to explore anthropological concepts and theory. At the center of the course is a collaborative filmmaking project addressing New London local/global culture. MOIA, MOIE requested. Enrollment limited to 16 students. C. Benoit

CHI 405 BUSINESS CHINESE Learn and comprehend Chinese business principles and etiquette. Build and strengthen relationships with Mandarin-speaking contacts and partners. Develop presentation skills to communicate and negotiate effectively in a Chinese business setting. MOIE requested. Enrollment limited to 16 students. M. Guerrera. TBA

ENG 130 CC: TIME-TRAVELING SHAKESPEARE What does it mean to read, perform, or film a play by Shakespeare now? What did it mean in his own time? In this course, we will explore techniques to unlock the language of the plays and poems; build on those skills by investigating the cultural context of Shakespeare’s world; and trace the plays forward into our own culture. By doing so, we will gain a better understanding of Shakespeare’s plays, as well as a better understanding of their place in our world. Structured around several major works by Shakespeare (such as A Midsummer Night’s Dream, Twelfth Night, Hamlet, and selections from the Sonnets; along with a play to be chosen collectively by the class), the course will take us through units focusing on the urban playgoing in Shakespeare’s London, food culture in Renaissance England, music and other entertainment, Renaissance technology, Renaissance medicine, and other topics. Fast-forwarding to our own time, we will consider how Shakespeare’s works shape and are shaped by our own culture, in the form of films and live; art objects; online Shakespeares; and cultural artifacts such as Shakespeare bobbleheads. We will also consider the dual impulse to enshrine Shakespeare as the emblem of “high” culture and to cut him down to size. As a ConnCourse, this course make connections across the liberal arts. MOIB requested. Enrollment limited to 28 students. L. Wilder

ENG 205 NEW BLACK WORLD MASCUINITIES An exploration of how writers and thinkers have approached and conceived the intertwine of blackness and maleness. This course proposes a literary genealogy for black masculinities in the metaphorical New World, considering how these are constructed in the context of empire. Authors may include David Walker, Ida B. Wells, Junot Díaz, and Jericho Brown. Open to sophomores, juniors, and seniors; and to first-year students who have taken English 150 (formerly 202). Enrollment limited to 28 students. MOIB requested. H. Cook

MW 10:25 – 11:40
The Science of Sound: How do musical instruments produce sound? How can sounds be captured, recorded, and reproduced? What makes some sounds pleasing to the ear, and others painful? Acoustics, the physics of sound, explores these and other questions. The course explores how musical instruments (including the human voice) produce music, reveals the mathematical relationships between the construction of these instruments and the resulting sound waves, considers how the listening environment can alter sound, and explores
techniques for capturing, recording, and reproducing sound. The course also explores the anatomy and physiology of the human ear, how it collects and transmits sound to the brain, and how the human mind perceives these signals as sound and music. Students will learn the fundamentals of sound engineering, microphone choice and placement, digital recording, editing and playback, and will put their knowledge to use as they conduct an acoustical study of a specific space on campus to improve the room’s acoustics. As an introduction to musical acoustics, the course requires no background in either science or music. As a ConnCourse, this course makes connections across the liberal arts. MOIB requested.
Enrollment limited to 38 students. J. McNeish. MW 2:45 – 4:00

MUS 201 ON SONGS AND SONGWRITING This course is about one of the most basic forms of musical expression. Analyzing the many ways songs create their effects — through melody, rhythm, phrasing, form, and the singing voice — we will develop a critical vocabulary that will be applied to both essays and original compositions. The goal is to deepen your powers of observation and develop your creative abilities through direct, hands-on engagement with one of the most fundamental ways of making music. Prerequisite: Course requires basic knowledge of music notation, satisfied by either MUS 104, MUS 122, or MUS 130. MOIA and MOIB requested. Enrollment limited to 28 students.
K. Bergeron. M 7:00 – 9:45

PHE 102R BEGINNING SPIN An introduction to spin, designed for students with a wide range of abilities and fitness goals. Students will learn bike setup and safety, heart rate monitoring, and techniques for enhancing the mind/body connection. Upon completion of the course, students will be able to design and execute their own individualized spin program. Enrollment limited to 18 students. L. Vogeley TR 11:00 -11:50

