

## 2020 FALL TERM COURSE DESCRIPTIONS NOT FOUND IN THE 2019-20 ONLINE CATALOG

### **ANT 387 Indigeneity and Archaeology in North America**

How do Indigenous groups approach the practice of archaeology and the history of human settlement in North America? This seminar examines broad topics of Native American settlement, power, exchange, and culture change from a cross-disciplinary perspective that includes archaeological perspectives and present-day oral traditions. A survey of cultural development in areas of the southwestern, central plains, and southeastern areas of the continent will be provided. Major debates in North American archaeology will be scrutinized in regard to the first migrations to North America, subsistence systems, political strategies, and economic exchange. By doing so, this course will reveal how differing viewpoints of the past contribute to a more inclusive anthropological understanding that has relevance to modern descendant communities. Prerequisite: ANT 120 or ANT 252.

### **ANT 388 Archaeology of the Maya and Mesoamerica**

Did ancient Maya society actually collapse? Were the Aztecs truly a warlike culture? Public perceptions of the area known as Mesoamerica are filled with romanticized notions of pyramid builders and timekeepers, sometimes wrapped up with imagery of human sacrifice. But what does the archaeological record really say about the prehistory of modern-day Mexico, Guatemala, Belize, and Honduras? This course will explore the diversity of Mesoamerican cultures through lectures, research, and discussions. Students will challenge preconceptions of the Mesoamerican past through an examination of ancient politics, economies, subsistence, language, religion, and gender. Such topics are approached through a four-field anthropological approach to prehistory that includes not only archaeology, but linguistic, biological, and sociocultural anthropology. Prerequisite: ANT 110 or ANT 120 or ANT 252.

### **ARB 210 Intermediate Arabic-I**

Students will reinforce basic sentence structure and the fundamentals of Arabic grammar, while being introduced to more advanced sentence and grammatical forms. Listening, speaking, reading, and writing skills will be developed through class drills, homework, and small group conversations. By the end of the semester, students will be able to speak, read, and write about everyday topics in multiple paragraphs using more sophisticated vocabulary. Prerequisite: ARB 120 or permission of the instructor through placement exam.

### **ARH 267 Art of the Italian Renaissance**

In this course, we will study the painting, sculpture, and architecture of the Italian Renaissance from c. 1300-1600. We will examine different modes of visual representation—fresco cycles, altarpieces, monumental sculpture, works on paper, and the built environment—to determine how art was utilized by individuals and communities to construct, affirm or challenge power. We will analyze the spaces in which art was displayed—civic buildings, cathedrals, public squares, and private palaces—to understand various viewing experiences in different physical contexts. The Renaissance was also the period of changing ideas about creativity, the role of the artist, and the potential of the individual. We will consider how various cultural concepts transformed, and were in turn transformed by, the visual arts.

### **ARH 391 Black Art Now: Artists of African Descent in the 20<sup>th</sup> Century**

What does it mean to be a “Black” artist? What does “Black” art look like? Who gets to use such terms and for what purposes? These are questions that have long challenged, frustrated, and motivated artists of African descent, especially within Eurocentric contexts of art world capitals like Paris, New York, and London. Students in this course will engage with the work of a broad array of artists of African descent, including those active in the Harlem Renaissance, navigating the Parisian “primitivism” fad, contributing to major artistic trends of Surrealism and Abstract Expressionism, and engaging politically with the Black Power movement and others of the 1960s and 70s. As a class, we will explore how artists have found agency and addressed their African heritage – or not – and how their identity positions have related to the socio-cultural contexts in which their work has been subject to marginalization, categorization, and valorization.

### **BNS 330 Animal Behavior (4 hours) – Revision to Current Catalog Description**

An examination of behavior from an evolutionary perspective. Behavior is studied as a product and a means of adaptation to ecological conditions. Emphasis is given to predatory action; predatory defense; foraging; and social behavior which includes sex, aggression, and communication. Consideration is also given to the application of ethological principles in the study of human behavior. Laboratory work is required. Prerequisite: PSY 110 or BIO 110 or NSC 120. BIO 226, BNS 210, and PSY 305 are recommended.

