

## Spring 2016 Course Description List

(11-2-16)

Up-to-date information can be found on the HUB

### COGNITIVE SCIENCE

#### CS-0106-1 **Web Page Design**

Professor: Jaime Davila

Students in this course will be exposed to the process of designing and creating web pages, following some of the most commonly used technologies used in real-life scenarios. Successful students will therefore learn both how to build web pages and how to create simple programs. Students will be building web pages from the beginning of the course, focusing both on web page look and feel as well as the underlying code. Students will learn to use HTML, JavaScript, and cascading style sheets. No previous computer programming experience is assumed.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: TTH 10:30AM-11:50AM

Location: ASH 126

#### CS-0133-1 **Introduction to Social Psychology**

Professor: Rachel Steele

This introductory social psychology course will explore foundational theories and empirical research. Social psychology is the scientific study of how people think, feel, and behave in social contexts. Thus, class readings will draw heavily from original research articles, research reviews, and some text book excerpts. Many readings will require some basic knowledge of scientific methods. The course will address classic research on topics such as conformity and persuasion but also include recent research on the role of emotion regulation, implicit attitudes, and other topics. Student evaluations will be based on class participation, written critical responses to selected readings, verbal summaries and presentations of selected readings, and a research proposal that will consist of a project proposal, a draft, and a final paper.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: MW 01:00PM-02:20PM

Location: ASH 222

### CS-0149-1 **Statistics Through Baseball**

Professor: Ethan Meyers

The field of Statistics aims to interpret large data sets that contain random variation. Baseball is a simple game that contains a high degree of randomness, and because professional baseball has been played since the 19th century, a large amount of data has been collected about players' performance. In this class we examine key concepts in Statistics and Data Science using baseball as a motivating example. We will also discuss how newer statistics, known as sabermetrics, that have been used to gain additional insights, and will be learn how to use the R programming language to analyze data. Assignments will consist of weekly problem sets and a short final project. By taking this class students will develop an understanding of key Statistical concepts that will be useful for interpreting data from many fields.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 01:00PM-02:20PM

Location: CSC 316

### CS-0194-1 **Environmental Education**

Professor: Timothy Zimmerman

In this introductory course, students will explore the history, practices, career options, and problems of environmental education - educational efforts promoting an understanding of nature, environmentally responsible behavior, and protection of natural resources. Shifts in environmental education research foci, relationships to current and past environmental challenges (e.g., air pollution, species loss, climate change), and differences between U.S. and international efforts will be discussed. We will compare and contrast topics such as education for sustainable development, environmental education, conservation education, environmental behavior change, ecoliteracy, and interpretation. Students will be exposed to three lines of inquiry: critical pedagogy, educational research and experiential learning. In addition to assigned readings, students will choose a line of inquiry and follow that line of inquiry to: 1) design, in teams, an environmental education intervention and 2) write an individual paper on a topic of interest to the student related to environmental education.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 02:00PM-03:20PM

Location: FPH 101

## CS-0202-1 **Philosophy of Mind**

Professor: Jonathan Westphal

What is the mind? Are mental states behavioral dispositions? Or brain processes? Or functional or computational states? Or is there no such thing as the mind, but only the brain? How is the mind related to the body? How can a physical event in space cause a mental event of which we become aware? Consciousness: what is it and what is it doing there in an otherwise physical universe? Is knowledge of experience knowledge of something physical? Why is there a gap between the physical world and what we experience? How can physical beings such as we are or partly are develop things like intentions and beliefs? Stones can't have intentions. Why not? Emphasis is on the understanding of existing theories in the field and the development of students' own views through portfolio and notebook work. Course writing: two short (6 pages) papers, two exams (not unseen), and question sets on the reading.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 09:00AM-10:20AM

Location: ASH 222

## CS-0211-1 **Theory of Meaning**

Professor: Daniel Altshuler

The goal is to develop the nuts and bolts for a theory of meaning. The techniques to be learned are ones that are in wide use today within the tradition of generative grammar; the goal is to acquire a basic level of competence in applying these techniques. Active group work and class presentations will be key forms of evaluation.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 02:30PM-03:50PM

Location: ASH 221

## CS-0217-1 **Forms of Address**

Professor: Daniel Altshuler, Polina Barskova

Experts in literature seek to provide an interpretation of a given discourse. Experts in linguistics seek to provide a theory that explains how that interpretation comes about. For example, a literature expert may ask of a given discourse: who is being addressed, from what point of view and why? On the other hand, a linguist would ask: how is it that we understand that particular individual(s) are being addressed in a certain way? The goal of this class is to employ both methodologies to explore forms of address in

literary (poetry and short prose), documentary (letters, newspapers) and popular (songs, films) discourses.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: T 06:00PM-09:00PM

Location: FPH 108

### CS-0224-1 **Narrative in Tabletop Game Design**

Professor: Robert Daviau

There are many types of games that tell stories from modern digital AAA titles (like Bioshock Infinite) to 1980s classics (text adventures) to roleplaying games. But how can you create a compelling narrative in a boardgame or card game? This class will look at the confluence of story, character, and game design and how these are combined with board games. Students will study other media, analyze their use of narrative, and study other board games that employ heavy narrative. Using these tools, students will design their own gaming experiences that employ characterization, theme, a three-act plot, plot twists, and elements of modern storytelling.

**Instructor Permission: N**    **Satisfies Distribution: N**

Time: M 09:00AM-11:50AM

Location: FPH 108

### CS-0228-1 **The Structure of Words**

Professor: Joanna Morris

Words are the basic linguistics units of a language and the ability to recognize a word is a fundamental component of reading. For many years most of the research in reading was conducted in English, and it was assumed that what was true for reading English words would also be true for words in other languages. However, many languages differ in striking ways from English and studying these languages can be useful in illustrating the different ways that people approach reading. In this class we will look at the structure of words in the Semitic languages-Hebrew and Arabic-and consider how differences in word structure can influence the ways in which we read. Students will learn how to read and critically evaluate the scholarly literature on the psychology of reading. No knowledge of Hebrew or Arabic is required.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: TTH 10:30AM-11:50AM

Location: ASH 221

### CS-0229-1 **Cognitive Ethology**

Professor: Kathryn Lord

What is it like to be a bat using echolocation to hunt insects? Can we ever know? What is a mother bird thinking when feigning injury and drawing a predator's attention away from her young? Does she know what she is doing? Cognitive ethology is the attempt to join the biological study of how animals survive in their natural habitat and the psychological study of the animal mind. In this course we will examine the history and controversy of this field and take a critical look at some of the research that has come out of this synthesis. Students will be expected to read, discuss and critique primary and popular literature. Evaluations will be based on class participation, regular short written responses to the readings, and two major writing assignments.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: TTH 02:00PM-03:20PM

Location: ASH 111

### CS-0231-1 **New Media**

Professor: James Miller

Do new media change the world? How can we forecast new media? Nearly every modern medium of communications has been heralded for its utopian potential, from the nineteenth century telegraph through 4G cell phones. But seeing what's coming is harder than you think. This course will examine several case studies in the history of electrical and electronic communications to understand the complex process of introducing and adopting new media, including issues of technology forecasting, technology standards-setting, the role of the state in fostering media development and the invention of unpredicted media uses by media users. In addition to regularly assigned readings, there will be an essay and a final paper.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: TTH 02:00PM-03:20PM

Location: ASH 221

### CS-0237-1 **Moral Philosophy**

Professor: Ernest Alleva

We will explore major texts in moral philosophy in the Western tradition from the fifth century B.C.E. through the nineteenth century. Topics discussed will include: moral reasoning, knowledge, and

justification; conceptions of virtue, moral motivation, and the role of the emotions in morality; and issues of justice, rights, and equality. We will also examine several contemporary moral controversies from alternative philosophical perspectives (including the moral status of non-human animals, abortion, and euthanasia, among others). Students will evaluate the assumptions, arguments, and proposals of various moral thinkers, and will develop and support their own views regarding matters of moral theory and practice.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: MW 04:00PM-05:20PM

Location: FPH 104

### CS-0246-1 **Adolescent Development**

Professor: Rebecca Rosenberg

A primary goal of this course is to examine adolescence from multiple perspectives. Adolescence is often thought of as a time of great change and upheaval as children navigate the transition into adulthood. Raging hormones, changing social expectations and relationships, and developing autonomy all contribute to this idea. In addition to exploring the different developmental challenges that face adolescents, we will explore how brain development, social and cognitive development, and culture influence development during adolescence. Students will read and discuss material from psychological and neuroscientific literature, both from a textbook and primary source articles. General methods in Developmental Psychological Science, as well as theoretical and historical perspectives on development, will be discussed.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: TTH 02:00PM-03:20PM

Location: ASH 222

### CS-0247-1 **Foundations of Knowledge**

Professor: Rebecca Rosenberg

Where does human knowledge come from, and how does it change over the human lifespan? What aspects of knowledge are unique to our species, and what aspects are shared with other animals? How variable is human knowledge across different cultures? In this course we will explore the origins and development of human knowledge across three different time scales: evolutionary development, ontological development (the development of the individual child), and historical and cultural change. We will focus on several domains of knowledge including the representation of physical objects, numerical reasoning, and understanding others' minds. For each domain we will examine evidence from

multiple disciplines including developmental psychology, cognitive neuroscience, linguistics, the history of science, and cultural anthropology. Students will read, analyze, and present primary-source empirical articles, lead regular class discussions in groups, and complete a final research project involving a group-led class presentation and individually written final paper.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 10:30AM-11:50AM

Location: ASH 222

### **CS-0253-1 Mixed-Methods Research Design**

Professor: Timothy Zimmerman

This course will introduce students to the research methodology called Mixed-Methods. This methodology combines qualitative research approaches with quantitative research approaches, seeking the best of both research paradigms. This course will involve a combination of discussion, case studies, and individual and team design projects. Topics will include specific methodologies such as surveys, interviews, observation protocols, case studies; methodological issues regarding validity and reliability, researcher-practitioner confounds; important techniques such as developing coding schemes, ensuring interrater reliability; and the advantages and disadvantages of this approach. We will use examples from cognitive science broadly but students with other disciplinary interests are welcome. This course is designed to help prepare students for Division III research in many arenas. Students will be evaluated based upon class participation, individual project work, group project work, and a series of small papers. Prerequisite: Division II students with experience/interest in data collection and use for studying cognitive, educational and social science phenomena.

**Instructor Permission: N      Satisfies Distribution:**

Time: TTH 10:30AM-11:50AM

Location: FPH 101

### **CS-0266-1 Computer Animation 2**

Professor: William Colon

This course will cover intermediate topics that pertain to the production of visual imagery with the tools of three-dimensional computer graphics (CG). Lectures, readings, and homework assignments will explore subjects including organic shape modeling, character articulation, character animation, extensions to the basic shading and lighting models, and procedural animation. Students will be expected to complete individual projects and participate in group exercises that explore CG as both a standalone medium and as an integral part of modern film/video production.

**Instructor Permission: N**      **Satisfies Distribution: Y**

Time: WF 09:00AM-10:20AM

Location: ASH 126

### **CS-0273-1 Animation Workshop**

Professor: Christopher Perry

This workshop is intended for intermediate and advanced students who wish to pursue independent animation projects within a classroom environment. It provides a structured opportunity for students to develop projects of their own choosing and is ideal for students in the final year of Division II. The weekly meetings will be structured around providing creative and critical support for the participants. All participants will be required to present their work to the group frequently during the semester, and these reviews may be complemented with readings, screenings, and other assignments where appropriate. Students will be allowed to work collaboratively as long as each student has distinct roles and responsibilities on the proposed project. Prerequisite: Students interested in the workshop must have a demonstrable level of mastery over their medium and have successfully completed at least one college-level course in their prerequisite area(s).

**Instructor Permission: N**      **Satisfies Distribution: Y**

Time: W 09:00AM-11:50AM

Location: ASH 111

### **CS-0275-1 Culture and Development**

Professor: Melissa Burch

How does culture influence child development? How do the values, norms, and expectations of a group shape socialization processes? What is the child's role in contributing to social interactions and how might this vary across cultural and social settings? In this course we will move beyond examining group differences to discussing the implications of cultural practices and values for understanding development. We will explore psychological and anthropological literature to consider different perspectives and methodologies to examine how sociocultural context shapes behaviors and development. We will also consider how views of childhood vary across cultures and are reflected in social interactions and cultural routines and systems. Students will be responsible for facilitating discussions, presenting articles, writing short response papers, and completing an integrative final paper on a topic of their choice. A previous course in psychology or childhood studies is required.

**Instructor Permission: N**      **Satisfies Distribution: N**



Time: MW 09:00AM-10:20AM

Location: ASH 221

### **CS-0277-1 Artificial Neural Networks**

Professor: Jaime Davila

Artificial Neural Networks (ANN) are computational devices loosely based on the brain. Basic nodes perform a very simple computation, and complex behavior emerges only after connecting a high number of these neurons to each other. Recent results in using massive amounts of data and CPU power have shown promising results in complicated human-like tasks, such as automatically describing scenes depicted in computer images, or extracting information from online text documents. This course will provide students with background information on these recent developments, and allow them to design their own data processing experiments with state-of-the-art artificial neural network simulation software. Prerequisite: at least a year worth of college level courses in one or more of the following cognitive science disciplines: computer programming, linguistics, statistics, neurosciences.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 10:30AM-11:50AM

Location: ASH 126

### **CS-0284-1 Evolutionary Computation**

Professor: Lee Spector

Evolutionary computation techniques harness the mechanisms of biological evolution, including mutation, recombination, and selection, to build software systems that solve difficult problems or shed light on the nature of evolutionary processes. In this course students will explore several evolutionary computation techniques and apply them to problems of their choosing. The technique of "genetic programming," in which populations of executable programs evolve through natural selection, will be emphasized. Prerequisite detail: One college-level programming course, in any language.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 12:30PM-01:50PM

Location: ASH 126

### CS-0294-1 **Field Methods in Animal Behavior**

Professor: Kathryn Lord

This class will cover research methods for observing, coding, and analyzing animal behavior. Students will carry out several small group projects throughout the semester on both wild and domestic animals. Each project will provide students with the opportunity to practice different types of behavior sampling and recording techniques. We will examine how to summarize, analyze, and present data. Papers and or presentations will be due for each project. Students will be required to learn graphical and basic statistical techniques for presenting data. The semester will culminate in students completing and presenting independent group projects based on the techniques used throughout the semester.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 10:30AM-11:50AM

Location: ASH 111

### CS-0299-1 **Special Education**

Professor: Gwendolyn Bass

Schools operate on the idea that learners are "regular" or "special needs." This course examines these ideas, exploring topics related to a variety of learning differences including ADD and autism, as well as factors that influence a child's readiness to learn. With an emphasis on inclusion in schools, students will discuss the impact of current policies, laws, assessments, and practices on students who learn "typically" and on those who learn "differently." Students will consider adaptations to the learning environment, classroom structure, and approach to teaching that enable all children, regardless of their learning strengths and needs, to reach their potential and achieve meaningful goals. Students integrate their knowledge and further their practical understanding through a community engaged learning component. In this course, students are expected to spend at least six to eight hours a week of preparation and work outside of class time. This time includes reading, writing, research and the community based learning portion of the course.

**Instructor Permission: N      Satisfies Distribution: N**

Time: TTH 09:00AM-10:20AM

Location: ASH 222

### CS-0308-1 **Biological Evolution of the Muslim World**

Professor: Salman Hameed

This seminar course will look at the way Muslims across the globe are negotiating the relationship

between Islam and modern science. We will, in particular, focus on the way evolutionary biology is received in various parts of the Muslim world and what can that tell us about the interaction between culture, politics, religion, and science. Students will be expected to do research as part of the class and present their findings at the end of the semester. Countries to be discussed in the class include, but are not limited to Malaysia, Pakistan, Turkey and the Muslim diaspora in Europe and in the United States. Prerequisite: One class in Middle Eastern history or Middle East sociology, or Islam.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 10:30AM-11:50AM

Location: ASH 221

### CS-0313-1 **Electrophysiology Methods**

Professor: Joanna Morris, Ethan Meyers

This course is an upper-level research seminar designed for students who wish to learn electrophysiological techniques and how to analyze electrophysiology data. Course requirements will consist of reading primary research articles, executing an event related potential (ERP) research project on visual processing, and analyzing the data that is collected. The class will cover all elements of setting up an ERP research project and we will focus on both the theory and practical aspects of developing and running research study. The data analyses methods will cover a range of techniques from classical univariate statistical techniques to more advanced multivariate statistical learning methods. Students are expected to work independently.

**Instructor Permission: Y      Satisfies Distribution: N**

Time: TTH 02:00PM-03:20PM

Location: ASH 126

### CS-0327-1 **Interdisciplinary Game Studio**

Professor:

Students will design, develop, and publish a digital game in a single semester under the leadership and guidance of Professor King. Though the professor will provide team leadership and game direction, the students will be the ones creating the game, including game design, concept art, storyboards, modeling, rigging, animation, shading, lighting, compositing, game programming, tool programming, project management, audio design, marketing, and publishing. We will develop the game using Unity and ideally publish to the Apple App store, the Android Marketplace, and possibly more platforms as well. We will make a free game, and release all assets and code generated in the class to the public domain. Students are expected to be skilled in at least one discipline relevant to game development, listed above.

**Instructor Permission: Y**    **Satisfies Distribution: N**

Time: W 01:00PM-03:50PM

Location: ASH 126

### CS-0348-1 **Media in Cars**

Professor: James Miller

"By the end of the decade, we will have transformed all of our new cars into smartphones on wheels," claimed the VW CEO recently. This was probably not foreseen by the Duryea brothers of Springfield when they began building the first American cars in 1896. But media in cars do have a long and complex history: it's not too much to say that the increasing presence and sophistication of media since the 1920s, and especially after the war, fundamentally shaped the very experience of automobility. And today's cars may prefigure how new media are steadily becoming embedded parts of the built environment generally. In this course, we will explore the cultural history of the car, catalog the various media in cars, construct (virtual) models of our discoveries and create an online archive of all this material. Advanced students are welcome from several disciplines, including media and cultural studies, architecture and design, history and theatre. This is a Five College Blended Learning course, using digital technology for collaborative work outside regular classroom meetings. For further information, see <http://hamp.it/mediaincars>

**Instructor Permission: N**    **Satisfies Distribution: N**

Time: W 02:30PM-05:20PM

Location: ASH 222

### CS-0362-1 **Philosophy of Time**

Professor: Jonathan Westphal

A philosophical exploration of the nature of time. What is time? In what way does it exist? What is psychological time? Is time absolute, or a relation between events? Does it make sense to say that it flows and moves, or that it can literally speed up or slow down? How is it possible to measure time? Does it have a direction, or is it the same in all directions? How good are the arguments against the reality of time? Is there a coherent conception of eternity? Readings from classic and contemporary sources. Prerequisite: At least one prior course in philosophy.

**Instructor Permission: N**    **Satisfies Distribution: N**

Time: TTH 09:00AM-10:20AM

Location: ASH 221

### **CS-1IND-1 Independent Study - 100 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**Instructor Permission: Y**

### **CS-2IND-1 Independent Study - 200 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**Instructor Permission: Y**

### **CS-3IND-1 Independent Study - 300 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**Instructor Permission: Y**

## **CRITICAL SOCIAL INQUIRY**

### **CSI-0102-1 Intro to Medical Anthropology**

Professor: Jennifer Hamilton

This course introduces students to medical anthropology, an interdisciplinary approach exploring how humans differently define and experience life, death, illness, wellness, health, sex, and pain throughout the world and over time. We begin with classic texts in medical anthropology and ethnomedicine and shift to more contemporary work in critical medical anthropology. There will be a special focus in the course on global inequalities in health and medicine, on cross-cultural perspectives on pain and suffering, and on understanding biomedicine as a cultural system.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 09:00AM-10:20AM

Location: EDH 4

### **CSI-0112-1 Engaging the City**

Professor: Perry Zurn

The human species has quite recently become a predominantly urban one. In this course, we will analyze and practice ethical engagement with the city. We begin by investigating philosophy's relationship to the city, stretching back to the development of dialogical thinking in the polis of Athens. How is philosophical reflection affected by the space in which it takes place (whether wilderness, country, suburbs, or city)? That is, what does the place of the thinker have to do with the thoughts they can think? But also, how can and should these spaces be transformed by ethical considerations? How ought we to move forward into our urban future? Cities-as hubs of diversity and development, poverty and segregation, waste management and police surveillance-provide one of the most demanding sites for ethical engagement today. This course is part of the Ethics and the Common Good Program.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 09:00AM-10:20AM

Location: ASH 112

### CSI-0129-1 **I Strike the Empire Back**

Professor:

This class will focus on urban Black communities during the 20th century, including their establishment, and economic, social, and cultural development. The political struggles that erupted during several different historical eras, and the anti-Black violence that has been an enduring feature of Black life in America's cities will be a major point of emphasis. Accordingly, we will chart a course following the migration of Black people out of the rural South to the major metropolitan areas where the majority of migrants settled and fashioned new communities in order to examine when, where, and how those communities took shape, the resistance they encountered, and the range of responses to that resistance from the New Negro/Harlem Renaissance movements, through Civil Rights, Black Power/Black Arts, to the rise of hip hop, with the intention of using the insight gained through historical analysis to better understand the recent emergence of the Black Lives Matter movement.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 04:00PM-05:20PM

Location: FPH 101

### CSI-0130-1 **Interrogating Gandhi**

Professor: Udit Sen

One of the most enigmatic political leaders of the modern period, M.K. Gandhi remains a controversial figure. On one hand, he is celebrated as the father of the Indian nation and an apostle of non-violence, and on the other hand viewed as a wily politician and a patriarch with problematic views of gender and sexuality. In his lifetime, thousands saw him as a saint, while others (mainly Hindu nationalists) reviled him as a traitor to Indian nationalism and blamed him for the partition of India. This course investigates these multiple myths and images around Gandhi in order to understand which, if any of these, have any historical validity. Using Gandhi's own writings and the words of his contemporary admirers and detractors, it attempts to go beyond these binaries and instead explore his biography, his politics and his philosophy in their full complexity.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 10:30AM-11:50AM

Location: FPH 102

## CSI-0134-1 **Hip Hop Education**

Professor: Chike McLoyd

Our educational present is partially defined by the rise of hip hop-based education (HHBE) as a theory, method, and practice for re-engaging young people with school-based learning and shaping the next generation of activists and intellectuals, especially in urban schools with Black and Latino youth. However, there is clear lack of consensus on the purposes and efficacy of HHBE. Taking an expansive approach to HHBE to include spoken word and performance pedagogies, this course will explore the politics of liberation at the core of this educational movement to re-humanize educational theory and practice. Guiding questions include- How is HHBE being incorporated into traditional subjects such as mathematics, science, English, and social studies? Is HHBE a successful strategy for reaching students who are written off as unteachable? Do spoken word pedagogies offer a blueprint for freedom for incarcerated youth? As HHBE moves from the margins to the center of education discourse, how does its purpose and practice change?

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: MW 10:30AM-11:50AM

Location: FPH 104

## CSI-0139-1 **Writing the Urban Experience**

Professor: William Ryan

Tumultuous and robust, American cities have certainly enjoyed a rich history. As this course is primarily a writing seminar, we're particularly interested in how Americans have given voice to their urban experience, beginning with the literary realism of the late 19th century and culminating in the various expressions of the hip-hop culture of today. Are there universals in the urban story? How and why do shifting populations tell different stories? We'll read history, biography, autobiography, journalism, fiction, and poetry in order to understand the tensions that have informed urban life. More importantly, we'll also study these writings with an eye towards adopting their approaches in our own critical and creative written assignments.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: WF 01:00PM-02:20PM

Location: FPH 101



## CSI-0163-1 **The Politics of Space**

Professor: Hiba Bou Akar

In this course, we will examine the politics of space and the built environment. Space, broadly conceived, is not merely a physical manifestation of social processes that are embedded within it; rather, all social relations are fundamentally spatial. Accordingly this course looks at the social, political, and economic relations that produce space, focusing on urbanization and the spatial production of cities of the Global South and the Global North. We will specifically examine cities as produced by a set of contradictions: 1) cities as sites of wealth accumulation shaped by social and spatial inequalities and forms of contestation along constructed lines of difference- whether class, gender, racial, or religious, yet also 2) cities as hopeful sites imbued with ideals of democracy and citizenship, change and possibilities. Through this engagement with cities and their spaces, the class will also highlight how cities are shaped simultaneously by local processes of society, politics, and space, as well as transnational and global circulations of capital, finance, and diaspora.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 10:30AM-11:50AM

Location: EDH 5

## CSI-0166-1 **History as Debate**

Professor: James Wald

Many people have learned and are accustomed to thinking of history as an authoritative account of the past, based on indisputable facts. Scholars of history, by contrast, understand history as a matter of contested and evolving interpretation: debate. And they argue not just over the interpretation of facts, but even over what constitutes a relevant fact. This course will use some representative debates to show how dynamic the historical field is. Topics may include: Did women have a Renaissance? How did people in early modern France understand identity? Why did eighteenth-century French artisans find the torture and slaughter of cats to be hilarious rather than cruel? Were Nazi killers who committed genocide motivated by hatred or peer pressure? Are European Jews descended from medieval Turks rather than biblical Hebrews? Students will come to understand how historians reason and work. In so doing, they themselves will learn to think historically.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 02:30PM-03:50PM

Location: FPH 102

## CSI-0176-1 **Writing World War II**

Professor: Aaron Berman, William Ryan

World War II defined an era and transformed the lives of all who endured it. In doing so, the war has become a growing source of stories, and these tellings will be the subject of the discussions, writings, and projects in this course. Stories, above all, provide clues to the meanings we have attached to the politics and experience of the war, and the resulting social transformations within the United States, particularly with regard to matters of race, gender, and class. We will draw widely from journalists, scholars, novelists, artists, and participants, and we will certainly consider whose stories are heard and why. But we also intend to study these writings as human productions in their own right. What do they teach us about the method of history and craft of storytelling? We hope to identify authorial choices and, ultimately, incorporate what we learn into our own analytical and creative historical writings.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 02:00PM-03:20PM

Location: FPH 107

## CSI-0181-1 **West African Dance & History**

Professor: Amy Jordan

This course combines West African dance classes with discussion-based classes on the cultural and social history of Guinea. Musicians will provide live drumming for each class. Students will explore West African aesthetics that shape the music and dance traditions of Guinea. In most classes, students will dance to traditional rhythms of Guinea. In discussion classes, we will explore footage of historic performances, and read recent scholarship on the role that national dance companies, such as Les Ballets Africains,, played in the anticolonial, evolutionary nationalist politics of Guinea. The literature will include broader social histories of the struggle for independence as well as cultural analysis of recurring themes, such as debates about authenticity and modernity. We will discuss the ways in which dance figured into the forging of national identities during the Independence era and consider how these projects in self-making evolved over time as the challenges of the post-colonial era constrained and informed the possibilities for such a project.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 02:30PM-03:50PM

Location: FPH 105

## CSI-0189-1 **Gender and Work**

Professor: Lynda Pickbourn

This course focuses on the labor market transformations that have resulted from economic restructuring informed by neoliberal policies and the reorganization of production in both high and low income countries over the last three decades or so. The course takes a comparative perspective that analyzes the gendered dimensions of these processes, points out the contradictory tendencies at work and emphasizes the shared concerns of workers across the globe. Among the questions that will be addressed in the course are the following: what repercussions have these changes in the structure of production in the world economy had on employment dynamics in high- and low-income countries? What does the feminization of the labor force mean, and how is it different from the feminization of labor? What are the main trends leading to labor market informalization? What are the gendered implications of these trends? Can we generalize across countries? Is there a role for government policy, international labor standards, as well as social and political activism across borders in raising wages, promoting equal opportunity, fighting discrimination in the workplace, and securing greater control over working hours and conditions?