PHE 102S ADVANCED SPIN A continuation of PHE 102R with more rigorous rides, focusing on higher and more challenging rotations per minute. The course employs sound training principles such as regulating tension, intensity, and cadence. Students will build on their initial set of skills and develop the ability to complete a 60-minute spin class. Enrollment limited to 18 students. L. Vogeley TR 11:00 -11:50

PHI 277 BURNING RELIGIOUS CONTROVERSY Many books, and some people, have been consigned to the flames by religious authorities. The course examines various major religious controversies, within and across Western religions as well as between religions and secular movements. Topics may include Talmudic disputes, Christian heresies, Jewish-Christian-Islamic differences, the Maimonides controversy, science versus religion (Galileo, Darwin), modern secular critiques of religion, and religious Zionism and anti-Zionism. A6. MOIB. MOIE. Enrollment limited to 28 students. A. Pessin TR 10:25 - 11:40

PHI 440P BURNING RELIGIOUS CONTROVERSY Many books, and some people, have been consigned to the flames by religious authorities. The course examines various major religious controversies, within and across Western religions as well as between religions and secular movements. Topics may include Talmudic disputes, Christian heresies, Jewish-Christian-Islamic differences, the Maimonides controversy, science versus religion (Galileo, Darwin), modern secular critiques of religion, and religious Zionism and anti-Zionism. A6. MOIB. MOIE. Enrollment limited to 28 students. A. Pessin TR 10:25 - 11:40

SLA 205 REALISMS: THE RUSSIAN NOVEL Examination of the novel as a source of cultural history and identity, as well as a vehicle for socio-political and philosophical questioning. Analysis of works new and old from an empire whose literary canon is renowned for its maximalist engagement with realisms — traditional, socialist, fantastic. All readings are in English, with an optional FLAC section for students and native speakers of Russian. Enrollment limited to 38 students.
A4. MOIB requested. L. Little MW 7:00 – 8:15. Optional FLAC TBA.

SOC 3XX RACE/ETHNICITY/BASEBALL IN US An examination of the dynamics of race and ethnicity as reflected in the development of professional baseball both on and off the field. Focus will be on the exclusion and later reintegration of African Americans, baseball's role in immigrant assimilation, and the recent internationalization of the game. Pre-requisite: SOC 103 and one of SOC 208, 223, 293, 310, or 400. MOIE requested. Enrollment limited to 25 students. R. Flores. TR 2:45 – 4:00.

SOC 403 SOCIOLOGY OF INTIMACIES A sociological exploration of how social, political, cultural, and economic forces construct intimate relationships across categories of race, class, gender, sexuality, and citizenship. Topics include love, sex, marriage, monogamy, friendship, partner violence, and how intimate relationships shape individual and
collective identities. SOC 103, and a SOC course at the 200 level or above. Enrollment limited to 16 students. MOIE requested. A. Willis. M 7:00 – 9:30

**SPA 315 CULTURE IN EARLY MODERN SPAIN** Early Modern Spain experienced a radical cultural shift from the diversity that marked the Spanish Middle Age where Christians, Jews, and Muslims managed to coexist to an empire ruled by a Catholic monarchy which imposed one language and one religion. Through the analysis of key texts from the period, including works by Fernando de Rojas, María de Zayas, Cervantes and Calderón de la Barca, the course focuses on this culture of conflict and examines issues concerning race, gender, and class. MOIB. MOIE. Enrollment limited to 28 students. L. Gonzalez. MW 10:25 - 11:40

**SPA 338 LATIN@/X MEDIA** A consideration of the relationship between Latin@/x identity and media representation, production, and consumption. Via the study of various media forms such as radio, television, film, advertising and internet, students explore questions such as: How does media contribute to Latin@/x identity formation and performance? How do other groups represent and profit from Latin@/x media representations and consumption? How have representations of Latin@/x in media contributed to societal perceptions of them and lived experiences? Prerequisite: Any course in Hispanic Studies at the 200 level of permission of the instructor. Enrollment limited to 18 students. MOIB and MOIE requested. J. Rudolph. TR 2:45 – 4:00

**THE 243 STAGE MGMT: THE HEART OF IT** An evaluation of artistic processes from pre-production through performance, with an emphasis on the techniques utilized by a stage manager. The course will investigate communication, organization and collaboration, as well as the fundamental responsibility to uphold the representation of those whose stories are being told through design, performance and direction. Prerequisite: THE 110, or permission of Instructor. Enrollment is limited to 28 students. MOIA requested. A. Andersen. TR 1:15 – 2:30