### **CLA 340/HIS 304 Rome at War**

This course explores the contribution of military power to Roman imperial policy. Both literary and archaeological evidence will support the analysis of typical Roman strategies, tactics, weaponry, and operations. Specific illustrative engagements in Britain, Europe, Israel, and Jordan will be examined in detail. The Roman custom of the triumph will also come under consideration. On this basis, the course will critically reflect upon the ongoing role of military action in modern and post-modern settings.

### **DLM 110 Doctrina Lux Mentis-I** (see below for information regarding specific DLM 110 sections)

This first-year course builds foundational college skills: how to read critically, think logically, and communicate effectively. Instructors select the theme or topic(s) around which a DLM course is built. This course strengthens student skills in written communication, visual communication, and information literacy.

### **ENG 381 Modern American Fiction and the Spiritual Quest**

This course explores the search for transcendent meaning as expressed in the fiction of Willa Cather, William Faulkner, Flannery O'Connor, Saul Bellow, Walker Percy, Leslie Marmon Silko, Wendell Berry, Marilynne Robinson, and beyond. Core works include such titles as *Death Comes for the Archbishop*, *The Bear*, *Wise Blood*, *The Moviegoer*, *Mr. Sammler's Planet*, *Ceremony*, *Jayber Crow*, and *Gilead*. Questions regarding divine will, human destiny, and the archetypes of the spiritual quest weave throughout readings that span multiple faith traditions. Prerequisite: Open to all sophomores and above.

### **ENS 235 Physical Geography of the Natural Environment**

This course will address the patterns and processes of the Earth's physical systems including the atmosphere, tectonics and landforms, water and river systems, ecosystem dynamics, as well as human impacts on these systems. Upon completion of this course, students should be able to understand and appreciate the natural processes that occur every day or over every year. The basics of meteorology (study of the atmosphere and weather), climatology (longer-term trends in weather and its variation over the earth), biogeography (distribution of life on earth) and geomorphology (processes that shape the surface of the earth). Students will also understand the important properties of maps and students will use maps and digital mapping tools to explore spatial patterns on earth.

### **ENS 476 Agroecology: Sustainable Agriculture**

Agriculture has enabled humans to overcome predicaments of famine and starvation. But it has also contributed to pressing problems of climate change. Today many species, including humans, are at a critical juncture in their existence, as a result of unsustainable practices. This course examines how agroecology can be a potential solution to current and future adverse climatic effects, while feeding people, building fertile soils, and preserving ecosystem health. It offers a socioecological, and political arena for students to engage in collegial, animated, and learned discourses. The purpose of the class is for students to develop an informed critique of agricultural production. This course is designed to make students of environmental studies, food studies and other natural resources disciplines familiar with the major types of sustainable farming practices used by people in both developed and developing countries. It also considers the major critiques of the limits and potential romanticism of agroecology. The lectures emphasize the basic components and concepts of cognate subjects of agroecological and human-environment relations. Lab and field trips provide hands-on practice to gain experience in agronomic concepts such as how plants respond to nutrients, light, water and temperature.

### **FLM 280 German Cinema**

A survey of German-language cinema emphasizing the early black-and-white films of the Weimar period (1919-33), the highly influential art films of the "New German Cinema" (ca. 1965-85) and the increasingly multicultural films made after the fall of the Berlin Wall in 1989. Emphasis is on understanding films in their social, cultural and historical contexts. Taught in English with no knowledge of German required. Note: Does not count toward GER major or minor; students pursuing a GER major or minor should take GER 325, which is taught in German. Students may not receive credit toward the FLM minor for both this course and GER 325.

### **FYC 001 Finding Your Centre**

This course supports new students in their transition to college life and college-level academic work. Students will be introduced to the academic, co-curricular, and community resources available to facilitate academic success. Additionally, the course provides opportunities for students to think about their own process of learning, develop self-awareness, and understand their role and responsibility as a member of the Centre College community. The course also presents opportunities for students to utilize skills and strategies essential to their academic success, including time management, critical thinking, study skills, and effective communication (oral and written.) NOTE: This course will have one hour of a grade factored into a student's overall grade point average, but does not count for academic credit applicable to degree requirements or count for fulltime status in a given term.

