

Hampshire College Spring 2023 Course Descriptions

CS-0179-1 **Animal Behavior**

Professor: Laela Sayigh

This course will explore a selection of the main theoretical ideas and methods of the scientific study of animal behavior. We will explore functional and evolutionary bases of animal behavior, including altruism, social behavior, reproductive behavior, mating systems, parental care, the influence of neural systems on behavior, and animal cognition. We will also focus in detail on animal senses, which we will learn about through reading the new book "An Immense World". Students will also put into practice some of the ways that scientists observe, record and measure behavior in the natural world, through hands on work at the Hampshire farm. Keywords: animal behavior, animal senses, Hampshire farm

Students should expect to spend 8 hours weekly on work and, preparation outside of class time., Librarian Materials: An Immense World by Ed Yong. I am going to, encourage them to buy this book, but I will also want, to put 1-2 copies on reserve in the library, Books: An Immense World by Ed Yong; cost \$22.49, ISBN: 0593133234

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: ASH 112

CS-0191-1 **Psychology Outside the Academy**

Professor: Ethan Ludwin-Peery

Once upon a time, all scientific research was carried out by amateurs in their free hours. Most of these people either had day jobs, or were independently wealthy. Over time, however, research became professionalized. Today, almost all research is conducted by career academics, inside the academy. But things may be changing. With the explosive growth of the internet, a small number of independent researchers have started doing psychological research outside of the academic system. In this course we will read pieces by and about psychological scientists who are not graduate students or faculty, and not working for a corporation or university. First we'll reach far back and read research from before psychology was professionalized. Then, we'll look to the recent past, reading work by chronically-ill housewives, medical students, sex workers, bloggers, and other individuals doing psychological science outside the confines of academia. Keywords: psychology, cognitive science, sociology

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: ASH 112

CS-0209-1 Intro to Game Level Design

Professor: Jennifer Gutterman

In this course students will be introduced to the workflow of game level design from concept, documentation, paper prototyping and developing 2D game levels using an industry standard game engine. Students will progress through a series of small assignments while developing a larger project idea alongside. The second half of the semester will focus on developing their idea through deployment as a playable game level or portion of a playable game level. This course will focus on 2D game level design but student work is not limited to that for the purposes of this class. This course will act as an introduction to a professional level game engine software package. Students will be challenged to create a viable and interesting game level experience while learning the basics of the software. During this, students will be encouraged to explore and experiment with the game engine's capabilities beyond the class content. Keywords: Games, Unity, 2D, Animation

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: ASH 126

CS-0217-1 Introduction to 3D Animation

Professor: Jennifer Gutterman

In this course students will be introduced to the workflow of animation using an industry standard 3D animation program. Students will create animation using Forward Kinematics (FK) by setting keyframes on a timeline, use hierarchy tools to control complex animation, understand and use deformers and constraints and will then be introduced to the basics of animation using Inverse Kinematics (IK) and basic rigging for character animation. At the end of this course students should be able to set up a timeline, create, edit and refine animation keyframes, meet the objectives of each animation assignment, pre-plan and storyboard an animated short, render their animations and be able to deploy them as a standalone short movie. While it is not required, it is strongly recommended to already have experience with Autodesk Maya and modeling techniques before taking this class. Students should expect at least 8 hours of work outside of class time. Keywords: Animation, 3D, Maya, Game

Students should expect to spend 8 hours weekly on work and, preparation outside, of class time

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: ASH 126

CS-0221-1 Autobiographical Memory

Professor: Melissa Burch

Autobiographical memories for personal past experiences create our life stories. Our memories range from the mundane to the momentous. In this course we will explore psychological research to understand the functions and development of autobiographical memory. What are the basic cognitive processes that contribute to our ability to remember and report the past? How do we interpret past events to inform the development of our self-identity? How do social experiences contribute to the development of memory? We will also discuss how emotions at encoding and retrieval influence our recall of past experience as we make meaning of personal past experiences. Keywords: Psychology, memory narrative

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: ASH 112

CS-0228-1 Computer Science Applied

Professor: Benjamin Kudler

This class will introduce students to the types of problems computer scientists work on as well as the strategies, theories, and intellectual disciplines drawn upon to approach and solve these problems. Students will be introduced to the UNIX family of operating systems and learn about a few programming languages, including C. The course will also introduce students to algorithms and the kinds of problems algorithms can be used to solve. Students will complete a programming assignment, writing code to compute an algorithm taught in class. The basics of Boolean algebra and binary representation of data will be introduced as a way of exploring primitive data on a computer. Class time will be split between lectures and in class group activities. The course will culminate with a small coding exercise and a small project each student will design themselves.

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: ASH 126

CS-0232-1 **Hamp. Butchers Psych Classics**

Professor: Ethan Ludwin-Peery

Replication is a cornerstone of science. If you've discovered something, other researchers should be able to try your design and see it for themselves. No one should have to take your word for a finding. But modern academic science often has no time for replications. This was one of the causes of the Replication Crisis - when psychologists finally checked to see if their work could be replicated by independent teams, they discovered that much of it could not. In this course, we'll start by reading about the history of replication. Then, working as a class or in teams, we will replicate several classic studies in psychology. Because we will try to replicate several studies in one semester, a breathless pace in the world of research, we will probably butcher some of them. And that's ok. No research experience required. Keywords:psychology,cognitive science,replication,research methods

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: ASH 112

CS-0237-1 **Whales in Crisis**

Professor: Laela Sayigh

An iconic large whale species, the North Atlantic Right Whale, is rapidly approaching extinction, driven largely by climate change as animals are forced to move farther and wider in search of food. In this process, almost all get entangled in ropes, often resulting in slow and agonizing deaths. As a society, we must make immediate choices and decisions about how important it is to us to preserve and protect these majestic animals. Students will work together to devise strategies to raise awareness about right whales with the general public, which in turn should raise pressure to come up with solutions. Students will be evaluated based on their research, teamwork, and creativity in coming up with viable solutions to this biodiversity and animal welfare crisis.Keywaords:animal behavior,animal senses,Hampshire farm

Students should expect to spend 8 hours weekly on work and, preparation outside of class time., We are all Whalers by Michael Moore. I will suggest that students, purchase this book, but will also want to put

1-2 copies on, reserve at the library., Vaquita by Brooke Bessesen. Again, will suggest that students, purchase this book but will also want to put 1-2 copies on, reserve at the library, Cost:We are all Whalers:\$18.00, ISBN:9780226823997, Vaquita:\$32.00(ebook is \$5.00), ISBN:1610919319

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

Time: MW 06:00PM-07:20PM

Location: ASH 112

CS-0283-1 Educational Research

Professor: Laura Wenk

There are many opinions about how to improve educational environments from kindergarten through college. Without evaluation of outcomes, teaching, and programs, individual teachers and institutions are left with personal opinion and anecdotes to guide their choices. Students in this course learn educational research methods by designing and carrying out a collaborative research project at Hampshire. We'll engage in design research in order to learn both qualitative and quantitative methods including interview, focus group, content analysis, survey, and classroom observation (in part dictated by your choices). The course culminates in an individually designed research proposal that makes use of the methods we learned through our collaborative work. The course is particularly helpful for students interested in education who are in their last semester of Div II and wanting to start thinking about a Div III project. Keywords:Education,Research Methods

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: FPH 102

CSI-0111-1 Introduction to Microeconomics

Professor: Ertugrul (Ahmet) Tonak

This is an introductory microeconomics course. The objective of this course is to develop a critical comprehension of conventional microeconomic theory and its applications. By the end of the term, the student will have acquired a basic understanding of the main microeconomic topics, including analysis of the consumer behavior, the theory of the firm under different market conditions, the economics of labor market and the public sector. Conventional microeconomics courses are not usually interested in critically evaluating the applicability of their models to the real world economic problems. This course

and its textbook, *Microeconomics in Context*, emphasize that a realistic economic analysis must take social, historical, environmental, and political context into consideration

Keywords: Microeconomics, firms, consumers, labor, capitalism

Students should expect to spend 8 hours weekly on work and, preparation outside of class time. , Books:, Title: Microeconomics in Context 4th Edition, Author: Neva Goodwin, Jonathan M. Harris, Julie A. Nelson ,, Pratistha Joshi Rajkarnikar , Brian Roach, Mariano Torras , ISBN 13: 978-1138314566, Cost: \$57.72