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: MW 10:30AM-11:50AM

Location: FPH 101

## CSI-0196-1 **Intro to Philosophy of Race**

Professor: George Fourlas

W.E.B. Du Bois famously declared "the problem of the Twentieth Century is the problem of the color-line." In this class, we will explore the complex and conflicted meaning of Du Bois' utterance in the context of the contemporary United States, specifically focusing on how racial norms have shifted in various ways creating the superficial impression that the problem of the color-line is no more and that we are living in a post-racial era. We will begin by exploring race and racialization as it initially emerged in the modern period as a pseudo-science. We will then discuss the way in which the scientific project collapsed in the post WWII period, giving way to a questionably new phenomenon of targeting. In other words, the trajectory of this class will work to problematize the myth of a post-racial society and interrogate the meaning of terms like "Criminal," "Illegal," and "Terrorist" as ultimately being shrouded continuations of racist norms. Finally, insofar as one might understand the color-line, as Du Bois describes it, as being akin to a border or an unresolved conflict, we will also explore ways in which this conflict might be transformed and repaired.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: MW 09:00AM-10:20AM

Location: FPH 101

### CSI-0199-1 **Inscribing Knowledge**

Professor: Rachel Engmann

Africa is known as the continent of orality. Notions of African antiquity as quintessentially pre-literate, non-literate or illiterate remain decidedly intact in the Western imaginary. Moreover, the widely held perception is Africa's lack of written traditions as known in other societies is evidence of Africa's lack of history, and in turn civilization. Still, documenting writing and graphic writing systems in the African past is not difficult: Egyptian hieroglyphics, Coptic texts in Egypt and Ethiopia, Vai script in Liberia, Bamum script in Cameroon, Nsibidi script in Cameroon and Nigeria, as well as Arabic and Ajami scripts throughout the continent. This introductory course explores African writing and graphic writing systems as materialized traces of knowledge central to the ways in which Africans construct and document ideas about themselves, others and the world around them. Our focus will be the translation of non-visual forms of knowledge into visual, material representation. In this course, we will examine the means by which African writing and graphic writing systems synthesize ideas, thoughts and actions through the use of signs, symbols, pictorial and/or scripts, sometimes involving objects. We will consider the rise and fall of indigenous writing and graphic writing systems, in addition to the rejection and adoption of foreign writing systems. In particular, we will pay close attention to just how African writing and graphic systems contain potentials for political, economic and social gain, central to projects of domination, power, authority and agency, as well as inspire sacred, divine thoughts, as objects of devotion and worship.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: F 09:00AM-11:50AM

Location: FPH 105

### CSI-0203-1 **Human Rights in Latin America**

Professor: Cora Fernandez-Anderson

During the 1960s and 1970s military coups brought authoritarian regimes to power in the Southern Cone (Argentina, Brazil, Chile and Uruguay). In an effort to prevent what was perceived as imminent socialist revolutions, military dictators launched repressive campaigns aimed at demobilizing labor and eliminating dissent. At the same time, human rights movements emerged calling for the end of the abuses and demanding information about political prisoners, victims of torture, executions and disappearances. Once democratic transitions took place, these movements campaigned to demand the prosecution of those responsible for the abuses. What accounts for the different role and impact human rights movements had in each of these countries in the transition and consolidation of democracy, and

the rule of law? Did they take part to the same extent in the design and/or implementation of transitional justice mechanisms? We will answer these questions through the analysis of academic readings, movies, and primary sources.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: MW 01:00PM-02:20PM

Location: FPH 105

### CSI-0205-1 **American Government**

Professor: Michael Gonzales

International development through the lenses of volunteer tourism, philanthropic projects, cultural and social immersion programs, NGO work, para-professional or professional affiliation with a global institution, and academic fieldwork in sites throughout the Global South are some of the main vectors through which poverty action has been imagined and practiced. Through self-reflexive analysis, this course examines the histories, practices, politics, and personal investment involved in working within and alongside institutions, organizations, and communities claiming to address a range of issues related to poverty and inequality. This course provides a framework for discussing methodological, logistical, and ethical concerns that one may encounter in international development practices.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: MW 10:30AM-11:50AM

Location: FPH ELH

### CSI-0207-1 **Global Infrastructures**

Professor: Michael Gonzales

Cities are primarily understood through their key physical attributes, which include rail and bus systems, mixed-use re-development projects, athletic stadiums, and highway systems. Through a diverse set of projects such as Robert Moses' ambitious and contentious plans in modernizing New York City, efforts in Curitiba, Brazil to create a systematic public bus system, and the World Cup's expeditious construction of stadiums in the name of global common good, the course will examine the political, economic, and social entanglements explicitly tied to the exercise of urban development. Premised on a trans-urban comparative approach, the course will examine a range of ideas, debates, and research within and between cities and infrastructural projects in the Global North and Global South. The main goal for the course is to train students in critical analysis in processes of urban development.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: MW 02:30PM-03:50PM

Location: FPH ELH

### CSI-0208-1 **Queer Feelings**

Professor: Stephen Dillon

In the last decade, queer scholars have turned away from the study of identity and textuality to consider the role of affect and emotion in the production, circulation, and regulation of sexuality, race, and gender. This course examines a new body of work in queer studies, feminist studies, and sexuality studies that explores emotion and affect as central to operation of social, political, and economic power. Topics will include, mental illness, hormones, happiness, sex, trauma, labor, identity, and social movements, among others. Students will work to consider how emotions and affect are connected to larger systems of power like capitalism; white supremacy; heteropatriarchy; terrorism and war; the prison; the media; and medicine.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 09:00AM-10:20AM

Location: FPH 107

### CSI-0210-1 **Intro to Economics**

Professor: Helen Scharber

This course will provide an introduction to economics from a political economy perspective. We will examine the historical evolution and structure of the capitalist system, distinguishing it from other economic systems that have preceded it, such as feudalism, and existed alongside it, such as state socialism. Most of the class will be devoted to examining economic theories that have been developed to explain and support the operation of this system. In particular, we will study how different theories explain the determination of prices, wages, profits, aggregate output, and employment in the short run, as well as economic growth and income distribution in the long run. The relationships between economy, polity and society will all be discussed and explored. This course functions as an introduction to both micro- and macroeconomics and will prepare the student for intermediate-level work in both fields.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 12:30PM-01:50PM

Location: FPH 101

### CSI-0213-1 **Migration/Mobility in MidEast**

Professor: Leyla Keough

The Middle East is not only a source of migration flows - a place people flee, seeking work and/or refuge in Europe and the West - but also a destination for them. Migrations to the Middle East and mobility within it increasingly characterizes this dynamic region. In this course, we examine documented and undocumented, forced and voluntary migrations (labor migrations, refugees, trafficking) in various contexts (Moroccan, Libyan, Turkish, Iraqi, United Arab Emirates, Palestinian, Syrian). We critically analyze the processes of power that structure these contemporary flows and migration policy. We also delve into the perspectives of migrants, their communities at home, and their "hosts." Throughout, we ask how the intersections of citizenship, class, race, ethnicity, religion, gender and sexuality affect the experience of migration. Students examine these dynamics through careful evaluation of ethnographies and the ethnographic method itself in active class discussions, short writing assignments, and an independent research paper.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: TTH 12:30PM-01:50PM

Location: EDH 5

### CSI-0216-1 **Past Performed**

Professor: Udit Sen

This course immerses students in a creative process of hearing, interpreting and performing voices from the past. The voices are of ordinary people, describing their extra-ordinary experiences of living through the partition of India and Pakistan in 1947. Through a combination of creativity and historical inquiry, students explore what it means to 'hear' a voice from a different culture and time. In the first part of the course, students will engage with documentaries and historical writings to contextualize the people's memories of partition. In the second part, students learn about the interpretative methods used by oral historians and use them to develop their own method of 'hearing'. The final and culminating part of the course conceptualizes hearing as an active and creative process. Students use creative formats, such as acting, dance, movement etc. to reinterpret and perform voices from the past. No prior knowledge of South Asia is necessary, but some experience or comfort with performance and creativity is recommended.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: W 06:30PM-09:00PM

Location: FPH 106

### CSI-0221-1 Israel and Palestine

Professor: Aaron Berman

In this class we will study the history and relationship of Zionism and Palestinian nationalism. We will examine the origins of both movements and the history of their conflict. Significant attention will be given to the conflict over Palestine which culminated in the establishment of Israel in 1948 as well as the half-century of war, protest and occupation which followed. We will read primary and secondary sources from many perspectives, and will view films and other materials.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: TTH 09:00AM-10:20AM

Location: FPH 106

### CSI-0234-1 History of Economic Thought

Professor: Lynda Pickbourn

The central goal of this course is to track the ways in which Western economic thought has developed historically both as a response to inadequacies of previous theory and as a reflection of new economic problems that emerge as economies and societies evolve over time. The focus will be on (a) classical political economy and its critiques; (b) the marginalist revolution; (c) institutionalist economics; (d) the Keynesian revolution and (e) contemporary theory. Major groups and thinkers covered include Adam Smith, Thomas Robert Malthus, Karl Marx, the early Marginalists, the Neoclassicals, Thorstein Veblen, John Maynard Keynes and contemporary heterodox thinkers. A frequently recurring theme in the course is the issue of whether the capitalist economic system produces social harmony or social conflict. Other persistent themes include debates over the inherent stability or instability of capitalism, the reasons for income inequality and poverty, and the economic analysis of individual behavior. This course is designed to help you further develop your reading, writing, and critical thinking skills by exploring the ideas of these theorists. The focus on comparative theory that we adopt in this class will compel us to grapple with the complexity of economic theorizing, as well as sharpen our abilities to think critically.

**Instructor Permission: N**    **Satisfies Distribution: N**

Time: W 01:00PM-03:50PM

Location: FPH WLH



## CSI-0236-1 Middle East Economies

Professor: Omar Dahi

The Uprisings that swept the Middle East and North Africa (MENA) region have had a profound impact on the political economy of authoritarian regimes within the region as well as academic frameworks used to explain them. This course examines the economics of the MENA region and asks the following questions: Do the uprisings represent failures of the developmental state, neo-liberalism, or authoritarian regimes? How does human development within MENA compare to other regions in the developing world? To what extent does either religion or oil explain economic outcomes? What impact will the upheaval associated with the uprisings themselves have on the economies of the different countries? The course will explore these questions through theoretical readings, case studies from Syria, Egypt, and the Gulf as well as guest speakers from within or specializing in the region.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: TTH 12:30PM-01:50PM

Location: FPH 106

## CSI-0237-1 Environmental Activism

Professor: Kelly Bitov

This course will explore the legal regime in the United States in which citizens and activists work to protect public health and the environment, and various approaches to environmental activism. How does the law help protect us and our environment? What are its shortfalls? Who are the stakeholders in this system? What can you do to make change happen? We will explore the law and policy around major environmental issues including global climate change, mass toxic chemical exposure, environmental impacts of the industrial food system and more, through analyzing the different approaches, values and impacts of environmental activists dedicated to these issues. The different kinds of activism we will analyze in this course include: 1. direct action and eco-terrorism; 2. playing "insider politics"; 3. grassroots activism; 4. conservation; 5. corporate social responsibility work; 6. litigation, and; 7. art. In addition to assigned readings, students will watch a collection of topical environmental documentaries and films. Coursework will include two short response papers and a semester-long project on an environmental activist or activist group (including interviewing your subject) culminating in a final written report and in-class presentation.

**Instructor Permission: N**    **Satisfies Distribution: N**

Time: MW 04:00PM-05:20PM

Location: EDH 2

### CSI-0241-1 **Renaissance Bodies**

Professor: Jutta Sperling

Ever since Leonardo da Vinci produced his anatomical drawings and German artists studied corpses of executed prisoners, the visual arts and the medical sciences converged. While artists strove for the anatomically "correct" representation of eroticized male and female nudes, scientists enhanced the truth-value of their anatomical drawings by employing the new classicizing style. Also in religious art, spiritual truths were conveyed in a sensuous, erotic manner, as the many depictions of semi-nude saints, Christ, and the Virgin Mary demonstrate. In addition to viewing Renaissance and Baroque artworks, we will read recent historical scholarship and primary literature on the discovery of the clitoris and the emergence of lesbian desire; anatomical representations of gender difference; the debates surrounding wet-nursing and virginal lactations; male menstruation; homoeroticism in Renaissance portraits; race and the ethnographic portraits of Albert Eckhout. Mix of shorter papers on the reading assignment plus an independent research paper. Fieldtrip to the Met depending on availability of funds.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 09:00AM-10:20AM

Location: FPH 104

### CSI-0246-1 **Black Lives in Another America**

Professor: Roosbelinda Cardenas

In this course we will shift the way we see Latin America in two important ways. First, we will approach it as the heart of the New World African Diaspora since colonial times. For this reason, we will study black presence in Latin America by examining the historical and contemporary contributions of afrodescendants to the region's nations, cultures and societies. However, we will not limit our analysis of the African Diaspora to the national borders of Latin American nation-states. Instead, the course will highlight the ties that bind "Afro-Latin America" to the rest of the diaspora, and in particular to the United States. As such, the course will explore the specificities of blackness in Latin America while emphasizing the shared historical experiences of the African Diaspora. Our main object of analysis will be the struggles over the meanings of blackness in Latin America: as a subordinate category produced by structures of inequality and as a foundation for liberatory projects for social justice.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: W 09:00AM-11:50AM

Location: FPH 105

### CSI-0250-1 **Peer Mentoring**

Professor: Laura Greenfield

This interactive seminar for students selected to work as peer mentors with Hampshire's Transformative Speaking Program will provide an opportunity to help shape the work of a new discipline emerging at the intersections of education, politics, communications, philosophy, anthropology, and critical social thought: peer mentoring in speaking. Students will grapple with questions about the political function of peer mentoring as it relates to academic institutions and broader society—from assimilationist interpretations to revolutionary agendas—paying particular attention to the negotiation of power and difference (racial, cultural, gender, linguistic, etc.) in mentoring sessions. Students will explore related research and juxtapose competing arguments about what makes for powerful speaking and how it should best be taught, participate in a mentoring practicum, strengthen their own speaking skills, and form their own philosophies-in-progress in response

**Instructor Permission: Y      Satisfies Distribution: Y**

Time: MW 10:30AM-11:50AM

Location: FPH 106

### CSI-0252-1 **Creating Families**

Professor: Marlene Fried, Pamela Stone

This course investigates the roles of law, culture and technology in creating and re-defining families. It focuses on the ways in which systems of reproduction reinforce and/or challenge inequalities of class, race and gender. We examine the issues of entitlement to parenthood, LBGQT families, domestic and international adoption, surrogacy, birthing and parenting for people in prison, and the uses, consequences and ethics of new reproductive technologies. The questions addressed included: How does a person's status affect their relation to reproductive alternatives? What is the relationship between state reproductive policies and actual practices, legal, contested, and clandestine, which develop around these policies? How are notions of family and parenting enacted and transformed in an arena that is transnational, interracial, intercultural, and cross-class? Students are required to write three reflection papers, give an oral presentation, and write a final analytic paper based on independent research.

**Instructor Permission: N      Satisfies Distribution: N**

Time: TTH 12:30PM-01:50PM

Location: FPH 107

## CSI-0253-1 **Reconciling Conflict**

Professor: George Fourlas

When discussing conflict, it is common for the language of reconciliation to be deployed as if its meaning and requirements are common knowledge. Further, it is assumed that reconciliation is somehow necessarily connected to forgiveness and truth, such that figures like Archbishop Desmond Tutu suggest we can have "No Future Without Forgiveness." Peace workers, however, tend to have very specific and contextually dependent understandings of reconciliation that often seem in tension with other accounts. And, of course, skeptics think that the reconciliatory ideal is wishful thinking and opposed to some sort of violent human nature. In this class we will explore various approaches to reconciliation-theoretical and practical, as well as socio-ethical and legal-institutional-in order to get a better sense of what reconciliation is and thus to also understand what its realization might require.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: M 01:00PM-03:50PM

Location: FPH 101

## CSI-0256-1 **The Ethics of Curiosity**

Professor: Perry Zurn

The explosion of information in the 21st century has centralized the role of curiosity and research in our everyday lives. Never have the production mills of detail been more active. But how should we research and is curiosity a good place to start? Here, we investigate the basic contours of research ethics, focusing on research subjects, cultural differences, funding, and technology. We then place these issues within the larger context of philosophies of curiosity, from ancient times to the present. Finally, we explore how modern narratives of discovery and fetish-embedded in histories of exploitation and objectification-caution us against the wholesale endorsement of curiosity. What methods of inquiry really honor the world around us? Students are equipped to conduct their own, self-critical research project and then reflect on the ethical procedures and import of their work. This course is part of the Ethics and the Common Good Program.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 10:30AM-11:50AM

Location: FPH 102

### CSI-0259-1 **Hist/Organizing/Unorganizable**

Professor: Amy Jordan

Recently, several states including New York, Massachusetts and California have passed Domestic Workers Bill of Rights legislation. This legislation establishes clear standards for defining the length of the work day, the right to sick days and maternity leave as well as appropriate rest and meal breaks. These recent victories bode well for future organizing efforts, but also draw inspiration from historical movements of domestic, laundry and hospital workers. This course will explore the history of domestic workers, the efforts of scholars to document their struggle and the ongoing effort to make domestic work visible and included within existing legal frameworks for providing basic protections for workers. The last section of the course will focus on current campaigns to expand domestic and service worker rights and pay particular attention to the impact of home health care worker campaigns on public sector workers' rights.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 09:00AM-10:20AM

Location: FPH 106

### CSI-0267-1 **Economics & the Environment**

Professor: Helen Scharber

How much environmental degradation is too much? How should we value intangible goods like environmental quality? Who wins and who loses from environmental degradation? In this survey course, we will examine how the theories of neoclassical, ecological and political economics have been used to answer these questions. Using these economic lenses, we will analyze a range of issues related to pollution and natural resource use. We will also consider the policy prescriptions of these economic approaches and compare them to existing and proposed environmental policies. This theory-based survey class is appropriate for Division II students with some background in environmental and/or economic issues, though formal training in economic theory is not required. Some assignments will have a creative option and quantitative reasoning will be assessed through a student-led cost-benefit analysis of environmental goods.

**Instructor Permission: N      Satisfies Distribution: N**

Time: TTH 02:00PM-03:20PM

Location: FPH 108

### CSI-0270-1 **Division II and III Seminar**

Professor: Lili Kim

This writing seminar is open to all Division II and III students who are undertaking a major research and writing project. Students will present their work-in-progress several times during the semester and will be required to provide thoughtful written feedback on one another's work. Together we will provide a supportive, engaging, and intellectually challenging community in which to workshop our work and address shared issues of writing. The focus of the seminar will be on writing narratives and history, but all research interests are welcome. We will hone in our skills in organizing a major research/creative paper, building an argument, finding a compelling thesis, critiquing and giving feedback on one another's work, and revising.

**Instructor Permission: N      Satisfies Distribution: N**

Time: TH 12:30PM-03:20PM

Location: FPH WLH

### CSI-0271-1 **History and Memory**

Professor: James Wald

Scholars are accustomed to using the term "history" in the dual sense of both historical events and the writing of history. In recent years, they have also turned increasingly to the relationship between "history and memory": as the journal of that name puts it, "the manifold ways in which the past shapes the present and is shaped by present perceptions." The course explores some of the ways that groups and individuals have recalled, interpreted, and appropriated the past, primarily in modern and contemporary Central Europe. Probable topics include: cultural landscapes, the formation of national cultures and identities, the First World War, and the Holocaust. Intended for concentrators and especially, students considering Div III work in history.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 10:30AM-11:50AM

Location: FPH 107

### CSI-0273-1 **Youth Activism/Intr'ntl Media**

Professor: Fadia Hasan

The course explores the creation of international media discourses and representations of youth activism, new media technologies and social change from a global perspective. It connects case-studies

of historical and contemporary youth social movements and how they are constructed, represented and discussed in international news, television, films and new media portals. The class will feature case-studies from diverse countries in Asia, Africa, Latin America, North America, Europe and Australia to compare, contrast and analyze the unique narratives that emerge from these diverse regions.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: TTH 09:00AM-10:20AM

Location: FPH 101

### CSI-0274-1 **Sun, Sand, Sex & Saving Africa**

Professor: Rachel Engmann

Lions and Maasai, elephants and Bushmen, camels and Tuareg - Africa is seen as the continent of colorful cultures, picturesque people and thatched huts. This course introduces students to some of the key themes and debates in the anthropology of tourism, exploring the commodification of culture and nature in Africa as objects with marketable value. We will examine the historical, political, social and cultural contexts in which African countries, communities, and individuals articulate and sell notions of the "exotic", "tradition", "authenticity" and "indigeneity". Engaging with ethnographies we will examine the various forms of tourism: safaris, volunteerism, adventure tourism, eco-tourism, roots tourism or pilgrimage, romance and sex tourism. Examining relations between 'hosts' and 'guests' - brokers, tour operators, guides, 'experts', tourists and local populations - we will focus on the possibilities, problems and challenges presented by tourism in North, South, East and West Africa. Paying close attention to the ways in which the 'tourist gaze' produces and reproduces notions of race, class, gender, sexuality and desire, students will be asked to reflect upon and theorize their own tourist experiences. We will also discuss internal tourism, namely the reasons why when Africans become tourists, they rarely visit their own country.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: W 01:00PM-03:50PM

Location: FPH 108

### CSI-0276-1 **What is Psychotherapy?**

Professor: Peter Gilford

The mental health professions offer a range of approaches for the treatment of human suffering but there is often little explanation as to what the various treatments are and how they are thought to work. A central question this class will pursue is on what basis should one choose a psychotherapist and type of psychotherapy? We will examine what psychotherapy is from a range of perspectives with the

intention of developing a moral and ethical framework through which psychotherapeutic practice can be critically understood. We will explore how shifting cultural values, economic changes in health care funding and accessibility, and the modern era's emphasis on efficiency and parsimony among other factors, contribute to the popular understandings about mental health treatment. Prerequisite: 2-3 undergraduate courses in psychology.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: W 06:00PM-09:00PM

Location: FPH 101

### CSI-0281-1 **Youth/Poets**

Professor: Rachel Conrad

This seminar in social and literary studies of childhood will take up multiple perspectives on young people as writers of poetry. We will explore the work of recent scholars in childhood studies, literary studies, children's literature studies, and critical literacy studies who contemplate questions about young people as consumers and/or producers of culture; as potential poets in the future and/or actual poets in the present; as objects of adult teachers' pedagogical ideas and/or as subjects producing and performing their own ideas and artistry. Examples of youth-written poetry are drawn largely from late twentieth-century and early twenty-first-century US contexts. The course includes opportunities to collaborate with young people at a local school. Previous coursework in childhood studies, literature, or creative writing is recommended.

**Instructor Permission: N**     **Satisfies Distribution: N**

Time: MW 01:00PM-02:20PM

Location: FPH 102

### CSI-0283-1 **Ab/Normal Psychology**

Professor: M. Lourdes Mattei

This course will introduce the students to ideas and controversies related to the concept of abnormality/normality in psychology. In order to discuss and explore these concepts, we will present an overview of contemporary diagnostic categories as described in the DSM-V, the diagnostic manual used in the field of mental health. The course will emphasize the social and historical context for our culture's ideals and assumptions about mental illness. In order to reflect on the experience(s) of mental illness, films, case studies, and memoirs will be included. This is an advanced course in Hampshire's Culture, Brain and Development Program and is geared to Division II and III students only.

**Instructor Permission: N**     **Satisfies Distribution:**



Time: TTH 10:30AM-11:50AM

Location: FPH 104

### CSI-0285-1 **Narratives of (Im)migration**

Professor: Lili Kim

This history and writing seminar will explore different forms of personal narratives - historical memoirs, fiction, films, and oral histories - interpreting American immigrant and migrant lives to examine critical historiographical issues in U.S. immigration history. Through reading seminal historical narratives along with award-winning novels and memoirs, we will investigate on-going construction of major issues in U.S. immigration history such as imperialism, acculturation, language, citizenship, biculturalism, displacement, belonging, family, cultural inheritance, community and empowerment, agency and resistance, as well as memory and identity formation. We will pay close attention to gender, race, class, nation, and sexuality as categories of analysis and lenses through which we examine the history and narrative of U.S. immigration. The second half of the semester will be devoted to students producing their own creative non-fictional work (memoirs, films, oral histories) of immigrant/migrant narratives.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: T 12:30PM-03:20PM

Location: FPH WLH

### CSI-0287-1 **Meeting Lacan**

Professor: Annie Rogers

Students will learn Lacanian psychoanalysis through working both in solitude and in collaboration. We'll read primary and secondary literature on Lacanian psychoanalysis, including cases by Freud. Students will work in groups to create scenes in which Lacan visits Freud and advises him on a case, and perform that scene. We'll also explore Lacan's concept of desire, the Other of language, and the Real unconscious. Finally, students will be involved in working at the Hampshire College Farm Center, recording their impressions, associations, and any dreams that refer to this experience. The idea is to learn how formations of the unconscious emerge, to understand their logic and use them to make something new. The final project takes the form of an artistic production, with a Lacanian analysis. Div. III students may take this course as an advanced course.

