The following is a list of the ConnCourses with their course descriptions that are being offered this semester. More information about Connections and ConnCourses can be found at: https://www.conncoll.edu/connections/

**ANT 112 CC: Material Legacies**  
**TR 11:50 am – 1:05 pm, Anthony P. Graesch**  
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. As a ConnCourse, this course makes connections across the liberal arts. 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. Students may not receive credit for this course and Course 102.

**ANT 114 CC: Power and Inequality**  
**MW 10:25 – 11:40 am, Joyce Bennett**  
**MW 1:15 – 2:30 pm, Joyce Bennett**  
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. As a ConnCourse, this course makes connections across the liberal arts. *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. Students may not receive credit for this course and Course 104.*

**ARC 103 CC: Building Culture**  
**MW 1:15 – 2:30 pm, Anna Valleye**  
We wake up in rooms, walk out onto streets, zip along roads in moving vehicles; we work and play, pray and protest, mourn and celebrate in spaces designated and designed for each activity. All this is architecture. It is the physical framework of society, the material theater of our lives. This course seeks to understand buildings as they shape social practices through history, grouped around the functions of Shelter, Ritual, Discipline, Community, and Power. Focusing on Europe and America from the fifteenth century to the present, we will embark on a historical journey guided by a set of ancient or mythical archetypes. These archetypal structures (the "primitive hut," the Egyptian obelisk, the Greek agora, the Roman aqueduct, and others) have defined the modern meanings of architecture through its uses. On our way, we will explore both elite monuments and everyday structures: the Washington Mall and the US interstate highway system, the royal palace of Versailles and the plantation slave cabin. We will discuss how architecture is embedded in broader social and cultural histories, creating connections to fields of study like economics, engineering, government, sociology, anthropology, philosophy, and religious studies. Our goal will be to understand the fundamentals of architectural design, experience, and interpretation through reading discussions, speculative writing projects, field trips, and hands-on studio work. Is architecture an art or a service? Who is an architect and how to become one? Why do buildings look the way they do, and what makes them stand up? Such will be the core questions of architectural knowledge explored in this course.

**ART 210 CC: Decoding Color**  
**M 10:25 – 12 am, W 10:24 – 11:40 am, Pamela J. Marks**  
Decoding Color: Factual vs Actual Color - Bright yellow is one of the easiest colors to detect in human vision, making it a good color choice for humanitarian food parcels. In 2001, cluster bombs dispersing bomblets of this color were dropped in the same areas as food parcels in Afghanistan by the US resulting in dire consequences. Most color choices we make are not life threatening, but an in-depth study of color coding can increase awareness of how important color is in our world. In this course students will learn about the physical attributes of "factual" color and broaden their understanding of "actual" color in context. Do we all see color the same? In studying "factual" color students will learn how color perception works in the eye and brain. They will gain knowledge of the properties of color, history of pigments, identification of color and additive/subtractive color systems. Building on this information, students will look closely at "actual" color in context. Considering the psychological and cultural aspects of color, students will analyze and manipulate color through perceptual training and hands-on studio applications. Creative and personal expression is encouraged. This studio-based course will focus on increasing color awareness and build a consensus regarding color perception. As a ConnCourse, this course makes connections across the Liberal Arts.
BOT/ANT/ES 117 CC: Coevolution of Plants and People
TR 10:25 – 11:40 am, Manuel Lizzardle
How have plants shaped human societies and how have humans shaped the plant world? What are the cultural and environmental consequences of the exploitation of plant resources? For much of our existence humans have depended on plants. Most of our food, in bulk and diversity, comes from plants. Plant materials provide shelter, warmth, light, and medicine. Plants intoxicate us and transport us to other spiritual worlds. In the form of flowers, plants provide a way to celebrate love and commemorate the dead. Plants present all kinds of resources that are utilized in various ways by different cultures, but they are generally ignored and taken for granted. In the face of climate change and the rapid transformation of our natural environment, understanding the plant world is of central importance for the maintenance of human societies. Students will learn the techniques used by ethnobotanists to study the relationship of people to their plant world. Through lectures, readings, films, discussions, excursions to the arboretum, and the preparation and sharing of foods, students will explore how humans and plants have coevolved to create the world that we live in today. This course may include an optional section that will meet for an additional hour each week to discuss supplemental readings in Spanish. Students participating in the foreign language section will receive one additional credit hour, pass/not passed marking. As a ConnCourse, this class will make connections across the liberal arts. This is the same course as ANT 117/ES 117.