### **HIS 120 Inventing the Modern World-II – Revision to Current Catalog Course Title Only**

### **HIS 230 Inventing the United States-I – Revision to Current Catalog Course Title Only**

### **HIS 240 Inventing the United States-II – Revision to Current Catalog Course Title Only**

### **HIS 343 First World War in Africa**

This course explores the history of the First World War in Africa, where the first and last theatres of the conflict occurred. By the end of the War, approximately two million Africans had participated in the War. Belligerents included farmers, combatants on African and European soil, and female and child porters. By thinking carefully about African experiences, we reassess the history of colonial conquest and resistance, African foreign policies, wartime conscriptions and deployments, economies of production, the Influenza Pandemic of 1918, popular protest and memory, the partition of a continent, and the ongoing legacies of the War.

### **HIS 370 Building the American City**

This course focuses on the development of the modern American cities. After briefly covering the longer history of American urban history, the course focuses on the twentieth century when the United States became a majority urban nation. The course focuses on the interaction of groups and individuals with spatial, geographical, and environmental conditions. While the study of cities is inherently local, this course also focuses on the transnational nature of the urban experience and places American cities in a global context.

### **HUM 234 Facts Matter: Solving the problem of Fake News during COVID-19**

In this course, students will explore potential solutions to a problem described most broadly as a failure of public trust in sources of truth about matters of fact, or in other words, "Fake News." Fake news has captured the attention of politicians, the media, and the general public since 2016, but the concept is hardly new. It has existed in some form for centuries and it affects every discipline. It's time to: develop the critical thinking skills necessary to be an informed citizen; understand how one's worldview affects one's interpretation of the news; create a personal strategy for fact-checking and evaluating the news; and create a personal strategy to be a responsible creator/disseminator of information. We will use these skills to develop creative, concrete potential (albeit inevitably partial) interventions, solutions, or projects that might help people identify and trust sources of truth and/or that might prevent the spread of misinformation during critical events, like a pandemic.

### **IST 110 Introduction to International Studies**

This course will introduce students to interdisciplinary inquiry as an approach to addressing complex global challenges such as migration, health, or climate change. It draws on history, politics, economics, religion, and culture as perspectives that compete, interact, and intersect in the context of these global challenges.

### **IST 360 Global Health: Covid-19 in Context**

Through an interdisciplinary lens, drawing from the fields of political science, economics, epidemiology, history, sociology, and others, this course engages students with the challenges and responses to the Covid-19 global pandemic. Course themes include comparative assessments of the intervention and function of government in responding to epidemics/pandemics (e.g. autocracies vs. democracies), challenges and successes in domestic and international coordination efforts in addressing Covid-19 and other infectious diseases, the role and impacts of non-state actors during outbreaks, economic and traditional security implications of epidemics/pandemics, and future health challenges facing states and the broader international community. Prerequisite: IST 110 or POL 260.

### **PHY 165 Space, Time, and the Theory of Relativity**

An introduction to the Newtonian and relativistic theories of space and time. Topics include the Galilean/Newtonian views of space, time, and motion, inertial reference frames, experimental evidence for the constancy of the speed of light, special relativity and apparent paradoxes, and a qualitative discussion of the general theory of relativity. Prerequisite: Placed in MAT 165 or higher -OR- have completed MAT 110.

### **POL 120 Political Ideologies & Issues – Revision to Current Catalog Course Title and Description**

An introduction to major political ideologies and their relevance in contemporary political discourse. Students learn the beliefs and history of such ideologies as conservatism, liberalism, socialism, libertarianism, environmentalism, etc. The foundations of these views are traced through classic political texts and modern manifestations. The current versions of these ideologies are investigated

by applying the ideologies to issues and politicians of today. Students learn the basic contours of today's political beliefs, values, conflicts, and debates.