**Instructor Permission: Y**     **Satisfies Distribution: N**

Time: TTH 10:30AM-11:50AM

Location: FPH 106

## CSI-0288-1 **Another Kind of Public Education**

Professor: Chike McLoyd

While American schools tend to reproduce the status quo, they can also serve as sites of possibility, in which students and teachers work to redress inequalities and power imbalances. Students in the class will analyze the complex and conflicting social, political and economic conditions from which educational policies and practices emerge. The organization of the readings, discussions and class projects will explore how discourses of race, ethnicity, class, gender and sexuality enliven contradictory framings of public education as both a site of hope as well as a site of conflict, tension and oppression. By addressing debates around educational funding, racism, homophobia, school (de)segregation, language and culture, community-school relationships, the meaning of democratic education, the regulation of bodies in school spaces, significant and on-going attention will be given to how education discourses have been, and continue to be, constructed through the working of power in relationship to knowledge.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: MW 04:00PM-05:20PM

Location: FPH ELH

## CSI-0290-1 **Postmodernity & Politics**

Professor: Margaret Cerullo

While many have criticized "postmodernism" as a-political, Judith Halberstam has argued that conventional radical politics is not postmodern enough, insofar as it accepts a stable relationship between representation and reality, foreclosing any space (in fantasy, in representation) for political rage and unsanctioned violence on the part of subordinate groups against their powerful oppressors. Troubling the relationship between fantasy, representation and the real, and empowering culture and the production of counter-realities to the dominant orders as sites and ground of resistance are hallmarks of postmodernism. So is the insistence that a materialist politics of redistribution cannot be separated from a "cultural" politics of recognition; and the view that complex identifications and differences productively undermine identity and identity politics; and that truth is a product not a ground of political struggle. The goal of this course is to trace the genealogies of these ideas as they have come to challenge the Left, while maintaining full affinities with a radical anti-capitalist project. We will read Harvey and Jameson, the Marxists most closely identified with exploring the contributions of postmodernism; Lyotard and Baudrillard, the "ex-Marxists" whose names are most associated with postmodernism; and consider the lineage Nietzsche, Foucault, Mbembe Butler. Depending on time, and class interest, we will also read Benjamin or Deleuze. In this way we will look at major ideas of

unorthodox Marxist/postmodern thought, always alert to the ways these thinkers both suggest research strategies (ways of reading the social text) and political openings.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 02:00PM-03:20PM

Location: FPH ELH

### CSI-0291-1 **Oral History Theory and Method II**

Professor: Wilson Valentin-Escobar

This is part II of the Oral History Theory and Method seminar that started during the Fall 2015 semester. Only students who registered and completed the Fall semester section of the seminar are permitted to enroll in this class. The second part of the research seminar involves analyzing and interpreting the oral history interviews completed during the fall term and interweave this primary source with other primary and secondary sources to construct a historical narrative/analysis. The final product for this course can be a thoroughly researched, analytically written oral history paper; a video or radio documentary complemented by an analytical paper; or a theater play (or other form of creative expression) supplemented by a performance, along with an artist statement. We will conclude the yearlong seminar with a symposium showcasing the work conducted in the class. Oral Historian, Donald Ritchie, reminds us that after conducting and accumulating interviews from particular community members, oral historians have an obligatory priority "to share their findings with the community." We will do the same at the end of the semester by presenting the oral histories before the Hampshire and larger community and invite those we've interviewed to campus and attend and participate in the symposium.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: W 04:00PM-07:00PM

Location: FPH 105

### CSI-0292-1 **Poetics of the Unconscious**

Professor: Annie Rogers

The course offers a sustained engagement with words and images, understood as constructions of the unconscious. We will work with words as images, and words with images. The unconscious is constructed in both psychoanalysis and art-making through associative processes: the convergence and divergence of elements (through repetition, variation, gaps, erasures, and contradictions) create emergent meanings that dissolve into nonsense, paradox, and questions. Students will create a poetics grounded in these processes. While a background in psychoanalysis, creative writing, or the visual arts is not a requirement for this class, those students are welcome. The goal is to learn a repertoire of

strategies for reading the unconscious, as well as making new work with a conceptual sophistication grounded in visual sources and an original poetics. Students will be required to create a box of images and words, write a poetics based on psychoanalytic texts, and participate in classroom discussions and group collaborations.

**Instructor Permission: N**     **Satisfies Distribution: N**

Time: M 04:00PM-07:00PM

Location: FPH 105

### CSI-0293-1 **Ethnographies of the Global South**

Professor: Hiba Bou Akar, Roosbelinda Cardenas

This is an experimental, co-taught, advanced seminar in which we will alternate our focus to think about the differences and commonalities of two regions: Latin America and the Middle East. Our primary analytical tool will be a fine collection of ethnographies that discuss a range of issues in contemporary life in the two regions: from gendered neighborhood politics to indigenous mobilization; from consent to protest; from urban renewal to urban crime; from the Arab-Israeli conflict to the aftermath of the proxy conflicts of the Cold War. We will begin with an introductory exploration of the ethnographic genre itself to explore its basic assumptions, methods, and politics asking: What is ethnography? How do we read ethnographic texts? How are they constructed? We will then turn to on-the-ground cases emerging from both regions to interrogate notions of statehood and modernity, race and gender inequalities, religion and secularism, social movements and violence. Ultimately, we hope that the grounded exploration of these cases, which will be done with great attention to their histories and interconnections with elsewhere, will aid us in the challenge of figuring out what kind of change is taking place in the two regions today. In other words, understanding the present to better craft futures.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: TTH 02:00PM-03:20PM

Location: FPH 106

### CSI-0297-1 **Border Culture**

Professor: Lorne Falk

This course will look at globalization and contemporary art through the lens of border culture, a term that refers to the "deterritorialized" experience of people when they move or are displaced from their context or place of origin. Their experience of belonging and understanding of identity are affected by borders within the realms of language, gender, ideology, race, and genres of cultural production as well as geopolitical locations. Border culture emerged in the 1980s in Tijuana/San Diego in a community of

artists who had spent many years living outside their homelands or living between two cultures-an experience that in 2015 might well represent the nature of contemporary life as well as art praxis. Readings will include the voices of artists, critics, historians, theorists, anthropologists, and philosophers.

**Instructor Permission: N      Satisfies Distribution: N**

Time: TH 07:00PM-10:00PM

Location: FPH 105

### CSI-0298-1 **Critical Youth Studies**

Professor: Rachel Conrad

In this advanced seminar we will critically examine ideas about children and youth through readings in childhood and youth studies, sociology of childhood, and critical developmental psychology. An important component of students' work in this course is to critically evaluate ideas, practices, and methodologies related to childhood and youth in their own academic studies, including areas not listed above such as education, literature, and the arts. This course is recommended for students whose Division II concentration intersects with the Critical Studies of Childhood, Youth, and Learning (CYL) program. As it includes culminating work, it is particularly appropriate for students in the final semester of Division II.

**Instructor Permission: N      Satisfies Distribution: N**

Time: W 09:00AM-11:50AM

Location: FPH 108

### CSI-0302-1 **Div III Seminar**

Professor: Stephen Dillon

This Division III seminar will be organized around students' Division III Independent Study Projects. Students will be responsible for presenting their Division IIIs in progress several times during the semester and for providing serious, thoughtful written feedback on one another's work. We will also address general and shared issues of conducting research, formulating clear and persuasive analysis, and presenting results both orally and in writing. The primary purpose of the seminar is to provide a supportive and stimulating intellectual community during the Division III process. Students focusing on areas related to critical race studies, queer studies, feminist studies, critical prison studies, transgender studies, and disability studies are especially encouraged to enroll, but all students and research interests are welcome.

**Instructor Permission: N      Satisfies Distribution: N**

Time: M 02:30PM-05:20PM

Location: FPH 106

### CSI-0314-1 **Div III Seminar**

Professor: Margaret Cerullo

This Division III seminar will be organized around students' Division III Independent Study Projects. The primary reading for the course will be one another's chapters. Students will be responsible for presenting their Division III's in progress four times during the semester and for providing serious, thoughtful written feedback on one another's work. Three students will present each week, and an hour will be devoted to each. The purpose of the seminar is to provide a supportive and stimulating intellectual community while writing your Division III's. Articles that address issues that have come up relevant to a particular student's work that have broader implications and usefulness will be regularly posted on the course website.

**Instructor Permission: N Satisfies Distribution:**

Time: W 01:00PM-04:00PM

Location: MER LIV. RM.

### CSI-0321-1 **Div III Seminar**

Professor: Omar Dahi

This Division III seminar will be organized around students' Division III Independent Study Projects. Students will be responsible for presenting their Division III's in progress several times during the semester and for providing serious, thoughtful written feedback on one another's work. We will also address general and shared issues of conducting research, formulating clear and persuasive analysis, and presenting results both orally and in writing. The primary purpose of the seminar is to provide a supportive and stimulating intellectual community during the Division III process. All students and research interests are welcome.

**Instructor Permission: N Satisfies Distribution: N**

Time: W 02:30PM-05:20PM

Location: ASH 112

### **CSI-1IND-1 Independent Study - 100 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**Instructor Permission: Y**

### **CSI-2IND-1 Independent Study - 200 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**Instructor Permission: Y**

### **CSI-3IND-1 Independent Study - 300 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**Instructor Permission: Y**

## **HUMANITIES, ARTS, & CULTURAL STUDIES**

### **HACU-0101-1 Chorus**

Professor: Elaine Ginsberg

The Chorus is a performing ensemble in which students will learn skills of choral singing and sight-singing. They will be exposed to a wide variety of choral literature through rehearsal and performance, including a cappella and accompanied music, medieval through 20th century, ethnic, world music and folk. Several performances are given throughout the year. While this course is open to all and the ability to read music is not required, students are expected to have reasonable proficiency in aural learning (e.g. ability to sing on pitch).

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 04:00PM-06:00PM

Location: MDB RECITAL

### **HACU-0107-1 Non-Fiction Film**

Professor: Abraham Ravett

This is an introductory course for students who would like to explore their interest in documentary practice. Through a combination of screenings, lectures, readings and technical workshops, we will explore a critical/historical overview of this genre and incorporate our knowledge and experience to produce individual or collaborative projects in a variety of "modes of representation". Projects need not be restricted to a particular medium; in fact, students will be encouraged to explore the ways in which film, video, and/or animation can be utilized together. The emphasis in our screenings will be geared towards films that profile musicians, composers, and the music making experience.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: M 01:00PM-04:00PM M 07:00PM-09:00PM

Location: JLC 131

### **HACU-0125-1 Painting Foundations**

Professor: Daniel Schrade

This course will introduce students to the fundamentals of painting, such as composition, value, and color. Students will learn about material and the technical issues of painting. Drawings will often be produced in tandem with paintings in order to illuminate visual ideas. We will work with water based and oil based paint on various surfaces. Besides creating individual paintings, students will collectively



prepare and work on large-scale canvases. This course will develop from individual representational set-ups towards collective, abstract work. Regular class critiques will assist in examining formal composition principles. The course will focus on the work of non-western contemporary artists and we will discuss historic work examples from a post-colonial perspective. Readings and one paper on an artist to be assigned will be part of this class. Assignments require students to work independently outside of class.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: TTH 01:00PM-03:20PM

Location: ARB STUDIO 1

### HACU-0129-1 **Writers Envy Photography**

Professor: Jennifer Bajorek

Since its invention, photography has produced both anxiety and fascination for writers and writing. This course will ask why writers envy photography, setting out from two significant moments for the West: 19th-century European and American literature, in which photography is associated with ideas about representation, scientific reason, and autobiography; and the avant-garde movements of the 1920s and 1930s, in which it is identified with the unconscious, revolution, and utopia. An initial focus on these moments will allow us to expand our inquiry to other geocultural scenes (imperial Latin America, postcolonial Africa). Does photography give rise to new modes of perception, introspection, and description or merely to new metaphors for them? How do different types of inscription affect the nature of subjective experience or of historical consciousness? Possible readings in Douglass, Emerson, Whitman, Benjamin, Brassai, Breton, Proust, Kracauer, and Freud.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: TH 09:00AM-11:50AM

Location: FPH 107

### HACU-0146-1 **Reading/Writing**

Professor: Norman Holland

"Mediocre writers borrow. Great writers steal." exhorts T.S. Elliot. This course connects the reading and writing processes so that they are reciprocal and reinforcing. Every week we will alternate between reading a mosaic of U.S. American short fiction and analyzing the ways in which these narratives make their point, and practical writing exercises in order to build linguistic, literary and cultural skills. During the final month, you will workshop your own narratives, fiction or non-fiction, allowing you to give and receive feedback on the process and products of your practice. You will be expected to provide clear, thoughtful, constructive oral and written feedback on your peers' efforts too. The aim is to become a

better critical reader by being attuned to how narratives work, and to create something new that is haunted by the past.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 02:00PM-03:20PM

Location: EDH 5

### HACU-0154-1 **Encapsulating Sounds**

Professor: Junko Oba

Every culture bears unique sensibilities to sounds. People cultivate distinctive ways of hearing, understanding, and relating to them. These sensibilities are also reflected in the processes of sound- and music-making. Different instruments are devised to encapsulate distinctive cultural values not only acoustically but also visually in their material forms. This course aims to explore diverse music cultures of the world through the lens of organology (the study of musical instruments). We examine a wide range of sound-making devices broadly defined as "musical instruments" in their sociocultural and historical contexts. Our investigation encompasses topics such as social functions and significations of the instruments, e.g., ritual objects, status symbols, and exotic commodities; myths and symbolism attributed to the instruments; technology and craftsmanship involved in the fabrication, and ecological and ethical concerns for the use of certain materials, e.g., exotic wood, tortoise shells, and ivory. MCP,PRJ,PRS,REA,WRI.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 10:30AM-11:50AM

Location: MDB RECITAL

### HACU-0155-1 **Introduction to Film Studies**

Professor: Lise Sanders, Eva Rueschmann

This course is designed to introduce students to key issues in film studies, focusing on the history of American cinema from 1895 to 1960. We will pay particular attention to the "golden age" of Hollywood, with forays into other national cinemas by way of comparison and critique. Screenings will range from actualities and trick films, to the early narrative features of D. W. Griffith, to the development of genres including film noir (*Double Indemnity*), the woman's film of the 1940s (*Now, Voyager*), the western (*Stagecoach*) and the suspense film (*Rear Window*). Several short papers and in-class discussions will address how to interpret film on the formal/stylistic level (sequence analysis, close reading, visual language) as well as in the context of major trends and figures in film history.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 10:30AM-11:50AM M 07:00PM-10:00PM

Location: FPH WLH

### HACU-0160-1 **Introduction to Metaphysics**

Professor: Christoph Cox

What is ultimately or fundamentally real? What is the nature of being? Is reality essentially physical, nonphysical, or both? Is it one or many, visible or invisible, discrete or diffuse, eternal or temporal? Philosophers have offered the wildest and most varied answers to these questions. Today, metaphysical debates continue to rage within philosophy, cultural theory, and social theory. In this course, we will survey a range of metaphysical theories, from ancient Greek, Indian, and Chinese philosophers up through the most recent debates in European and Anglo-American philosophy. Readings from Heraclitus, Parmenides, Plato, Aristotle, the Buddha, Nagarjuna, Lao Tsu, Samkara, Leibniz, Spinoza, Berkeley, Schopenhauer, Nietzsche, Bergson, Whitehead, Harman, and others. The readings will be very difficult but also very rewarding. As Spinoza said: "Everything excellent is as difficult as it is rare."

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 02:00PM-03:20PM

Location: EDH 4

### HACU-0168-1 **Migration Through Film**

Professor: Leyla Keough

The dramatic increase in transnational migrations has prompted new debates over globalization, diversity, and human rights. In these debates, the fate of migrants is defined by competing visions of them as pawns or pioneers, as passive victims or driven agents. This course explores the key role played by film in such representations, comparing and contrasting film to ethnography as a way to relate migrant experiences and understand migration. We look at how documentaries, feature films in local and world cinema, and ethnographies represent decisions to go abroad and the effects of migration on home and host communities. We ask what can be gleaned from these sources about what it is like to be an undocumented migrant, or a member of a "second generation;" what we can learn about the conditions of trafficked women or refugees. We also explore how geography, citizenship, class, gender, age, ethnicity, race and religion feature in these representations. Students will critically analyze how migrants are represented in film through active class discussions and several written essays.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 09:00AM-10:20AM

Location: EDH 5

## HACU-0169-1 **Chinese Religions**

Professor: Rafal Stepien

How does the universe work? What is human nature? What is a good life? This course provides answers to these and other fundamental questions through an introduction to the religious traditions of China from their ancient origins to modern times. It begins with the oracular inscriptions of the Shang and Zhou Dynasties, and then concentrates on the three religions of prime importance throughout the bulk of Chinese history: Confucianism, Daoism, and Buddhism. We will read from foundational texts such as the Confucian Analects and Mencius, the Daoist Dao De Jing and Zhuangzi, and the Buddhist Lotus Sutra and Gateless Gate. We will also trace the historical development of each of the three traditions, including such movements as Neo-Confucianism, Celestial Masters Daoism, and Chan/Zen Buddhism. Attention will be drawn to diverse aspects of religious life in China, including cosmology, yin-yang harmony, ritual, ancestor veneration, monasticism, and gender roles.

**Instructor Permission: N**     **Satisfies Distribution: N**

Time: WF 01:00PM-02:20PM

Location: EDH 4

## HACU-0173-1 **Yoga: Philosophy and Practice**

Professor: Constance Hill

This class intertwines the philosophy and practice of yoga, and takes the form of a traditional yoga class that consists of opening chanting, asana, conscious breathing, and meditation, with an opening Dharma talk focusing on yogic history and philosophy. We will learn a style of yoga based on the vinyasa krama teachings of Tirumalai Krishnamarycharya, the so-called father of modern yoga who is credited with the revival of hatha yoga and with being the architect of vinyasa yoga, conjoining breath and movement. Students will be introduced to the universal connection of the flow of prana (life-force) and to a holistic, energetic approach to vinyasa as more than a technique or style of yoga but a way of guiding the flow of our body, practice, and life. Major texts will include: The Yoga Sutras of Patanjali (translated by Sri Swami Satchidananda); The Secret Power of Yoga, by Nischala Joy Devi; Bhagavad Gita (translated by Stephen Mitchell); and The Heart of Yoga, T.K. V. Desikachar.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: MW 04:00PM-06:00PM

Location: MDB SMALL

### HACU-0174-1 **Exper Foundations in Art**

Professor: Sara Rafferty

This is a foundational art-making course based on artist Paul Thek's "Teaching Notes," for a "4-D Sculpture" class at Cooper Union around 1980. The original class kicked off with a 177 line of questions and prompts including "Redesign a rainbow, Should art be useful?Useless?, and How can we humanize the city?" We will work on many of these questions, as well as new ones inspired by Thek's teaching and 21st century concerns. This class will be free-form but rigorous and demanding, students can expect to get their hands and their minds dirty through a fearless engagement with making art.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: W 01:00PM-05:50PM

Location: ARB STUDIO 1

### HACU-0177-1 **Body in Contemp Philosophy**

Professor: Monique Roelofs

This course examines contemporary philosophical questions about the body: What is the significance of the corporeal interdependence we sustain with others and the world? What part does this play in creating bodily orientations, boundaries, and distances? How do discipline, technology, and commerce shape bodies? In what ways is the body linked to language and other aesthetic idioms? To affect and materiality? How does the body signify intersecting forms of difference, such as those of race, class, gender, and sexuality? And how do these differences signify the body? What is at stake in distinctions between human and nonhuman bodies? How do queer and trans subjectivities speak to phantasmatic registers of materiality and vice versa? Why do some senses appear to sustain closer corporeal affiliations than others? What conceptions of power, hierarchy, and sociality do figurations of the body imply? Readings by Merleau-Ponty, Lacan, Fanon, Foucault, Kristeva, Irigaray, Butler, Alcoff, Weiss, Korsmeyer, Ahmed, Salamon, and others.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 12:30PM-01:50PM

Location: EDH 4

### HACU-0187-1 **Expressionism in Context**

Professor: Karen Koehler

Students in this course will study original works of Expressionist art in the Five College Museums. We will visit a number of exhibitions as well as permanent collections, covering the art of a variety of times

and places, and study the historical context, critical reception, textual analysis, and curatorial issues of the art on display. Central to our deliberations in 2016 will be the exhibition of the expressionist printmaker Kathe Kollwitz at the Smith College Museum of Art. Our investigations will range from early twentieth century prints of E. L. Kirchner, to the Dadaist works of Otto Dix and George Grosz, to Neo-Expressionist artists like Anselm Kiefer. We will also examine works labeled "New Objectivist," including photographs by August Sander and works by the painter Max Beckmann. This is a speaking and writing intensive art history course; students will be responsible for a number of progressively more complicated exhibition reviews and scholarly papers, as well as presentations in the classroom and the museums. We travel regularly to Five College Museums during class time and study original works of art on display and in museum study rooms.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: T 12:30PM-03:20PM

Location: FPH 102

#### HACU-0188-1 **Deviant Bodies**

Professor: Susana Loza

Since its founding, the US has closely regulated the bodies of Others and punished those that rebel against these socially-constructed designations. Utilizing an interdisciplinary amalgam of Critical Race Theory, Sexuality Studies, Queer Theory, Media Studies, Sociology, American Studies, Performance Studies, and Feminist Theory, this course will explore how the state, the media, and civilian institutions police the boundaries of race, gender, and sexuality by pathologizing, criminalizing, and stigmatizing difference. We will also examine how the subjects burdened with these dangerous inscriptions evade and contest them through passing, performativity, and other forms of identity-based resistance. Special attention will be paid to the criminalization of cross-racial and same sex desire; the re-biologization of racial and sexual difference; the dehumanization of immigrants; the racialization of crime; the gendering of mental disorder; the rise of homonormativity; genetic surveillance; the biopolitics of reproduction; and the role of The Law in constructing and controlling deviant bodies.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 12:30PM-01:50PM

Location: EDH 2

#### HACU-0189-1 **20th Century Caribbean Literature**

Professor: Alicia Ellis

This introductory seminar is intended to 1) familiarize students with a range of texts (novels, short

stories, essays and poems) written by writers from the Anglophone and Francophone Caribbean 2) introduce the language of literary studies and narrative theory using contemporary Caribbean Literatures as aesthetic, historical, cultural and political models. 3) demonstrate the ways that memory, imagination, language function in narrative 4) explore the construction of gender & sexuality; race & class; difference & identity; and trauma & witnessing. The primary challenge of this course is to identify and master a set of strategies for advanced work in the functions of narrative theory - such as text and authorship, genre, style, character and figurative language - to be practiced with each text. This seminar, in addition to close and careful reading, requires weekly writing, revision, peer editing and presentations. While the literature will change yearly, the focus on literary studies remains constant. Authors may include but are not limited to Dionne Brand, Patrick Chamoiseau, Maryse Conde, Jamaica Kincaid, Gabriel Garcia Marquez, Earl Lovelace, Shani Mootoo, V.S. Naipaul and Jean Rhys.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 09:00AM-10:20AM

Location: EDH 4

#### HACU-0190-1 **Music of India**

Professor: Carl Clements

This course explores the music of India from musical and cultural perspectives. We will consider Indian classical, dance, folk, tribal, and popular musics. Points of discussion will include music theory, learning, and performance practice; ideological and philosophical conceptions about the music; changing balance of cultural authorship; ways of recording, distributing, and listening to music; and the sociality of music. The course will include weekly reading and listening assignments, several short written assignments, a concert paper, and a final research paper. A portion of each class will be dedicated to learning a beginning repertoire of Hindustani classical vocal music and basic rhythmic skills. No previous background in music is required, but a willingness to engage with musical ideas and Indian music theory will be expected. The goal will be an understanding of the meaning and structure of the music, as well as the cultural dynamics that surround it.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 02:30PM-03:50PM

Location: MDB 110

#### HACU-0193-1 **Ancient Ireland**

Professor: Robert Meagher

An introduction to the archaeology, myth, history, art, literature, and religion of ancient Ireland: 4000

BCE to 1200 CE, from the earliest megalithic monuments to the Norman conquest. Consideration will be given, then, to these distinct periods: Pre-Celtic (Neolithic and Bronze Ages--4000 BCE-700 BCE); Pre-Christian Celtic (Late Bronze & Iron Ages--700 BCE-400 CE); and Early Christian Celtic (Irish Golden Ages and Medieval--700-1200 CE). The emphasis throughout will be on the study of primary material, whether artifacts or documents. Readings will include: selections from the Mythological, Ulster, and Finn Cycles; The Voyage of St. Brendan; The History and Topography of Ireland by Giraldus Cambrensis; the writings of Patrick; and selections from early Irish hagiography.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: TTH 02:00PM-03:20PM

Location: EDH 2

### HACU-0202-1 **Making Media for Democracy**

Professor: Hope Tucker

In this video production workshop, we will study historic and contemporary examples of international advertising produced for political groups and movements as we make media for change and transformation. Each week students will analyze works created by corporations, collectives, and artists as they create a short work of their own. Hands on technical workshops will reinforce or introduce production and design skills. Our workflow will incorporate research and development of an idea, editing and revision. The final project will be created in response to the US presidential elections of 2016, an international, national, or local issue such as gun control or reproductive justice, or a movement such as Black Lives Matter. Required weekly screenings will include Daisy Girl (1964), Chile's No campaign (1988), Man from Hope (1992). Print, radio, performance, and social media will also be examined. Readings will include cultural, historical, and critical texts. Enrolled or top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

**Instructor Permission: Y**     **Satisfies Distribution: Y**

Time: TH 09:00AM-11:50AM T 06:00PM-08:00PM

Location: JLC 120

### HACU-0204-1 **Comparative Religious Ideas**

Professor: Rafal Stepień

This course introduces some of the major ideas at work in religious traditions throughout the world. It explores how three major themes - The Human Condition, Ultimate Realities, and Religious Truth - are understood in Chinese religion, Buddhism, Hinduism, Judaism, Christianity, and Islam. As a whole, this course thus provides a multi-cultural approach to some of the core ideas, texts, and thinkers of the



religions practiced by most of the world's population. By studying religious ideas from various traditions side by side, this course also reflects upon what it means to engage in comparative study more generally, and how to go about forging comparisons in a sophisticated manner. As such, it provides students with a thorough introduction to both the nature of religion and to its study.