CHM 100 CC: Chemistry in Context
MWF 10:25-11:15 am, Emily Tarsis
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 sustainability 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. As a ConnCourse, this course makes connections across the liberal arts. 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.

CLA 111 CC: Greek Thought & Narrative
TR 11:50 am – 1:05 pm, Tobias Myers
Stories entertain and discomfit; terrify and liberate. They deliver - and constitute - ideas. To craft the right story is, potentially, to sell a product; shape an identity; define a culture; “make” history. In this course students read (in English translation) and critically assess a range of narratives central to ancient Greek thought and later Western culture. By studying the texts within their original cultural and historical context, students acquire an overarching familiarity with ancient Greek culture and history. The course thus provides a sweeping view of ancient Greece, moving chronologically forward from the Archaic period to the 1st century CE. The course’s reading list spans several major divisions in the humanities: “literature” (Homer, Sappho); “history”
(Herodotus, Thucydides); "philosophy" (Plato); "theater studies" (Sophocles); and "religious studies" (the New Testament). Yet the texts themselves predate those disciplinary divisions and indeed helped to create them, by seeking to carve out new intellectual territory, offering competing ideas as to what a story can or should be about. Through reading, writing, interactive lectures, and in-class discussion, students compare the diverse uses to which story-telling is put by each text. The course thus equips students to recognize and address issues that remain vital today. When does a story become “literature,” and on what grounds? How do historians’ literary instincts shape the histories they write? How is a philosophical or religious message qualified, amplified, or undermined by the narrative that conveys it to us? In addition, students will assess the political implications of each text’s narrative: what it promotes; what avenues it opens or shuts; whom it valorizes or suppresses. As a ConnCourse, this course makes connections across the liberal arts.

**COM 110 CC: Introduction to Comp Science & Problem Solving**

TR 2:45 – 4 pm, R 5-7 pm, William Tarimo  
TR 11:50 am – 1:05 pm, F 9:40 – 11:40 am, Christine Chung  
TR 2:45 – 4 pm, R 7-9 pm, William Tarimo  
TR 11:50 am – 1:05 pm, F 1:15 – 3:15 pm, Christine Chung

What is computer programming? How can computers be programmed to perform specific tasks such as play music, display images, draw graphics, and analyze data for relevant information? In one form or another computers have become an essential part of modern life; at home, work, school and on the go. This is because computers can be programmed to solve problems of various forms. In this class we will start by learning the basics of programming and then explore how these skills can be used to tackle the many real-world problems that are all around us. Students will learn computer programming using the programming language Python. They will have the opportunity to explore the role that technology plays in everyday life and in a variety of disciplines by learning to write computer programs to solve problems in areas such as visualization of text or data, political speech analysis, image processing and sound manipulation. Along the way, we will also explore graphics and animation, simulation, object-oriented design, and text manipulation. Students will progress from initially writing small simple programs to creating their own, unique self-designed final projects for the course. These application areas will enable students to connect the acquired skills in programming and problem-solving to the wider perspectives of the liberal arts education and to real-world problems. Problem solving using computer programming is an empowering skill that can greatly enhance the students’ ability to succeed in any field. Even more generally, it is a great way to expand and hone critical and analytical thinking for creative, yet disciplined, problem solving in all aspects of life.