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: FPH 103

CSI-0115-1 **Radical Political Thought**

Professor: Ethan Tupelo

The Canon of political theory presents capitalism, the State, and other social hierarchies as the pinnacle of human freedom and progress. By contrast, radical political thought critiques the power and domination hiding in these structures and ideologies, theorizing what liberation is, and how it can be achieved. This course will provide an introductory overview to many forms of radical political theory, broadly defined. Sources will draw on a variety of traditions, including communism, anarchism, feminist, queer, black, indigenous, decolonial, and poststructural theory. Additional topics to be covered based on the interest of the class. This course is intended as a general introduction to a range of political thought, ideal for Div I students or those who otherwise haven't studied political theory. From this course, students can decide future courses or research interests on more specific topics. Keywords: politics, radical, theory, social, philosophy

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: FPH 104

CSI-0117-1 **Freedom Dreams**

Professor: Amy Jordan

In this course, we will examine a range of organizing struggles that took place during the "Long Civil Rights Movement." By reading scholarly articles, movement newspapers and activist interviews, we will explore critical debates and questions raised by researchers and movement veterans. Do we understand

the "movement" in terms of ideologies articulated by established leaders, by determining the nature of the political climate, or by examining community traditions and conceptions of what Robin Kelley calls "Freedom Dreams"? Do we begin our exploration---in the 1950s, 1960s or perhaps sooner? Does the emergence of newly independent nations in Africa and Asia shape activist conceptions of civil rights, human rights, nonviolence, self-defense, and citizenship? How do contemporary organizers in movements against police brutality and struggles for immigrant rights draw from the lessons of these 20th century movements? This course will prepare you to develop a grounding in historical methods and conduct social movement research. Keywords: African American History, Civil Rights, Black Power, human rights, poverty

Students should expect to spend 8 hours weekly on work and, preparation outside of class time, Library Materials:Media equipment for video streaming and, powerpoint., Books:, Title:Hands on the Freedom Plow: Personal Accounts By Women in, SNCC , Author: Ed. by Faith S. Holsaert, Prescod Norman Noonan, Martha, Title: Groundwork, Local Black Freedom Movements in America, Author: Ed. by Jeanne Theoharis and Komozi Woodard, Title:The Black Power Movement: Rethinking the Civil Rights-Black, Power Era, Author: Ed. by Peniel Joseph, The content of this course deals with issues of Race and Power.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: FPH 102

CSI-0130-1 **Nowhere at Home?**

Professor: Lili Kim

In a now-classic essay, "Immigrant Women: Nowhere at Home?" migration historian Donna Gabaccia lamented that (im)migration history had not found a comfortable scholarly disciplinary home and called for more studies on "the lives of immigrant women." This course takes up that challenge and more by examining gendered historical experiences of Asian migrants and Americans. We will employ gender and sexuality as categories of analysis, along with race, ethnicity, and class, to understand the gendered historical experiences of Asian migrants and their descendants. Focusing on the nineteenth- and twentieth-century United States, the course will explore how circulations of bodies, families, capital, and goods transformed gender systems in the Americas. Framing migration as a gendered process, we will also examine shifting and fluid gendered expressions of labor, nationalism, and mobility, as well as construction of borders and immigration laws that had both exclusionary and inclusionary power in shaping Asian American history. Keywords:Gender,Sexuality,Migration,Asian American,Race

The content of this course deals with issues of Race and Power., Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: RWK 202

CSI-0178-1 **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 the 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. Keywords: Queer, Feminism, Race, Affect,

Students should expect to spend 8 hours weekly on work and, preparation outside of class time, The content of this course deals with issues of Race and Power

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: FPH 104

CSI-0212-1 **African Narratives**

Professor: Nathalie Arnold

The peoples, philosophies, arts, and cultural resources of Africa have made and continue to make fundamental contributions to every society on earth - particularly to visionings of humanity, justice, liberation, and community. Yet, from the imperial United States, Africa is often the least considered continent, its diverse peoples and realities obscured by racist stereotypes rooted in the long and ongoing history of European colonialisms and empire. This introduction to African narratives, focused on key historical, modern and contemporary African texts of different genres, unfolds in three parts. Through early epic poems, we encounter precolonial African kingdoms; next, we engage anti-colonial texts and confront European imperialism in Africa; we end the semester by engaging contemporary fictions and philosophy. Works we may consider include: Sundiata and Mwindo, Fanon, Césaire, Diop, Kenyatta, p'Bitek, Lumumba, wa Thiong'o, Achebe, Ba, Biko, el Sadawi, Rugero, Tadjó and Sarr. Keywords: Africa, African literature, politics, colonialism, decolonisation

Students should expect to spend 8 hours weekly on work and, preparation outside of class time., The content of this course deals with issues of Race and Power., FILMS, Frantz Fanon: Black Skin, White Masks (1995, dir. Isaac Julien) , Kemtiyu, Cheikh Anta (2016, dir. Ousmane Mbaye) , Lumumba (2011, dir. Raoul Peck), Rafiki (2018, dir. Wanuri Kahiu), Books:, Title:Sundiata, an Epic of Old Mali, Author:D.T. Niane, Title:Baho!, Author:Roland Rugero, Title:Things Fall Apart, Author:Chinua Achebe, Title:Decolonizing the Mind, Author:Ngugi wa Thiong'o, Title:Woman at Point Zero, Author:Nawal el Saddawi, Title:Discourse on Colonialism, Author:Aime Cesaire

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: FPH 105

CSI-0214-1 **Ecofeminism**

Professor: Malgorzata Grebowicz

Ecofeminism begins from the assumption that the environmental crisis and patriarchy are inextricably linked and must be studied and addressed together. This course introduces students to the classic arguments in ecofeminism. We will study its roots in feminist critiques of colonialism and development, as well as feminist critiques of the natural sciences and technoscience. We will discuss meat-eating, pet-keeping, having children, among other practices, and the role of patriarchy in the environmental movement and conservation. We will also consider arguments in queer ecology, to determine where queer and feminist ecologies are in agreement, and where they are at odds. Readings include Vandana Shiva, Val Plumwood, Anna Tsing, Carol Adams, Colin Dayan, Donna Haraway, and Timothy Morton. Keywords: gender, ecology, vegetarian, queer, power

The content of this course deals with issues of Race and Power., Students should expect to spend 8 hours weekly on work and, preparation outside of class time. , Books:, Title: The Ecological Thought, Author: Timothy Morton, Title: Staying Alive: Women, Ecology, and Development, Author: Vandana Shiva, Title: When Species Meet, Author: Donna Haraway, Title: The Sexual Politics of Meat, Author: Carol Adams, Title: Feminism and the Mastery of Nature, Author: Val Plumwood, Title: The Mushroom at the End of the World, Author: Anna Tsing, Title: With Dogs at the Edge of Life, Author: Colin Dayan

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: FPH 108

CSI-0218-1 **Posthuman Philosophy&fiction**

Professor: Malgorzata Grebowicz

The posthuman is not a kind of being, but a way of being, a tectonic shift in the conditions of life on Earth. This class traces the posthuman through texts in science, philosophy, and science fiction, with the goal of imagining and creating new environments and practices. What is a posthuman planet like? How about a posthuman society? Are there posthuman feelings? What does posthuman music sound like? Readings include John C. Lilly, Gregory Bateson, Donna Haraway, Vilem Flusser, and Jean Baudrillard, as well as fiction by H. P. Lovecraft, Stanislaw Lem, J.G. Ballard, Octavia Butler, and Marlen Haushofer. Students should be prepared to read one book per week, or the equivalent in essay form. The course includes an experimental writing component.

Students should expect to spend 8 hours weekly on work and, preparation outside of class time., Books; Title: Seduction, Author: Jean Baudrillard, Title: No Future: Queer Theory and the Death Drive, Author: Lee Edelman, Title: Vampyrotheuthis Infernalis, Author: Vilem Flusser, Title: Solaris, Author: Stanislaw Lem, Title: Alien Listening, Author: Daniel Chua and Alexander Rehding, Title: Crash, Author: J.G. Ballard, Title: Man and Dolphin, Author: John C. Lilly, Title: Parable of the Sower, Author: Octavia Butler

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: FPH 108

CSI-0222-1 **Thinking With Animals**

Professor: Nathalie Arnold

Across the world, humans have viewed animals as: ancestors, teachers, friends, members of the family, meat, workers, pests, and threats. Everywhere, the 'human' is defined in relation to the 'animal.' Yet this relation is construed in diverse and contradictory ways. Ideas about what it means to 'be (an) animal' have long structured visions of belonging and otherness, as well as violence, racism, and oppression. As animals vanish or recede from human settlements, their images proliferate around us. Drawing on cultural, legal, and gender studies, multispecies ethnography, literature, and history, this seminar looks at varied human relationships to animals, animals' diverse roles in society, history, and the arts, and how ideas about 'animals' shape our sense of 'being human.' While we will write and research regularly, major assignments include: a personal essay, an annotated bibliography and an independent project in a form of students' choice. Keywords: animal studies, animals, transspecies, ethnography, multispecies

Students should expect to spend 8 hours weekly on work and, preparation outside of class time, Books; Humanimal

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: FPH 106

CSI-0224-1 **Empire Race & the Philippines**

Professor: Richard Chu

What is an empire? Is the United States an empire? If so, how did it become an empire? What is colonialism? How is it different from colonization? These are just some of the questions we are dealing with throughout the semester. We are going to learn about the concept of "empire" (and all its attendant themes and topics such as colonialism, globalization, race, etc.) through the lens of Philippine colonial history. This course therefore provides you with a chance to learn not only about the culture and history of a non-U.S./non-Western country, but also the way empires are created and operate, especially how U.S. imperialism intersects with race. Keywords:U.S.Empire,imperialism intersects with race

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: FPH 106

CSI-0227-1 **Marx's Economics: Capital**

Professor: Ertugrul (Ahmet) Tonak

The purpose of this course is to present an alternative approach to the accumulated wisdom of mainstream economic theory via the reading of Karl Marx's Capital. The course itself is a systematic exposition of the Marxian political economy with some attention to modern commentaries regarding its theoretical strength and relevance for our modern capitalist economies. Keywords:Economics, politics, Marx, political economy, capitalism

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: FPH 106

CSI-0228-1 **African American Labor Movemen**

Professor: Amy Jordan

In April of 2022, Christian Smalls led a group of Amazon workers in a successful campaign to win union recognition. This historic union battle represents the enormous challenges facing "essential workers" and the creative strategies workers deploy to build power in their workplaces. This course will examine the lived experiences, work cultures and organizing strategies of African American workers whose stories provide critical glimpses into the history of essential workers. Readings, films, interviews and historical newspaper sources will allow us to explore a range of sites, both rural and urban, as well as a range of categories, including workers in private households, steel, tobacco, automobile factories, and cotton and rice fields. This range of labor struggles will provide an understanding of what has been at stake for African American workers from Reconstruction through much of the late 20th century. By extending our exploration over the course of the twentieth century, we can examine organizing traditions in depth and consider their long-term impact on African-American political activism and contemporary labor struggles. Keywords:African American history, labor history, social movements

Students should expect to spend 8 hours weekly on work and, preparation outside of class time, The content of this course deals with issues of Race and Power., Library Materials: Media equipment to stream digital video and, use power point., Books:, Title:To Joy My Freedom, Author:Tara Hunter, Title:Black Workers Remember, Author:Ed. Michael Honey, Title:Hammer and Hoe, Author:Robin Kelley

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: FPH 102

CSI-0229-1 **Resistance&rebellion in Mexico**

Professor: Margaret Cerullo

Almost 30 years ago, the Zapatistas, a revolutionary indigenous movement, rose in revolt in Chiapas against the Mexican state. Surfacing the same day that NAFTA went into effect-January 1, 1994, they announced a different vision of Mexico's future. On July 1, 2018, Andres Manuel Lopez Obrador [AMLO] swept to power in the first election of a Leftist president since Mexico's "transition to democracy" in 2000. Today, these two poles of resistance are at odds, as the Zapatistas argue that the capitalist hydra, the "monster without a country" continues to rule despite who has been elected. This course will concentrate on the actions and writings of the Zapatistas. At a moment when most of Mexico is banking on a profound change through capture of the state, focusing on the Zapatistas enables us consider the relevance and value of a radical movement that instead has opted for autonomy, an alternative form of social and political organization that draws its strength from internal participatory and direct democracy. Keywords:Mexico, indigenous politics, revolution, social movements, neoliberalism

Students should expect to spend 8 hours weekly on work and, preparation outside of class time, The content of this course deals with issues of Race and Power.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: FPH 106

CSI-0234-1 **Feminism for Another World**

Professor: Stephen Dillon

This course examines how feminist activists, theorists, artists, and writers have imagined freedom within the interlocking systems of white supremacy, heteropatriarchy, settler-colonialism, and U.S. empire. By thinking across creative forms like poetry, essay, dance, visual art, political organizing, sculpture, photography, film, and music the course explores how form shapes imagination and how imagination shapes the possibilities for creating a different world. Keywords:Feminism, queer, trans, race, social justice

Students should expect to spend 8 hours weekly on work and, preparation outside of class time, The content of this course deals with issues of Race and Power

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: FPH 108

CSI-0243-1 **Indigenous Persp. US Hist**

Professor: Robert Caldwell

This course is a survey of the history of what is now known as the United States from indigenous perspectives, covering the genesis of the European colonial enterprise, war of Independence and founding documents of the United States, and territorial expansion, to the continuing colonial period of the present. We will focus especially on the relationship between Native American history and U.S. history, given that the United States is built on Indigenous lands. In addition to content, the course introduces students to relevant pedagogy, historiographical theory, and ethnohistorical methodology.

Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time, The content of this course deals with issues of Race and Power., Books:, Author:Roxanne Dunbar-Ortiz , ISBN:978-0807057834, Cost:\$16.00

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

Time: TH 06:00PM-08:40PM

Location: FPH 0

CSI-0244-1 Europe and the World Wars

Professor: James Wald

The twentieth century witnessed the slaughter of millions of European soldiers and civilians, but it began with stability and progress: what Stefan Zweig called "the world of security." Standards of living were improving. A handful of European "great powers" dominated the world, regarding war as an accepted means of foreign policy, not an unimaginable catastrophe. Zweig observed, "paradoxically, in the same era when our world fell back morally a thousand years, I have seen that same mankind lift itself, in technical and intellectual matters, to unheard-of deeds, surpassing the achievements of a million years with a single beat of its wings....Not until our time has mankind as a whole behaved so infernally, and never before has it accomplished so much that is godlike." The more exuberant visions of the future now appear tragically naive, but we are still feeling the effects of revolutions in fields from culture to psychology to technology. Keywords:history culture politics

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: FPH 104

CSI-0254-1 Ethnography As Methodology

Professor: Ethan Tupelo

Most academic social inquiry methodologies are from 'afar': library research, archives, surveys, data sets, quantitative analyses, web scraping, formal modeling, and so on. By contrast, the ethnographic researcher immerses into a social structure, understanding through participant-observation. What does it mean to study 'from below?' What can immersion help us understand that other research methods miss, and what are its limitations? What are the ethical considerations for this form of research, and who are we making our research results for? While studying examples of major ethnographic works, students will start their own ethnographic projects. This involves identifying fieldsites, regularly traveling there, taking and analyzing fieldnotes, and writing a final project synthesizing their study with course themes. As such, note the higher hourly work expectations outside of class. This course is especially

useful for anyone considering participant-observation research as part of their Div III project.
Keywords:etnographic, field work, method, research, power

Students should expect to spend 16 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: FPH 106

CSI-0259-1 **Feminists of Color**

Professor: Lili Kim

In the wake of COVID-19 pandemic that laid bare the inequalities of our society and the public execution of George Floyd and other Black Americans, as well as the pandemic anti-Asian American violence, meaningful social and political alliances between communities of color have never been so critically important. This course examines the history of feminists of color solidarities and activism in their shared fight against racism, sexism, capitalism, and imperialism. The emergence of the U.S. Third World Feminist Left during the 1960s and 1970s saw ending imperialism and colonialism as a necessary part of their fight, and the feminists of color drew inspiration from Third World feminism and decolonization activities. The images of revolutionary Third World women engaged in anti-colonial struggles in Asia, Africa, Latin America, and the Middle East, especially during the Vietnam War era, inspired U.S.-based feminists of color and helped them embrace leftist Third World solidarity politics. Organizations such as the Third World Women's Alliance (TWWA) in New York city, which grew out of the Student Nonviolent Coordinating Committee (SNCC), brought together Black, Puerto Rican, and Asian American women in the socialist fight to end imperialism, sexism, capitalism, and racism. Utilizing the rich archival sources found in the Sophia Smith Collection (TWWA records, Miriam Ching Yoon Louie papers, National Asian Pacific American Women's Forum papers) as well as the Triple Jeopardy newspapers found in the Marshall I. Bloom papers at the Amherst College Archives and Special Collections, students will have an opportunity to work to produce a substantial research project. Keywords:history,Woman of color,Feminism,Race,social movements

Students should expect to spend 8 hours weekly on work and, preparation outside of class time., The content of this course deals with issues of Race and Power., Books:, Patricia Romney, We Were There: The Third World Women's Alliance, (Boston: The Feminist Press, 2021) ISBN 9781952177828 , Cynthia A. Young, Soul Power: Culture, Radicalism, and the Making of U.S. Third World Left (Durham: Duke University Press,, 2006) ISBN 978-0-8223-3691-4, Laura Pulido, Black, Brown, Yellow, and Left: Radical Activism, in Los Angeles (Berkeley: University of California Press, 2006) , ISBN 978-0-5202-4520-4

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: RWK 202

CSI-0275-1 **Hopes and Fears**

Professor: James Wald

What can the hopes and fears of a given society tell us about it and ourselves? Did the gravest "sins" in old Europe and the North American colonies involve food, money, or sex? Among the hallmarks of modernity were the rise of new social formations (classes) and the commercialization of daily activities and relations. Did traditional institutions and belief systems hamper or facilitate the changes? What roles did religious and national contexts play? Did the increase in the sheer number of "things" change the way people thought? What changes did the family and private life undergo? At the heart of the course is the concept of culture as a process through which individuals and groups struggle to shape and make sense of their social institutions and daily lives. A core course in history, the social sciences, and cultural studies. Keywords: history culture gender religion

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: FPH 104

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, photography 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.