**Instructor Permission: N      Satisfies Distribution: N**

Time: F 09:00AM-11:50AM

Location: EDH 4

### HACU-0206-1 **Modern Dance Technique 2**

Professor:

Modern/Contemporary Dance Technique 2 is an advanced-beginning level class, which will establish a foundational experience with modern dance technique. The studio will be our laboratory for this semester-long exploration of a wide range of modern dance concepts with a focus on sensation, initiation, expansive use of space, efficiency, safety, connectivity and the embodiment of phrase work. Along the way we will also bring attention to alignment, spatial clarity, use of breath, increasing range of motion and the development of strength and stamina. The hope is that this consistent engagement in movement practice over the course of the semester will form the basis of a sustainable and deeply engaged movement practice-one that may inform a lifetime of embodied creative process.

**Instructor Permission: N      Satisfies Distribution: N**

Time: TTH 12:30PM-01:50PM

Location: MDB MAIN

### HACU-0207-1 **Photography Workshop I**

Professor: Amanda Herman

Photography Workshop I - Analog is an introduction to the technical, aesthetic and conceptual aspects of the medium of photography. Through a series of assignments, students will learn the craft of analog photography including correct exposure and metering, black-and-white film processing and printing in the darkroom, and presentation techniques. Slide lectures will cover key points of the medium's history and introduce a variety of contemporary photographers. Form, content and ideas relating to portraiture, documentary, narrative, and landscape will be incorporated into assignments and discussed. In-Class critiques will provide a forum for students to give each other constructive feedback. The final project will require students to identify a core artistic concern and develop a project that engages them in the world around them. The goal of the course is to provide students with foundational technical skills and an

environment where they can grow as perceptive image-makers, critical thinkers and engaged human beings.

**Instructor Permission: N      Satisfies Distribution: N**

Time: W 09:00AM-11:50AM MTH 04:00PM-06:00PM

Location: JLC 131

### **HACU-0207-1 Photography Workshop I**

Professor: Amanda Herman

Photography Workshop I - Analog is an introduction to the technical, aesthetic and conceptual aspects of the medium of photography. Through a series of assignments, students will learn the craft of analog photography including correct exposure and metering, black-and-white film processing and printing in the darkroom, and presentation techniques. Slide lectures will cover key points of the medium's history and introduce a variety of contemporary photographers. Form, content and ideas relating to portraiture, documentary, narrative, and landscape will be incorporated into assignments and discussed. In-Class critiques will provide a forum for students to give each other constructive feedback. The final project will require students to identify a core artistic concern and develop a project that engages them in the world around them. The goal of the course is to provide students with foundational technical skills and an environment where they can grow as perceptive image-makers, critical thinkers and engaged human beings.

**Instructor Permission: N      Satisfies Distribution: N**

Time: W 09:00AM-11:50AM MTH 04:00PM-06:00PM

Location: JLC 135

### **HACU-0207-2 Photography Workshop I**

Professor: Amanda Herman

Photography Workshop I - Analog is an introduction to the technical, aesthetic and conceptual aspects of the medium of photography. Through a series of assignments, students will learn the craft of analog photography including correct exposure and metering, black-and-white film processing and printing in the darkroom, and presentation techniques. Slide lectures will cover key points of the medium's history and introduce a variety of contemporary photographers. Form, content and ideas relating to portraiture, documentary, narrative, and landscape will be incorporated into assignments and discussed. In-Class critiques will provide a forum for students to give each other constructive feedback. The final project will require students to identify a core artistic concern and develop a project that engages them in the world around them. The goal of the course is to provide students with foundational technical skills and an

environment where they can grow as perceptive image-makers, critical thinkers and engaged human beings.

**Instructor Permission: N      Satisfies Distribution:**

Time: W 09:00AM-11:50AM MTH 04:00PM-06:00PM

Location: JLC 131

### HACU-0207-2 **Photography Workshop I**

Professor: Amanda Herman

Photography Workshop I - Analog is an introduction to the technical, aesthetic and conceptual aspects of the medium of photography. Through a series of assignments, students will learn the craft of analog photography including correct exposure and metering, black-and-white film processing and printing in the darkroom, and presentation techniques. Slide lectures will cover key points of the medium's history and introduce a variety of contemporary photographers. Form, content and ideas relating to portraiture, documentary, narrative, and landscape will be incorporated into assignments and discussed. In-Class critiques will provide a forum for students to give each other constructive feedback. The final project will require students to identify a core artistic concern and develop a project that engages them in the world around them. The goal of the course is to provide students with foundational technical skills and an environment where they can grow as perceptive image-makers, critical thinkers and engaged human beings.

**Instructor Permission: N      Satisfies Distribution:**

Time: W 09:00AM-11:50AM MTH 04:00PM-06:00PM

Location: JLC 135

### HACU-0208-1 **Architecture Studio Foundation**

Professor: Michelle Darling

This is the first studio for those students interested in the design fields: architecture, interior design, landscape architecture, and product design. These fields all share a studio based approach to problem solving that is at once spatial, material, conceptual and social. Over the course of the semester, students will be given a series of projects that will introduce visual communication tools such as plans, elevations, and sections, projected drawings and model making. Emphasis will be placed upon developing a conceptual approach to a problem and developing a design process that may lead to unexpected outcomes. The specific projects will address issues of the body, light, comfort and materials. All projects will be presented in a studio critique format with drawings and models conveying the intent of the design project.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 09:00AM-11:50AM

Location: EDH 3

**HACU-0209-1 Video I: Non-Conforming Practices**

Professor:

Video I: Non-conforming Practices is an introductory video production course on experimental video, video art and performance with a focus on gay, queer and non-conforming video making. Technology, the body, race, gender, representation and identity will provide significant thematic threads for the course. Students will be introduced to the history of video art as well as contemporary practices. Over the course of the semester students will learn basic camera operation, lighting, animation, audio, video editing and FX. One project will involve utilizing the TV studio and green screen. We will also investigate newer possibilities now available in the visual medium, and how, for instance, digital compositing, as well as recompression and remixing can allow for additional forms of electronic translations. Readings, screenings, workshops and discussions will explore the expressive language(s) of video and the development of the medium. Critiques will facilitate the development of conceptual acuity and a vocabulary for speaking about and evaluating work.

**Instructor Permission: N      Satisfies Distribution: N**

Time: M 01:00PM-03:50PM T 03:30PM-05:30PM

Location: JLC 120

**HACU-0209-2 Video I: Non-Conforming Practices**

Professor:

Video I: Non-conforming Practices is an introductory video production course on experimental video, video art and performance with a focus on gay, queer and non-conforming video making. Technology, the body, race, gender, representation and identity will provide significant thematic threads for the course. Students will be introduced to the history of video art as well as contemporary practices. Over the course of the semester students will learn basic camera operation, lighting, animation, audio, video editing and FX. One project will involve utilizing the TV studio and green screen. We will also investigate newer possibilities now available in the visual medium, and how, for instance, digital compositing, as well as recompression and remixing can allow for additional forms of electronic translations. Readings, screenings, workshops and discussions will explore the expressive language(s) of video and the development of the medium. Critiques will facilitate the development of conceptual acuity and a vocabulary for speaking about and evaluating work.

**Instructor Permission: Y**    **Satisfies Distribution:**

Time: M 01:00PM-03:50PM T 03:30PM-05:30PM

Location: JLC 120

### HACU-0210-1 **Film Workshop I**

Professor: Abraham Ravett

This course teaches the basic skills of 16mm film production, including camera work, editing, animation, optical printing and preparation for a finished work in film and video. Students will submit weekly written responses to theoretical and historical readings and to screenings of films and dvd's that represent a variety of aesthetic approaches to the moving image. There will be a series of filmmaking assignments culminating in a final project. The bulk of the work will be produced in 16mm format including a variety of ways to self process film or create cameraless moving images. Digital image processing and non-linear editing will also be supported.

**Instructor Permission: N**    **Satisfies Distribution: N**

Time: W 09:00AM-11:50AM W 07:00PM-09:00PM

Location: JLC 120

### HACU-0210-2 **Film Workshop I**

Professor: Abraham Ravett

This course teaches the basic skills of 16mm film production, including camera work, editing, animation, optical printing and preparation for a finished work in film and video. Students will submit weekly written responses to theoretical and historical readings and to screenings of films and dvd's that represent a variety of aesthetic approaches to the moving image. There will be a series of filmmaking assignments culminating in a final project. The bulk of the work will be produced in 16mm format including a variety of ways to self process film or create cameraless moving images. Digital image processing and non-linear editing will also be supported.

**Instructor Permission: N**    **Satisfies Distribution:**

Time: W 09:00AM-11:50AM W 07:00PM-09:00PM

Location: JLC 120

## HACU-0211-1 **Digital Photography I**

Professor: Claudio Nolasco

Rather than just showing you how to take good photos, "this course will challenge you to investigate, through practice, how photographic images "make" meaning. Project-based assignments allow for developing personal content while advancing technical skills. Lab sessions will introduce current digital workflow practices including image capture, color management, digital darkroom software techniques, asset management and archival inkjet printing. Photography will be practiced and discussed within the context of contemporary art and digital culture, with an emphasis on developing vocabularies for the interpretation and critical analysis of image content. Readings and lectures on historical and contemporary practices will provide context for assignments and regular in-class critiques of student work. An additional lab workshop will meet once a week for two hours.

**Instructor Permission: N**    **Satisfies Distribution: N**

Time: TH 09:00AM-11:50AM TH 07:00PM-09:00PM

Location: JLC 201

## HACU-0211-2 **Still Photo Workshop II**

Professor: Claudio Nolasco

Rather than just showing you how to take good photos, "this course will challenge you to investigate, through practice, how photographic images "make" meaning. Project-based assignments allow for developing personal content while advancing technical skills. Lab sessions will introduce current digital workflow practices including image capture, color management, digital darkroom software techniques, asset management and archival inkjet printing. Photography will be practiced and discussed within the context of contemporary art and digital culture, with an emphasis on developing vocabularies for the interpretation and critical analysis of image content. Readings and lectures on historical and contemporary practices will provide context for assignments and regular in-class critiques of student work. An additional lab workshop will meet once a week for two hours.

**Instructor Permission: Y**    **Satisfies Distribution:**

Time: TH 09:00AM-11:50AM TH 07:00PM-09:00PM

Location: JLC 201

## HACU-0212-1 **Russian Film**

Professor: Polina Barskova

This course provides both the "greatest hits" of Russian and Soviet film (including the work of Sergei

Eisenstein, Dziga Vertov, Andrey Tarkovsky, and Nikita Mikhalkov) and many names, movies, and topics that still await appreciation in the West. These less-known gems include the silent achievements of Evgeniy Bauer, the subversive, anti-colonial riches of Sergey Paradjanov, and the dreamlike animation of Yuri Norstein are some of them. We cover works of the Soviet avante-guard, the "high" Stalinist Cinema, neo-realism of the Thaw, and go as far as Russian films that are made now, at the beginning of the 21st century. In addition to exploration in aesthetics and ideological tasks of the Russian film, we will pay close attention to the many connections between the cinematic and literary traditions in Russian film century.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: W 12:30PM-03:20PM

Location: FPH 107

### **HACU-0213-1 New French Philosophy**

Professor: Christoph Cox

From the 1960s through the 1990s, French philosophy was dominated by the "post-structuralist" philosophers Michel Foucault, Jacques Derrida, Jean-Francois Lyotard, Julia Kristeva, and Luce Irigaray. Over the past fifteen years, a new group of French philosophers has come to the fore, philosophers who often challenge post-structuralist conceptions of truth, reality, science, language, and philosophy itself. Some of these philosophers - for example, Alain Badiou, Francois Laruelle, and Gilbert Simondon - are from an older generation but have only recently become influential and widely known. Others - such as Quentin Meillassoux and Catherine Malabou - are from a younger generation. All of them are on the cutting-edge of French philosophy today. This course will examine the work of Badiou, Laruelle, Simondon, Meillassoux, and Malabou, focusing on their work in ontology and metaphysics. These texts are very challenging. Previous work in philosophy is strongly recommended.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 02:30PM-03:50PM

Location: EDH 4

### **HACU-0216-1 Modern-Contemporary Dance Technique 4**

Professor: Deborah Goffe

Modern-Contemporary Dance Technique 4 is an intermediate-level class, which will continue to build on students' previous study of modern dance technique. The studio will be our laboratory for a semester-long exploration of a wide range of modern dance concepts with a focus on sensation, initiation, expansive use of space, connectivity and increasingly complex phrase work. Along the way we will give

continued attention to alignment, spatial clarity, breath, increasing range of motion and the development of strength and stamina. Ultimately, the goal is for each student to engage in a holistic approach to contemporary/modern dance technique-moving beyond rote mimicry toward dynamic, fully expansive movement exploration. The hope is that this will form the basis of a sustainable and deeply engaged movement practice-one that may inform a lifetime of embodied creative process.

**Instructor Permission: N**     **Satisfies Distribution: N**

Time: TTH 02:00PM-03:20PM

Location: MDB MAIN

### HACU-0217-1 **Forms of Address**

Professor: Polina Barskova, Daniel Altshuler

Experts in literature seek to provide an interpretation of a given discourse. Experts in linguistics seek to provide a theory that explains how that interpretation comes about. For example, a literature expert may ask of a given discourse: who is being addressed, from what point of view and why? On the other hand, a linguist would ask: how is it that we understand that particular individual(s) are being addressed in a certain way? The goal of this class is to employ both methodologies to explore forms of address in literary (poetry and short prose), documentary (letters, newspapers) and popular (songs, films) discourses.

**Instructor Permission: N**     **Satisfies Distribution: N**

Time: T 06:00PM-09:00PM

Location: FPH 108

### HACU-0218-1 **Utopia**

Professor: Karen Koehler

This course is an examination of utopian plans in modern architecture and art, including the works of Claude-Nicolas Ledoux, William Morris, Bruno Taut, Le Corbusier, Frank Lloyd Wright, El Lissitzky, Kandinsky, and others. This class will consider the expression of utopia in architectural plans in relationship with other art forms (painting, sculpture, the decorative arts, etc.) We explore role of history in utopian schemes--how different projections about life in the future are also harsh criticisms of the present, which often rely upon real or imagined views of social organizations in times past. We also examine the relationship of the individual to the community, and consider how spatial constructions--real and imagined--can affect this relationship. The course includes an examination of literary utopias, including books by Sir Thomas More, Edward Bellamy, and William Morris. Different philosophical approaches to utopian design will be studied, as in the theories of Henri St. Simon, Petr Kropotkin, and



Ernst Bloch. This class will also critically examine the relationship between theory and practice, by looking at the successes and failures of actual attempts at utopian communities-the Shakers, Brook Farm, Darmstadt Artists' Colony, Timothy Leary's Millbrook, Disney's Celebration Florida, Arcosanti, etc. The course will conclude with a discussion of contemporary sensations of dystopia and chaos, and consider whether utopian design is applicable to the 21st century.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: MW 04:00PM-05:20PM

Location: FPH 102

### HACU-0219-1 **The Good Story: Narrative**

Professor: Eric Sanders

How do narratives function? What are the basic elements that combine to create a "good story"? This course will address these and other questions in an effort to provide students interested in reading and writing short fiction, film and theatrical scripts with the fundamental skills necessary for analyzing and creating successful narratives. Close readings will seek to reveal how writers are able to grip an audience's attention by building narrative questions, how plots are structured both within scenes and across an entire work, how resonant dialogue can effectively manage to impart information and create subtext, and how characters relate to plot. Classes will combine textual analysis, writing instruction, and peer review.

**Instructor Permission: Y**     **Satisfies Distribution: N**

Time: T 09:00AM-11:50AM

Location: FPH 107

### HACU-0224-1 **Literature and Visuality**

Professor: Jennifer Bajorek

Words and pictures are, we know, different beasts. Yet theories of literature and of the image often rely on a common set of ideas-about the nature of representation or figuration, or about the power of fiction and imagination. This course will explore the many intersections and tensions between literary and visual paradigms. We will be particularly interested in the different status accorded texts and images with respect to epistemological and ideological questions. How do verbal and visual understandings of mimesis, deception, and revelation differ? To what extent are ideas about the image always presupposed by theories of language? How do processes of re-mediation and transcultural appropriation intervene in existing paradigms? Readings in Roque Dalton, Denis Diderot, Assia Djebar, Gustave Flaubert, E.T.A. Hoffmann, John Keats, Stephane Mallarme, and Jean Paulhan; additional

readings in Alloula, Baudelaire, Benjamin, Derrida, Foucault, Kofman, Nietzsche, Plato, and Binyavanga Wainaina.

**Instructor Permission: N      Satisfies Distribution: N**

Time: W 06:00PM-08:50PM

Location: FPH 102

### HACU-0225-1 **Drawing Studio 200**

Professor: Andrea Dezso

Using a range of conventional and unconventional materials and artistic approaches students with a solid foundation in drawing will create experimental work with the aim of pushing boundaries and discovering new territory. Students will receive prompts to work in class and develop projects, will be expected to keep sketchbooks and work approximately 8 hours per week outside of class.

**Instructor Permission: N      Satisfies Distribution: N**

Time: F 01:00PM-05:30PM

Location: ARB STUDIO 1

### HACU-0226-1 **Art and Its Histories**

Professor: Barbara Kellum

This course explores how art and architecture have profoundly shaped visual experiences and shifting understandings of past and present. Featuring different case studies, our class includes work with original objects, site visits, and writings about art. Unifying themes include: (1) materials, techniques, and the patterns variously deployed to create space; (2) the design, function, and symbolism of images and monuments; (3) artistic production and its relation to individual and institutional patronage, religion, politics, and aesthetics; (4) issues turning on artists' fame versus anonymity, and uniqueness versus reproducibility; (5) cross-cultural exchanges. The five focus objects that will serve as points of departure for the interrelations of past & present over the course of the semester are--Kara Walker's Sphinx (A Subtlety or the Marvelous Sugar Baby) 2014; Maya Lin Vietnam Veterans Memorial 1981-83; Snûhetta Hamza Consortium, Bibliotheca Alexandria, Egypt (2002); Velazquez Las Meninas 1656; Tipu Sultan's Tiger automaton, 1790s.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 01:00PM-02:20PM

Location: EDH 2

## HACU-0232-1 **Renaissance Theories of Luck**

Professor: Jane Degenhardt

Given powerful developments in scientific technology, probability, astrology, theology, and philosophy during the European Renaissance, ideas about what controlled events in the world were the source of deep and unresolved controversy. Were events ranging from unforeseen personal tragedies to economic investments to imperial rises and falls guided by chance or by an all-seeing God? Did supernatural forces exist, and if so, what form did they take? How was it possible to discern the difference between luck and God's will? And what role did human agency play in controlling events in the world? In this course we will examine the Renaissance roots of many of the same questions that exist in our own world--which, despite its secularity, remains beholden to the forces of religion, astrology, superstition, and theories of the cosmos. We will consider the influence of proto-capitalist economics on beliefs about the role of fortune in the world. We will also examine Calvinist understandings of divine intervention, the influence of secularizing institutions such as the public theater, and the various cultural and political conditions that shaped popular beliefs in early modern England. Readings will include selections from Aristotle, Lucretius, Epicurus, Bacon, Machiavelli, Montaigne, Calvin, Greville, Spinoza, and Hakluyt; plays by Heywood, Marlowe, Shakespeare, and Fletcher; and recent historical and theoretical criticism.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: MW 10:30AM-11:50AM

Location: EDH 4

## HACU-0236-1 **Multimedia Crossings**

Professor: Daniel Schrade

El Anatsui, Hannah Hoch, Gabriel Orozco, William Pope L., Yinka Shonibare, Ghada Amer, Wangechi Mutu, Louise Bourgeois, Anish Kapoor, David Hammons. Since the 1960s, the variety of an increasing choice of media has created more diverse working fields for artists. While this may make it easier for more artists to find areas of expression, it may also be more difficult for students to map their own artistic language. This course is designed for students who are starting to develop their own personality as artists. Experimenting with materials, techniques, and styles, on the basis of collective readings and written personal statements, will be central to this class. Readings, assigned slide-presentations and class discussions will be informed by the work of non-western contemporary artists.

**Instructor Permission: Y**    **Satisfies Distribution: Y**

Time: M 01:00PM-03:50PM

Location: ARB STUDIO 2

## HACU-0239-1 **Jazz Improviser's Orchestra**

Professor: Martin Ehrlich

This is a course where we look to grow collectively into a dynamic performance ensemble. Our work culminates in a final concert at the end of the semester. Full attendance is crucial to the work of this class. Within the ensemble, each student will be encouraged to develop her or his skills as an interpretive musician and as an improvising soloist. All instruments, including voice, are welcome. We look to engage a pan-stylistic, pan-historical, celebratory approach to the African-American musical continuum. This semester we will focus on the work of Thelonious Monk and of Charles Mingus, two musical masters whose creative work defined just that approach. The course requires rehearsal and practice time outside of the weekly class meetings. An independent research project will be assigned based on historical study and musical analysis. Informal auditions for the Jazz Improvisation Orchestra will be held on Tuesday evening, January 19th to set the instrumentation of the ensemble. (The first class will be held on Tuesday Jan. 26th.) Information on this audition will be sent to all students registered for the course. Second year and above students are given preference in the make-up of the ensemble. Please contact Professor Ehrlich with your questions.

**Instructor Permission: Y    Satisfies Distribution: N**

Time: T 06:30PM-09:20PM

Location: MDB 110

## HACU-0244-1 **The Photobook**

Professor: Claudio Nolasco

We are currently living through a new golden age of photobooks. The last few years have seen an explosion of renewed interest in the artistic and narrative possibilities of this form. We will explore this resurgence within the context of the history of photography and photobooks, paying special attention to the changes in technology that have allowed for the growth of small press/DYI publishing and studying examples of notable works that have recently emerged. Students will create their own books as well, and will learn strategies which will help translate the photograph into a variety of formats, ranging from zines to full monographs. Students will learn to edit and sequence their images; they will study basic design principles and create book layouts using Adobe InDesign; they will hand-produce books and will explore available options for on-demand printing using services such as MagCloud and Blurb.

**Instructor Permission: Y    Satisfies Distribution: N**

Time: T 12:30PM-03:20PM T 07:00PM-09:00PM

Location: JLC 131

### HACU-0253-1 **Dance in the Community**

Professor: Jodi Falk

Dance in the Community: This course is designed for students interested in merging social activism, performing arts and teaching. It teaches students to use movement, dance and theatre in settings such as senior centers, schools, prisons, and youth recreation centers. In studio sessions, students will learn how to construct classes and dance exchanges or events for community sites. Students will reflect on movement practices that help inform the body as a site for community-based learning in dance, or CBLD, as well as on theoretical bridges between community concerns, needs, and assets and the university's role in this work. Much time will be spent together off-site in various locations throughout the Pioneer Valley, where students themselves will facilitate movement/theatre experiences. Some outside of class lab time is necessary to organize and develop the classes and possible performances. Selected videos and readings will provide a context for discussion and assist in the development of an individual student's research and teaching methods. Friday morning screenings will take place only twice per month, the exact schedule to be determined.

**Instructor Permission: N**    **Satisfies Distribution: N**

Time: M 06:00PM-09:30PM

Location: MDB MAIN

### HACU-0256-1 **Ancient Epic 2**

Professor: Robert Meagher

The aim of this course will be the comparative study of four ancient epics from India, Greece, Israel, and Italy. The core readings will comprise: the Ramayana, the Odyssey, the David Story, and the Aeneid. Each text will be considered both in its own historical and cultural context and in the larger shared context of bronze age epic, myth, and literature.

**Instructor Permission: N**    **Satisfies Distribution: N**

Time: TTH 10:30AM-11:50AM

Location: EDH 4

### HACU-0258-1 **Literature and Psychoanalysis**

Professor: Scott Branson

Freud remarked that his case histories read like short stories, and it was this intersection of genres that allowed him to arrive at an understanding of the suffering of his patients. The reading and writing of

case histories, whether legal, medical, or psychological, give us access to the way narrative forms come to structure and determine our lives. The case history proceeds on two registers--a written text that also includes its own interpretation, its own reading--which gives it a special connection to the study of literature and literary interpretation. In this course, we will start by reading Freud's case histories and proceed to a cross-cultural selection of modern novels and stories alongside psychoanalytic theory. The following questions will guide our reading: How does the case history allow us to imagine the limits of normativity? How does it allow us to rethink the place of character in fiction? Can a literary text be treated as a case history? Can the case history, as a practical attempt to ease the suffering of a patient, teach us something about the relation of the body to writing?

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 02:30PM-03:50PM

Location: EDH 2

### HACU-0261-1 **Writing with pictures**

Professor: Branwen Okpako

In this course I will introduce students to the practice of screenwriting. We will begin by examining the classical three and five act structures in the various traditional fiction genres. We will develop character, dialogue, story arc etc. However, we will go further and experiment with alternatives to narrative structures. We will create styles of "writing" with images and music that break the conventional standard of what Peter Watkins refers to as the "monofilm". At the end of the semester we should have screenplays that we can present to the wider community either in the form of readings or as so-called "filmic" screenplays that we can screen.