### **POL 220 Law and Society**

An introduction to the intersection of American public law and society, with an emphasis on civil liberties and civil rights.

### **POL 322 Civil Rights & Social Movements – Revision to Current Catalog Course Number and Course Title Only – Formerly POL 338**

### **SPA 347 Brujas, fantasmas y monstruos: una exploración del cine de terror hispano**

Have you heard of a woman lurking at night, hollering in the dark and looking for children? She is the infamous *la llorona*, cursed for eternity for having drowned her own children in a moment of jealousy and insanity. How about the game *un dos tres / toca la pared*, a version of the innocent hide and seek? But, with this one, the closer you to from the wall, ghosts of orphans will also join you. Legends like that of La Llorona, myths about cursed orphanages, and sometimes true large-scale historical events and smaller anecdotes have sparked the creation of horror films across the Spanish-speaking world. This course will consist of a critical overview of the approaches that filmmakers have taken in interpreting stories, myths and facts in modern and contemporary Hispanic culture and society. By analyzing horror Hispanic cinema, along with selected critical texts on current issues in the countries of origin, we will explore such questions as women's roles in society, immigration and exile, globalization, and experiences of war and violence, among other themes. We will study the sociological, cultural and political forces that have inspired such horror cinematic representations. Prerequisite: SPA 230 or permission of instructor.

**NOTE: The Dramatics Art Program changed to the Theatre Program. All courses with the DRA prefix have changed to the THR prefix starting in the fall of 2020.**

### **THR 230 Theory and Criticism (Revision to DRA 230)**

A survey of theatre history from the classical world to the Modern Age.

### **THR 335 Theatre and Crisis**

Throughout history, theatre has been quick to respond to the extraordinary circumstances of its time. Through war, disease, and even acts of terror, theatre artists have risen to the challenge of engaging audiences in dialogue around even the most traumatic shared experiences of humanity. This class will explore dramatic literature from various periods in history, investigating how it has taken on the Atomic Bomb, 9/11, AIDS, and more – and inquiring as to how, with COVID currently shuttering theatres around the world – the art form might still continue to provoke, elevate, and unite.

### **THR 430 The History of Costume**

This course is an introduction to dress from ancient times through the modern era. Special attention will be paid to the influence of socio-political and cultural movements on style of dress. While the course will focus primarily on Western cultural traditions it will also examine the traditions of some non-western cultures. Prerequisite: THR 150 and THR 362 –OR- permission of instructor.

### **DLM 110 Section Descriptions**

#### **Block 1**

#### **DLM 110-1 1a Picasso's *Guernica*: Art, Politics, and War (P Haffner)**

Considered his masterpiece, Pablo Picasso's monumental painting, *Guernica*, has been hailed for its capability of capturing and decrying the horrors of war. Painted as a response to the Spanish Civil War in 1937, *Guernica* was an immediate sensation that helped cement Picasso's status as one of the most influential artists of the 20<sup>th</sup> century and bring international attention the war in Spain. Since then, *Guernica* has served as a lasting symbol of the costs of war, as well as the expressive potential of art. What has made the painting so compelling and how do we understand its significance today? In this course, students will enter the world of *Guernica* by exploring the art of Pablo Picasso and his contemporaries, the history of the Spanish Civil War and the world's response to it, the rise of fascism and authoritarianism in Europe, and the enduring life of *Guernica* as both a work of art and a reminder of humanity's most destructive tendencies.

#### **DLM 110-2 1b Myth, Religion, and Superheroes (L Jefferson)**

Latent in mythology, biblical literature, philosophy and contemporary popular culture is the notion of the "hero." Within these genres are some common threads: the hero is ascribed savior-like qualities, a god-human duality, and embodies the restoration of a positive world order. The messianic conception of a hero repeatedly falls into the realm of religion and quite frequently appears in a visual medium. This course will illustrate the genesis of the hero in religious traditions, discuss the divine hero's appearance in material culture, examine the historical context of the hero in the comic book and graphic novel genre, and discuss the prominence

of the hero in film. This course will ultimately examine what type of return to paradise the hero fulfills in religious and secular arenas and why this desire continually persists.