Keywords: Filmmaking, documentary, music, NON-FICTION

Lab/Materials fee: \$65, Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: M 01:00PM-03:50PM T 07:00PM-09:00PM

Location: JLC, JLC 120

HACU-0131-1 **Global Cinemas**

Professor: Eva Rueschmann

This course explores contemporary world cinemas from 2000 to the present. We will focus on the narrative tradition of feature filmmaking, examining different cinematic styles, story traditions, authorship, genre conventions, and politics of representation as they have developed in different parts of the globe. The course will emphasize close readings of films and will also serve as an introduction to analyzing films critically in terms of camera work, editing, art direction, narrative and style. Students will be introduced to the concepts of world cinema, national film, and transnational cinema, the role of individual directors, and the historical, political, and cultural contexts in which the films were produced. Essays in film history and criticism will contextualize and critique the feature films under study, which include works from Great Britain, Spain, Eastern Europe, Australia, China, Korea, India, Hong Kong, Latin America, and others. Keywords: Film, film studies, world cinema

Students should expect to spend 8 hours weekly on work and, preparation outside of class time., Books;
Title: World Cinema: A Critical Introduction, Author: Shekhar Deshpanda and Meta Mazaj, ISBN:
0415783577 Cost: \$40.76, Title: Film Studies: The Basics, Author: Amy Villarejo, ISBN: 0367135019 Cost:
\$24.95

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM M 06:30PM-09:30PM

Location: EDH, FPH 2

HACU-0141-1 **Introduction to Drawing**

Professor: Phoebe Helander

As a form of expression, drawing can be intimate, weird, powerful, interesting, confusing, clarifying, and beautiful. As a vehicle for observation and self-study, drawing is a way to follow and encourage attention, to walk the brain-dog. This course is structured to foster familiarity with the languages of drawing, and to offer the discipline of drawing as a way to make (and find) meaning. In class, students will build foundational skills through targeted drawing exercises with an emphasis on observation. Subject matter will include still life, landscape, interior, and the figure. Outside of class, students will sustain independent exploration and experimentation. Keywords: drawing, studio, art, draw, studio art

Lab/Materials fee:\$40, Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: ARB 0

HACU-0148-1 **Art and Its Histories**

Professor: Clara Barnhart

Divided into four units, this course features a series of seminar-like explorations into particular works of art. It will focus on the ways in which artists reference and converse with previous periods and genres, as well as cultural and visual traditions more broadly. Each unit begins with and hinges on a close examination of a contemporary art piece. Subsequent weeks in each unit dive into the topics integral to the study of those particular works. When we focus on Mickalene Thomas's *A Little Taste Outside of Love* (2007), for instance, we will address the reclining female nude, the concept of the gaze, the collage aesthetic, the legacy of Orientalism and "othering," and finally the visual rhetorics of Blackness and post-Blackness in the history of art. By the end of the course, you should have an intimate sense of the deep investigative work of art history that incorporates related fields of social, political, and cultural history, as well as material and popular culture. Keywords: art history, visual culture

The content of this course deals with issues of Race and Power., Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: JLC 120

HACU-0184-1 **Writing About Music**

Professor: Rebecca Miller

In this course, students will read and try their hand at different types of music writing with a focus on African-American and Anglo-American genres. We will focus on music journalism, academic writing, fiction, memoir, and literary non-fiction, and, as a class, workshop our projects. We will learn basic music terminology and concepts in order to strengthen how we communicate about music; we will also do "deep listening" with respect to the music itself -- its structure, style, performance, and lyrics. There will be regular reading and listening assignments that cover a range of music, including rock/pop, rap,

R&B, jazz, folk/traditional music, and others. Students will write several short pieces, a short music memoir, and a final academic essay on a music topic of their choice. Students will also choose a piece of music or a song, analyze it musically, structurally, and lyrically, and share their work in a short oral presentation. Keywords: Music, writing, Journalism, American Studies

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: FPH 106

HACU-0191-1 **World Music: a Critical Inquir**

Professor: Junko Oba

This is not a kind of "World Music" survey course that simply offers you a little taste of exotic music that people create in some faraway places or nearby ethnic neighborhoods. Although we study different musical ideas, practices, and cultures originated in different parts of the world throughout the course, the primary purpose of this course is to examine "World Music" as a genre of music, a commodity, a discourse, and a cultural phenomenon of our own. Through case studies, we look deeply into our society's political, economic, intellectual, and creative mechanisms that have contributed to the emergence of "World Music" and its continuous operation, despite various controversies. No previous training in music is necessary to take this course, but students need to be prepared to do fairly heavy reading and critical unpacking of course materials for each class. Keywords: Music, ethnomusicology, media studies, cultural anthropology

Students should expect to spend 8 hours weekly on work and, preparation outside of class time., The content of this course deals with issues of Race and Power.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: MDB 0

HACU-0206-1 **Contemp Dance Tech Half Course**

Professor: Lailye Weidman

This course is designed for beginning and intermediate level dancers. The studio will be our laboratory for a semester-long exploration of contemporary dance concepts with a focus on opening sensation, clarifying points of initiation in the body, expansive use of space, and dynamic phrase-work. In motion,

we will activate connection between periphery and center, time and weight, gravity and support-giving continued attention to alignment, spatial clarity, breath, range of motion, and the development of strength and stamina. In this course, a sampling of somatic techniques and knowledges will be introduced as a complement to dance technique. These somatic practices offer inroads to experiencing presence & sensation, examining one's habits and patterns, and expanding one's approach to the body. You will also be asked to reflect on the histories and knowledge you bring into class, articulate learning ambitions, and track new developments. The goal of this course is to support a sustainable and deeply engaged movement practice-one that may inform the development of a lifetime of embodied creative process. Keywords:Dance, somatics, technique, movement, body

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: MDB 0

HACU-0214-1 **Queer Dance: Theory & Practice**

Professor: Lailye Weidman

In her book, *Queer Dance: Meanings and Makings*, Clare Croft proposes queer dance as a space of radical difference, where multiple identities, subjectivities, and politics collide, propelling artists and audiences into world-making action. This course will begin with Croft's text and expand into other creative and scholarly frameworks for considering the power and potential of queer dance. Rather than treating "queer" as a monolith, we will examine queer dance through various and intersectional lenses, centering queer artists of color, disabled artists, and trans and gender non-conforming artists as those who have defined and moved forward notions of queerness through dance. In addition to readings, we will engage with dance performances both live and on video. And, we will dance, move, and create choreography in dialogue with class materials and our group conversations. This course emphasizes the relationship between theory and practice as a key place for creating one's own queer methodologies. All levels of experience and identities welcome. Keywords:Queer, Dance, Choreography, Performance, LGBTQIA+ HAC

Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time., The content of this course deals with issues of Race and Power, Library Materials: Queer Dance Meanings and Makings by Clare, Croft to have available in print and as an ebook (\$50 per book, seems too much to ask for students to purchase as a text book)

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: MDB, ASH, MDB 0

HACU-0215-1 **Artist Books**

Professor: Richard Kraft

This transdisciplinary studio course is for photographers, filmmakers, artists, poets, and writers interested in "the book" as a work of art. Assignments will create the foundation for each student to produce a finished artist book as a final project. We will explore the intrinsic nature of books: that they are sculptural, interactive, and time-based; that they are held in the hands; that they speak to the reader through words, images, and the object's physicality. We will explore the space of the book and the use of the page, experimenting with key elements such as format, scale, image/text placement, and sequencing. We will also discuss artist books by a diverse group of makers; from William Blake to the European avant-garde (the Futurists, Dadaists and Surrealists), from Fluxus to the Photo Book and Conceptual art (Yoko Ono, Ulises Carrion, Ed Ruscha, Robert Frank, Daido Moriyama, Mariela Sancari and Sophie Calle, among others). Keywords: Photography, Art, Concrete Poetry,