**EAS 106/ENG 109 CC: Superheroes & Underdogs**

TR 11:50 am – 1:05 pm, Michael Chan

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, Momotaro, 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. As a ConnCourse, this course makes connections across the liberal arts. Students participating in the foreign language section will receive one additional credit hour, pass/not passed marking. 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. This is the same course as ENG 109.

GOV 222 CC: Torture & Hollywood Post 9/11
WF 9 – 10:15 am, Tristan Borer
Torture, Hollywood, and Transitional Justice Post 9/11 Since the September 11th terrorist attacks, and the resultant U.S.-led “Global War on Terror,” torture has been a popular money maker for Hollywood film and television producers. While “torture in Hollywood” existed pre-9/11, the portrayal of torture since then has taken on several new dimensions: the number of scenes of torture increased dramatically in this time period; the torturers are portrayed as heroic figures; and torture is almost invariably portrayed as “working.” The course is an examination of these trends in the popular cultural portrayal of torture in Hollywood productions. The course also explores the social-scientific question “so what?” What are the potential implications of Hollywood’s portrayal of torture since 2001, especially in the public policy and justice realms? The particular portrayal of torture by Hollywood in the post 9/11 era — the heroic (if reluctant) torturers saving lives as a result of their actions while taking down terrorists — not only reflects the particular political zeitgeist of this era, but also influences how Americans “feel” about torture. The course explores two consequences: the impact of Hollywood’s portrayal of torture on public support for its use by Americans and the impact it has on support for bringing torturers to justice in the United States.

HIS 104 CC: U.S. Natives and Newcomers
TR 10:25- 11:40 am, Bryan Knapp
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. As a ConnCourse, this course makes connections across the liberal arts. Students may not receive credit for both this course and Course 105. Offered both semesters.

**HIS 121 CC: Freedom and State Power**
**TR 1:15 – 2:30 pm, Dean Accardi**
How truly free and independent are we from the influence of the state? How much do state and public forces shape our identities and sense of belonging? Do the state, “civil society,” and “the public sphere” truly represent the will of the people, or do they privilege the priorities of some over others? What does “the public” really mean? A “robust public sphere” — in which average citizens freely debate issues pertaining to state and society in everyday spaces like cafes, bars, park benches, and other venues not only outside the halls of government but also free from the pressures of state surveillance — is often considered a defining feature of modernity. However, postcolonial, anarchist, and queer activists and scholars have questioned how truly free, independent, and inclusive “the public sphere” is. Students in this course will examine the complexities and contentions around ideas like politics, modernity, public, private, the state, community, identity, and queerness, and analyze different approaches scholars and activists have taken to understand, alter, or even disrupt relationships between public and private, individual and community, and queerness and identity.

**MUS 130 CC: Foundation of Music Theory**
**TRF 11:50 am – 1:05 pm, Wendy Moy**
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? Two lectures and one ear-training session per week; students will be placed in ear-training section based on an in-class assessment. This course is intended for students with some musical background who are able to read music fluently in at least one clef. Prospective music majors should take this course in the fall of the first year; may be exempted with a qualifying score on a placement examination. Students may
not receive credit for this course and Music 131. 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.

Pending Approval:

**AFR 201: #Africana Studies Matters: B[l]ack to the Future**
**TR 2:45 – 4 pm, David Canton**

How has our understanding of the “black experience” changed from the 19th and 20th centuries up to the present day? What constitutes a “black perspective”? How and why did continental and diasporic Africans become “black people”? In this course students will explore the origins of the black history movement in the late 19th and early 20th centuries and trace the development of Africana Studies as a discipline from the civil rights, Black Power, and student movements of the 1960s up through the intersectional perspectives of the present day. Course readings and discussions will explore topics such as black feminism, black radical thought, and black nationalism, and consider the problems of existence as posed by black thought in history literature, cinema, and music. Class assignments will examine the contributions of Martin Luther King, Jr., Malcolm X, Ella Baker, and others. Students will read blogs and journal articles, analyze changes in media, and critically examine a variety of black intersectional perspectives as they develop the tools to understand the complexity of black thought and culture in the modern world.