**Instructor Permission: Y      Satisfies Distribution: N**

Time: W 02:30PM-05:20PM

Location: JLC 120

### HACU-0262-1 **Victorian Sensations**

Professor: Lise Sanders

Ghosts, vampires, madwomen, and typists: what do these figures have in common? In this course, we will investigate the characters and events that made the Victorian period the age of sensation, from the rise of popular fiction and the illustrated newspaper to the introduction of new methods for viewing and experiencing the world on a global scale. The course will focus on nineteenth-century Britain, exploring the ways in which Victorian fiction, poetry, print and visual media give voice to the period's obsession with sensory experience. We will read Wilkie Collins's *The Woman in White*, a tale of deception,

mistaken identity and madness, alongside works by Robert Browning, Christina Rossetti, Sheridan Le Fanu, and Arthur Conan Doyle, among others. Historians of "old" media - including telegraphy, photography, and early cinema - will assist us in exploring new technologies for communication in the nineteenth century; while media archaeologists and theorists of ephemerality, memory, and the archive will deepen our understanding of the relationship between past and present media cultures.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 01:00PM-02:20PM

Location: FPH 106

### HACU-0263-1 **Photography of Asia**

Professor: Sandra Matthews

Powerful work by photographers in China, Korea, India, Japan, Vietnam, Indonesia many other countries now proliferates in trans-national networks. In this course, we will follow recent scholarship and study previously uncharted histories of photography in East Asia, South Asia, Southeast Asia and West Asia. The Trans Asia Photography Review, a Hampshire-based publication edited by the instructor, will be one of our resources. Using Wordpress blogging software, students will curate their own online exhibitions, selecting contemporary and historical works, researching and writing about them. By studying photography from Asia, we will attempt to gain a more complete understanding of the development of photography globally.

**Instructor Permission: N      Satisfies Distribution: N**

Time: T 09:00AM-11:50AM

Location: JLC 201

### HACU-0264-1 **Tonal Theory I**

Professor: Junko Oba

This course is for students with the solid knowledge of Western music fundamentals including the proficiency with staff notation, intervals and chords identification as well as basic melodic and rhythmic sight-reading skills. After a quick review, we first explore functions of melodic and harmonic intervals in species counterpoint. The class then proceeds to the study of four-part diatonic harmony and SATB voice-leading techniques. In this section, we also begin to learn relationships between cadences and forms and compose a four-voice chorale using a binary form for a midterm project. In the last section, we engage in a more comprehensive multi-level analysis with special attention to motivic compositions of music. For their final, students apply the knowledge to analyze a minuet in a basic ternary form and

also compose their own for the instrumentation of their choice. In addition to the regular class meetings, participation in the weekly ear training is mandatory.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 10:30AM-11:50AM

Location: MDB CLASS

### HACU-0267-1 **Nonfiction Audio Storytelling**

Professor: Karen Werner

This course will emphasize the art of producing nonfiction audio stories - including documentaries and more lyrical sound pieces for radio or podcast. Beginning and advanced students are welcome. Over the semester, each student will produce three broadcast-quality audio works, all of which will be aired on Hampshire's radio station and possibly other outlets. The course will cover basic and advanced audio story production techniques, such as recording and editing practices; the uses of sound and music; rhythm, pacing, and beats; story structure; and writing and narration practices, including the use of producer as narrator/ character. We will listen to the works of exemplary producers from around the world, including voices not widely broadcast in the U.S. We will discuss the politics of storytelling. And we will experiment with critical audio storytelling and the lines between art, documentary, and ethnography as well as the possibilities of story as methodology.

**Instructor Permission: N      Satisfies Distribution:**

Time: M 02:30PM-05:20PM

Location: LIB B2

### HACU-0270-1 **Composing with Poetry**

Professor: Martin Ehrlich

This "comprovisation" course will look to the inspiration of the poetic for our creative work. What a huge subject! Here are our limitations. We will do a series of composition assignments where we each set the same poetic text, but with diverse musical languages. We will be studying how masterful composer/improvisers, from Franz Schubert to Nina Simone, Joni Mitchell to George Crumb, and many more, have set and interacted with words. We will work on the technical challenges and possibilities of writing for the voice. We will compose for the instruments in our class, and for our voices. We will work on in-the-moment improvisation with words and music. We each will aim to engage a complexity of musical styles, and of cultural lineages, using a range of notational and improvisational methodologies. We will write some settings as songs, but we will not be using our own lyrics. (In this regard, this course



will differ from a songwriting class.) We will have the opportunity to write a work for guest professional singer(s) with both Afro-American and Euro-American, classical and jazz performance practices.

**Instructor Permission: N      Satisfies Distribution: N**

Time: TH 12:30PM-03:20PM

Location: MDB 110

### HACU-0271-1 **Julio Cortazar's Worlds**

Professor: Norman Holland, Monique Roelofs

Along with his compatriot J.L. Borges, Julio Cortazar's writings altered contemporary literature. His fictions are relentlessly self-reflexive: they problematize the representation of reality through various linguistic and stylistic devices, which the course will study in detail. By reconstructing the literary traditions, cultural situations and historical moments in which his texts were produced and circulated we will also ascertain his impact. A particular rich case study will be his short-story 'Las babas del diablo,' translated as "Blow-Up." The story became the basis for an intersemiotic translation, Antonioni's film "Blowup," which in turn was "re-made" by De Palma as "Blow Out." We will also pay attention to his collection of flash fiction, Cronopios and Famas, given how increasingly prevalent this genre has become due to the Internet.

**Instructor Permission: N      Satisfies Distribution: N**

Time: T 06:00PM-08:50PM

Location: EDH 4

### HACU-0275-1 **Stomping the Blues**

Professor: Constance Hill

Embellishing upon Ralph Ellison's astute remark that much in American life is "jazz shaped," this course examines the influence of black musical traditions on American dance concert dance. We will focus on the relationship between jazz music and dance, looking at how jazz rhythm, improvisation, call-and-response patterning and elements of swing altered the line, attack, speed, weight, and phrasing of contemporary dance forms. Learning how to listen to the music will be crucial to recognizing how jazz became the motive and method for shaping a distinctly black modernist aesthetic. We will focus in large part on the jazzographies of Alvin Ailey and his contemporaries. Ailey collaborated with such various classically-trained jazz musicians as Charles Mingus, Max Roach, Dizzy Gillespie, Alice Coltrane, Mary Lou Williams, and Keith Jarrett, but the bulk of his so-called jazz works were created to the music by Duke Ellington. While we will survey dance works created by numerous choreographers to the music of the

blues, swing, bebop, cool jazz, and hard bop, we will also look at vocal choreographies to rhythm and blues (Motown) as well as to hip hop and jukin', whose roots lie in the jazz tradition.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 01:00PM-02:20PM

Location: FPH ELH

### HACU-0276-1 **Movable Artists Books Studio**

Professor: Andrea Dezso

Learn to make books that pop up, transform, unfold, expand, books that become theaters, movable structures or interactive experiences: movable books. Treat form and content as an interdependent whole as you create your own movable artists books. With the emergence of e-books we can't help but ask ourselves whether there will remain a place for physical books in our future or if they will one day disappear altogether. In this studio we'll explore various 3D book forms and structures, which can't readily be translated into digital format. Historic and contemporary examples of movable books will guide our inquiry. If you have an interest in art, books, visual storytelling, paper engineering and love to make things with your hands this is a class for you.

**Instructor Permission: N      Satisfies Distribution: N**

Time: TH 12:30PM-03:20PM

Location: ARB STUDIO 2

### HACU-0278-1 **Digital Design and Theory**

Professor: Jean Jaminet

This course investigates new methods of design intelligence specifically associated with digital design and fabrication technologies. The computer is used in its capacity as a design tool, encompassing both digital skills and design thinking. Skills with 3D modeling and 2D visualization softwares are developed through a series of cumulative design exercises. Prototypes are generated using plotters, laser cutters, and 3D printers to confront the reality of virtual constructions. Design discourse is introduced through complementary lectures, readings, and discussions. This course encourages students to seek insight into the conditions that now shape the contemporary design environment.

**Instructor Permission: N      Satisfies Distribution: N**

Time: TTH 09:00AM-10:20AM

Location: CSC 316

## HACU-0281-1 **Contemporary African Cinema**

Professor: Branwen Okpako

Seven countries, seven films, seven filmmakers, one continent; Africa. The films will be our main text. We will read and analyze them. Most of the films deal with contemporary themes of post-colonial urban life but some like Mother's Day from Tsitsi Dangaremba are inspired by ancient myths. We will address the historical and political contexts in which the films were made. Finally we will look at the cinopolitical situation, the financing and distribution structures, as they pertain to the specific films. Like this we will win an introduction to Contemporary Africa Cinema. We will speak to the filmmakers and learn about their specific styles and their chosen emphasis. Films: 1. Viva Riva (2010) by Djo Tunda Wa Munga CONGO 2. Indochina: Traces of a Mother (2011) by Idrissou Mora-Kpai REPUBLIC DU BENIN 3. Gray Matter (2011) by Kivu Ruhorahoza RWANDA \_\_ 4. Kare kare zvako: Mother's Day (2005) by Tsitsi Dangaremba ZIMBABWE 5. Man on Ground (2012) by Akin Omotoso SOUTH AFRICA \_\_ 6. Une Feuille Dans Le Vent (2013) by Jean-Marie Teno CAMEROON 7. Soeur Oyo (2014) by Monique Mbkea Phoba CONGO (to be confirmed) or Half of a Yellow Sun (2013) by Biyi Bandele NIGERIA

**Instructor Permission: N Satisfies Distribution: N**

Time: TTH 02:00PM-03:20PM T 07:00PM-09:00PM

Location: ASH 112

## HACU-0283-1 **Circuits of Power**

Professor: Susana Loza

Is music raced? How do musical sound, image, performance, and even performer become racialized? How does music speak to, reflect, reproduce, reinforce, and/or contest race and racism? How do individuals use music to express their ethnic/racial identity? Such questions hint at the undeniable yet ineffable influence of race on the American musical imagination. This seminar will consider the fraught intersection of race, power, and desire in contemporary popular music (hip hop, electronic dance music, rock, pop, punk, R&B/soul, world music, etc.). Utilizing an interdisciplinary amalgam of Popular Music Studies, Post-Colonial Theory, Critical Race Studies, Ethnic Studies, Literary Criticism, Media Studies, Cultural Studies, and (Ethno)Musicology, we will investigate the local creation and global circulation of racially-coded sonic signifiers; questions of authenticity and appropriation; music as a form of cultural resistance and colonial domination; and music as a key component in identity formation. This course is reading-, writing-, and theory-intensive.

**Instructor Permission: N Satisfies Distribution: N**

Time: TTH 10:30AM-11:50AM

Location: EDH 2

## HACU-0284-1 **Comedy as Artistic Strategy**

Professor: Sara Rafferty

This course is structured around the tropes of comedic aesthetics: stand-up, slapstick, situations, puns, pratfalls, and pity. Taking aesthetic and thematic cues from comedians and funny situations rather than from a specific artistic medium or technique, students will utilize video, audio, photographs, diagrams, performance, and sculptural props to create and document new artworks that are informed by the aesthetics and practices of humor. Concurrent threads of pathos, performance, identity, and language will also be explored in examples of historical and contemporary artworks and performances. Weekly screenings and readings will be organized by type of comedic strategy or format (stand-up, slapstick, ensemble, wordplay, radio/audio recording, television, concrete comedy, skits/sketches, parody, impressions, etc.) In addition to major self-directed and collaborative artmaking assignments, assignments will include exercises, field recordings, and texts.

**Instructor Permission: N      Satisfies Distribution: N**

Time: T 06:00PM-08:50PM

Location: ARB STUDIO 2

## HACU-0289-1 **Wonder**

Professor:

Wonder is the energy that motivates us in the world. It is the first passion, according to Rene Descartes, and it has no opposite. This art history course explores the manifestations and meanings of wonder in the Renaissance and in modern times. We will first look at the rainbow, the perfect sign of wonder that links nature, the human form, and the desire to make sense of the world. Themes will then include New World exploration and discovery; marvels of collecting and the wunderkammer; and finally the creation of artificial life. Wonder is often about the spaces between life and death, the normal and the extraordinary, the secular and the divine, the human and the artificial. Wonder blurs these boundaries by disrupting our preconceptions and making us look anew. Using art and installations, films, maps, and literature students will be encouraged to explore the experience and the power of wonder.

**Instructor Permission: N      Satisfies Distribution: N**

Time: M 02:30PM-05:20PM

Location: FPH 107

## HACU-0294-1 **Reimagining Arts Ecologies**

Professor: Deborah Goffe

How does one sustain a life in the arts? While this question looms large for lovers of the arts, a host of other questions lurk just beneath the surface: How is success defined and redefined? Where are the points of entry and who are the gatekeepers? How do performance, making, educational, community-engaged, curatorial, and scholarly practices relate to one another and to the organizational structures that support them? What is the role of place? This course will function as a think tank of sorts, inviting dialogue around the evolution of existing arts ecologies and our place in their futures. Through critical discourse, research and entrepreneurial strategies, and with special emphasis on performing arts, we will imagine holistic and innovative approaches to sustained arts engagement that are responsive to social, cultural and economic realities. Geared for upper Division 2 & 3 emerging arts practitioners, administrators, entrepreneurs, curators, scholars, cultural critics, advocates and the like.

**Instructor Permission: N      Satisfies Distribution: N**

Time: TTH 10:30AM-11:50AM

Location: MDB SMALL

## HACU-0299-1 **Div 2 Independent Projects**

Professor: Kara Lynch

This is a highly focused seminar for Division II students concentrating in filmmaking, video, photography, performance and installation and/or creating independent projects across these media as part of their Division 2 portfolio. The class provides a forum for meaningful critique and exchange around students' works-in-progress. All participants will be exposed to the complex processes each engage as they shape and complete their projects. Students are required to share their inspirations and references in a class presentations as 'gifts', regularly present their work in progress to the whole, in weekly intensive small critique groups, and in one on one studio visits with the instructor for feedback; contribute effectively to discussions of the readings and works shown throughout the semester. By the end of the semester, each student's portfolio will contain a revised project proposal, either an artists statement or treatment, a self evaluation, and documentation of their participation in gifts, critiques, and online discussions.

**Instructor Permission: N      Satisfies Distribution: N**

Time: T 12:30PM-03:20PM M 07:00PM-09:00PM

Location: JLC 120

### HACU-0303-1 **Contemporary Musical Practices**

Professor: Daniel Warner

Contemporary Musical Practices: This course will engage the important compositional practices of the twentieth and twenty-first centuries. Students will compose music using post-tonal pitch systems, new scalar and chordal constructions, and expanded formal and textural possibilities. We will focus on the creation of new, non-traditional hierarchies within musical systems with regard to intervals, notions of consonance and dissonance, asymmetrical meters, non-metrical rhythm, and tuning. Students will also be encouraged to develop new compositional strategies through the examination of existing practices such as polytonality, serialism, pitch-class composition, minimalism, and indeterminacy.

**Instructor Permission: Y    Satisfies Distribution: N**

Time: MW 10:30AM-11:50AM

Location: MDB RECITAL

### HACU-0331-1 **Computer Music 2**

Professor: Daniel Warner

This course will focus on a wide range of topics in sound synthesis and music composition using the MAX/MSP/JITTER program. Students will undertake projects in interactive MIDI composition, algorithmic composition, additive and subtractive synthesis, waveshaping, AM/FM synthesis, and sampling. Other topics to be covered include SYSEX programming, sound analysis, theories of timbre, and concepts of musical time.

**Instructor Permission: Y    Satisfies Distribution: N**

Time: T 12:30PM-03:20PM

Location: LIB B2

### HACU-0333-1 **Adv Africana Studies Seminar**

Professor: Kara Lynch

Black Imagination, Fragments and Diffractions : We travelled the Space Way, is an Advanced Seminar in Africana Studies for students working across disciplines. During this course we will address the work of scholars, writers, artists, musicians and cultural critics who engage critically, consciously, and creatively with questions of race, temporality, space, technology imagination, sci fi aesthetics and content, outer space, black history/presence/future and to mark their vision for afro future contemplation. This is discussion based seminar that will focus on developing independent research and writing/making, engaging theoretical frameworks and interdisciplinary methodologies, as well as generating a collective

body of knowledge based upon readings, viewings and deep listening. Currently, there is an increase in, and retrieval of a discussion of Afro Futurism - this provokes us to ask why is this interesting now? If AfroFuturism evolved out of a particular political context where are we now? Looking globally we see that there seems to be a bigger archive, the concept has traveled across continents, and the canon has expanded for popular audiences. In the African context there is a desire to take on post- colonial history and find other images and frameworks to intervene into the present. We will engage with the vision and research of those who were the first generation of thinkers around and artists of AfroFuturism and consider what this framework provides us now in our re-consideration of how, when, and why do BlackLivesMatter. Black Imagination is our compass rose and during this seminar we will navigate these questions: What are the creative, critical, and political forms that arise out of AfroFuture desires in the present? How do we queer the concept - or is it already queer? How do we engage with a feminist lens? How do we interpret the notion of post-race in this discussion? What are our conceptions of time, space, science, technology, culture, and race? What is the role of imagination in the lives of Black Folks in this Millennium? Students completing Division II or III with a concentration in Africana Studies are encouraged to enroll; also recommended for advanced students working across disciplines in the Social Sciences and Humanities and Arts including: visual and cultural studies, ethnic and American Studies, media and visual arts and art history, music and performance studies.

**Instructor Permission: N      Satisfies Distribution: N**

Time: W 07:00PM-10:00PM

Location: EDH 2

### HACU-0341-1 **Narrative Frustration**

Professor: Alicia Ellis

This seminar is concerned with the peculiarities of narrative worlds that refuse to reveal their secrets. Our reading strategies and storehouse of rhetorical techniques for revealing meaning often fail us as we are outdone by a fictional world that will not allow for "interpretation." We are unmade when our narrative resources cannot keep pace with the project of textual interpretation. How do we cope with the refusal of the text to reveal itself - even to the most adequate of readers? What happens to the act of reading when a text overwhelms its readers with information? How do we manage those types of incorrigible texts? What are the stakes in the 'not-understanding' of difficult texts? We will look at mixed-genres in this seminar: texts that seemed to be marked as ambiguous, texts that upset readerly expectations, and texts that posit the impossible and the incomprehensible. This seminar is reading and writing attentive.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 01:00PM-02:20PM

Location: EDH 5

### HACU-0359-1 **Capstone Architectural Design**

Professor: Gabriel Arboleda

This is an advanced architectural studio for DIV III and other students with a design background, this including familiarity with architectural representation and principles of architectural design. Throughout this course students develop individual design projects of their selection. Their work is assessed every week through desk reviews and pin-up critiques. A considerable amount of self-directed work outside of class hours is expected.

**Instructor Permission: Y      Satisfies Distribution: N**

Time: TTH 02:00PM-03:20PM

Location: EDH 3

### HACU-0399-1 **Concentrators**

Professor: Hope Tucker, Kane Stewart

This course is open to film, photography and video concentrators in Division III and others by consent of the instructor. The class will integrate the procedural and formal concentration requirements of the College with the creative work produced by each student. It will offer a forum for meaningful criticism, exchange, and exposure to each other. In addition, various kinds of group experience will be offered, including lectures and critiques by guest artists. The course will include discussions of post-graduate options and survival skills including tips on exhibition and distribution, and graduate school applications.

**Instructor Permission: Y      Satisfies Distribution: N**

Time: W 01:00PM-05:00PM W 01:00PM-05:00PM

Location: JLC 120, 131

### HACU-1IND-1 **Independent Study - 100 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**Instructor Permission: Y**

### HACU-2IND-1 **Independent Study - 200 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an



Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**Instructor Permission: Y**

#### **HACU-3IND-1 Independent Study - 300 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**Instructor Permission: Y**

## **INTERDISCIPLINARY ARTS**

### **IA-0103-1 Intro to Writing**

Professor: Deborah Gorlin

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument, and we'll appreciate the artistry in our finest personal essays and short fiction. Students will complete a series of critical essays in the humanities and natural sciences and follow with a personal essay and a piece of short fiction. Students will have an opportunity to submit their work for peer review and discussion; students will also meet individually with instructor. Frequent, enthusiastic revision is an expectation. This course is intended largely for first year students, though third semester/fourth semester students struggling with writing issues are welcome.

**Instructor Permission: N    Satisfies Distribution: Y**

Time: TTH 12:30PM-01:50PM

Location: GRN WRC

### **IA-0117-1 Arduino for Everyone**

Professor:

This course will familiarize the student with the basic principles and techniques of programming and using Arduino microcontroller boards and integrating them with sensor and actuator circuits. Emphasis on general problem-solving skills and creativity in developing programs and circuits. This will be a project-based course; the majority of class time will be spent experimenting and building. Prior engineering experience not required, but the student should be comfortable with basic analytical thought and a beginning familiarity with simple electronics. All students will be using their own laptop and a provided USB cable to communicate with the Arduinos.

**Instructor Permission: N    Satisfies Distribution: Y**

Time: TH 12:30PM-03:20PM

Location: LCD SHOP

### **IA-0120-1 Sculpture Foundation**

Professor: William Brayton

Contemporary ideas in sculpture will be introduced in relation to work in a range of media including

clay, wood, plastic, steel, concrete, and found materials. This course provides training for all equipment in the Art Barn Sculpture Studio. Student generated imagery will foster discussions around representation, abstraction, the body, technology, public art, and installation art. Readings, slide lectures, group critiques and a field trip will inform the development of independent work in three dimensions. The course culminates with a lengthy independent project.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: TTH 01:00PM-03:20PM

Location: ARB SCULPT

### IA-0122-1 **Intro Social Entrepreneurship**

Professor: Daniel Ross

Through this course the students will develop their own community and world-changing ideas into venture plans, using practical frameworks and principles. Students will learn about social entrepreneurship as a vehicle for change, and the different forms and structures social entrepreneurship can take. Accomplished social entrepreneurs from around the world will share their experiences and perspectives with the class with in-person visits and video sessions, help the students think through their ideas. Students will develop the rigorous critical thinking and partnership skills to develop and test any idea, secure resources, and bring the idea to reality, applicable across sectors. Students will work individually and in teams. Class includes case studies, guest speakers, and at least one field trip. The course will culminate in a session where students will pitch their ideas to real social impact investors for feedback and support.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: MW 09:00AM-10:20AM

Location: FPH 104

### IA-0126-1 **Staging Graphic Novels/Comic B**

Professor: Mei Teo

This directing class investigates the visual sequential art of graphic novels and comic books as inspiration for making theatre. Through dissecting the vocabulary of a two dimensional form, we examine perspective and perception to expand the possibilities of using time and space in live performance. By critical analysis of the content and form of stories in this genre, we will discuss and initiate character creation, world building, and how they link to constructing forms of live narrative. The class will stage comic books together, and will also include individual projects for a final showcase.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: TTH 02:00PM-03:20PM

Location: EDH 104

### IA-0141-1 **Projection Design in Theatre**

Professor: Peter Kallok

Though the use of slide projections has a long history in the theatre, it is only within the last ten years that projection design has become a significant design element in many theatre productions. More recent advances in projection technology have made projections not only common, but often central to the experience of the performance environment. Continued experimentation with the integration of projections in many theatre productions has influenced other theatrical disciplines such as playwriting, directing and the traditional design areas. In this course we examine the history of projection design in theatre performance leading up to current practices. We will question the use of projection design in today's theatre while we experiment with strategies for its inclusion. Students will be given an introduction to the "tools" of projection design in a studio setting as they advance through a series of exercises and independent projects. Laptop required.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: MW 10:30AM-11:50AM

Location: EDH 104

### IA-0148-1 **Women's Design and Fabrication**

Professor: Patricia Bennett

The intent of this course is to provide a supportive space for female students to acquire hands-on fabrication shop skills. Students will be introduced to the basic tools, equipment, machinery and resources available through the Lemelson Center. We will cover basic elements of design and project planning. Students will be expected to participate in discussions of their own and each other's work. Upon completion of the course, participants will have start-to-finish experience with several projects, a working knowledge of many tools in the shop, and the skills needed to go forward with their own ideas.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: W 04:00PM-05:20PM

Location: LCD 113

### IA-0156-1 **Theatre for Young Audiences**

Professor: Talya Kingston

This seminar class will explore a range of plays written for children (concentrating on 4th-7th grade). We will critically analyze plays and consider trends in writing. Included will be plays that have been adapted from other forms and works that are intended to open dialogue about social issues (Theatre-In-Education). In addition to reading plays we will research TYA companies around the world, go on a field trip to see a play for children and speak to playwrights and Artistic Directors of children's theatre companies about their work. Students will work alongside a group of child consultants (local 4th-6th graders). Emphasis will be placed on multicultural perspectives, social issues addressed within TYA and challenges/issues faced in the professional realm of TYA.

**Instructor Permission: N    Satisfies Distribution: Y**

Time: TTH 09:00AM-10:20AM

Location: EDH 2

### IA-0209-1 **Contemporary Chinese Drama**

Professor: Mei Teo

This dramaturgy class will introduce contemporary playwrights and performance makers who create work about China and the Chinese experience from diverse perspectives. As China expands its influence economically, politically, and culturally, we seek to understand and locate "Chinese-ness" in our contemporary society by examining its increasingly complex cultural dynamics. We will delve into issues of race, nation, history, culture, and the socio-political through the eyes of ethnic Chinese theatre makers writing from China, as well as Chinese-American and the global Chinese Diaspora. Through methodology and tools of analysis employed by the field of dramaturgy, the class prepares students to engage in pre-production and rehearsal discourse through the lens of this cultural perspective.