#### **DLM 110-2 1c A Happy Life (B Weston)**

How to live a happy life? Aristotle and modern social science agree that we can develop habits that make us happier – and reduce those habits that make us unhappy. We will study the scholarship on happiness, and learn to do practices that enhance our own self-care, improve our relations with other people, and develop the skills to work with others in a cause larger than ourselves. These are not only the keys to a happy life, but doing them also contributes to a happier society for everyone.

#### **DLM 110-1 1d Imagining Mexico Past, Present and Future (M Daniels)**

This course examines the multiple layers of Mexico's past, present and future. We will examine art, literature, music, film and pop culture as we explore the ways in which Mexico has been imagined by conquistadores, capitalists, artists, politicians and dreamers.

#### **DLM 110-2 1e By the People: Making (Up) Citizenship (S Egge)**

On the surface, citizenship, or belonging to a nation-state, seems straightforward, but it is one of the most contested legal, political, cultural, and ideological issues. Historical debates about who belongs and how they do continue to raise important questions about citizenship. Who decides what makes a citizen? What are the qualities a citizen ought to have? What happens when a state revokes a person's citizenship status? Students will examine topics including immigration and reform, borders and patrol, and statelessness.

#### **DLM 110-1 1f Bridges and Boundaries (I Wilson)**

This course investigates borders and border crossings in the culture of the 20<sup>th</sup> and 21<sup>st</sup> centuries. In words, images, and sounds, the course investigates natural and created barriers that have formed boundaries over time (such as fences, walls, rivers, and mountains) but also ways to cross boundaries (such as tunnels, bridges, and gates). The course will seek to answer the following questions: Why do humans establish boundaries? What value(s) do they serve? To what extent do boundaries remain important today?

#### **DLM 110-4 1g The Storyteller & The Scientist: How Fact and Fiction Work Together to Create Meaning (A Osanloo & J Haile)**

This class will explore the way scientists and storytellers influence each other. Modern education tends to separate the storyteller from the scientist: one is artistic and self-indulgent, while the other is pragmatic and dry. This class seeks to dispel those stereotypes. Each unit in the class will focus on the evolution of a particular cultural narrative (How do we understand the earth? Food? Madness? Disease?). How do the stories we tell about ourselves motivate scientists to bring new knowledge to light? Subsequently, how does the new understanding brought by scientists inspire writers and artists to revise our stories? Yes, the finished product of the storyteller looks different than that of the scientist, but the imagination of both enable humankind to live more fully in a world we can better understand. In addition to reading scientific *and* literary materials connected to each unit's topic, students will practice the fundamentals of college-level writing and learn topical laboratory science.

#### **DLM 110-1 1h Weapons of Change: Music and Social Resistance (Van Niekerk)**

In this course we will critically investigate the role music has played in social resistance movements around the world and in the United States over the past century. We will look the ways in which intention, transmission and reception of ideas are communicated through this medium, and how it has spoken to, and effected change in larger socio-political structures. This course will include case studies from the Baltic States, Hong Kong, South Africa and within the United States during the Worker's Union protests, the "flower power" movement of the sixties, the emergence of hip hop during the seventies through the current decade and contemporary artists and movements addressing issues such as gender and LGBTQ equality, the Dakota Keystone XL pipeline, Black Lives Matter and other current socio-political issues.