Lab/Material Fees: \$65, Students expect to spend 8 hours on work and preparation outside, of class time

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: JLC 131

HACU-0217-1 **Cutting for Time-Video Editing**

Professor: Emily Packer

This course will introduce a variety of editing styles and technical skills to new editors working in nonfiction, fiction, and hybrid forms of video and other time-based media. Emphasis will be on creative problem solving within effective post-production workflows across softwares, with tutorials for basic sound design, color correction, and media management. Students will participate in collaborative in-class editing challenges working with archival material, documentary verite, interviews, narrative scenes, and others in conjunction with discussing relevant written material and screenings. Over the course of the semester, students will pitch and complete three short independent projects. This course is designed to give students confidence in a personal editing practice that will also enhance their abilities to direct, communicate with collaborators, and consider the post-production process as they approach production for future multimedia works. Keywords: Post production, edit, digital media, filmmaking, video

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: F 01:00PM-03:50PM TH 07:00PM-09:00PM

Location: JLC, JLC 120

HACU-0224-1 **The Task of the Translator**

Professor: Jeffrey Wallen

Translation is inherently an ethical and political act, involving inevitable misunderstandings and ambiguity. Things that can be said in one language cannot be neatly transferred into another. The translator works on the border of cultures as well as languages. This gap becomes even more difficult when translating across cultures that do not share the same basic concepts. The idea of translation as treachery is an old one. In this class we will read theoretical and practical works about translation, as well as fictional texts that foreground the task of the translator. We will also read poems and short prose texts in multiple translations, and practice our own translations, individually and also in groups. Each student will undertake a translation project. It would be helpful to know a language other than English, but this is **not** a requirement for taking the course. There will be several guest visits by translators. Keywords: Literature, Languages, Border Crossing, Multilingualism

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: FPH 107

HACU-0234-1 **Traveling Identities**

Professor: Eva Rueschmann

In an age of increased movement of people across the globe, this seminar focuses on past and present experiences of (im)migrants, which have inspired a number of recent and contemporary novels, feature films, documentaries, memoirs, and theoretical debates about cultural identity, place and displacement. Using cultural studies of travel, diaspora, ethnicity, and theories of identity and home as critical frameworks for discussion, we will examine some of the following issues addressed in narrative film, fiction and memoirs: the complexities of adaptation or resistance to new cultures; culture transfer, hybridity and biculturality; the journey as metaphor, escape, physical ordeal and psychological odyssey; the meanings of nostalgia and home; intergenerational conflicts between tradition and modernity; representation and negotiations of national and ethnic identities; the cultural and psychological consequences of border crossings; and the interconnections of language, culture and sense of self. This course is part of the Time and Narrative Learning Collaborative (LC) and will address the central challenge question: How can art and creative practices engage trauma? in the context of migration

literature and film. How can fictional narratives provide us with insight into different perspectives and the traumatic experiences of displacement? How does film/literature capture a different imaginary relationship migrants must create to a new homeland? Keywords: migration, literature, film studies, identity, cultural studies

Student should expect to spend 6-8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: FPH 103

HACU-0237-1 **Japanese Sound Cultures**

Professor: Junko Oba

"Listening" occupies a special place in Japanese cultures. Indications abound in literature, folklore, and everyday practices that listening has been nurtured as multisensory experiences and that it encompasses a wide range of phenomena. Whether it be in the haiku poetry reading, religious ceremony, political protest, or mundane activity, listening enables people to transcend spatiotemporal boundaries, connect with the intangible and the invisible, and engage in the world and life in a deeper philosophical consciousness. This course explores Japanese sound cultures, with special attention to the underlying unique conceptions of "listening": how have people in Japan cultivated distinct sensibilities in listening, and how, in turn, such sensibilities have constituted Japanese sound cultures. No previous training in music is necessary to take this course, but students need to be prepared to do fairly heavy reading and critical unpacking of course materials for each class. Keywords: Japanese cultures, listening, sounds, acoustic sensibilities

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: MW 06:00PM-07:20PM

Location: MDB 0

HACU-0240-1 **Photography Workshop II**

Professor: Kane Stewart

Photography II: Exploring Color: This course is a thorough introduction to color photography using analog and or digital cameras for capture. Weekly project-based assignments and critiques will address students' aesthetic and technical progress; readings and discussions will introduce students to historical

and contemporary art practices, with an emphasis on current photographic theory. Lab sessions will cover a range of techniques including the nuances of color, color film, digital capture, color management, Photoshop editing, and archival inkjet printing. This additional technical lab session will meet once a week for one and one-half hours. There are two options for this with students electing one or the other lab session to attend. Keywords:Photography

Lab/Materials fee:\$65.00, Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: T 01:00PM-03:50PM W 06:00PM-07:20PM

Location: JLC, JLC, JLC 131

HACU-0247-1 **The Art of Repair**

Professor: Daniel (Daniel) Schrade

"The Repair" is preceded by the injury. Injuries on the landscape, the environment, on objects, architecture, on the body, on the psyche. In this studio art course students are going to develop multimedia art projects based on their engagement in questions concerning the human impact on land, objects, waters, architecture, plants, animals, and humans. Athorough research phase, lectures, and exhibition visits in the beginning of the semester will require students to engage with the work of artists who are contemplating the human, social, and environmental havocs of our times and their intersections with superiority, destruction, colonialism, displacement, commerce, migration, appropriation, power structures, etc. By writing and presenting course papers, students are first going to collaboratively research the work of artists like Mona Hatoum, Kader Attia, Philip Guston, Jean Dubuffet, El Anatsui, Satch Hoyt, Yinka Shonibare, Ghada Amer, Friedensreich Hundertwasser, Wangechi Mutu, Anish Kapoor, David Hammons, Joseph Beuys - and then draft, carry out, and curate their own studio art projects. Keywords:Studio Art, Multimedia Art, Research, Critical Art Theory, Curation

The content of this course deals with issues of Race and Power., Lab/Materials fee:\$60, Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: ARB, ARB 0

HACU-0249-1 **Radio and Podcasting**

Professor: Rebecca Miller

In this course, we will learn the basics of radio journalism and producing podcasts, including interviewing, recording, scriptwriting, production, and the effective use of music and ambient sound. Students will produce three music-related pieces: a vox pop, a music recording review, and a podcast in a style consistent with public radio. Students will gain a working knowledge of sound editing techniques using Adobe Audition software. In addition to reading and listening assignments that introduce students to creative radio production, we will workshop students' projects in class. Students can borrow digital recorders, microphones, and other equipment from Media Services. Keywords: journalism, radio, podcasting, media studies, music

Students should expect to spend 8 hours weekly on work and, preparation outside of class time, Books:, Out on the Wire: The Storytelling Secrets of the New Masters of, Radio, Author: Abel, Jessica, ISBN: 9780385348430, Cost: \$16 or so?

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: FPH 104

HACU-0270-1 **Still Lives and Story Lines**

Professor: Kane Stewart

This course will focus on the elements of storytelling and photography. We will consider three modes of photographic practice: the personal narrative, photo journalism, and documentary photography. In the project-centered course, class members will choose between completing an extended semester-long project or two smaller, half-semester projects. Over the course of the spring semester, we will also explore critical issues in contemporary as well as historical photographic practice. Readings and discussions will revolve around aesthetic and practical concerns raised by individual practice. In the critique process, students will be asked to assess each other's ongoing projects within a larger context of known works and approaches: who gets to tell what stories for which audience? Students interested in taking this course should have prior photography experience and be confident with their skills; there will be little to no technical training introduced. Instead, we will concentrate on the research, approach, editing, and sequence. Keywords: Photography

Lab/Materials fee: \$65.00, Students should expect to spend 8 hours weekly on work and, preparation outside of class time, Prerequisite: prior photography experienced and confidence with, acquired skills

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: JLC 131

IA-0108-1 **Writing the Body**

Professor: Faune Albert

Audre Lorde writes that all knowledge is mediated through the body. We all have bodies, but what does it actually mean to exist in a body? Is the body a vessel, a discursive construction, our essential self? This course will explore writing about the body as a means of critical reflection on the self and the world and as a practice of cultivating creativity and compassion. We will read and discuss published work—history, critical theory, personal essays, fiction, and poetry—that engages the complexities of inhabiting a body marked by discourses of race, class, gender, age, ability, ethnicity, etc., in our modern world. And we will write and share our own pieces exploring how bodies, as political sites, both enable and limit our ability to navigate public and private spaces; how they function as sources of pain as well as pleasure; and how they can serve as contradictory sites of oppression and liberation. This course is open to both new and experienced writers in all genres. In addition to regular, short reflections on the readings and creative exercises inspired by the texts, participants will produce 1-2 longer works engaging critically and/or creatively with the course content. This course is affiliated with the Time and Narrative LC and the Race and Power throughline. Keywords: Body, affect, emotion, writing, creativity

Students should expect to spend 8 hours weekly on work and, preparation outside of class time., The content of this course deals with issues of Race and Power.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: GRN 0

IA-0119-1 **Interdisciplinary Studio Art**

Professor: Serena Aurora Himmelfarb

This foundational studio arts course explores a broad range of strategies, processes, and materials. Students are introduced to a variety of approaches to art making through small guided prompts as well as two independent projects. Students will undertake research particular to their materials, interests, and processes. Slide lectures introduce the class to contemporary and historical artists and art movements across cultural perspectives. From the dollhouse to the forest, soft sculpture to performative objects, this course embraces an expanded definition of studio art. No previous experience in studio art required or expected - interdisciplinary interests are welcomed and encouraged.