**Instructor Permission: N    Satisfies Distribution: Y**

Time: TTH 10:30AM-11:50AM

Location: FPH 105

### IA-0211-1 **Teach Art in the Elementary Sc**

Professor: Jana Silver

In this course students will be teaching art to children in grades K-6. We will focus on visual arts teaching by exploring art materials, methods and techniques appropriate for a K-6 art program. Students will

prepare themselves for behavior, academic and circumstantial situations which might arise in an elementary school classroom. The first half of the semester will include discussions and exploration of contemporary theory, issues and methods within the field of Art Education. Students will work individually and in groups to create art lesson plans and they will experience working as a team by using group consensus to make decisions and plan an after-school art program. The second half of the semester students will teach art to children. They will apply much of what they have learned by experiencing hands-on team teaching in a local elementary school. Allowing for extended class time once a week (30 minutes) during the elementary school program is mandatory.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 02:30PM-03:50PM

Location: FPH 104

### IA-0214-1 **Intermediate Poetry Workshop**

Professor: John Murillo

In this course, students will learn (and learn to subvert) conventions of the three primary modes of poetry: the lyrical, narrative, and the hybrid lyric-narrative. We will attempt to draw on the strengths of the traditional workshop model while avoiding its many shortcomings. Students will hone their critical skills through close reading of each others' work and in prose responses to outside reading assignments, but special emphasis will be placed on generating new poems, not up for workshop. By allowing students to create new work without fear of censure or critique, and by approaching the revision process as one of constant and exciting discovery, we will cultivate the necessary risk, play, and mystery that is the lifeblood of good writing.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: W 06:00PM-09:00PM

Location: EDH 4

### IA-0224-1 **Set the Stage: Social Change**

Professor: Peter Kallok

How can scenic, lighting, and sound design enhance or underscore a social or political message? How can a designer's vision influence one's experience or interpretation of a performance? In this class we look at designers and designs whose work has amplified or challenged traditional and nontraditional social and political texts. Throughout the semester students will be challenged to create scenery, lighting, and sound designs with the intention of enhancing or confronting the social or political themes of selected works. Within a studio format students will have the opportunity to further develop their

skills in scenic, lighting, and sound design presentations. Prerequisite: A college level theatre design course.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 12:30PM-01:50PM

Location: EDH 104

### IA-0226-1 **Crossing Lines: disturbing lan**

Professor: Jill Lewis

Cultures evolved from histories of colonialism or slavery have embedded in them forms of racism and racial polarisations that haunt and are reproduced even along the arteries of struggle against them. But there have been collaborations and connections that challenged the prevailing racialised assumptions and positionings that the dominant discriminations or oppressions continue to re-invoke. This course considers the importance of seeding the imagination with analyses, argument or narratives that disturb or defy the repetition of polarised differences that racisms depend on. We will explore analyses, cultural texts and creative practices that work against repetitions of 'difference' and cross the boundaries that racism would hold impenetrable. Readings include work by Alan Goodman et al., Eula Bliss, Chimamanda Adichie, Toni Morrison, Caryl Phillips, Lemn Sissay, Robin Lewis, James Baldwin, Paul Gilroy, Farhad Dalal, Franz Fanon; and music by Muhammad Al-Hussaini and Abel Meeropol. Active student presentations involved. Prerequisite: Students must be in the last semester of Div I, or already in Div II; students must email instructor prior to enrolling in this course: [jlewis@hampshire.edu](mailto:jlewis@hampshire.edu)

**Instructor Permission: N      Satisfies Distribution: Y**

Time: W 02:30PM-05:20PM

Location: FPH 106

### IA-0238-1 **American Voices/American Lives**

Professor: Michael Lesy

The ability to authentically reproduce the inner and outer lives of real people and to deploy those people as "characters" in scenes that tell true stories are skills that all literary journalists must master. This course-devoted to the reading and writing of portrait/biographies-is intended to develop those skills in aspiring nonfiction narrative writers. Students will be asked to write short portrait/biographies of friends, relatives, acquaintances, and strangers. They will be asked to extend these prose portraits into longer biographies. Such biographies place their subjects in the social, cultural, racial, sexual, economic, and historical worlds they inhabit with the rest of the human race. To find the best interview subjects will require initiative and perseverance. To hear and understand their life stories will require empathy

and skepticism. To place their stories in context will require primary and secondary source research. This is not a course for people who are shy or easily discouraged.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: TTH 09:00AM-10:20AM

Location: FPH 102

### IA-0242-1 **Whole in Space**

Professor: Conor Peterson

Nearly 40 years ago Rosalind Krauss advanced her theory of the "expanded field" to interrogate the relationship between sculpture, architecture and landscape. Has our media-centric post-internet condition expanded the field of sculpture once again? This studio art course seeks to explore that question and more, with notions of beauty and the technological sublime serving as a compass. Split equally between the electronics lab and shop, students will put the "physical" in "physical computing" by learning basic fabrication techniques to realize computerized artworks. In the electronics lab we will take a deeper look at programming microcontrollers with an eye on techniques relevant to sound, light, data gathering, telepresence and interactivity. Students should anticipate spending at least \$150 on materials; access to a laptop is recommended but not required.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: TTH 09:00AM-11:50AM

Location: LCD 113

### IA-0245-1 **Devising through the Jazz Aeth**

Professor: Djola Branner

This course explores the creation and analysis of interdisciplinary theatre through the lens of the theatrical jazz aesthetic. We will combine music, movement and non-linear narrative to create short dramatic pieces, and deconstruct the works of such theatre artists as Laurie Carlos, Sharon Bridgforth and Daniel Alexander Jones. The course seeks to develop a language for collaboration and experimentation between theatre makers, dancers, musicians, and to mine directorial tools that mirror the characteristics of classic American jazz - particularly rhythm, syncopation, call-and-response, polyphony and improvisation. Prerequisite: Completion of at least one college level course in acting, directing, design, playwriting, devised theatre, dance or music.

**Instructor Permission: N**    **Satisfies Distribution: Y**



Time: TTH 01:00PM-03:20PM

Location: MDB SMALL

### IA-0248-1 **Dreams, Metaphors & Other Rebe**

Professor: Aracelis Girmay

How does writing the dream alter language and/or how we expect language to behave? Might the dream be a painting or a gift or a found object? How is metaphor a kind of rebellion? And how might these practices be(come) routes to possibility? In this course, we will explore these questions and the ways that dreams, metaphors, and poem-making (in general) can meaningfully challenge and stretch the conventions of our saying and seeing. Students will participate in writing experiments in and out of class, and will also be expected to: keep a dream and writing journal; contribute poems for class workshop; provide critical, thoughtful feedback in response to the work of their peers; study works by artists such as Helene Cixous ("The School of Dreams"), Lucille Clifton, Elizabeth Alexander, Jean Valentine, Alberto Rios, and Fanny Howe. Over the course of the semester, students will generate and revise new work, while developing a portfolio of original poems and presenting a creative statement on their writing routes and/or practices. Eligible students should be committed to deepening their practice as creative (live!) readers, writers, and community members. Prerequisite: Eligible students will have completed one college-level creative writing workshop.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: W 06:00PM-08:50PM

Location: FPH 104

### IA-0253-1 **Short Story Collections**

Professor: Nathalie Arnold

In this fiction workshop, we will consider contemporary short story collections as well as 'story cycles' or 'novels-in-stories.' In our readings, we will ask: what 'makes' a collection? how does one story build on the next, even when the characters and settings are different? how can telling multiple stories about one event complicate readers' understanding of the fictional world? how do authors' aesthetic and ethical concerns carry over or change across stories? In addition to written reading responses and intensive in-class writing aimed at helping students to discover their own writerly voices, students will produce two to three distinct pieces of fiction that 'speak' to each other, either by taking place in the same world or taking up similar questions or concerns. Some of the authors we'll consider are: Louise Erdrich, Edward P. Jones, Lorrie Moore, Z.Z. Packer, Sherman Alexie, Ramona Ausubel, Karen Russell, Shelley Jackson and Alice Munro.

**Instructor Permission: Y**    **Satisfies Distribution: N**

Time: M 06:00PM-09:00PM

Location: EDH 4

### IA-0268-1 **Making A Scene**

Professor: Djola Branner

This studio course applies introductory principles of acting to contemporary American scenes. Primary concerns are identifying and playing clear objectives, developing character through behavior, and cultivating a language for the critical analysis of contemporary drama. Assignments include workshopping and performing three contemporary American scenes, presenting two life studies, completing three written character analyses, and writing one theatre review. Due the highly collaborative and experiential nature of this studio course, attendance and punctuality are essential to successful participation in this class. Prerequisite: Opening the Instrument (or another college level introductory acting class).

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 01:00PM-03:20PM

Location: EDH 104

### IA-0269-1 **Sequential Imagery II**

Professor: Thomas Haxo

This course provides preparation for work in the arts and other fields where visual ideas are presented sequentially. Sequential skills will be built through assignments that may utilize drawing, digital work and sculpture. Assignments addressing linear and nonlinear sequence with, line, tone, color, space, and light will facilitate the development of personal imagery. Narrative and non-narrative themes will be discussed. A wide range of tools and techniques will be employed in exploration of subject matter. A substantial independent project will be a major component of the course. A broad range of issues concerning sequential drawing will be discussed through group critiques and discussions. Prerequisite: One foundation level art course.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 01:00PM-03:20PM

Location: ARB STUDIO 3

### IA-0275-1 **Documentary Theatre**

Professor: Talya Kingston

This course will explore the creation and ethics of documentary drama. Concentrating on contemporary American repertory, students will read and analyze the works of Peter Weiss, Anna Deavere Smith, Eve Ensler, Ping Chong and The Tectonic Theater Project amongst others. Students will also have the opportunity to research, edit and perform oral histories and historical documents, learning first hand the responsibilities of representing a "real" story on stage.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 10:30AM-11:50AM

Location: EDH 2

### IA-0276-1 **Photographs Facts & Fictions**

Professor: Michael Lesy

This is a research course for intellectuals who are artists and artists who are intellectuals. The course has two goals. (First) To understand the Nineteen Twenties in America as an era whose excesses and preoccupations were nothing but a dance of death performed at the edge of a mass grave containing the bodies of seven million soldiers, and fifty million civilians, killed during the pandemic that followed the war. To carry-out their investigations, students will (1) sift through large collections of on-line archival photographs (for example: The Caufield and Shook Collection at the University of Louisville), and (2) read a variety of primary and secondary written sources (newspapers, novels, and biographies). (Second) To teach students how to find and use whatever array of primary written and visual documents they find to build image/text narratives that, like documentary films, tell true stories in artful and analytic ways. This course has no prerequisites. However, its Midterm and Final projects will require extensive and intensive, self-initiated research. Insight, intelligence, and curiosity will be rewarded.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 09:00AM-10:20AM

Location: FPH 102

### IA-0280-1 **Sculpture Mold Making and Cast**

Professor: Gregory Kline

This studio course introduces intermediate level sculpture and studio art concentrators to mold making and casting processes. Students will be exposed to a range of cast sculpture both historic and contemporary through books and slide lectures. Through assignments and independent work, students

will explore the process of mold making and casting through a range of different materials including Plaster, Latex rubber, Urethane rubber and thermoplastics. Prerequisite: Intro to Sculpture or Object & Environment.

**Instructor Permission: Y      Satisfies Distribution: N**

Time: MW 01:00PM-03:20PM

Location: ARB SCULPT

### IA-0281-1 **Design for Social Enterprise**

Professor: Donna Cohn

In this class students will strive to develop affordable and effective equipment paired with business models with the goal of adding value to agricultural products in Asia and Africa, or more locally. Technologies may include grain threshing, seed harvesting, food drying and fermentation. Students will learn how invention and technology fits with economic development. Students will learn basic principles of design and prototyping innovations, as well as social enterprise models for sustainability and dissemination. Students will research agricultural, community, and economic conditions in target regions, and will have interaction through skype and other media with partners from other countries. Students will be working in the design workshop and must be willing and able to use tools and machinery. Prerequisite: At least one previous course in social entrepreneurship and/or design, or permission of instructor.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 10:30AM-11:50AM

Location: LCD 113

### IA-0282-1 **Dynamics of Displacement**

Professor: Jill Lewis

2015 saw an unprecedented movement of people migrating from wars and poverty into Europe. This course will explore media reports, personal narratives, novels and films to fertilise imaginative grasp of the conditions of disenfranchisement, marginalization and survival that make people leave home. Examining the arc of social realities impacting people from North Africa and the Middle East we will explore complexities of their migrations, asylum quest, experiencing of displacement - and challenges and uncertainties of striving to reach re-anchoring in unfamiliar places and foreign cultures. We will explore blindnesses in the juxtapositions of different worlds and highly charged attitudes and conditions of reception in European contexts. We will Skype with asylum seekers, trace 2015 events as they unfolded and explore background readings from Refugee Studies. Students will write responses to

media reports, films; seek experiences of migration closer to home and complete a final critical / creative project combining different mediums. Prerequisite: Students must have completed Div I.

**Instructor Permission: N      Satisfies Distribution: N**

Time: M 02:30PM-05:20PM

Location: FPH 108

### IA-0290-1 **Actualization Through Entrepre**

Professor: Colin Twitchell

Students that take this course will learn how to equip themselves with the appropriate entrepreneurial skills so that they can actualize their ideas (whether big or small) for improving the world. This course will be a hands-on approach, through actualizing participant ideas, to getting things "out there" for broader benefit. Key topics covered will include clear articulation and presentation of your idea, how to know if your idea is viable, who might be interested, what's needed to put your idea into motion, action planning and measuring the success of your idea. Though this is a primarily project based course, case studies, readings and other means will be used to explore, develop and realize your idea. Instructor permission is required and you must submit a one-page description of your idea explaining the "What" and your current thoughts on the "How" of it. Ideas submitted should be broad ranging and can include social and/or political actions, performances, installations, products, events, or other things that could make the world a better place. Email: ctwitchell@hampshire.edu

**Instructor Permission: Y      Satisfies Distribution: N**

Time: WF 02:30PM-03:50PM

Location: LCD 113

### IA-0294-1 **Environmentally Sustainable De**

Professor: Donna Cohn

Is it possible to completely eliminate negative environmental impact of the everyday things we buy with careful design? We will learn about where raw materials come from, how they are used in manufacture, and how they are disposed of. We will investigate alternative materials or design approaches that may result in less waste. Students will then choose one consumer product to investigate; how it was made, the source of its components and materials, and what typically happens typically upon disposal. The final project for the course will be to design a functionally equivalent "no-harm to the environment" version of one or more products researched by students in this class. Prerequisite: Students who take this class should be diligent, resourceful researchers, comfortable with the process of making functional

objects, and willing to work as part of a team. Provide evidence of this - such as an evaluation, piece of work.

**Instructor Permission: Y    Satisfies Distribution: N**

Time: TTH 12:30PM-01:50PM

Location: LCD 113

### IA-0296-1 **Div II Projects in Creative Wr**

Professor: Nathalie Arnold

This course is designed for students in their final semester of Division II who expect to undertake a Division III in creative writing. Our weekly readings will feature works on writing by authors such as Francine Prose, Italo Calvino, bell hooks, Graham Greene, Walter Mosley, Annie Dillard, Helene Cixous, and others, as well as interviews with contemporary writers about their craft. Students will design their own independent project (for example, a series of poems, two long stories, a collection of flash fiction, comix, novel chapters, etc) and create a feasible timeline for their execution. Working in small groups, students will share their work each week and help move each other forward. Students will also do one in-class presentation on an artist of their choice. At the end of the semester, students will present a portfolio of work as well and a reflexive essay. Prerequisite: Two previous workshop courses in creative writing (poetry, fiction, literary journalism, memoir).

**Instructor Permission: Y    Satisfies Distribution: N**

Time: W 06:00PM-09:00PM

Location: EDH 5

### IA-0305-1 **Angle of Ascent: Robert Hayden**

Professor: John Murillo

Although he published relatively little in his lifetime, Robert Hayden is widely considered a leading figure in African-American poetry. In this advanced level craft seminar, poets will perform close readings of Hayden's poems as well as those of his predecessors (Auden, Hughes, Yeats) and progeny (Komunyakaa, Wright, Hayes), always with an eye toward "stealing" techniques that may enhance our own work. Prerequisite: Students must have taken at least one poetry workshop prior to enrolling in this course.

**Instructor Permission: N    Satisfies Distribution: Y**

Time: TH 06:00PM-09:00PM

Location: EDH 4

### IA-0323-1 **Drawing into Abstraction**

Professor: William Brayton

In this advanced course students will develop a portfolio of drawings in response to issues in abstract art. Through the completion of multiple drawings a week, students will produce a large, personal and informed investigation of abstract imagery. Readings, slide lectures, group critiques and a field trip to an area museum will provide a context for independent work. One session each week will be devoted to the production and discussion of the independent project. The second session will provide technical and conceptual tools for exploring media, information, systems, color, and other means of generating abstract imagery. Given the fluid line between abstraction and representation, a wide range of subject matter will be explored. Prerequisite: At least one college level drawing course.

**Instructor Permission: N      Satisfies Distribution: N**

Time: TTH 09:30AM-11:50AM

Location: ARB STUDIO 1

### IA-0346-1 **Advanced Sculpture**

Professor: Thomas Haxo

This course provides students with conceptual, theoretical, technical, and historical information and experiences in sculpture at the advanced level. Materials, which may include clay, wood, steel, lightweight concrete, and found objects, will be incorporated within a series of compounding independent projects. The primary issues surrounding sculptural objects and installations in contemporary art will be addressed. Designed for upper Division II and Division III levels. Prerequisite: At least one of the following IA sculpture courses: Sculpture Foundation, Sculpture Tutorial, or Object and Environment (or equivalent).

**Instructor Permission: N      Satisfies Distribution: N**

Time: TTH 09:30AM-11:50AM

Location: ARB SCULPT

### IA-0387-1 **CW Concentrators' Seminar**

Professor: Aracelis Girmay

This course is for last-semester Division III students whose projects are, in some way, rooted in creative writing, whatever the genre. Course participants will present and workshop their work and influences while bringing their Division III projects to a successful close. As tends to be the case with creative

writing concentrators' seminars, this seminar will also be an opportunity for writers to (further) develop as a "community of writers" while reflecting on the possible meanings of the term. Students who register for this course should be serious about both their own projects and the work/projects of their peers. \*Instructor Permission is required. Students must attend the first class meeting in order to be considered for enrollment in seminar. Prerequisite: Students should be in the last semester of their Division III and should be writers of poetry, fiction, and/or nonfiction.

**Instructor Permission: Y**    **Satisfies Distribution: N**

Time: TH 12:30PM-03:20PM

Location: FPH 105

#### **IA-1IND-1 Independent Study - 100 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**Instructor Permission: Y**

#### **IA-2IND-1 Independent Study - 200 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**Instructor Permission: Y**

#### **IA-3IND-1 Independent Study - 300 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**Instructor Permission: Y**

#### **IACC-0101-1 Metal Shop**

Professor: Thomas Brown

This course will introduce a range of tools, material forms, and processes used to cut, form, join, and



finish metal. The curriculum will include use of measuring tools, layout methods, and an introduction to mechanical drafting. After acquiring basic skills, students will pursue individual projects in collaboration with the course instructor.

**Instructor Permission: N**      **Satisfies Distribution: N**

Time: WF 01:30PM-03:20PM

Location: LCD 113

### LS-0101-1 **Elementary Spanish I**

Professor: Samira Artur

This course is designed for students with no background in Spanish. Students are introduced to basic grammatical structures including present, preterit and future (ir + a + infinitive tenses) and by the end of the semester should be able to communicate in verbal and written forms about personal information, daily activities, future plans and past experiences. All four skill areas (speaking, listening, reading and writing) are practiced through activities that are based on real-life situations, the on-line course website and the students' experiences. Attendance and classroom participation count for sixty percent of the requirement for credit/evaluation.

**Instructor Permission: N**      **Satisfies Distribution: Y**

Time: MW 04:00PM-06:30PM

Location: FPH 103

### LS-0102-1 **Elementary Spanish II**

Professor: Samira Artur

This course is the second semester of first-year, Spanish and students enrolled in this course should have taken LS101 or the equivalent. This class is taught almost entirely in Spanish and focuses on speaking and using the target language. Students entering this level should be able to use the present, future (ir+a+infinitive) and preterit with some fluency and accuracy. Attention is given to building accuracy with grammatical structures introduced in LS101 and focuses on the differences between the preterit and imperfect tenses along with an introduction to present subjunctive. More sophisticated grammar is also introduced in this course. All four skill areas (speaking, listening, reading and writing) are practiced through activities that are based on real-life situations, the on-line course website and the students' experiences. Classroom attendance and classroom participation count for sixty percent of the requirement for credit/evaluation.

**Instructor Permission: N**      **Satisfies Distribution: Y**

Time: MW 01:00PM-03:30PM

Location: FPH 103

### LS-0110-1 **Elementary Arabic II**

Professor:

Elementary Arabic II, the second semester of First-Year Arabic that introduces the basics of Modern Standard Arabic, this course concentrates on all four skills: speaking, listening, reading and writing. Students will begin with chapter 6 of Al Kitaab and complete Chapter 13 in Al Kitaab Book I by the end of the academic year. Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts. In addition to the traditional textbook exercises, students will write short essays and participate in role plays, debates, and conversations throughout the year. The course follows an integrated methodology of language instruction through introducing one of the Arabic dialects to be integrated with the Modern Standard Arabic Instruction.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MTWTHF 10:30AM-11:20AM

Location: FPH 103

### LS-0112-1 **Elementary Chinese II**

Professor: Danni Song, Kay Johnson

This course will be taught by Danni Song, a visiting professor of Chinese from the Hampshire College China Exchange program, and supervised by Professor Kay Johnson. It will cover the second semester of beginning Chinese. The course will follow the Integrated Chinese textbook series. The class will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 2; Integrated Chinese Workbook Level 1, Part 2; Integrated Chinese Character Workbook, Level 1, Part 2. Students should have completed one semester of college level Chinese or its equivalent.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MTWTHF 05:00PM-05:50PM

Location: CSC 101

### LS-0124-1 **American Sign Language II**

Professor: Dana Hoover

This course furthers the development of receptive and expressive signing skills. The course introduces

the more complex grammatical structure including signing space, body posture and facial expression. More information about the deaf community will be done through readings, videotapes/DVDs. class discussion, presenters and events. Prerequisite: successful completion of American Sign Language I or equivalent proficiency.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 12:30PM-01:50PM

Location: FPH 108

### LS-0201-1 **Intermediate Spanish I**

Professor: Samira Artur

This course is the first semester of second year Spanish. Students enrolled in this course should have taken LS102 or the equivalent and be able to use the present, future, preterit and imperfect tenses with some fluency and have a working knowledge of the present subjunctive. This course, taught almost entirely in Spanish, is designed to reinforce grammatical structures introduced in first-year Spanish through activities that practice all four skills: speaking, listening, reading and writing. Attention is given to using command forms and the present subjunctive. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world through the on-line course website as well as students' own experiences. Emphasis is placed on speaking and writing in Spanish. Attendance and classroom participation count for sixty percent of the requirement for credit/evaluation.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 12:30PM-03:00PM

Location: FPH 103

### LS-0202-1 **Intermediate Spanish II**

Professor: Juan Carpio

This course is the second semester of second-year Spanish. Students enrolled should have taken LS201 or the equivalent and be able to use the present, future, preterit, imperfect tenses, command forms and present subjunctive with some fluency. This course will solidify grammatical structures of Spanish through activities that practice all four skill areas: speaking, listening, reading and writing. Attention will be given to more sophisticated use of the subjunctive and compound tenses. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world through the on-line course website as well as students' own experiences. Emphasis is placed on speaking and writing in Spanish. Attendance and classroom participation count for 60 percent of the requirement for credit/evaluation.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: TTH 12:30PM-03:00PM

Location: FPH 104

**LS-0212-1 Intermediate Chinese**

Professor: Danni Song, Kay Johnson

This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange Program. Danni Song and supervised by Kay Johnson. Students entering this class will be expected to have completed beginning Chinese or the equivalent of an intensive college-level first year Chinese language course. The main text for the semester will be Integrated Chinese Level 2 Part 1 and Level 2 Part 2 (Third Edition). Emphasis will be placed equally on speaking, reading, and writing. An additional practice session will be added at a time that suits the students' schedule.

**Instructor Permission: N**    **Satisfies Distribution: Y**

Time: MWF 04:00PM-04:50PM

Location: CSC 101

## **NATURAL SCIENCE**

### **NS-0102-1 Musical Acoustics**

Professor: Frederick Wirth

All facets of musical performance, the production of sound, its transmission and alteration by the performance space, and its perception by members of the audience, are candidates for study in acoustics. In this course we will develop the physics of vibrating systems and wave propagation and study the measurement of sound. Topics will include: vibrating systems, wave motion, wave analysis, resonance, room acoustics, and the application of these principles to various classes of instruments. There will be weekly problem sets and a class presentation by each student on a topic of interest. A weekly lab will allow students to investigate various acoustical systems and measuring devices. Students will perform simple experiments, learn to operate the lab equipment, and read papers from the original literature. Students will develop an independent project in musical acoustics. Students will present the results of their large project to the class near the end of the semester.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 12:30PM-01:50PM TH 02:00PM-04:30PM

Location: CSC 3-OPEN

### **NS-0102-1 Musical Acoustics**

Professor: Frederick Wirth

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**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 12:30PM-01:50PM TH 02:00PM-04:30PM

Location: CSC 3-PHYS

## NS-0108-1 **Art of Life**

Professor: John Castorino

From the basic structures of biological compounds, to the movement of compounds within a cell, to the combined activities of tissues that contribute to the function of an organ, to the structures of complete organisms, the phenomena of life are both intellectually and aesthetically stimulating. This course will explore the complexities of life and use them as inspiration for creating art. We will learn the science in the classroom and laboratory and then move to the studio where students will utilize their comprehension of biological phenomena to create design and art projects. The characteristics of design that are apparent when observing biological forms (such as bundling, branching, repetition, variation, etc.) will be used as a starting vocabulary to develop works of art. Our goal is to use the relationship between art and science to foster a greater sensitivity to the aesthetics of natural forms, and to leave the classroom looking at our integrated and fragile relationship to the natural environment with new eyes. The course will culminate in an exhibition at the end of the semester.