#### **DLM 110-1 1i & 1j Make It New: Reading Modern Life through Classical Ideas (D Manheim)**

An exploration of foundational works in three ancient civilizations – Greek, Chinese, and Roman – and the ways their concerns continue to unfold in the modern world

#### **DLM 110-1 1k Madness and Monstrosity in Greek Myth (D La Londe)**

In this course we consider the complementary roles of madness and monstrosity in Greek mythology. We explore the nature and origins of madness and monstrosity as linked ways of depicting the abnormal in the struggles of characters like Heracles and Clytemnestra, and consider the role of these motifs in Greek literature. Among the questions we will consider are these: Is madness ever a good thing? What are the symptoms of madness, and how do other characters regard it? Why do madness and monstrosity feature so prominently in Greek mythology and Greek tragedy in particular? We focus on Greek tragedy from 5<sup>th</sup> century BCE Athens (e.g., Aeschylus' *Agamemnon*, Sophocles' *Ajax*, Euripides' *Bacchae*) with selections from other Greek and Roman texts, such

as Homer's *Iliad*, Plato's *Phaedrus*, and Ovid's *Metamorphoses*. We will also analyze the afterlife of these myths as represented in a variety of media including film and visual art, such as painting and sculpture.

## **Block 2**

### **DLM 110-2 2a Adventures in Monotheism (D Hall)**

Judaism, Christianity, and Islam have existed in nearly constant interaction for 1400 years. While much of this interaction has been contentious, there are striking episodes of fruitful relations that have benefitted each. This course focuses on the on the relationships between these three great monotheistic faiths. We explore how each develops from humble beginnings into a world force, and how each has had a hand in shaping the other two.

### **DLM 110-2 2b Acting, Creating, Thinking (Je. Shenton)**

This course explores the process of learning a skill through the anthropology of learning and education. The course will partner informally with a creator in the Danville community, such as an artist, author, or chef, among other possibilities, so that students can engage in the process of learning a new skill using an apprenticeship model. The course will also focus on examples of reflexive ethnography, autoethnography, and participant-observation. Students will produce an ethnographic account of their process of learning how to create.

### **DLM 110-1 2c Adulthood: What It Means to Grow Up (J Kinkade)**

An exploration of what it means to come of age in different contexts, from classical to contemporary. The course will examine how the definition of adulthood develops in regard to gender, race, and nation, and how different genres represent the differences between childhood and adulthood, as well as what the threshold between looks like.

### **DLM 110-1 2d Art as Activism (Frederick)**

This course will examine the visual arts as a significant element in and impetus for social justice movements. Within historical and contemporary communities, individual artists and arts organizations have engaged in the work of social justice to affect change in their neighborhoods, cities, and countries. In this course, we will study how the visual arts specifically addresses injustice in diverse and distinctive ways from other disciplines, as well as strengthen our capacity to engage with our community about contemporary challenges.

### **DLM 110-1 2e The Idea of the Super Human (S Peebles)**

Superheroes have taken over—not since the Western was all the rage in the 1950s and 60s has a genre so dominated American culture. We are fascinated by the idea of great power (and its intersection, as the famous line goes, with great responsibility) and have been for centuries, as stories about figures like Achilles, Gilgamesh, or Morgan le Fay reveal. This course examines how some of these super humans' bodies and minds are inscribed with notions of mastery, morality (or its absence), and various expressions of identity. Materials will include a selection of older stories (including Greek tragedy, monster stories, and early sci fi), contemporary superhero films, and texts about the transhuman or posthuman, ideas often associated with humans' relation to technological advance and artificial intelligence.

### **DLM 110-1 2f & 2g The Meaning of Life (M Gendreau)**

Who am I? What is my purpose? (Do I even have one?) Exploring life's meaning presents us with some of the most fundamental questions of human life. Through analyzing a broad range of approaches to what a "good life" might be, we will interrogate these questions from a variety of different perspectives through an investigation of philosophical and religious texts, narrative fiction, and memoir.

### **DLM 110-2 2h The Machiavellian Moment (A Tubb)**

This class explores European history from 1400-1700, focusing on the Renaissance, the Reformation, the Wars of Religion, the Scientific Revolution, and the creation of the constitutional government.

### **DLM 110-1 2i Women in Comedy (J Goff)**

The class explores literary, standup, and theatrical comedy written and performed by women. Countering the myopic adage that "women just aren't funny," we explore a variety of noteworthy women comics and humorists alongside pieces of established comic theory to explore the ways in which these women illustrate and often challenge expectations around the comic.