Lab/Materials fee:\$50, Field Trip fee:\$10, Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: ARB 0

IA-0131-1 **Intro to Playwriting**

Professor: Jonathan Dent

This course will give students the opportunity to create original theatrical work. The class structure will function as a creative incubator for students to be able to express the stories that are living within them. We will read the work of some of the most exciting contemporary playwrights whose work is primarily focused on illuminating experiences from groups often under-represented within the traditional canon. We'll spend time doing various writing exercises both in-class and out of class that will help students get in touch with their own unique voices. We all have stories to tell. This class will help you unearth those stories using both practical and ethereal methods. Keywords: Writing, Plays, Poems, Theater, Creative

Students should expect to spend 8 hours weekly on work and, preparation outside of class time., The content of this course deals with issues of Race and Power.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: EDH 21

IA-0151-1 **Race and the Graphic Novel**

Professor: Nathan McClain

Over the last few years, if one were to check Amazon's book chart, you would find that prose written by Black and brown writers that deal directly with race and anti-racism rose to the top of the best-selling chart, though the comic book/graphic novel chart had not been similarly affected. This course will consider why that is as well as read and critically engage a number of wonderfully exciting graphic novels and non-fiction by Black and brown creators, many of which also address racial issues directly, and not solely through metaphor or allegory. Students may encounter work by Walter Dean Myers, Roxanne Gay, Mira Jacob, Daniel Barnes, Aaron McGruder, and Damon Lindelof, among others. Keywords: Comics, visual art, race and power, visual media

Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time., The content of this course deals with issues of Race and Power

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: EDH 2

IA-0159-1 **Writing About Home**

Professor: Alejandro Cuellar

Home is where we live in every sense, but "Home" is more than the physical structure we reside in: it is also the psychological, societal, emotional, and even the mythical. In this course we will read a variety of fiction and non-fiction and explore the importance of these spaces, be they physical or metaphysical, to the construction of "home" and more importantly, how these terms, whether we accept them wholly, shun them entirely, or experience via travel and immigration, dictate to us and others a sense of self and identity via our own writing. We will write a mix of critical essays, personal/reflective writings, and creative work as we also delve into the process of writing: topic selection, drafting, and a variety of techniques for revision, including peer review. Individual meetings with the instructor will be required. Limited to First Year Students. Keywords: Writing Program, Writing

Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: GRN 0

IA-0180-1 **Design Fundamentals**

Professor: Donna Cohn

Design Fundamentals: This is an introductory level design class focusing on understanding problems, generating ideas and developing practical elegant solutions. We will begin with a series of guided activities and projects, with the course culminating in a final independent project. Students will become familiar with a range of basic design tools and skills, such as drawing, computer aided design, model making, and prototyping in materials such as cardboard, metal and plastic. Throughout the course students will work toward improving visual communication skills and the ability to convey ideas. Keywords: Design, fabrication, Center for Design

Lab/Material fee: \$40, Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: LCD 113

IA-0185-1 **Designers Read Plays: Musicals**

Professor: Peter Kallok

When designing costumes, projections, sound, lighting, props, or scenery, do theatre designers read and hear musicals any differently than a director or an actor? To what does a designer respond? Theme, character, dialogue, stage directions, place, time, rhythm, flow, music, and arcs all play into a designer's process of discovering the visual and aural possibilities of musicals on stage. How does a designer sift through the body of a script to discover clues of the physical nature of the play? As students are introduced to different design areas (scenery, props, lighting, costumes, projections, or sound) they will read, listen to, and discuss a variety of musicals representing different periods and genres. Students will research aesthetic styles and present initial design ideas for each musical. Students will expand their design vocabulary and practice design presentations. Keywords: musicals, theater, design,

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: EDH 4

IA-0210-1 **Queer and Feminist Narratives**

Professor: Faune Albert

The US South is both a geographical region and an imaginative construct—a landscape, as Patricia Yaeger writes, of 'dirt and desire.' Southern narratives reveal an obsession with bodies, with racial and gender politics, and with what Yaeger calls the 'unthought known.' In this course, we'll explore a diverse array of queer and feminist Southern narratives from the mid-twentieth century through the present. Considering these narratives within the South's long legacy of slavery and segregation, we'll examine what they show us about the complex intersections of race, class, gender, and sexuality in the US South and the nation more broadly. In doing so, we'll interrogate the ways in which voices from the margins of the South have used writing and creative practice as a way of locating themselves within this space and history, bringing to light both the 'monstrous intimacies' and radical forms of connectedness that have long existed in the South, and imagining new ways of being and belonging. This course is affiliated with the Time and Narrative LC and the Race and Power throughline. Keywords: queer, feminist, literature, South, writing

Students should expect to spend 8 hours weekly on work and, preparation outside of class time., The content of this course deals with issues of Race and Power., Books:The Member of the Wedding, Title:Carson McCullers, ISBN:978-0618492398978, Cost:\$7.59, Title:Other Voices, Other Rooms, Author:Truman Capote, ISBN:978-0141187655, Cost:\$14.99, Title:The Color Purple, Author:Alice Walker, ISBN:978-0143135692, Cost:\$11.89, Title:Rubyfruit Jungle, Author:Rita Mae Brown, ISBN:978-1101965122, Cost:\$12.19, Title:The Tradition, Author:Jericho Brown , ISBN:978-1556594861, Cost:\$9.99

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: EDH 2

IA-0211-1 Creative Prose

Professor: Alejandro Cuellar

We will read short fiction and narrative essays from published authors in order to better understand the decisions they made and how those decisions serve their narratives. In other words, we will read and try to understand their decisions by trying to read them as writers would. We will also think through how these pieces consider the effects of trauma on the body, identity, psyche, and how these authors use these effects to better form their narratives. Authors to include Lahiri, Kincaid, O'Connor, Alexie, and Adichie. Students will write two creative pieces of writing, one non-fiction and one fiction, for discussion and workshop. Final portfolio will include a 5-7 page critical essay that analyzes the published writing, and revised versions of the pieces submitted for workshop. Enthusiastic participation during discussions, and revision, is expected. Keywords:Writing, Creative Writing, Writing Program

Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: GRN 0

IA-0220-1 Creative Electronics

Professor: Wouter Schievink

Receive a hands-on survey of the world of electricity and electronics. Gain basic experience in repairing electronics devices, creating your own electrical circuits, experimenting safely with electronics, modifying preexisting electronics, and programming devices to interact with the outside world. This course is meant for people with little or no previous electronics experience. Work on your own

electronics project or choose from predefined electronics projects to work on. This class is an opportunity to create and explore using electronics. Keywords: Electronics, Hacking, Repair, Arduino, Hands-on

Lab/Materials fee:\$50, Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: TTH 06:00PM-07:20PM

Location: LCD 0

IA-0231-1 **Light Art**

Professor: Peter Kallok

Light Art encourages us to slow down, observe, absorb, perceive, and feel. Light art is immersive, it alters our mental and emotional state. Light art truly invites us into it, not in the figurative manner that all art can, but literally. You pass through it, and it devours you. Whether it's calming, agitating, or whimsical, light can provoke thought or initiate a chuckle. Within a studio format the class will manipulate light and explore light as sculpture and environment. We will tell stories and create acts of guerilla lighting. Using theatre lighting instruments and a vast array of other light emitting sources, students will create individual lightworks that express narratives, or simply reveal. We will study color, color mixing, reflection, and refraction. Students will develop skills and techniques that will inform students' personal use of light as an expressive medium. We will review the history of light art as well as the works of several light artists. Keywords: Light, art, studio, sculpture, color

Lab/Materials fee:\$50, Students should expect to spend 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: EDH 21

IA-0237-1 **Appropriate Technology**

Professor: Donna Cohn

Appropriate Technology in the World: This course will look at the issues involved with design and fabrication in low-resource situations. Students will engage in the hands-on study and design of technologies considered appropriate for less developed and small-scale local economies - parts of the

world that are the first to feel the effects of climate change. What can we learn and apply from designing with a minimum impact attitude? Topics will include water quality, human powered cargo transportation, energy production, food storage and preparation, and wheelchair technologies. We will consider factors that make for successful adoption and widespread use of appropriate technologies. This semester we will partner with Pauline Dongala and the Old Stone Mill in North Adams, MA. Students will have the opportunity to learn about what is needed in Pauline's home village of Bikie in the Republic of Congo, to customize upcycled bicycles for multipurpose use, making them strong enough to carry multiple riders or large loads of material. Keywords:Design,fabrication,Center for Design

Lab/Material Fee:\$40, The content of this course deals with issues of Race and Power., Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: LCD 113

IA-0241-1 **Coding for Artists**

Professor: John Slepian

In this course, students will create a series of interactive projects, starting with screen-based works, progressing to connecting simple electronic sensors and actuators to multimedia programs, and culminating in a fully realized interactive work, which may be web-based, a sculpture, installation or performance. Students will work with a variety of multimedia technologies (including animation, video, and sound), various types of sensors (tracking motion with video cameras, sensing movement and touch, sensing environmental conditions, etc.). They will also work with a range of actuator technologies (DC motors, servo motors, solenoids, etc.). Our engagement with these technologies will be supported and contextualized by looking at the work of prominent interactive artists and by a series of theoretical readings drawn from fine art, new media, philosophy, and other disciplines. Keywords:computer programming, art, installation, interactive art, performance art

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: ASH 126

IA-0247-1 **Devised Theater**

Professor: Jonathan Dent

In this course, you'll explore what it means to create original theatrical pieces with your ensemble members. This exploration will be through various methods: interviews, recordings, observations, engagement with communities, traditional research methods, improvisations, physical explorations, and discussion. The topics that you'll be exploring will be derived directly from the desires of you and your ensemble members: if climate change is something you're passionate about, we'll explore it. If it's social justice or social change that motivates you, then we'll explore that. What we will create will come from what the ensemble is most curious about.

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: EDH 21

IA-0264-1 Div II Creativewriting Seminar

Professor: Nathan McClain

This seminar is specifically designed for Division II students whose academic writing interests and pursuits predominantly feature creative writing, to include: fiction, creative non-fiction, poetry, literary journalism, literary criticism, among other related genres. The seminar will consist of reading, freewriting, peer critique, and formal workshop. Writing is often regarded, and accurately so, as a solitary practice; one of the objectives of this seminar will be to explore the concept of writers in community with one another, supporting and encouraging each other's work. There will also be a strong focus on revision and revision strategies. Students will practice facilitate their own formal workshops as the course aims to further develop organizational and proactive work habits, endeavors to prepare participants for their upcoming work towards the close of Division II. Keywords: Creative writing, collaborative, hybrid, interdisciplinary

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: EDH 2

NS-0127-1 Tackling Climate Change

Professor: Steve Roof

How should we act on our responsibilities in the face of the changing climate? The dire impacts of current and future climate change are well known. The good news is that the actions we must take to limit the worst case scenarios are clear: we must stop burning fossil fuels, greatly ramp up renewable energy supplies, and preserve Earth's ecosystems. Students in this course will learn about global, national, state, and local level actions that are addressing these imperatives to tackle climate change. We will search worldwide for the best policies, incentives, and actions. Applying a "think globally, act locally" mindset, we will focus on the solutions and actions that can be implemented in our local communities. Keywords: Climate change, Environmental science, Environmental policy, Sustainability

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: CSC 333

NS-0145-1 **Earth and Life Through Time**

Professor: Steve Roof

Humans are recent tenants on an ancient Earth. Understanding Earth's remarkable history is enlightening yet humbling. Earth's history provides a critical lens for evaluating the environmental processes occurring in our modern world. In this course, we will travel through time to study the evolution of Earth from its fiery beginning over 4.5 billion years ago to the present day. We will explore the physical and biological evolution of Earth and gain an appreciation for Earth as a series of complex systems that interact dynamically and holistically. We will also learn how geologists reconstruct Earth history as well as predict the future. This course will be valuable for anyone who is curious about geology, life, and evolution and is concerned about the future of Earth and its tenants.

Keywords: Geology, Environmental science, evolution, sustainability

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: CSC 333

NS-0164-1 **Cancer**

Professor: John Castorino

Cancer is currently the second largest cause of death in the United States. One would think that science would have developed a cure for cancer by now, but it hasn't. Why is developing treatment options so difficult? This course will address the biology of malignancy and treatment including some traditional and cutting-edge strategies. We will uncover the truth behind cancer misconceptions and explore some of the ethical and social justice considerations of disease research (including some of the darker examples from cancer research's past). We will also work in the laboratory a little to study cancer first-hand. Students will develop skills in reading primary literature, writing papers, and performing presentations. Keywords: Cancer, biomedical research, ethics

Students should expect to spend 8 hours weekly on work and, preparation outside of class time., Books; Title: Cancer: Emperor of All Maladies, Author: Siddhartha Mukherjee, ISBN: 978-1439170915, Title: The Immortal Life of Henrietta Lacks, Author: Rebecca Skloot, ISBN: 978-1400052172

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: CSC 0

NS-0202-1 **Chemistry 1**

Professor: Rayane Moreira

An introduction to chemistry, including macroscopic properties of matter, stoichiometry, atomic structure, bonding, and principles of thermodynamics and kinetics. Understanding and prediction of chemical behavior will be emphasized, as well as chemistry in the world around us and in biological, environmental, and practical contexts. Laboratory work will include quantitative, qualitative, and instrumental analysis and will culminate in a project of students' own design. While there are no prerequisites for the course, comfort with basic algebra is strongly recommended.

Students should expect to spend 8 hours weekly on work and, preparation outside of class time, Books; Title: Chemistry, 10th Ed., Author: Kenneth W Whitten, Raymond E Davis, Larry Peck, George G, Stanley, ISBN: 978-1133610663, Cost: \$ 146.26

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: MWF 10:30AM-11:50AM F 01:00PM-03:50PM

Location: CSC, CSC 0

NS-0240-1 **Statistics**

Professor: Brian Schultz

This course is an introduction to descriptive and inferential statistics with examples drawn primarily from the fields of medicine, public health, and ecology. The approach is applied and hands-on; students are expected to complete two problem sets each week, collect and analyze data as a class, and design and carry out their own examples of each analysis in four review exercises. We cover description, estimation and hypothesis testing (z-scores, t-tests, chi-square, correlation, regression, and analysis of variance). More advanced techniques such as multi-way ANOVA and multiple regression are noted but not covered in detail. We also discuss the role of statistics in causal inference though the emphasis of the course is on practical applications in design and analysis. The course text is *The Basic Practice of Statistics* by David S. Moore and the primary software is Minitab. Keywords: Statistics, research design, quantitative analysis

Students should expect to spend 8 hours weekly on work and, preparation outside of class time. , Books: The Basic Practice of Statistics, Author: David S. Moore, 3rd edition, Cost: \$5.00 used

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: CSC 316

NS-0247-1 **Cell Biology**

Professor: John Castorino

Cells are the foundation of all life. The structures and processes inside cells determine how life functions (or dysfunctions). We will discover what is known about how cells work through a combination of primary literature, laboratory research, and textbook readings. We will also discuss what is still not known and how scientists work to find the answers. The class structure will be divided into one day of lecture (which students will typically be responsible for performing), one day of problem set review, and laboratory work. Students will maintain cultures of mammalian cells during the entire semester and perform various experiments on these cells. Students will design and complete their own cell-based experiments towards the end of the semester. KEYWORDS: Cell Biology with Laboratory

Students should expect to spend 12 hours weekly on work and, preparation outside of class time, Books:, Title: Molecular Biology of the Cell (6th edition), Author: Bruce Alberts, ISBN: 978-0-8153-4432-2

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM W 01:00PM-03:50PM

Location: CSC, CSC, CSC 0

NS-0248-1 Epidemiology

Professor: Cynthia (Cindy) Gill

This course is an introduction to the principles and practice of epidemiology, the core science of public health and the primary tool for measuring health disparities. 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 20th century, including the first studies linking smoking and lung cancer; the controversies regarding HIV screening in the early years of the AIDS epidemic; and the emergence of a mysterious syndrome eventually linked to a health supplement. Students also form small groups to design and conduct a small epidemiologic study on campus. The major assignments for the course are four case studies; regular response papers/worksheets on the readings; a poster presentation of the small group study; and a proposal for an epidemiologic study of the student's choosing.

Students should expect to spend 8 hours weekly on work and, preparation outside of class time. , Book: Epidemiology by Leon Gordis,5th edition. Cost:\$10-20,used

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: CSC 316

NS-0260-1 Calculus I

Professor: Leonardo Kosloff

Calculus provides the language and some powerful tools for the study of change. As such, it is an essential subject for those interested in growth and decay processes, motion, and the determination of functional relationships in general. Using student-selected models from primary literature, we investigate dynamical systems from fields such as economics, ecology, epidemiology and physics. Computers are essential tools in the exploration of such processes and are integral to the course. No previous programming experience is required. Topics included: 1) dynamical systems; 2) basic concepts of calculus -- rate of change, differentiation, limits; 3) differential equations; 4) computer programming, simulation, and approximation; 5) exponential and circular functions. In addition to regular substantial problem sets, each student is asked to apply the concepts to recently published models of their choosing.

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: TTH 06:00PM-07:30PM

Location: CSC 316

OPRA-0105-1 **Beginning Yoga**

Professor: Kimberly Deshaies

Learn the foundations of yoga through the practice of yoga postures, breathing, techniques, yoga philosophy and meditation. Intended for students who are new to yoga or those looking for an introduction to yoga beyond the poses. Expect detail-oriented instruction, dynamic exploration of movement, and guided relaxation. Please bring your own yoga mat. Yoga mats are for sale at the OPRA equipment room. Five Colleges students will be graded pass/fail.

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: RCC 21

OPRA-0113-1 **Martial Arts: Aikido**

Professor: Samuel Kanner

Aikido is an activity course of the Budo? Arts Program - OPRA's martial arts division at Hampshire College. Budo?, meaning the lifestyle of incorporating "warrior" philosophies and values to one's path of internal development. Practicing budo? requires the study of related fields such as, but not limited to, history, etiquette, language, art, and spirituality. Students will complete brief research assignments, study literary resources, and attend lectures and media screenings to complement the primary physical content of the course. Budo? Arts classes and clubs utilize a social communication app called Discord. FREE access to the full app on computer desktop and smartphone versions will be required. Lab fees support various dojo (training school) affiliations to national governing organizations or cover purchases of specific required personal equipment where indicated. NO PREVIOUS MARTIAL ARTS EXPERIENCE IS REQUIRED TO PARTICIPATE. Although our practices can be energetic, we do not train for the motivation of western fitness. Secondly, aikido practice IS NOT taught through the scope of practical self-defense. We do not endorse the application of this activity to critical real- life situations nor is it a viable form of anti-violence training at the beginner level. 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 defense, 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 (gi) is highly recommended but not required. Purchases can be

coordinated with the instructor. Attend nourished, hydrated, and prepared in a functional sense of clothing that allows for full freedom of movement. Contact Samuel Kanner at sikOP@hampshire.edu with any questions. 5-College students will be graded pass/fail.

Aikido uniform recommended

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: TTH 03:30PM-05:00PM

Location: RCC 21

OPRA-0132-1 **Outdoor Sampler**

Professor: Michelle Lloyd-Dedischew

This course is an opportunity to experience many activities that make up outdoor adventure. Students will be introduced to natural areas in the Pioneer Valley and Western Massachusetts. In the winter, activities may include snowshoeing and cross country skiing. During warm months, students will canoe, hike, and climb. This course is an opportunity to get out each week and learn new outdoor adventure skills. No experience with any of the outdoor activities is required to participate in this class!

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: RCC 0

OPRA-0151-1 **Indoor Rock Climbing**

Professor: Michelle Lloyd-Dedischew

Indoor rock climbing is designed to give students experience on indoor climbing walls focusing on technique and strength development. Students will spend time at the Hampshire rock wall and local rock climbing gyms with the goal of becoming more efficient climbers. Classes will include technique and strength activities/drills in an effort to challenge students at their ability level. When weather becomes warmer, we may spend one to two days outside climbing to explore how indoor skills apply to outdoor scenarios. 5-College students will be graded pass/fail.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: W 01:00PM-04:30PM

Location: RCC 0

OPRA-0161-1 **Bicycle Maintenance**

Professor: Leigh Eubank

In this mini-course, students will spend six weeks learning how to maintain and tune up their bicycle. Students will learn basic bicycle maintenance to help keep their bikes running smoothly. Each week students will focus on a different skill, and at the end of each class students will have done the maintenance and will be able to depart with their bikes intact. Students may bring their own bicycle, or work on one of OPRA's. This six week course runs from the start of the semester in January through March 2nd.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: TH 02:00PM-05:00PM

Location: RCC 0

OPRA-0162-1 **Introduction to Canoe Travel**

Professor: Leigh Eubank

In this course, students will learn the basics of canoeing and canoe camping. We will cover the strokes needed to propel and steer a canoe, basic rescue and safety knowledge, as well as the skills needed for an overnight canoe trip. This course includes one required weekend overnight from Friday April 28th-Sunday April 30th. Ability to swim comfortably is required, but no canoeing or camping experience is necessary- absolute beginners are welcome!

Field Trip fee:(mileage, admission fees, etc.) \$20, Students must be able to swim comfortably

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: F 01:30PM-06:30PM

Location: RCC 0

OPRA-0163-1 **Cross Country Skiing**

Professor: Leigh Eubank

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 classical cross country skiing on groomed trails, as well as recreational touring on ungroomed trails. Snow conditions permitting, we will use trails in the Holyoke range and around the Amherst area. Some classes will utilize a local touring center. Fees for touring centers are included in the fee for the

class. All equipment and clothing may be borrowed from the Outdoors Program with a valid ID. No cross country skiing experience is needed; participants should be in reasonable physical condition. (In the event of poor conditions, snowshoes and/or hiking may be used as a substitute activity.) \$65.00 fee for touring center. This six week class begins at the start of the semester in January, and runs through March 10th. No experience necessary- total beginners are welcome!

Field Trip fee: \$65, Students meeting point: Back entrance of RCC

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: F 01:00PM-06:00PM

Location: RCC 0

OPRA-0180-1 **Weight Training**

Professor: Eric Nazar

Weight Training: Students in this course will practice and learn the basics of using weighted and unweighted exercise to train flexibility/mobility, strength, speed, endurance and coordination. Students will design and receive feedback on an individualized weight training program. Each class session will include cardio warmup, stretching, and weight lifting. Participants who have never been involved in a fitness program are especially welcome, along with experienced students of weight training methods.

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: MSC 0

OPRA-0180-2 **Weight Training**

Professor: Eric Nazar

Weight Training: Students in this course will practice and learn the basics of using weighted and unweighted exercise to train flexibility/mobility, strength, speed, endurance and coordination. Students will design and receive feedback on an individualized weight training program. Each class session will include cardio warmup, stretching, and weight lifting. Participants who have never been involved in a fitness program are especially welcome, along with experienced students of weight training methods. The instructor for the Monday/Wednesday section of Weight Training will be John Snyder."

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: MSC 0

OPRA-0185-1 Fundamentals of Tennis

Professor: Jamie Morrell

Fundamentals of Tennis: 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: No Distribution: This course has a Prerequisite: No

Time: W 12:00PM-01:00PM

Location: MSC 0

OPRA-0218-1 Outdoor Leadership

Professor: Michelle Lloyd-Dedischew, Leigh Eubank

Develop your skills as a leader in the outdoors that will apply to your own adventures or leading trips for others. The Outdoor Leadership class will focus on leadership theory and skills with the goal of developing strong facilitators, risk managers, community members, and stewards of outdoor spaces. While this course is not solely focused on sport skill development, we will spend much of our time outdoors leading and participating in different outdoor activities like skiing, hiking, snow shoeing, land navigation, backpacking, and orienteering. By the end of the course, each student will have been responsible for leading a trip and providing valuable feedback to their peers on trips they've participated in. Students who participate in the Leadership course may find opportunities facilitating or co-facilitating OPRA weekend trips and pre orientation trips. 5 College students are welcome and encouraged to apply, and Hampshire students will be prioritized.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: F 09:00AM-12:30PM

Location: RCC 0

ST-0249-1 Supported Project Seminar

Professor: Sara Draper, Connor Stedman

Project-based learning is a foundational part of a Hampshire education. This course provides a supportive, structured, and collaborative environment for students to pursue projects of their own design, alone or as part of a project team. In this course, students will design, refine, and implement a project under the guidance of the faculty and staff instructors, and in collaboration with their peers. Through this process, students will develop the skills to complete an independent project in preparation for Division III. Skills include writing an effective proposal, clear and compelling communication, engaging in constructive feedback, and working ethically in community context. Completion of this course fulfills the Div II Supported Project Requirement. There are no prerequisites, but registered students will be contacted to submit a brief project/idea proposal by December 15th. Keywords: project, independent, entrepreneur, team

Students should expect to spend 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

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

Location: FPH, FPH 107