**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: TTH 09:00AM-10:20AM TTH 09:00AM-10:20AM

Location: CSC 2-MOLC

## NS-0108-1 **Art of Life**

Professor: John Castorino

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**Instructor Permission: N**     **Satisfies Distribution: Y**

Time: TTH 09:00AM-10:20AM TTH 09:00AM-10:20AM

Location: CSC 2-OPEN

### **NS-0116-1 Math to Survive in the World**

Professor: Geremias Polanco Encarnacion

Many factors determine whether or not you get a job, succeed or fail in a project, and lose or make money on an investment. Your problem solving ability is one of them, but understanding the principles behind the situation you face (in practice or in theory) is one of the most fundamental. To survive in the world, people need to apply countless mathematical principles, consciously or unconsciously. In this course you will review some of the mathematical principles that you already use, and will learn some other new ones. Topics will include minimizing time required to complete certain tasks; scheduling and critical path analysis; fair division; voting theory; coding theory; mathematics of investment and credit; art, beauty and math; and other topics at our discretion.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 10:30AM-11:50AM

Location: CSC 3-OPEN

### **NS-0124-1 HIV/AIDS: 35 Years Later**

Professor: Megan Dobro

When the HIV virus was first identified as the cause of AIDS, people never imagined there would still be no cure 35 years later. What's happened in all that time? What is taking so long? In this seminar, we will read about the milestones of HIV research and discuss why finding a cure or vaccine has proven to be very difficult. Students can expect to learn about the life cycle of the HIV virus, methods of transmission, current tools for research, and social and political issues associated with the epidemic. We will examine different approaches to studying HIV and assess what is still unknown about its biology. Taking this course qualifies you to apply for the Thailand short-term field course offered by Megan Dobro and GEO in the summer. A fair warning: this is a science course taught by a biologist, with a bit of a social science lens. Students should be willing to study beginner molecular biology in this course.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 02:00PM-03:20PM

Location: CSC 333

### **NS-0128-1 Env Conflict in Anthropocene**

Professor: Seeta Sistla

Environmental conflict in the Anthropocene How do you respond when someone asks you, "Is climate

change real?" "Is sea-level rise real?" "Is 'fracking' really that bad?" The past century has been marked by a myriad of environmental changes. Understanding the causes and consequences of these changes within a scientific framework is important to being part of an engaged global citizenry. The goal of this course is to introduce the field of environmental science and convey that building one's understanding of the natural world within a scientific context can help us to address the environmental challenges facing our planet. Using primary scientific literature, books, newspaper articles, film, and field trips, we will build scientific literacy to contextualize a variety of environmental problems and solutions.

**Instructor Permission: N**      **Satisfies Distribution: Y**

Time: MW 10:30AM-11:50AM

Location: CSC 333

### **NS-0151-1 Tree Rings and Climate Change**

Professor: Lawrence Winship

Standing as silent sentinels, trees in temperate regions record temperature, rainfall, amount of sunlight and response to disturbance in the width of their annual growth rings. We can use the patterns of these rings as surrogate climate records for years before people recorded weather data. In this project-based course, we will first learn the techniques of dendochronology, the science of reading tree rings, including collection and preparation of samples, data collections and analysis, and the biology of tree growth. We will travel to various sites around New England and collect tree cores in stands where the climate signal is likely to be strong and where we can also find evidence of significant ecological events such as fire, logging, hurricanes and farm abandonment. 300-level students will act as team leaders for the main course projects.

**Instructor Permission: N**      **Satisfies Distribution: Y**

Time: F 10:30AM-05:00PM

Location: CSC 1-AGRI

### **NS-0154-1 Science of Stress**

Professor: Cynthia Gill

Stress is a daily part of our lives that has become an intense subject of interest among scientists and the medical community. The body's responses to stress are linked to multiple health problems, but stress can also be overused as an explanation. In this course, we will examine the scientific evidence for the links between stress and human health issues such as cancer, heart disease, diabetes, and depression. This will include readings of primary scientific research papers and coverage of basic physiological mechanisms in humans and other animals. Students will learn techniques to measure stress, stress



hormones and glucose regulation. In addition, as community service outreach, students will develop projects to explore the effectiveness of stress relief options in the college community.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: TTH 09:00AM-10:20AM

Location: CSC 3-OPEN

### NS-0159-1 **Pesticide Alternatives**

Professor: Brian Schultz

The use of synthetic chemical pesticides has created environmental and health problems throughout the world, from the contamination of water supplies in Western Massachusetts to the poisoning of farm workers in Costa Rica. This course will examine problems associated with pesticides and how they arise, and how much we actually know vs. how much we only suspect. We will then review in detail various alternative methods for pest control, such as the "biological control" of pests using their natural enemies, or the use of plant extracts or their own sex attractants to repel, attract, or confuse them. Some background on the issues of sustainable agriculture, environmental pollution, and health in general will be included for context. The politics of pesticide use, such as who really benefits from the overuse of pesticides and how they are often "dumped" in the Third World, will also be an important component. This course will consist of lectures, discussions, films, field trips, and field/lab research, including using live insects to test or develop various methods or mechanisms.

**Instructor Permission: N      Satisfies Distribution: Y**

Time: MW 01:00PM-02:20PM

Location: CSC 110

### NS-0212-1 **Organic Chemistry I**

Professor: Rayane Moreira

This course is an introduction to the structure, properties, reactivity, and spectroscopy of organic molecules, as well as their significance in our daily lives. We will first lay down the groundwork for the course, covering bonding, physical properties of organic compounds, stereochemistry, and kinetics and thermodynamics of organic reactions. We will then move on to the reactions of alkanes, alkyl halides, alcohols and ethers, alkenes, and alkynes, emphasizing the molecular mechanisms that allow us to predict and understand chemical behavior. Lastly, we will discuss the identification of compounds by mass spectrometry, NMR and infrared spectroscopy. Student-led discussions will address the role organic molecules play in biology, industry, society, and the environment. Additionally, weekly problem-solving sessions will be held to foster skill in mechanistic and synthetic thinking. The laboratory will

provide an introduction to the preparation, purification, and identification of organic molecules.  
Prerequisite: high school chemistry.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MWF 10:30AM-11:50AM TH 01:00PM-05:00PM

Location: CSC 101

### NS-0212-1 **Organic Chemistry I**

Professor: Rayane Moreira

This course is an introduction to the structure, properties, reactivity, and spectroscopy of organic molecules, as well as their significance in our daily lives. We will first lay down the groundwork for the course, covering bonding, physical properties of organic compounds, stereochemistry, and kinetics and thermodynamics of organic reactions. We will then move on to the reactions of alkanes, alkyl halides, alcohols and ethers, alkenes, and alkynes, emphasizing the molecular mechanisms that allow us to predict and understand chemical behavior. Lastly, we will discuss the identification of compounds by mass spectrometry, NMR and infrared spectroscopy. Student-led discussions will address the role organic molecules play in biology, industry, society, and the environment. Additionally, weekly problem-solving sessions will be held to foster skill in mechanistic and synthetic thinking. The laboratory will provide an introduction to the preparation, purification, and identification of organic molecules.  
Prerequisite: high school chemistry.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MWF 10:30AM-11:50AM TH 01:00PM-05:00PM

Location: CSC 2-CHEM

### NS-0220-1 **Human Physiology**

Professor: Cynthia Gill

With humans as our primary model system, we will cover cellular and general tissue physiology and the endocrine, nervous, cardiovascular, digestive, respiratory, and renal organ systems. Primary emphasis is on functional processes in these systems and on cellular and molecular mechanisms common across systems. Students will engage in class problems, lectures, and reading of secondary science literature. Basic knowledge of and comfort with biology, chemistry, and math is necessary.

**Instructor Permission: N      Satisfies Distribution: N**

Time: TTH 12:30PM-01:50PM TTH 12:30PM-01:50PM

Location: CSC 3-PHYS

### NS-0220-1 **Human Physiology**

Professor: Cynthia Gill

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**Instructor Permission: N      Satisfies Distribution: N**

Time: TTH 12:30PM-01:50PM TTH 12:30PM-01:50PM

Location: CSC 333

### NS-0235-1 **Methods in Molecular Biology**

Professor: John Castorino

This introductory course will explore the process of doing scientific research in a molecular biology lab. Students will learn numerous techniques in the lab, including DNA isolation, PCR, gel electrophoresis, restriction enzyme mapping, cloning, and basic microscopy. Additionally, we will investigate the historical and conceptual aspects of these approaches. Students will engage in semester-long research projects in which they design and carryout experiments, collect and analyze data, and report their conclusions in written and oral formats. This course is intended for students with little or no experience in a molecular biology lab, and it will prepare students for more advanced molecular lab courses and training.

**Instructor Permission: N      Satisfies Distribution: N**

Time: M 02:30PM-05:20PM M 02:30PM-05:20PM

Location: CSC 2-MOLC

### NS-0235-1 **Methods in Molecular Biology**

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conclusions in written and oral formats. This course is intended for students with little or no experience in a molecular biology lab, and it will prepare students for more advanced molecular lab courses and training.

**Instructor Permission: N**     **Satisfies Distribution: N**

Time: M 02:30PM-05:20PM M 02:30PM-05:20PM

Location: CSC 2-OPEN

### NS-0241-1 **Evolutionary Biology**

Professor: Charles Ross

2009 was the 150th anniversary of the publication of Charles Darwin's "The Origin of Species." The concept of biological evolution pre-dates Darwin. However, when Darwin presented a provocative mechanism by which evolution works (i.e., natural selection), he catapulted an idea to the forefront of biology that has precipitated 150 years of research into the nature and origin of organic diversity. This course will serve as an introduction to the science of evolutionary biology. Additionally, we will take a historical look at the development of evolution as a concept and how it has led to the Modern Synthesis in biology and modern research in Evolutionary Biology. We will also investigate how Darwin's "dangerous idea" has infiltrated different areas of biology and beyond.

**Instructor Permission: N**     **Satisfies Distribution: N**

Time: MW 10:30AM-11:50AM

Location: CSC 2-OPEN

### NS-0248-1 **Epidemiology**

Professor: Elizabeth Conlisk

NS 248 is an introduction to the principles and practice of epidemiology and the use of data in program planning and policy development. The course covers the major concepts usually found in a graduate-level introductory course in epidemiology: outbreak investigations, study design, measures of effect, internal and external validity, reliability, and causal inference. Assigned readings are drawn from a standard textbook and the primary literature. In addition, students read case studies and work step-by-step through major epidemiologic investigations of the past century; they also form small groups to design and conduct a small epidemiologic study on campus. The major assignments are four case studies, regular response papers/worksheets on the readings, a critique of a primary paper, a poster presentation of the on-campus study, and a proposal for an epidemiologic study of their own design.

**Instructor Permission: N**     **Satisfies Distribution: N**

Time: TTH 10:30AM-11:50AM

Location: CSC 316

### **NS-0254-1 Creating Sci Fi Short Films**

Professor: Salman Hameed, Jason Tor

Do you have an idea for a science fiction story? Can it be developed into a short film? In this course students will develop science fiction short films that have a basis in scientific ideas from the fields of biology, astronomy, physics, or scientific ethics. Students are expected to work in small groups towards a goal of producing short films and writing an individual paper justifying the science used in their film. Students with some experience in science, film, or creative writing are welcome. Prerequisite: one science OR film OR creative writing course.

**Instructor Permission: Y      Satisfies Distribution: N**

Time: M 06:30PM-09:20PM TH 07:00PM-09:30PM

Location: ASH 112

### **NS-0261-1 Calculus II**

Professor: Sarah Hews

This course extends the concepts, techniques and applications of an introductory calculus course. We'll detect periodicity in noisy data, and study functions of several variables, integration, differential equations, and the approximation of functions by polynomials. We'll continue the analysis of dynamical systems taking models from student selected primary literature on ecology, economics, epidemiology, and physics. We will finish with an introduction to the theory and applications of Fourier series and harmonic analysis. Computers and numerical methods will be used throughout. In addition to regular substantial problem sets, each student will apply the concepts to recently published models of their choosing. Pre-requisite: Calculus in Context (NS 260) or another Calc I course.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MWF 09:00AM-10:20AM

Location: CSC 316

### **NS-0264-1 Environmental Microbiology**

Professor: Jason Tor

Environmental microbiology is the study of microbial activity and diversity in both natural and artificial

environments. The subject is inherently multidisciplinary-relying upon contributions from analytical chemistry, geosciences, environmental engineering, public health, ecology, evolution and microbiology. Microbes represent the very origin of life on earth, and they comprise the basis of our biological legacy. They remain crucial to global biogeochemical cycling, which supports the continuance of life on our planet, turning over those elements that represent the basic ingredients of life. In this course discussions will be based on readings from texts and primary research literature, while laboratory-based research will be a key component of our activities.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 01:00PM-02:20PM W 02:30PM-05:00PM

Location: CSC 2-MOLC

### **NS-0264-1 Environmental Microbiology**

Professor: Jason Tor

Environmental microbiology is the study of microbial activity and diversity in both natural and artificial environments. The subject is inherently multidisciplinary-relying upon contributions from analytical chemistry, geosciences, environmental engineering, public health, ecology, evolution and microbiology. Microbes represent the very origin of life on earth, and they comprise the basis of our biological legacy. They remain crucial to global biogeochemical cycling, which supports the continuance of life on our planet, turning over those elements that represent the basic ingredients of life. In this course discussions will be based on readings from texts and primary research literature, while laboratory-based research will be a key component of our activities.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 01:00PM-02:20PM W 02:30PM-05:00PM

Location: CSC 2-OPEN

### **NS-0265-1 Statistics**

Professor: Elizabeth Conlisk

This course will be an introduction to descriptive and inferential statistics, with examples drawn from the fields of ecology, agriculture, public health, and clinical medicine. The approach will mainly be applied and hands-on; students will complete a workbook of statistical problems, collect and analyze data as a class, design and carry out small individual projects, do weekly problem sets plus revisions, and read and interpret data from the literature. We will learn to use common computer packages for statistical analysis: Excel and Minitab. Topics will include description, estimation, and basic techniques for hypothesis testing: z-scores, t-tests, chi-square, correlation, regression, one-way and two-way

analysis of variance, and odds ratios. More advanced techniques such as multi-way anovas and multiple regression will also be briefly noted. We will also discuss the role of statistics in the scientific method and the philosophy of science, although the emphasis of the course will be on practical applications in design and analysis.

**Instructor Permission: N      Satisfies Distribution: N**

Time: TTH 02:00PM-03:20PM

Location: CSC 316

### **NS-0267-1 Ecosystem Ecology**

Professor: Seeta Sistla

Ecosystems are defined by the interactions between the plants, animals, microorganisms, and abiotic environmental features that affect them. This course will cover the flows of energy, carbon, and nutrients within ecosystems, tracing the key processes that govern ecosystem function. Through the course, we will develop the connections between organisms, abiotic factors, and ecosystem processes. The effects of environmental change on ecosystem processes (and the human connection to these changes) will be highlighted through directed readings, field and laboratory projects, as well as problem sets and student-led presentations.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 02:30PM-03:50PM

Location: CSC 333

### **NS-0268-1 Introduction to GIS**

Professor: Steven Roof

Geographic Information Systems (GIS) are evolving computerized tools that greatly facilitate describing, modeling, and managing our natural resources. In this course, we will learn GIS tools, specifically ArcGIS and Google Earth, necessary to map and analyze natural resources, focusing on the Hampshire College campus. We will learn about making and using maps, using technology ranging from counting footsteps to satellite navigation (Geographic Positioning Systems, GPS). We will learn how to create new GIS data as well as find appropriate existing data. We will learn how to use GIS tools to map features, analyze landscapes, model processes, and manage natural resources. We will concentrate on learning the practical aspects of GIS as a tool for natural science investigations. In addition to class activities, students will develop their own GIS projects during the second half of the semester that allow them to pursue their specific interests and refine their GIS skills.

**Instructor Permission: N      Satisfies Distribution: N**

Time: WF 10:30AM-11:50AM F 01:00PM-04:00PM

Location: CSC 316

### **NS-0280-1 Collaborative Design Projects**

Professor: Christina Cianfrani

This course is a continuation of NS132T, NS140T, and NS156T and will provide students a path for completing independent and collaborative projects centered around the Kern Center living building on Hampshire's campus. Students will learn skills in independent and collaborative research, project design, grant writing, presentation, and science writing. Students may use this course to develop project proposals for summer work as part of Integrated Sciences III or to prepare them for work in Division II. This course is open to all students from NS132T, NS140T, NS156T or by instructor permission.

**Instructor Permission: Y      Satisfies Distribution: N**

Time: TTH 10:30AM-11:50AM

Location: CSC 110

### **NS-0293-1 Molecular Ecology**

Professor: Charles Ross

Molecular ecology utilizes the spatial and temporal distribution of molecular genetic markers to ask questions about the ecology, evolution, behavior, and conservation of organisms. This science may utilize genetic variation to understand individuals, populations, and species as a whole ("How does habitat fragmentation affect connectedness among populations?" "From where do particular groups originate?"). Similarly, genetic patterns may reveal information about interactions of organisms ("How much interbreeding occurs among populations?" "How monogamous or promiscuous are individuals?"). Molecular ecologists also utilize specific genes to investigate how organisms respond and adapt to their environments ("How do genetically modified organisms escape into natural environments?"). We will read background and primary literature in this field to understand how molecular ecology can answer basic and applied questions about organisms. Students will research specific applications of this discipline and present their findings in written and oral format. Some knowledge of biology will be assumed.

**Instructor Permission: N      Satisfies Distribution: N**

Time: TTH 12:30PM-01:50PM

Location: CSC 2-OPEN



## NS-0294-1 Sustainable Agriculture

Professor: Brian Schultz

This course is a broad introduction to the practices of sustainable agriculture and organic farming. It includes experience in the field, combined with study of the underlying science and technology of several key agricultural topics and methods, as well as some more economic/political aspects. We will focus on sustainable and/or organic methods that minimize the use of nonrenewable resources and the associated pros and cons. Coursework will include activities and assignments at the Hampshire College farm and nearby farms/groups, as well as short papers, problems, and options for independent work in particular areas. In-class topics also include readings, discussions, and assignments aimed at understanding sustainable practices in general. For example, we will study problems with pest control and how to manage pests sustainably/organically, given their life cycles and ecology, basic aspects of soil and fertility management, how animals fit into sustainable schemes of production, winter greenhouses, maple sugaring, crop and farm diversification, the concerns about buying local vs. imported and/or organic food, labor and energy issues, and more.

**Instructor Permission: N**    **Satisfies Distribution: N**

Time: TTH 10:30AM-11:50AM

Location: CSC 333

## NS-0315-1 Elementary Theory of Numbers

Professor: Geremias Polanco Encarnacion

Number theory is the branch of mathematics that deals with the properties of whole numbers. This is an area in which simplicity and complexity meet in an astonishing way. Therefore, in this course you will be presented with problems that, in most cases, are very easy to state, but whose degrees of difficulty range from very easy to incredibly difficult. We will focus on learning the tools and techniques that are used to attack problems in the field and beyond. By following an inquisitive approach in this exploration of the theory of numbers, we will help sharpen problem-solving skills, the basic weapon of a professional mathematician. You will also learn and apply basic principles used in mathematical research. Topics include divisibility, primes and factorization, congruency, arithmetical functions, quadratic reciprocity, primitive roots, Dirichlet's series, and other topics at our discretion and as time permits.

**Instructor Permission: N**    **Satisfies Distribution: N**

Time: MWF 10:30AM-11:50AM

Location: CSC 302

## NS-0329-1 Immunology

Professor: Christopher Jarvis

This course is designed as an introduction to the immune system. Our goal is to understand the basic elements of the immune system and the mechanisms by which these elements protect us from infectious agents, growth of tumors and other pathologic conditions. The overview design of the course will not preclude us from exploring a few areas in depth and students will also have an opportunity to dig deeply into an area of their choosing when writing papers and doing group presentations. We will stress the experimental basis of each concept we discuss. This will enable us to see how scientists analyze questions, design experiments and draw conclusions. This process will show us how fluid "facts" are and how they are being continuously modified. Primarily for this reason we stress understanding the process rather than memorizing the "fact". The rapid pace of discovery makes the study of the immune system exciting and challenging. This course will provide you with enough background to pursue further study in this area. Prerequisites: physiology, cell biology or molecular biology.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MWF 09:00AM-10:20AM

Location: CSC 2-OPEN

## NS-0343-1 Modeling Food Systems

Professor: Lawrence Winship

A lively debate roars in both the popular and scientific press - will we run out of food? This debate seems to beg several crucial questions: what food, for whom, produced how and where, at what cost to the world's non-human biota (among others)? We might try to answer these questions politically, or ethically, or ecologically - in this class I propose to explore the implications of our food choices and production methods as quantitatively as possible using mathematical models. Many, many studies have produced models of this kind, so we have a good set of starting points. And, a model is only as good as its input data, and the validity of assumptions about rates and interrelationships. We will explore and critique a few such models, then try out our own project. Depending on interests, skills and available information we might take on local food production and consumption on our own campus, in the Pioneer Valley, or even throughout the world. Some skills or at least comfort with computers, simulations and numerical methods are strongly recommended.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 02:30PM-03:50PM

Location: CSC 316

### NS-0344-1 **Enzymes**

Professor: Rayane Moreira

In this course we will explore the fundamentals of catalysis and how they manifest in enzymatic systems. We will use nature's "simplest" catalyst, the proton, to examine the physical principles of catalysis, followed by iron as a "simple" redox catalyst. These two models will be used to address the similarities and differences between homogeneous chemical catalysis and enzymes, including their substrate specificity, regio- and stereoselectivity, and enormous rate accelerations. After a unit on enzyme kinetics, we will proceed to examine some particularly important enzymes and enzymatic systems. We will start with some well-studied systems, such as the serine proteases, alcohol dehydrogenase, and cytochrome P450, and, finally, we will compare these with some enzymes and enzyme complexes of particular biological and environmental interest, such as Methane Monooxygenase, Rubisco, Photosystem II, and ATP Synthase. Prerequisite: Organic Chemistry I.

**Instructor Permission: N**     **Satisfies Distribution: N**

Time: MF 01:00PM-02:20PM

Location: CSC 101

### NS-0347-1 **Math Biology: Inf Diseases**

Professor: Megan Dobro

Infectious diseases are a leading cause of morbidity and mortality worldwide. Mathematical models are increasingly being used to understand host-virus dynamics and to determine optimal control strategies for containing and eliminating infections. This co-taught course will cover the basics of virology, epidemiology, and mathematical modeling methods. Students will read primary research articles, explore with well-known models, and contribute to the field with a semester-long project in which they build and analyze their own model. Pre-requisite: Calculus is recommended but not required.

**Instructor Permission: N**     **Satisfies Distribution: N**

Time: MW 01:00PM-02:20PM

Location: CSC 320

### NS-0351-1 **Tree Rings and Climate Change**

Professor: Lawrence Winship

Standing as silent sentinels, trees in temperate regions record temperature, rainfall, amount of sunlight and response to disturbance in the width of their annual growth rings. We can use the patterns of these

rings as surrogate climate records for years before people recorded weather data. In this project-based course, we will first learn the techniques of dendochronology, the science of reading tree rings, including collection and preparation of samples, data collections and analysis, and the biology of tree growth. We will travel to various sites around New England and collect tree cores in stands where the climate signal is likely to be strong and where we can also find evidence of significant ecological events such as fire, logging, hurricanes and farm abandonment. 300-level students will act as team leaders for the main course projects.

**Instructor Permission: Y      Satisfies Distribution: N**

Time: F 10:30AM-05:00PM

Location: CSC 1-AGRI

### **NS-0376-1 Stream Restoration Seminar**

Professor: Christina Cianfrani

Stream Restoration Seminar: Rivers and streams wind through the landscape moving water, sediment and other materials. Riparian zones (the land areas along streams) link streams with upland terrestrial ecosystems and often are areas of high biological diversity. This class will explore the function of streams and their riparian zones, how they can become impacted or destroyed and current methods of restoration. Students will learn restoration design principles, explore the primary literature, visit local restoration sites and work in teams to collect field data and complete projects. This course is suited for Div III and upper Division II students with some background in hydrology, stream ecology and/or other field science courses.

**Instructor Permission: N      Satisfies Distribution: N**

Time: T 12:30PM-03:20PM

Location: CSC 110

### **NS-0385-1 Sustainability Seminar**

Professor: Frederick Wirth

This course is designed for the cohort of students involved in the sustainable design/technology area. It will offer an arena for students to present their own work and evaluate that of others, discuss advanced readings of interest, write analytical papers on topics of their choice, and work with guest speakers in the areas of sustainable development and technology. Class members will have large responsibility for determining the content and direction of the course. In addition the class will work as a group on modifying and testing a diffuser augmented small wind turbine as part of a larger ongoing study.

Students will be responsible for accumulating a portfolio of work on which the course evaluation will be based. Prerequisite: A record of 200-/300-level work in sustainability studies.

**Instructor Permission: N      Satisfies Distribution: N**

Time: MW 10:30AM-11:50AM

Location: CSC 3-OPEN

### **NS-0396-1 Advanced Brewing Microbiology**

Professor: Christopher Jarvis

We will explore the complex microbial interactions and succession seen in the production of some ales. This will be a research project-based course focused on questions of interest to brewers. The microbiology of many of the Belgian ales and some American dry hopped beers is quite complex and largely unexplored at the molecular level. The fermentation is natural and often involves mixed cultures of yeasts and bacteria. Some microorganisms may participate in parallel, while others act in a sequential manner with a changing dominant biota during the course of fermentation. Little work has been done to characterize these organisms at the molecular level. Even less is known about the environmental influences affecting the selection and displacement of the series of organisms that grow in these ales and the contribution of minor byproducts including flavor active esters and other bioactive molecules produced during fermentation. Previous course work in chemistry and microbiology or molecular biology is required. Prerequisite: NS 296, Zymurgy.

**Instructor Permission: Y      Satisfies Distribution: N**

Time: F 09:00AM-05:00PM

Location: CSC B2

### **NS-1IND-1 Independent Study - 100 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**Instructor Permission: Y**

### **NS-2IND-1 Independent Study - 200 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**Instructor Permission: Y**

**NS-3IND-1 Independent Study - 300 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**Instructor Permission: Y**

## **Outdoor Programs, Recreation, and Athletics (OPRA)**

### **OPRA-0101-1 Beg. Shotokan Karate**

Professor: Samuel Kanner

Shotokan Karate began as an unarmed form of self-defense for civilians native to the Ryukyu island chain off the southern coast of Japan: Okinawa. During the forceful annexation of Okinawa to the main island of Japan in the late 19th century, any individual with a working comprehension of hand-to-hand combat was considered a threat to the Japanese military incursions. Training and practice of karate had to be held in secret and late at night. No previous experience in any martial art is required for this class. Students will explore and practice the basics (kihon) of standing, blocking, striking and kicking. Using balance, timing and coordination we will begin to thread these individual techniques into larger sequences of movements called kata (forms). Within each kata resides the origin of combat with regard to one or more opponents. Students will engage in paired exercises using isolated techniques from the kata to form basic drills of sparring (kumite). Beginning students will have the opportunity to observe OR participate in the semi-annual Kyu Test taking place at the end of each semester for formal feedback on their technique. Please come to class well hydrated and in maneuverable clothing suited for highly active movements. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail. "There is no first strike in karate," - Principle #2, Master Gichin Funakoshi.

**Instructor Permission: N      Satisfies Distribution:**

Time: MW 08:30PM-10:00PM

Location: RCC 21

### **OPRA-0102-1 Int. Shotokan Karate**

Professor: Samuel Kanner

Material and content explored in OPRA-0101 will be expanded to include more combinations of techniques; greater freedom in sparring; and more complicated kata. Students will be trained for voluntary participation in the semi-annual Kyu Test at the end of each semester. (Only practitioners with membership to the national organization of SKA will receive formal rank or promotion). Special practices focusing on endurance and practical forms of self-defense will also be featured at the end of the semester. (((This is an advancing course - continuing students will progress to more complicated material each semester.))) Pre-requisites: Completion of OPRA-0101 "Beginning Shotokan Karate". Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail. "The deeper truths of the martial arts are not tied to techniques, tricks or strategies for winning - they are tied to the strategies of your life", - John Teramoto, President Black Belt Council of S.K.A.

**Instructor Permission: N**     **Satisfies Distribution:**

Time: TTH 07:00PM-08:30PM

Location: RCC 21

**OPRA-0103-1 Adv. Shotokan Karate**

Professor: Samuel Kanner

We have only a finite period of time in our lives to practice what we love. How will you spend that time before it is too late? This class is an immediate follow-up to OPRA-0102 "Intermediate Shotokan Karate", where students with two or more consecutive semesters of training are invited to stay and polish their kihon, favorite kata, work on torite (escaping techniques), practice applications of advanced movements or request one-on-one instruction. (((This is an advancing course - continuing students will progress to more complicated material each semester.))) Pre-requisite: Completion of OPRA-0102 "Intermediate Shotokan Karate". Instructor permission required. 5-College students will be graded pass/fail.

**Instructor Permission: Y**     **Satisfies Distribution:**

Time: TTH 08:30PM-09:00PM

Location: RCC 21

**OPRA-0104-1 Intro. Kickboxing**

Professor: Samuel Kanner

Students of all fitness levels will experience aerobic plyometric training in a full introduction to strikes and kicks. Proper technique on how to safely align hands, wrists, feet and ankles in order to absorb impact on a bag will be closely examined and practiced. Equally as important is the study of how to properly and safely hold the different types of bags for a partner with respect to each exercise. (((This is an advancing course - continuing students will progress to more complicated material each semester.))) NOTE: This course is NOT a formal method of practical combat, violence prevention training nor a means to practice free form sparring. OPRA-0104 Kickboxing is designed to get your heart rate up for all fitness levels to enjoy with an emphasis on movement, stress relief, technique and proper transference of energy without any competitive nature. Come to class well hydrated - water bottles must start full and be with you AT ALL TIMES. Bringing a personal towel is recommended. Hand pads and cloth prosthesis are also recommended and available for purchase by the instructor. ABSOLUTELY NO WEARING OF jeans, jewelry, watches, hats, shoes or socks during class. Class will meet in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

**Instructor Permission: N**     **Satisfies Distribution:**



Time: WF 11:00AM-12:00PM

Location: RCC 21

**OPRA-0105-1 Beg. Yoga**

Professor: Molly Kitchen

Learn the basics of yoga practice, including asana (physical postures), pranayama (breathing techniques), vinyasa (moving with the breath), philosophy and meditation. This class is intended for those new to yoga or those looking for a slower paced, instruction-oriented class. Please wear clothing you can move comfortably in and bring a yoga mat. Yoga mats are available for sale at the Hampshire College equipment room for \$14. Class meets in the Small Dance Theatre of the Music and Dance Building. Five College students will be graded pass/fail.

**Instructor Permission: N Satisfies Distribution:**

Time: M 10:30AM-12:00PM

Location: MDB SMALL

**OPRA-0106-1 Int. Yoga**

Professor: Molly Kitchen

Deepen your practice with the alignment-based class, intended for students who have completed #0105-Beginning Yoga or have outside prior yoga experience. In this class, we will explore a wider range of postures as well as breathing techniques and meditation. Please bring a yoga mat. Yoga mats are available for sale at the Hampshire College equipment room for \$14. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. Five College students will be graded pass/fail.

**Instructor Permission: N Satisfies Distribution:**

Time: M 09:00AM-10:20AM

Location: MDB SMALL

**OPRA-0107-1 Adv. Yoga**

Professor: Molly Kitchen

Take your practice to the next level! In a supportive and positive atmosphere, we will explore challenging asana including advanced backbends, inversions, arm balances, twists and forward folds as well pranayama and meditation. This class is meant for dedicated practitioners with yoga experience and a high level of self-awareness. Please bring a yoga mat. Yoga mats are available for sale at the

Hampshire College equipment room for \$14. Instructor permission REQUIRED. Class meets in the Small Dance Theatre of the Music and Dance Building. Five College students will be graded pass/fail.

**Instructor Permission: Y    Satisfies Distribution:**

Time: W 09:00AM-10:20AM

Location: MDB SMALL

### OPRA-0108-1 **Flow Yoga**

Professor: Molly Kitchen

In this class you will practice coordinating your breath with flowing yoga postures (Vinyasa). Expect full-spectrum sequences, emphasizing strength, flexibility and safe alignment. Meditation and guided relaxation will be included in each class. Intended for those who have completed #0105 Beginning Yoga or have prior outside yoga experience. Please bring a yoga mat. Yoga mats are available for sale at the Hampshire College equipment room for \$14. Class meets in the Small Dance Theatre of the Music and Dance Building. Five College students will be graded pass/fail.

**Instructor Permission: N    Satisfies Distribution:**

Time: W 10:30AM-11:50AM

Location: MDB SMALL

### OPRA-0113-1 **Aikido**

Professor: Mathew Snow

Aikido is essentially a modern manifestation of traditional Japanese martial arts (Budo), derived from a synthesis of body, sword, and staff arts. Its primary emphasis is defensive, utilizing techniques of neutralization through leverage, timing, balance, and joint control. There is no emphasis on strikes or kicks since one is trained to blend and evade rather than confront. Beginners will practice ukemi (falling), body movement, conditioning, and several basic techniques. Purchase of a uniform or gi is highly recommended but NOT REQUIRED. Purchases can be made directly with the instructor. 5-College students will be graded pass/fail.

**Instructor Permission: N    Satisfies Distribution:**

Time: TTH 03:30PM-05:00PM

Location: RCC 21

### OPRA-0115-1 **Beg. Kyudo (Japanese Archery)**

Professor: Samuel Kanner

Archery was historically considered the most elite of samurai military forms. To be an archer meant you were beholden to defending your lord's stronghold from distant threats. After the era of great civil war had ended in Japan by 1600 A.D., samurai warriors were at a loss for a way to keep current their military tactics. The need to repurpose the paradigm of their fighting and destructive methods caused the samurai to shift towards scholastic pursuits, religion and philosophy. Students will encounter a standing form of Zen meditation or Ritsuzen, by way of the Japanese bow. At the beginning level, students will concentrate on learning the first step-by-step form called Shichido, or The Seven Coordinations. This precise form is the basic method of firing a single arrow in one meditative instance. Students will begin with a comprehensive briefing of the equipment and practice of simulated shooting with no target. Regular practice of live shooting at short distance will occur after individual sessions of the "First Shot" procedure. The target at only seven feet away acts a mirror to the archer; reflecting the condition of their mind and spirit. Class will meet in the South Lounge, 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: MW 03:00PM-04:30PM

Location: RCC 21

#### **OPRA-0116-1 Int. Kyudo (Japanese Archery)**

Professor: Samuel Kanner

Students will review topics on handling equipment, maintenance and the practice of Shichido. Introduced at the intermediate level are two-arrow forms called Hitote and Tsukubai. Both will be practiced at short range and then gradually at a more distant target. Students will learn the difference in equipment required for long-range shooting and how to synchronize with other archers in their practice. In order to harmonize with others, surrendering the ego becomes a necessary objective. Being too fast or too slow during this process of the form is an indication of undesired individuality. At longer distances do not become consumed by aiming at the target but rather to properly align yourself with it. Do not allow the tempting satisfaction of hitting the target to steal your mind or your heart. (((This is an advancing course - continuing students will progress to more complicated material each semester.))) Prerequisite: Completion of OPRA #0115. Class will meet in the South Lounge, 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: TTH 05:15PM-06:45PM

Location: RCC 21

## OPRA-0117-1 Iaido, Japanese Swordsmanship

Professor: Samuel Kanner

Debated to be the most superbly engineered sword in the world, the katana spans into the modern day from deep roots in Japanese culture. Popularly recognized as the icon of samurai warriors as their primary weapon on the historical battlefield, Iaido reinvents the use of the sword as a means of practicing precision, refinement and manners inspired by more civilized settings. As a form-based martial art, Iaido is normally practiced without the presence of a physical opponent. Its principal function is the analysis, study and perfection of kata (forms), which consist of four primary coordinations: 1. Nukitsuke, drawing cut; 2. Kiritsuke, finishing cut; 3. Chiburi, cleansing the blade; and 4. Noto, returning the sword to the scabbard. Students will begin by studying these basics, which will lend to informed navigation and the learning of entire kata. (((This is an advancing course - continuing students will progress to more complicated material each semester.))) Instructor permission is required. Uniforms and equipment are provided by the instructor. Instructor permission is granted ONLY in-person during attendance within the add/drop period. (((No previous martial arts experience required.))) REQUESTS FOR EARLY ENROLLMENT PRIOR TO THE FIRST CLASS WILL NOT BE HONORED FOR HAMPSHIRE OR 5-COLLEGE STUDENTS. Class meets on the gymnasium floor near the climbing wall in the Robert Crown Center. 5-College students will be graded pass/fail.

**Instructor Permission: Y    Satisfies Distribution:**

Time: TTH 02:00PM-03:30PM

Location: RCC 21

## OPRA-0118-1 R.A.D. for Women

Professor: Samuel Kanner, Emily Rimmer

The Rape Aggression Defense system (R.A.D.) is a program of realistic self-defense tactics and techniques. The system is a comprehensive course for women that begins with risk awareness, prevention, reduction, and avoidance, while progressing on to the basics of hands-on defense training. It is dedicated to teaching women defensive concepts and techniques against various types of assault, by utilizing easy, effective and proven self-defense/martial arts tactics. The RAD system of realistic defense provides women with the knowledge to make an educated decision about resistance. Safety and survival in today's world require a definite course in action. Women will learn effective options for taking an active role in their own self-defense and psychological well being. All physical abilities are welcome and no previous experience is necessary but consistent attendance or making up classes is necessary. RAD is a 12 hour program that meets weekly on Fridays for ONLY 4 consecutive weeks. TAKE CAREFUL NOTICE OF THE SPECIFIC DATES LISTED. Class meets in the South Lounge on the second floor of the Robert Crown Center. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: F 01:30PM-04:00PM

Location: RCC 21

**OPRA-0119-1 R.A.D. for Men**

Professor: Samuel Kanner, Emily Rimmer

Resisting Aggression with Defense (R.A.D.) addresses violence as a sexist phenomena. Social constructs of masculinity promotes the notion that all men know "to fight" and that they are never the victims of violence. Violence can affect and victimize all genders. Statistics and recorded data indicate that a high percentage of reported aggressive or violent instances involve men in some capacity. This program's directive is the development of realistic and responsible self defense options for men that resist and deescalate confrontational situations. By simply elevating individual awareness, you are in fact reducing the likelihood of encountering aggressive behavior. Unfortunately, a small percentage of confrontational incidents may be unavoidable. Given that, this program is designed to empower men to with verbal skills to disengage from volatile situations and to equip them with practical physical techniques for protection and self defense. RAD is a 12 hour program that meets weekly on Fridays for ONLY 4 consecutive weeks. TAKE CAREFUL NOTICE OF THE SPECIFIC DATES LISTED. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: F 01:30PM-04:00PM

Location: RCC 21

**OPRA-0121-1 T'ai Chi**

Professor: Rob Zilin

T'ai Chi is an enjoyable exercise which gives a feeling of exquisite mental calm and emotional ease. T'ai Chi does not strain your joints or ligaments, but actually heals them and teaches your body to move with perfect efficiency. T'ai Chi will not strain your heart or circulatory system, but is a gentle and effective tonic to your heart. T'ai Chi is especially beneficial to the functions of your internal organs and builds up your body from the inside out. T'ai Chi has its origin as a valid martial discipline. Our emphasis will be the contrasts and similarities of the health art and martial art. This 2 hour class is open to beginner and experienced students. During the first few classes students will be sorted into appropriate practice groups depending on experience and ability. More advanced practices and intermediate form work will happen during the second hour of the class. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: MW 06:15PM-08:15PM

Location: RCC 21

**OPRA-0123-1 Beginning Kayaking, #1**

Professor: Michael Alderson

This course is for students who want to learn how to whitewater kayak. No Previous experience is required, though participants must be able to swim and be comfortable in the water. Topics covered will include: a variety of strokes, basic self-rescue and safety knowledge, eddy turns, ferrying, 'river reading' and rolling the boat. This course is the same as OPRA 0124. The class will meet Wednesdays in the pool from January till March. After spring break the class will also go outside on Fridays from March until May. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: W 01:00PM-02:20PM F 12:30PM-06:00PM

Location: RCC POOL

**OPRA-0123-1 Beginning Kayaking, #1**

Professor: Michael Alderson

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**Instructor Permission: N      Satisfies Distribution:**

Time: W 01:00PM-02:20PM F 12:30PM-06:00PM

Location: RCC RIVER

**OPRA-0124-1 Beg. Kayaking**

Professor: Glenna Alderson

This course is for students who want to learn how to whitewater kayak. No Previous experience is required, though participants must be able to swim and be comfortable in the water. Topics covered will

include: a variety of strokes, basic self-rescue and safety knowledge, eddy turns, ferrying, 'river reading' and rolling the boat. 5-College students will be graded pass/fail.

**Instructor Permission: N    Satisfies Distribution:**

Time: W 06:30PM-08:00PM F 12:30PM-06:00PM

Location: RCC POOL

### OPRA-0124-1 **Beg. Kayaking**

Professor: Glenna Alderson

This course is for students who want to learn how to whitewater kayak. No Previous experience is required, though participants must be able to swim and be comfortable in the water. Topics covered will include: a variety of strokes, basic self-rescue and safety knowledge, eddy turns, ferrying, 'river reading' and rolling the boat. 5-College students will be graded pass/fail.

**Instructor Permission: N    Satisfies Distribution:**

Time: W 06:30PM-08:00PM F 12:30PM-06:00PM

Location: RCC RIVER

### OPRA-0126-1 **Int. Kayaking**

Professor: Glenna Alderson

This course is for students who have had previous whitewater kayaking experience. Students will learn to improve their whitewater techniques on class 2/3 water on local rivers. Pre-requisites include: swimming ability, kayak roll on moving water, previous experience on moving water (class1-2), peel-out and ferrying experience. \*Qualified students may use this course for an ACA certification in kayak instruction. \*flat and/or moving water certification. This type of certification is required for most outdoor professionals who want to teach water sports. ACA Candidates must attend all required classes. 5-College students will be graded pass/fail.

**Instructor Permission: N    Satisfies Distribution:**

Time: TH 12:30PM-06:00PM

Location: RCC RIVER

### OPRA-0132-1 **Outdoor Adventure Sample**

Professor: Karen Warren

This course is an opportunity to experience the many activities that make up outdoor adventure. Students will be introduced to natural areas in the local region. In the winter, activities may include snowshoeing and cross country skiing. As spring arrives, students will canoe, sea kayak, hike, and climb. This course is an opportunity to get out each week and learn new outdoor adventure skills. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: TH 12:30PM-05:00PM

Location: RCC FOYER

### OPRA-0141-1 **Beg. Swimming**

Professor: Glenna Alderson

If you have the desire to learn to swim, here is the perfect opportunity! This class will focus on helping the adult swimmer better understand and adapt to the water environment. Students will work on keeping the "fun in fundamentals" as they learn floats, glides, propulsive movements, breath control, and personal safety techniques. Swimming strokes will include: breast, freestyle and elementary backstroke. Adults with little to no experience will find this to be an excellent introduction. Glenna Alderson is an American Red Cross certified instructor. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: T 03:30PM-04:30PM

Location: RCC POOL

### OPRA-0144-1 **Thru Hiking**

Professor: Clemencia Caporale

Have you ever dreamed of hiking the Appalachian Trail, Pacific Crest Trail, or The Long Trail? Student will learn how to select gear and equipment for long distance hiking, prepare mail drops, meal plan for weeks at a time and execute a thru hike. The class will hike sections of the Robert Frost Trail during the semester, while planning for a 7 day thru hike at the end of the semester, with a non-refundable \$150 lab fee due by the second week of class. The lab fee will cover transportation, equipment, food, mail drops, permits, camping fees, and map. Students must have adequate hiking boots for this class. Upon completion of this course, participants will be equipped with the skills necessary to successfully thru hike any trail. 5- College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**



Time: F 12:30PM-06:00PM

Location: FPH 106

### **OPRA-0145-1 Lifeguard Training**

Professor: Glenna Alderson

This course will prepare and qualify students to become Red Cross certified lifeguards. Bearers of this card are eligible to obtain work at pools nationwide. To complete this course, students must attend all sessions and be tested on water entries and carries, swimming rescues, stroke work, and spinal management. First Aid and Professional Rescuer CPR/AED will be included in the class format. \*\*\*Class meets twice weekly on Tuesdays and Thursdays until March 31st. Class will meet on Tuesdays after Spring Break. Materials fee:Hampshire students \$100.00. Five-College students \$150. 5-College students will be graded pass/fail.

**Instructor Permission: N Satisfies Distribution:**

Time: TTH 06:30PM-08:00PM T 06:30PM-08:00PM

Location: RCC POOL

### **OPRA-0148-1 Wilderness & Outdoor Ethics**

Professor: Clemencia Caporale

Students will participate in various outdoor activities and learn about Wilderness Ethics, Outdoor Ethics, and local land issues. Students will learn techniques for disseminating low impact skills for backpacking, rock climbing, and canoeing and more. Successful graduates of this course will gain the skills to teach Leave No Trace techniques and ethics to clients, friends and family. This class includes two days where students will spend time putting their skills into practice in the wilderness. Completion of this course, will allow participants to teach Leave No Trace Awareness Classes. This class starts AFTER Spring Break. 5- College students will be graded pass/fail.

**Instructor Permission: N Satisfies Distribution:**

Time: TH 01:00PM-04:00PM

Location: LIB KIVA

### **OPRA-0151-1 Top Rope Climbing, #1**

Professor: Michael Alderson

This class begins after Spring Break and meets on Thursdays from March till May. It is for students with

little or no climbing experience. Students will learn basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind using the indoor climbing wall and local climbing areas. This class is the same as OPRA 152. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: TH 12:30PM-06:00PM

Location: RCC GYM

### **OPRA-0152-1 Top Rope Climbing, #2**

Professor: Clemencia Caporale

This class begins after Spring Break and meets on Wednesdays. It is for students with little or no climbing experience. Students will learn basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind using the indoor climbing wall and local climbing areas. Completion of this course, will equip participants with the skills necessary to successfully top rope climb. This class is the same as OPRA 151. Class will commence AFTER Spring Break. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: W 12:30PM-06:00PM

Location: RCC FOYER

### **OPRA-0156-1 Lead Rock Climbing**

Professor: Michael Alderson

This class begins after Spring Break. Students should be experienced top rope climbers and competent belayers. We will cover rope management, anchors, belaying the leader and self-rescue. We will actuate this information outdoors. The goal of this course is to prepare climbers to be competent seconds for multipitch climbs and to provide instruction in lead climbing. Class will meet Tuesdays in March till May. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: T 12:30PM-06:00PM

Location: RCC GYM

### **OPRA-0157-1 Ice Climbing**

Professor: Michael Alderson

New England with its cold, wet winters can be a wonderful place to climb frozen water! Students will meet once a week and travel to local cliffs to practice winter climbing skills. Primary focus will be on steep ice and mixed climbing, and the use of tools and techniques for winter travel in the mountains. Class meets on Tuesdays in January until Spring Break. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: T 12:30PM-06:00PM

Location: RCC GYM

OPRA-0161-1 A

Professor: Michael Alderson

While the weather is still too bad to ride, why not put a few hours a week into fixing up and fine tuning your bicycle? Each week students will focus on an area of the bike and learn what is required to clean and maintain that part. At the end of each class, students will have done the maintenance and be able to depart with their bike intact. At the end of this seven week class, students will have rebuilt their bike and be ready for spring weather. Class meets Wednesdays in January till March. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: W 03:30PM-06:00PM

Location: RCC BHALL

OPRA-0163-1 **Cross Country Ski**

Professor: Glenna Alderson

With the Holyoke range trails adjacent to campus, and with many local touring centers in western Massachusetts, Cross Country skiing is the perfect sport for New England winters! This mini course will focus on recreational touring on cross country skis, winter preparedness and safety in the 'backcountry'. \*Snow conditions permitting, we will use trails in the Holyoke range. Some classes may need to utilize local touring centers, where there may be a small trail fee. All equipment and clothing can be borrowed from the Outdoor Program with a valid ID. Participants should be in good physical condition. \*In the event of poor snow conditions, snowshoes and or hiking may be used as a substitute activity.

**Instructor Permission: N      Satisfies Distribution:**

Time: W 01:00PM-04:00PM

Location: RCC FOYER

**OPRA-0164-1 Beg. Spinning**

Professor: Amanda Surgen

Spinning is a group cycling class that guides participants through workout phases using music, warm-up, steady up-tempo cadences, sprints, climbs, and cool downs. You control resistance on your bike to make the pedaling easy or difficult as you choose. Constant adjustment is normal. This group cycling class is designed for all fitness levels and involves various cycling drills that offer an exhilarating cardiovascular workout. The class also teaches you proper form and interval training. Staff and faculty are welcome! Bring workout clothes, towel, and water bottle. Class meets upstairs at the spin bikes by the bouldering cave on the opposite side of the gym. Class runs ONLY until Spring Break. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: TTH 03:30PM-04:30PM

Location: RCC BHALL

**OPRA-0165-1 Int. Spinning**

Professor: Amanda Surgen

Intermediate Spinning: Spinning is a group cycling class that guides participants through workout phases using music, warm-up, steady up-tempo cadences, sprints, climbs, and cool downs. You control resistance on your bike to make the pedaling easy or difficult as you choose. Constant adjustment is normal. This group cycling class is designed for those who are physically fit and involves various cycling drills that offer an exhilarating cardiovascular workout. The class also teaches you proper form and interval training. Staff and faculty are welcome! Bring workout clothes, towel, and water bottle. Prerequisites: completion of Beginning Spinning #0164. Class meets upstairs at the spin bikes by the bouldering cave on the opposite side of the gym. The class will commence AFTER Spring Break. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: TTH 03:30PM-04:30PM

Location: RCC BHALL

**OPRA-0173-1 Strength & Conditioning**

Professor: Troy Hill

This class will utilize various techniques to improve one's strength and conditioning without the use of weights. All experience levels are welcome. The class is especially good for those interested in improving strength for sports. Five college students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: MWF 10:30AM-11:50AM

Location: RCC GYM

#### **OPRA-0175-1 Basic Weight Train.**

Professor: Troy Hill

This course will give students background knowledge and first-hand experience in stretching, weight lifting, and aerobic conditioning. Students will learn the basics of flexibility training, using heart rate to guide aerobic conditioning, and assist in designing an individualized weight training program. Each class session will include stretching, running/walking, and weight lifting. People who have never been involved in a fitness program are especially welcome. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: TTH 09:00AM-10:00AM

Location: MSC WGHT RM

#### **OPRA-0181-1 Fundamentals of Basketball**

Professor: Troy Hill

If you like basketball but have little or no experience, then this is the class for you. Students will work on the basic skills of basketball, such as dribbling, passing, shooting, rebounding and defense. Students will also spend time focusing on the rules of the game and playing. 5-College students will be graded pass/fail.

**Instructor Permission: N      Satisfies Distribution:**

Time: TTH 03:00PM-04:00PM

Location: RCC GYM

#### **OPRA-0185-1 Fundamentals of Tennis**

Professor: Arthur Carrington

This class covers basic tennis techniques. Our focus will be on developing smooth confident strokes. Students will also spend time learning the rules of the game and playing. 5-College students will be graded pass/fail.

**Instructor Permission: N**    **Satisfies Distribution:**

Time: W 12:00PM-01:00PM

Location: MSC CTS/TRK

### OPRA-0218-1 **Outdoor Leadership**

Professor: Karen Warren

This course addresses outdoor leadership from both a theoretical and practical perspective. Readings and discussions will focus on such topics as leadership theory, safety and risk management, group development theory, gender and social justice issues, and the educational use of the wilderness. Practical lab sessions will cover such topics as emergency procedures, trip planning, navigation, nutrition, minimum impact camping, equipment repair, and the instruction of specific wilderness activities. Two weekend outdoor trips and teaching opportunities provide experiential learning in the class. The course is designed for students who desire to teach in the outdoors. Leadership experience is helpful and previous outdoor experience is required. 5-College students will be graded pass/fail.

**Instructor Permission: N**    **Satisfies Distribution:**

Time: W 03:00PM-05:00PM

Location: LIB KIVA

### UNSP-0000-1 **Title Not Available**

Professor:

**Instructor Permission: N**    **Satisfies Distribution:**

Time: -

Location: