

Hampshire College Fall 2023 Course Descriptions

CS-0108-1 Introduction to 3D Modeling

Professor: Jennifer Gutterman

In this course, students will focus on workflow and techniques for creating polygonal surface models for game assets, character models and 3D environments for animation and video games, as well as 3D prototyping for physical game assets. This class will focus on poly resource management, modeling workflow and the creation of 3D assets from conception/reference art through modeling, basic materials, lighting and rendering. Project requirements will range in complexity and detail, and students are expected to work outside of class to apply in-class demonstration of techniques to projects and assignments.

KEYWORDS: Game Design, Game Development, Art, Entertainment Media, 3D Visualization

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: N

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

Location: ASH 126

CS-0108-2 Introduction to 3D Modeling

Professor: Jennifer Gutterman

In this course, students will focus on workflow and techniques for creating polygonal surface models for game assets, character models and 3D environments for animation and video games, as well as 3D prototyping for physical game assets. This class will focus on poly resource management, modeling workflow and the creation of 3D assets from conception/reference art through modeling, basic materials, lighting and rendering. Project requirements will range in complexity and detail, and students are expected to work outside of class to apply in-class demonstration of techniques to projects and assignments

Keywords: Game Design, Game Development, Art, Entertainment Media, 3D Visualization

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

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: N

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

Location: ASH 126

CS-0109-1 Lives of the Scientists

Professor: Ethan Ludwin-Peery

Before they got famous, every celebrated scientist was just some person. Perhaps they did amazing work in their time, but these people did not spring fully formed from the mind of God. Many of them were strange and unusual. Newton would go to taverns in disguise to catch counterfeiters, as part of his day job at the Royal Mint. Niels Bohr loved cowboy movies but always had a hard time following the plot. Don Quixote was one of Einstein's favorite books. In this course, we will read about the lives and work of 24 scientists from across the span of history. Some of them you've heard of; others you have probably not. You will read a little of their research, and learn a bit about them as a person. And I think you will find that, in many ways, they are not what you have been taught to expect. Keywords: History of science, history, science

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

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: N

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

Location: ASH 222

CS-0140-1 Food Futures

Professor: Andrew Yang

What are the crucial connections between the food we grow to eat and the ongoing challenges of climate change and declining biodiversity? What could it mean to "eat sustainably"? Starting from the basic ecological principles of food, we will explore novel approaches and alternatives to established agricultural practices, examining the promises and pitfalls of industrial agriculture, genetically-modified foods, supermarkets, traditional meat production, as well as the complexities of food waste. Further small-group research into emerging food systems will lead to a series of zines introducing others to critical questions about our food futures from an ecological perspective. Keywords: Climate, agriculture, ecology, sustainability

Students should expect to spend 8 hours weekly on work and, preparation outside of class time., , Library Materials:, , Ideally streaming or DVD library reserves of:, Food Inc. (2009), King Corn (2007), Big River (Bullfrog Films, 2009), Harvest of Fear (PBS, Nova, 2001)

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: N

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

Location: CSC 333

CS-0165-1 Experimental Psychology

Professor: Ethan Ludwin-Peery

The goal of experimental psychology is to try to understand why people think and act as they do. How do we interpret and use the information gathered by our senses? Why do we pay attention to some things and not others? How do we learn things? How do we remember things, and why are some things forgotten? What is the source of our beliefs? What is the process by which we make decisions? This course will focus on the ways in which psychologists have attempted to answer these questions over the past century and a half using scientific methods. KEYWORDS: science, cognitive science, research methods, psychometrics, measurement

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: N

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

Location: FPH WLH

CS-0205-1 Social Development

Professor: Melissa Burch

The developmental significance of parent-child and peer relationships from infancy into childhood and adolescence. We will also discuss children's understanding of theory of mind, gender, emotions, and self. In particular, we will focus on age-related changes in these skills and how they impact social relationships. We will also consider cross-cultural differences in patterns of social behavior. Evaluation will be based on participations, a series of short papers, and a longer final project. Students will read research articles and be responsible for class discussions and presentations. KEYWORDS: Psychology, childhood, relationships

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: ASH 111

CS-0208-1 How People Learn

Professor: Laura Wenk

As a result of cognitive psychology and education research, we have excellent understanding of human learning, its social and cultural nature, and the varied approaches to teaching, testing and assessment that lead to success. There is strong evidence that implementing these ideas would improve learning for all, including those who are under- resourced. In this

seminar we will work to understand the findings by reading, discussing, and evaluating a selection of theoretical works and primary research from cognitive psychology and examine their practical applications to education. We'll use theory to reflect on our own educational experiences and the experiences of others. We will critique video-recorded classroom teaching and learn how to change classroom environments so that they are inclusive, with high levels of achievement for all. Students will do a final project on a question of their own related to the course. KEYWORDS: Educational psychology, education

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: N

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

Location: FPH 108

CS-0216-1 Principles of Animal Behavior

Professor: Lauren Robinson

Using Dugatkin's 4th edition of Principles of Animal Behavior (not required to purchase), this class will cover the principles of animal behavior science. Students should be prepared to take on the role of an animal behavior researcher and as such, we will focus on the principles, evolution, and function of animal behavior, and the methods and application of what we learn. Guest lecturers may include researchers focused on dog domestication and/or great apes in the wild. 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. We will use Martin and Bateson's 4th edition of Measuring Behavior: An Introductory Guide (not required to purchase) to review current challenges in animal behavior work. At the end of term, students will be challenged to apply what is learned in a research proposal.

Keywords: animal, behavior, senses, cognition, farm

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

Library Materials: , , Dugatkin's 4th edition of Principles of Animal Behavior, Martin and

Bateson's 4th edition of Measuring Behavior: An, Introductory Guide

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: N

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

Location: ASH 111

CS-0222-1 Knowing Nature

Professor: Andrew Yang

How does our understanding of the wider, more-than-human world guide how we choose to live within it? In a time of shifting climates and ecologies, the ways in which we come to

"know nature" can be pivotal. We will make use of observational and experiential exercises in class together with readings and films that span early European notions of an ordered cosmos, diverse scientific approaches like hypothesis testing and systems thinking, perspectives of Indigenous knowledge practices, and non-western points of view. Considering these together will help us critically reflect on the values and commitments that shape our actions and eco-logic. In-depth class discussions and written reflections will be a regular feature of our collective study. Keywords:sustainability, philosophy, science, ecology, environment

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

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: N

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

Location: CSC 333

CS-0231-1 **Primate Well-Being**

Professor: Lauren Robinson

Following Robinson and Weiss' Nonhuman Primate Welfare: From History, Science, and Ethics to Practice (not required to purchase), this class will review the study of animal well-being through focusing on nonhuman primates. We will discuss the history of primates in captivity, current uses of primates in captivity and the arguments for and against their use, primate behaviors related to well-being, and indicators of positive and negative well-being. We will discuss animal well-being as a science and area of philosophy and law. Given that animal well-being is an individual experience, we will also discuss other individual differences including personality and cognitive performance. Where appropriate, we will also briefly cover other areas of animal well-being (e.g., farm animals, zoo animals) so to give a broad review of current animal well-being topics. Keywords:animal, behavior, primates, well-being, captivity

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

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: N

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

Location: ASH 221

CS-0257-1 **Psychological Revolutions**

Professor: Ethan Ludwin-Peery

Science proceeds as a series of scientific revolutions, each revolution bringing new frameworks and new modes of understanding. Thomas Kuhn coined the term "paradigm shift" to describe these revolutions, with sciences passing from one paradigm, one way of

understanding and organizing the world, to another. Kuhn also famously claimed that psychology has no paradigm, and I believe he was correct. Though it's not for lack of trying - there have been many attempted revolutions, but none of them have been completely successful at providing a shared paradigm. Psychological science is still divided. In this course, we will begin by reading about the theory of scientific revolutions. Then, we'll look back in time and examine successful paradigm shifts from the other sciences. Finally, we'll look at several historical attempts to make a paradigm for psychological science, finishing out the course by looking at some paradigms that might hold promise for the future.

KEYWORDS:cognitive science, paradigm, ontology, history of science

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: N

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

Location: ASH 112

CS-0270-1 **Worldbuilding**

Professor: Jennifer Gutterman

In this course, students will learn to create dynamic worlds with diverse populations, mythology, and characters for games, animation and other media. Students will use a variety of techniques and processes to develop and design worlds for their concept. World building gives a rich and dynamic canvas on which to develop characters, obstacles, motivations, macro and micro issues, and conflicts and resolutions. Such practice allows for more robust and consistent worlds in which to set singular or serial events in linear and non-linear ways. Using visual and written content, students will develop characters and environments that are influenced by both created and existing cultural and historical content. Students interested in creative writing, film and animation, graphic novels, tabletop games, RPGs, and/or digital games are all welcome. KEYWORDS:Animation, Entertainment, Media

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: N

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

Location: FPH 108

CSI-0106-1 **The Global Middle Ages**

Professor: Jutta Sperling

Little is known about the medieval Empire of Ethiopia despite its fantastic achievements in the fields of architecture, book culture, and religion. Ethiopians converted to Christianity in the 4th century and developed a distinct tradition of religious literature, unique art forms,

and imperial power politics. Centering Ethiopia, we will analyze parallel developments, synergies, and interchanges with European/Mediterranean societies. Case studies will include illuminated manuscripts, the practice of magic, monasticism, church architecture, the cult of the Virgin Mary, ancient Renaissances, encounters with Judaism and Islam, strategies of othering and racialization, visits and encounters, diplomatic gift exchanges. Moving into the early modern age, we will study military partnerships with the Portuguese, the expulsion of the Jesuits, and female royal patronage of the arts. The focus will be on primary sources whenever feasible. We will also study a magic scroll preserved at Amherst College and learn the Ge'ez alphabet. **KEYWORDS:** Middle Ages, Africa, Religion, Art, Global History
The content of this course deals with issues of Race and Power, , Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N

Time: TTH 07:40PM-09:00PM

Location: RWK 202

CSI-0120-1 Ethics and Language

Professor: Malgorzata Grebowicz

In this noisy world with its surplus of words, does it matter what one says? This course introduces students to the linguistic turn in 20th Century French philosophy, with particular attention to the role of language in what it means to be a person among others. We will read primary texts by Emmanuel Levinas, Jacques Lacan, Maurice Blanchot, Jean Baudrillard, Jean-Francois Lyotard, Luce Irigaray, and Jacques Derrida. Among the first to explore the ethical impact of language, these works provide tools for thinking about today's most pressing questions. How is it that words can harm, and what is the nature of this harm? Is there a human right to speak? Can animals speak? Why write? Should we give voice to traumas? Is there really a right to remain silent, and if so, what does this right tell us about the kinds of creatures we are?

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, , BOOKS:, Title:Totality and Infinity, Author:Emmanuel Levinas, ISBN:, Cost:, Title:The Writing of the Disaster, Author:Maurice Blanchot, ISBN:, Cost:

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: N

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

Location: FPH 101

CSI-0123-1 Queer Theories

Professor: Dana Ahern

This course introduces a broad range of topics within queer and trans studies with emphasis on queer/trans of color critique. We will look at the formations of these fields, their origins, limits, and what they accomplish within the space of the university. We will examine what "counts" as queer studies, exploring the histories of its writings and publications alongside current topics in the field. In addition to its emphasis on queer and trans of color critique, the course centers around women of color feminisms as we examine the ways that research in topics such as queer theory and transgender studies emerge via and through this canon. Simultaneously, we examine queer studies and its affiliates through the lens of social justice, moving through early groundwork of queer and feminist organizing and exploring how it influences and informs more recent movements for justice. Keywords: Queer, LGBTQ, 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. , , Library Materials: United in Anger: A History of ACT UP (2012),, Director :Jim Hubbard.

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N

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

Location: FPH 105

CSI-0128-1 Choreographies of Protest

Professor: Amy Jordan

African American dance and music traditions have played a critical role in how African-Americans chose to convey and sustain their humanity and express joy and pain corporeally and through a particular relationship to rhythm. This class will explore the forms, contents and contexts of black dance traditions that played a crucial role in shaping American dance; focusing on how expressive cultural forms from the African diaspora have been transferred from the religious and social spaces to the concert stage. Viewing American cultural history through the lens of movement and performance, we will begin with an exploration of social and spiritual dances during slavery and the late nineteenth century when vibrant social dances insisted that black bodies, generally relegated to long hours of strenuous labor, devote themselves to pleasure as well. We will also explore the creation of protest choreographies among popular music artists, social dance contexts and modern dance idioms. This course will provide a strong foundation for students who want to pursue Africana Studies, cultural or social movement history or pursue transdisciplinary arts based research or performance studies. KEYWORDS:Africana Studies, dance history, performance studies, African American history

The content of this course deals with issues of Race and Power, , Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, , BOOKS:, Title:Souls of Black

Folk, Author: W.E.B. Dubois, ISBN:, Cost:, , Title: *Dancing Many Drums: Excavations in African American Dance*, (2002), Author: Thomas DeFrantz, ISBN:, Cost:

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N

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

Location: FPH 104

CSI-0141-1 Korean American History

Professor: Lili Kim

This course examines the transnational history of Koreans in the United States and beyond in the context of larger global labor migrations. The topics we will consider include racialization of Korean immigrants against the backdrop of Anti-Asian movement in California, Japanese colonization of Korea and its impact on the development of Korean American nationalism, changing dynamics of gender and family relations in Korean American communities, the Korean War and the legacies of U.S. militarism in Korea, the post-1965 "new" wave of Korean immigrants, Asian American movement, Sa-I-Gu (the 1992 Los Angeles Koreatown racial unrest), the myth of model minority, and the birth of "Korean cool" through K-pop. The focus will be on the transnational linkages between Korea and the United States and the connections between U.S. foreign policies and domestic issues that influenced the lives and experiences of Korean Americans. Paying particular attention to personal narratives through Korean American autobiographical and biographical writing, art, novels, and films, we will examine issues of historical imagination, empathy, and agency. KEYWORDS: Race, migration, gender, Korean Americans

The content of this course deals with issues of Race and Power, , Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N

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

Location: RWK 202

CSI-0143-1 Indigenous & Decolonizing Educ

Professor: Noah Romero

How has compulsory education been used to perpetuate colonialism and its associated discourses, like racism, cisheteronormativity, white supremacy, anti-Blackness, ableism, and Indigenous dispossession? Conversely, how can radical and ancestral approaches to teaching and learning insurrect subjugated knowledge and unite people in a shared struggle for liberation? This Native American and Indigenous Studies foundation course introduces students to the critical study of education through the historical examination of colonial

schooling, as well as Indigenous efforts to reclaim Land+, languages, and lifeways through community-sustaining pedagogy.

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: N Distribution: LC2 This course has a Prerequisite: N

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

Location: FPH 102

CSI-0144-1 **To Recycle Is Not Enough**

Professor: Ethan Tupelo

Tossing something in the trash is an almost thoughtless, automatic part of our daily existence. How are our habits, practices, systems, and institutions around waste tied in with domination and social inequality? Who does the dirty work, and how is this related to inequalities around class, gender, and race? How have historical changes in materials and waste systems shaped our contemporary understanding of our selves, and our relations with each other? What social assumptions allow waste relations to be seen as an acceptable and inevitable part of contemporary life? Where is this 'away' to which we throw, and what are the lives of the people like there? Focusing on waste connects local actions to global systems, encompassing dirty and dangerous work, environmental racism, and ecological devastation. In addition to thinking broadly about these themes, students will also examine their own waste practices, campus and regional waste infrastructures, and our ethical and political entanglements with these systems

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: N

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

Location: FPH 106

CSI-0150-1 **Philosophy of Sexuality**

Professor: Jina Fast

This course employs an intersectional philosophical approach to the study of human sexuality. Specific topics include ethical, epistemological (knowledge), and political questions related to sexual orientation, lust, casual sex, adultery, love, sexual orientation and practice, different types of relationships, and the intersectionality of sexual identity and orientation with other identities such as race, gender, and disability status. As we consider these questions, we will challenge assumptions regarding human sexuality, consider the importance of sexuality and friendship to the good life, and discuss what, if any, is the

appropriate role of the state in human sexual behavior. Keywords: Ethics, Sex, Sexuality, Sexual Orientation, Relationships

Students should expect to spend 8 hours weekly on work and, preparation outside of class time., , Books:, , Title: Plato's Symposium, (Hackett Classic), Author: Plato (Nehamas and Woodruff Translators), ISBN: 0872200760 , Cost: \$7-15

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: FPH 102

CSI-0205-1 Decolonial Undergrounds

Professor: Noah Romero

What do punk rock, heavy metal, skateboarding, hip-hop, and comedy teach us about Indigenous liberation? This course frames subcultural communities led by historically colonized but inherently sovereign people as vital movements for justice, equity, and anti-racism. Bringing Native American and Indigenous Studies in conversation with theories of subcultural sociality, this course aims to foster a deep understanding of how Indigenous and minoritized people agitate for collective rights while dynamically preserving ancestral knowledge.

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: N Distribution: LC2 This course has a Prerequisite: N

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

Location: FPH 104

CSI-0206-1 Deviant Bodies

Professor: Professor Loza

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

the gendering of mental disorder; the rise of homonormativity; genetic surveillance; the biopolitics of reproduction; and the role of The Law in constructing and controlling deviant bodies. KEYWORDS:Critical Race Theory, Disability Studies, Queer Studies, Legal Studies, Sociology

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, Library Materials:All materials will be available via the course, moodle.

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N

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

Location: EDH 2

CSI-0208-1 **Bioethics: Gender, Race,sci**

Professor: Jina Fast

Is race biological? Does the gendered brain exist? How are our social and natural sciences structured by social norms? How do our institutions of medicine, agriculture, technology, psychology, etc. function through and as colonial practices? We often take for granted that race and gender are socially constructed in terms of political meaning. In this course, we will learn to think about the social role in the construction of science and scientific claims through exploring the intersections and interplay of gender, race, sexuality, science and medicine. In our readings, lectures and discussions, we will investigate the roles of science, medicine and technology in defining and redefining sex, gender, race, and sexuality; uncover the ways cultural beliefs about social identities shape science, medicine, and technology; and study the efforts by feminist philosophers, philosophers of race, and queer theorists to reveal and challenge the cultural norms that influence scientific knowledge and institutions.

Keywords:Philosophy, Race, Ethics, Science, Medicine

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 Gender and Science Reader, Author: Ed. Muriel Lederman and Ingrid Bartsch, ISBN: 0415213584 Cost: \$6 (used) - \$42 (new)

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N

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

Location: FPH 102

CSI-0217-1 The State

Professor: Ethan Tupelo

The State has become the dominant political institution, claiming dominion over every speck of habitable land on the planet. But omnipresent as it seems, the modern State is a relatively new development in human affairs. What is the State? How did it originate, outcompete other political forms, and come to divide up the world? Why have people resisted and fled the State for as long as it has existed, and what tactics did resistance take? How does the State make itself appear to be natural, inevitable, and necessary? At its core, is the State a tool for protecting peace and fundamental human freedoms, or a structure of warmaking and oppression? What tactics does the State use to ensure internal order and compliance of its population? What are its future prospects? While grounded primarily in political theory, students will examine the State from a variety of academic disciplines and political ideologies. **KEYWORDS:** Government, domination, power, oppression, politics

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: FPH 104

CSI-0220-1 Dog People

Professor: Malgorzata Grebowicz

Canidae are the most abundant and adaptive mammals on earth. There are more dogs alive, both wild and domesticated, than ever in history. More American families own dogs than ever, and all of the associated markets--food, gear, vet care, boarding, training--are experiencing dramatic growth. The bond between humans and dogs is like no other interspecies relationship. What special philosophical challenges does it pose? We will study the dog-human dyad at the intersection of the most pressing problems of existence today, including friendship, food, discipline, family, reproductive freedom, social health, communication, and end of life care. We will study pet ownership as a site where specific formations of race, class, and gender emerge and are reinforced. We will consider various arguments for pet abolition. And we will interrogate the poetics and aesthetics of our own everyday practices with and around dogs--and maybe even cats.

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, ,
BOOKS; Title:With Dogs at the Edge of Life, Author:Colin Dayan, ISBN:9780231167130,
Cost:\$23, Title:Afro-Dog: Blackness and the Animal Question, Author:Benedicte Boisseron,
ISBN:9780231186650, Cost:\$32, Title:Dogopolis, Author:Chris Pearson, ISBN:9780226798165,
Cost:\$24

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: N

Time: TTH 09:00AM-10:20AM
Location: FPH 101

CSI-0223-1 Global Insecurity
Professor: Omar Dahi

This course is taught in conjunction with Security in Context, an international research initiative on peace, conflict and international affairs as they intersect with processes such as climate change, global inequalities, and warfare. Traditionally, security has been understood through the prisms of militaries, policing, borders, and surveillance. However, for many populations around the world, these traditional practices of security lead to insecurity in their daily lives: economic precarity, social dislocation, imprisonment or marginalization. The course will introduce students to alternative notions of security from an interdisciplinary and global South perspective that challenges narrow Western ideas of security. Students will be introduced to the Security in Context network and engage with the work of scholars from around the world. **KEYWORDS:**International Relations; Global Studies; Critical Security Studies; Global Capitalism

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: This course has a Prerequisite: N

Time: MW 02:30PM-03:50PM
Location: FPH 105

CSI-0230-1 US Imperialism and Hawai'i
Professor: Lili Kim

Even though Hawai'i is often referred to as the "Paradise on Earth," the history of Hawai'i is rife with the history and legacies of imperial ambitions of the United States. This course examines the history of U.S. occupation of Hawai'i as a case study of U.S. imperialism. We will examine the history of the rise and fall of the Hawaiian Kingdom, the illegal overthrow of the Hawaiian monarchy, the establishment of Hawai'i as a U.S. territory, and finally the current status of Hawai'i as the 50th state in the United States. Topics of discussion include the role of missionaries in introducing capitalist economy in Hawai'i, Native Hawaiian resistance to American annexation, indigenous land struggles as a result of urbanization and U.S. military expansion after annexation, Asian settlers in Hawai'i, revitalization of Hawaiian language, and contemporary Native Hawaiian sovereignty movements for self-determination. Through a variety of primary sources (court cases, diaries, memoirs, letters) and secondary sources (scholarly books, articles, documentaries, films), we will critically examine global geopolitics and economic interests that fueled U.S. imperialism in Hawai'i as

well as seek to understand Native Hawaiians' self-determination and the issue of stolen lands in reclaiming Hawaiian sovereignty. Students interested in applying for the January term field course to Hawai'i are strongly encouraged to take this course. KEYWORDS: colonialism, empire, Native Hawaiian, indigenous, sovereignty, imperialism

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N

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

Location: RWK 202

CSI-0231-1 **Critical Theories & Justice**

Professor: Edward Wingenbach

Critical theory analyzes how structures, institutions, and norms perpetuate and reproduce oppression. By exposing the "ordinary" practices of society as contingent constructions that create and maintain hierarchies, critical theories create opportunities to change those practices and pursue a more just world. This seminar offers an introduction to the methods and tools critical theories employ and apply, across a range of intersecting identities. The course will begin by studying the analytic framework of critical race theory, which provides a well-developed model for analyzing the operations of oppression and reproduction of racial hierarchy. The second section of the course surveys works employing critical theory approaches to gender, disability, sexuality, and neurodiversity. The final section of the course will be designed collaboratively by the members of the seminar, responding to interests, projects, and priorities of students. No prior knowledge or expertise is necessary.

KEYWORDS: Critical race theory; disability justice; feminist theory; political philosophy; law
The content of this course deals with issues of Race and Power, , Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, , BOOKS:, , Title:Critical Race Theory: An Introduction, Author:Richard Delgado and Jean Stefancic, ISBN:9781479802760, Cost:\$17.99, Title:Custom Course Reader, Cost:\$75.00

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: N

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

Location: RWK 202

CSI-0232-1 **Medicine and Power**

Professor: Dana Ahern

This course emphasizes queer and trans histories and theoretical approaches to discussions of medicine and science as systems of power. We begin with an exploration of histories of medicine and medical technologies, discussing topics of scientific racism and misogyny, as

well as racialized constructions of health and wellness. In addition to these analyses of oppression and power, we will also discuss legacies of resistance and social justice done in response to medical violence. We will bridge these histories with discussions of the more recent debates of medicine and medical technologies with particular attention to debates surrounding access to and legislating of transgender medicine. Overall, our readings primarily put into conversation critical race and ethnic studies, trans studies, and feminist science studies to examine the production of medicine through the intersection of legislative and medical policies and institutions. Keywords: Queer, transgender, medicine, race
The content of this course deals with issues of Race and Power, , Students should generally expect to spend 8 hours a week on work, outside of class time.

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N

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

Location: FPH 102

CSI-0249-1 **Anthropologies of Climate Chan**

Professor: Nathalie Arnold

While the climate crisis presents urgent scientific challenges, climate issues are also deeply political, economic, cultural, and epistemological. While news outlets routinely cover climate events in Europe and the USA, far less is said about the colonial histories and entrenched inequalities that put communities of colour at far greater risk of climate-related devastation. Despite producing a minute fraction of the world's carbon emissions, historically marginalized communities consistently suffer the worst effects of planetary warming. Grounded in contemporary anthropology, this course asks: How do marginalized communities across the world respond to climate inequalities? What alternative visions and modes of co-existence might diverse meteorologies and ways of constructing 'nature' suggest? How does 'climate denial' emerge, and what does climate justice look like? We will consider sources from: Botswana, Namibia, Uganda, Zanzibar, the Amazon, Palestine, India, Bangladesh, Norway, and Puerto Rico. This course counts toward the Five College African Studies Certificate KEYWORDS:Climate, ethnography, Africana, Africa, Global South
Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, , BOOKS; Title:A Bigger Picture, My Fight to Bring a New African Voice to the Climate Crisis, Author:Vanessa Nakate, ISBN:, ?0358654505, Cost:12.29

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: N

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

Location: FPH 105

CSI-0257-1 Preserving the Past

Professor: James Wald

"Sustainability" is today an urgent concern, but how can we understand the term in its broadest sense? Historic preservation--the protection and interpretation of our built environment and cultural landscapes--is a means of both exploring our history and shaping civic identity. One contemporary challenge therefore involves the question of how to deal with "sites of conscience" and oppression: "slave-powered" plantations, Confederate monuments, sites of the Holocaust and genocides. Once associated primarily with saving the elegant buildings of the elite, historic preservation today involves vernacular as well as distinguished architecture, nature as well as the built environment, and the stories of all social groups. Rather than gentrifying neighborhoods and reaffirming old hierarchies, preservation and adaptive reuse of old buildings play a key role in both economic and environmental policy, creating livable, sustainable neighborhoods. Students will study general preservation theory and practice and visit local historic sites, document collections, and museums. KEYWORDS:History, Sustainability, Memory. Tourism, Museums

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: N

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

Location: FPH 102

CSI-0274-1 Cuba: Nation, Race, Revolution

Professor: Amy Jordan

This interdisciplinary course critically engages a range of frameworks (geopolitical, historical, sociological, literary, cultural) to study the complex and contested reality of Cuba. The course will begin by critiquing and decentering the stereotypical images of Cuba that circulate in U.S. popular and official culture. The first part of the course will focus on revolutions that have defined the nation in the context of colonialism and neocolonialism: the impact of the Haitian Revolution on colonial Cuba; the forging of cubanidad in the late-19th century revolutions for independence from Spain; and the victory of the 1959 Cuban Revolution that defied U.S. neocolonial power. From there, we will examine how intersecting constructions of race, gender, and sexuality have defined the Cuban after the 1959 revolution, during the Special Period, and more recently. We will also explore how Cuba should be understood in relation to the U.S. government, to the international Left, and to its diaspora. This course is open to all, though it is best suited to students beyond their first semester of study. The class will be conducted in English, with many readings available in Spanish and English. Additionally, for students wishing to apply for the Hampshire in Havana spring semester program, this course will offer critical foundational knowledge and application support. (Concurrent enrollment in a Spanish language class is strongly

recommended for non-fluent speakers considering the Hampshire in Havana program.)

KEYWORDS: Caribbean, Latin America, diaspora, history, culture, colonialism

The content of this course deals with issues of Race and Power, , Students are expected to spend a minimum of 8-10 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N

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

Location: FPH 107

CSI-0290-1 **Image, Icon, Object, Fetish**

Professor: Jutta Sperling

What do pictures want? Do they want to be looked at, loved, analyzed, comprehended, worshipped, reproduced, and weaponized or simply acknowledged as life forms that live in the minds of their beholders? What if they harbor a divine or satanic presence? What is the meaning constituted by their media and materialities? What is their power over the beholder? Do images ever die? How do objects become fetishes? How do colonization and racism destroy and change the meanings of images and objects? Case studies will include miracle working Byzantine icons; contact relics of the Virgin Mary; Kongolese minkisi or power figures; the emergence of the "male" as well as "modern" gaze that freezes and objectifies as well as the medieval "female" religious gaze that animates and worships; the politics of Renaissance perspective; an-iconic Islamic art; ephemeral wax figures; racialized imagery and the question of interiority. KEYWORDS: Visual Culture, Art, Colonialism, Religion, Atlantic

The content of this course deals with issues of Race and Power, , Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: FPH WLH

HACC-0235-1 **5C Early Music Collegium**

Professor:

Game of Thrones, Renn fairs, bardcore, The Witcher, Outlander, and the list goes on and on: pop culture can't get enough of the past, or fantastical reimaginings of it. And a huge part of their evocative quality is the soundtrack. But have you ever wondered what music actually sounded like in 1300s England? Or in 1500s France? How about 1700s Americas? Join the Five Colleges Early Music Program's Collegium (large ensemble) and/or Early Music Ensembles (small chamber ensembles) to learn about, reconstruct, and re-sound musics of

the past! This semester, the Collegium will be performing early 17th c. vocal and instrumental music by German composer Michael Praetorius which he dedicated to the muses, nine mythical females credited with inspiring artists since ancient Greece. In the fall semester, the Collegium will rehearse at Hampshire for the second half of the semester, 8 weeks starting on October 23 and ending with a concert in early December. This is a cocurricular course open to Five College students, faculty, and staff members. Hampshire students can use the hours devoted to the Collegium rehearsal and the concert performance (about 20 hours) toward their CEL requirement. There will be an informal audition/ interview at Hampshire, at the beginning of the semester. Contact Dr. Monroe to set up an audition/ interview and get more information, or attend the Music Program Open House on Thursday 9/7 2:30-4:30 at the MDB recital Hall. Keywords: Music, performance, ensemble, Renaissance, Medieval

Students should expect to spend 2 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: N

Time: T 04:30PM-06:30PM

Location: MDB 110

HACU-0125-1 **Scavenging Color & Light**

Professor: Daniel (Daniel) Schrade

Scavenging Color & Light: Introduction to Representational Painting and Collective, Abstract Work. This course will introduce students to the fundamentals of painting, such as composition, value, and color. Students will learn about material and the technical issues of painting. Drawings will often be produced in tandem with paintings in order to illuminate visual ideas. We will work with water based and oil based paint on various surfaces. Besides creating individual paintings, students will collectively prepare and work on large-scale canvases. This course will develop from individual representational set-ups towards collective, abstract work. Regular class critiques will assist in examining formal composition principles. While we will discuss historic work examples from a post-colonial perspective, the course will focus on the work of non-western contemporary artists. Readings artist presentations will be assigned. Assignments require students to work independently outside of class. KEYWORDS: Painting, Studio Art, Drawing, Contemporary, Color

The content of this course deals with issues of Race and Power, , Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, , Lab/Materials fee: \$75.00

Instructor Permission: N Distribution: This course has a Prerequisite: N

Time: TTH 10:30AM-11:50AM TTH 01:00PM-02:20PM

Location: ARB, ARB STUDIO 1

HACU-0132-1 How Music Works

Professor: Junko Oba

This course explores the ways in which sound is organized into musical structures. It is intended for students with little or no background in music who would like to develop a theoretical and practical understanding of how music works. Topics include the physical properties of sound; the basic vocabulary of building blocks of Western music, fundamental musical concepts and associated symbols (scales, key signatures, intervals, triads, rhythm, meter); and an introduction to musical form analysis with examples representing diverse musical cultures. Attendance to two class meetings and one small group practicum section per week is mandatory. The time of practicum section will be decided according to students' other course schedules (typically late afternoon, early evening, or Friday). Daily assignments include extensive practice in music reading, sight singing, ear training, and critical listening. Students compose two short pieces, one for midterm and the other for final.

KEYWORDS: Music, Music theory

*Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week***Instructor Permission: N Distribution: This course has a Prerequisite: N**

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

Location: MDB 102

HACU-0139-1 Non-Fiction Moving-Image

Professor: Magda Bermudez

Introduction to Non-Fiction Moving-Image Practices is a time-based production course, taking an expansive look at histories, theories, and methods of non-fiction film and video making towards the development of artful moving-image practices. Throughout the semester, students will be introduced to the fundamentals of video production including cinematography, sound recording, lighting, and editing. Students will meet a wide range of non-fiction modalities, from observational and expository works to diary and essay films. We will consider various approaches to representing the "real" and question the ways power and authority are encoded in form. Over the course of the semester, students will complete a series of projects, honing their technical skills and cultivating their artistic visions.

Keywords: Film, Video, Non-Fiction, Documentary, Production

*Students should expect to spend 8 hours weekly on work and, preparation outside of class time, , Lab/Materials fee: \$65***Instructor Permission: N Distribution: LC3 This course has a Prerequisite: N**

Time: TH 09:00AM-11:50AM TH 07:40PM-09:00PM

Location: JLC, JLC 131

HACU-0140-1 **An Intro to Sculpture**

Professor: Vick Quezada

As part of this course, students will learn traditional sculpture techniques as well as expanded sculpture that incorporates Rasquache art, Folk art, readymades, and ceramics. This course is an inquiry into spatial realities where settler colonial history, tools, objects, and human bodies interact. The students will critically analyze objects that have condensed and abridged meanings and histories. Scholar Lisa Lowe points out, "artifacts appear to abbreviate the whole course of history into a finite object", while simultaneously refusing to yield this infinite multiplicity." In *Material Worlds*, students will engage in embodied learning and making that situates them within their worlds and raises questions of existence and social responsibility. Keywords: Sculpture, Rasquache art, settler colonialism and ceramics
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., , Lab/Materials fee: \$165

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: ARB SCULPT

HACU-0142-1 **Animation Toolbox**

Professor: Sarah E Jenkins

Animation is an art of transformation, of metamorphosis, of amalgamation. Animation is subversive, magical, and expansive. Animation is both anti-technology and hyper digital. In this course, students will be introduced to an array of foundational animation ideas and techniques. Students will gain hands-on experience with stop motion animation, hand drawn animation, 2d digital animation, sound recording, and hybrid analog/digital techniques. In addition to technical demos and studio work, we will screen and discuss animation from pre-cinema to contemporary practices. The course will include screenings and discussion, technical demos, studio work, and critique. We will use the following gear and software: Digital cameras, smartphones, sound recorders, Dragon Frame, Adobe Premiere, Animate, and Photoshop. Animation can be a time-consuming process. Keywords: animation, digital media, stop motion, moving image, 2d animation
Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time.

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: CSC, ASH 316

HACU-0145-1 Moving, Making, Meaning

Professor: Lailye Weidman

This beginning-level course invites students to develop movement, making, and performance practices as vehicles for thinking about and supporting new beginnings. The course will function as dance class, rehearsal, and research seminar where we will examine assumptions about whose bodies are afforded the opportunity to be expressive, and learn to trust what our bodies already know. We will also work to expand our capacities for embodied play, experimentation, meaning-making, physical and intellectual rigor, and employ a range of creative modalities (including use of the written word, video and digital media) to contextualize and process embodied experience. Our work will be bolstered by the study of theoretical underpinnings of contemporary dance, art-making and performance practices. We will share our work in a collaborative all-day performance event at the midterm, with a possible informal showing at the end of the semester. No previous dance experience is necessary. KEYWORDS:Dance, theatre, performance, movement, art

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: N

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

Location: MDB MAIN

HACU-0146-1 Ecosensory Studio

Professor: Christa Donner

This studio art course activates the five senses as entry points for creative research and ecological exchange. You may think you know what art "looks" like, but how do contemporary makers use smell, touch, sound, and/or taste to engage environmental questions? Over the course of the semester we will collaborate with local ecologies through sonic walks and field recording, cross-species recipes, and found and foraged materials, looking to the work of artists and designers like Otobong Nkanga, Katie Paterson, Norman Long, Fereshteh Toosi, and others to investigate multisensory making for a changing planet. Weekly readings/listenings, written responses, student-led presentations, critique and discussion will contextualize our creative experiments toward the development of three, multi-part studio projects. Keywords:studio art, art, multimedia, sound, ecology

Lab/Material Fee:\$20, week: Students should expect to spend 6-8 hours weekly on work, and preparation outside of class time.

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: N

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

Location: ARB STUDIO 2

HACU-0152-1 Learning With @through Arts

Professor: Jana Silver

In mainstream U.S. culture, the arts are frequently considered secondary rather than integral to education, leading to limited resources and recognition. This is often a disadvantage for those who learn best through creative, hands-on learning. In this course we will explore the concept of project-based learning with and through the arts. We will consider theories and practices aligned with arts integration. Through hands on explorations, which include performing arts, creative writing and visual arts we will be investigating and experiencing ways of learning through artistic engagement while developing curriculum appropriate for learners of all ages **Keywords:** Art, learning, education, arts integration, art education *Students should expect to spend 8 hours weekly on work and, preparation outside of class time*

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: ARB STUDIO 2

HACU-0210-1 Filmmaking Workshop

Professor: Abraham Ravett

This course teaches the basic skills of 16mm film production, including camera work, editing, animation, optical printing and preparation for a finished work in film and video. Students will submit weekly written responses to theoretical and historical readings and to screenings of films and DVDs that represent a variety of aesthetic approaches to the moving image. There will be a series of filmmaking assignments culminating in a final project. The bulk of the work will be produced in 16mm format including animation, optical printing, plus a variety of ways to self-process film or create cameraless moving images. Digital image processing and non-linear editing will also be supported. **KEYWORDS:** 16mm filmmaking *Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, , Lab/Materials fee:\$65, Library Materials: 16mm, b/w , reversal film - 3 , 100 foot, rolls.*

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: N

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

Location: JLC, JLC 120

HACU-0211-1 Photography Workshop I

Professor: Kane Stewart

Photography Workshop I: Using 35mm Film and printing in the Darkroom. This offering of Photography Workshop I will introduce students to current practices in film based B&W photography. We will cover all the basics of camera skills, framing and composition, working with ambient and artificial lighting, editing, printing, and sequencing photographic series. Students will choose to work with 35mm or medium format analog cameras to complete their assignments and projects. Some digital hybrid practices will also be introduced. Labs will cover mostly analog workflows limited to monochrome applications. In tandem with these technical approaches, we will examine historic and contemporary photographic practices and photographers. Through readings, discussions, and critiques, students will learn how to critically read and interpret photographs while developing meaningful photographic work. We will explore themes and image-making approaches reflective of the interests of course participants. **KEYWORDS:**Photography, 35mm Film, Darkroom
Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, , Lab/Materials fee:\$65.00

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: JLC, JLC, JLC 131

HACU-0221-1 The Power of Black Music

Professor: Olabode Omojola

The course focuses on the musics of Africa and the African diaspora through the lens of ethnomusicology. Concentrating on selected countries, including Brazil, Cuba, Nigeria, South Africa, and the United States, it examines the musical performance of gender, race, ethnicity, and nationality and the role of music in social and political movements. The course explores the global dimensions of Africanist musical aesthetics as enabled historically and sustained through ongoing transatlantic exchanges between Africa and the African diaspora. Also discussed are the issues of representation and identity in iconic works like Black Is King & Lemonade by Beyonce. Other topics include hip-hop adaptation in Africa and the phenomenal popularity of West African Afrobeats in the United States and globally. Class discussions will be supplemented by workshops conducted by visiting professional musicians as well as the instructor's ethnographic research in West Africa, Brazil, Cuba, and the United States. **KEYWORDS:**Music, Africa, African diaspora, race, social and political movements

*The content of this course deals with issues of Race and Power, , Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week***Instructor Permission: N Distribution: This course has a Prerequisite: N**

Time: TTH 01:00PM-02:20PM
Location: MDB RECITAL

HACU-0223-1 **Beyond the Printed Photograph**

Professor: Veronica Melendez

This course will encourage students to push their photographs beyond the digital realm and have them exist as tangible objects. Drawing on the conceptual significance of intentionality when it comes to digital output, students will be introduced to adjustment layers in Adobe Photoshop where they will edit their images and gain an understanding of digital workflow. Students will use Epson printers to create high quality prints from their existing image files and will have the chance to experiment with different paper textures and sizing options. This course will look at examples of contemporary LGBTQIA+ and BIPOC artists who are pushing the boundaries of how photography exists outside the computer. Class time will consist of lectures, group discussions from assigned readings, in-class weekly assignments, and group critiques. Keywords: Photography, Photoshop, Printing

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

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N

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

Location: JLC, JLC 131

HACU-0225-1 **Monster Research**

Professor: Professor Loza

Are you fascinated by zombies, vampires, witches, cannibals, and mutants? Do you want to write a research paper on a gothic novel, film, or game? Perhaps, you want to produce a horror script for a podcast series or a YouTube video essay? This course provides a supportive, structured, and collaborative environment for students to pursue a monster-themed research project of their own creation. At the beginning of this seminar, we will read scholarly works that define monstrosity from a variety of perspectives. Students will then learn the research skills needed to design, refine, and complete a substantial non-fiction writing project. The seminar will provide intellectual community and productive feedback at all research stages. Final projects will consist of a research abstract, an annotated bibliography, a detailed outline, a rough draft, and a completed script or paper. Students will give a short presentation on their research at the end of the semester. Completion of this course fulfills the Div II Supported Project Requirement Keywords: Monsters, Horror, Gothic, Media Studies, Film Studies

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

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: FPH 106

HACU-0229-1 **Hate, Hope & Humor**

Professor: Viveca Greene

Stand up, satirical news, and memes: How do these and other humor-related cultural forms allow both right-wing extremists and the members of the many groups those extremists target (immigrants, racial/ethnic/religious minorities, queer people, women, etc.) to challenge the status quo? What is the power and are the limitations of these cultural forms? In this discussion-based and writing-intensive course, students will grapple with humor's many social and political functions, and in relation to white supremacy, rape culture, and other weighty issues. Course readings will include literature by scholars in communication, media studies, sociology, psychology, political science, and ethnic studies, which we will draw from in analyzing specific performances and platforms. Ultimately students will produce a final research project on a humor-related topic of their own choosing, and present it to the class.

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, , Students may not be registered in both LCSEM-0127 and HACU-0229

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: N

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

Location: RWK 202

HACU-0231-1 **Cmyk: Graphic Design Studio**

Professor: Thomas Long

Graphic design is a creative and critical practice at the intersection of communication and abstraction. The process of learning graphic design is two-fold, and students in this course will engage both areas: first, students will develop knowledge and fluency with design skills-- in this case, software (Adobe Photoshop/Illustrator); second students will address the challenges of design head-on through discussion, practice, iteration, critique and experimentation. The projects will challenge students to explore raster and vector graphic forms, color theory and typography in creative, experimental ways to reach their objectives. Techniques, approaches, styles and processes for representing numbers, maps, philosophies and ideas will be introduced throughout the course. As a studio and software course, it will be fast-paced and immersive and will require a substantial amount of work outside of class

time. The course will be made up of several small, fast-paced projects and culminate in one longer, more engaged print design project. KEYWORDS: Design, Studio, Graphic Design, Communication, Technology

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, , Lab/Materials fee:\$50

Instructor Permission: Y Distribution: LC3 This course has a Prerequisite: N

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

Location: EDH 3

HACU-0236-1 **Hybrid Moving Images**

Professor: Sarah E Jenkins

This course focuses on the hybrid and transdisciplinary possibilities of digital moving image production. In this digital studio, 2d animation, video, still images, and sound collide. Projects will be idea-driven, with prompts that encourage critical analysis and reflection. Technique and concept are inherently linked, and we will explore the layered meanings of moving image works with curiosity and a critical lens. Multiple digital techniques will be introduced, including video capture and editing, sound recording, compositing, 2d animation, and hybrid processes. In addition to technical demos and studio work, we will screen and discuss artists working across moving image production. We will use the following gear and software:

Digital cameras, smartphones, sound recorders, Adobe Premiere, After Effects, Animate, and Photoshop. Animation can be a time-consuming process. Keywords: Animation, digital art, transdisciplinary, video, digital media

Students should expect to spend 8 hours weekly on work and, preparation outside of class time. , Student will need a Hard Drive.

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: N

Time: M 01:00PM-03:50PM W 01:00PM-02:20PM

Location: CSC, CSC 316

HACU-0239-1 **Dance Production**

Professor: Matthew Adelson

In this course, students will be introduced to many aspects of dance production practices and techniques. This includes multiple areas of design (lighting, costumes, audio, video and scenery) and issues arising in production management; including budgeting, pre-production planning, scheduling, rehearsal and staff supervision as well as conflict resolution.

Additionally, there will be some classes devoted to the larger field of arts management, specifically related to dance presentation and producing. These will be presented by the

instructor, as well as by guest lecturers, sourced from the professional world in the western Massachusetts area and beyond, including New York, Boston, etc. The students will complete an assigned project, based on each topic that is covered. This course is identical to the UMass course DANCE 365: Dance Production. UMass Dance majors should register for the UMass course DANCE 365; all other students in the Five Colleges should register for the Hampshire College course HACU 239. The course will take place at Hampshire College.

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: MDB MAIN

HACU-0251-1 **Vagabonding Images**

Professor: Daniel (Daniel) Schrade

Vagabonding Images invites students to investigate the indistinct borders between two dimensional art and installation art through studio work. Assignments will emanate from drawing. With a focus on abstraction and nonrepresentational studio art practice, students will learn to develop an individual approach to a subject matter through research, readings, films and digital image presentations. While we examine visual art productions from a transcultural perspective, we will also engage in critical art theory and topics such as media diversity, materiality, and composition. Students will be required to present a collaborative artist presentation on an assigned artist. Student evaluation will be based on participation in studio sessions, class discussions, timely completion of assignments and the artist presentation. Vagabonding Images is affiliated with the Learning Collaborative Time & Narrative. KEYWORDS: Studio Art, Multimedia, Installation, Painting, Drawing

The content of this course deals with issues of Race and Power, , Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, , Lab/Materials fee:\$50, Field Trip fee: (mileage, admission fees, etc.)\$25

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: N

Time: F 10:30AM-11:50AM F 01:00PM-02:20PM

Location: ARB, ARB STUDIO 2

HACU-0252-1 **Contemporary Dance Repertory**

Professor: Lailye Weidman

In this course, students engage in an in-depth rehearsal process toward a final performance that will be performed in the Five College Dance Concert hosted by UMass in the first week of December. The proposed investigation centers bodily negotiation of proximity, connection,

contact, and vulnerability during this time of the lingering-pandemic. Together we ask: How has the risk of contagion registered in our bodies, shaped our movement, brought us together and pushed us apart? Can we return to togetherness without embracing denial and amnesia? How might we honor the power of our shared breath? Rehearsals will involve collaboration, movement creation, improvisation, writing, and dialogue. A few shared readings and viewings will accompany our physical investigations. Some contact improvisation and partnering principles will be engaged in our shared work, Prior study of any dance practice at the intermediate or advanced level suggested. Students must be invested in the process of creating live performance. Instructor permission/Audition required. **KEYWORDS:**Dance, repertory, performance, choreography, improvisation *Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, 6hrs. Outside time will be scheduled as additional rehearsals as, well as during tech and show week at UMass.*

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: N
Time: MW 10:30AM-11:50AM
Location: MDB MAIN

HACU-0257-1 **Photography Zines**

Professor: Veronica Melendez

This course will explore the many facets of zine making and look into the contemporary LGBTQIA+ and BIPOC zine scenes. Students will learn how to sequence photographs to better suit a book format and gain a comfortable understanding of Adobe InDesign to digitally lay out their images for printing. Using inkjet and laser printers, students will experiment with different output methods and will gain knowledge on various binding techniques. Class time will consist of lectures, group discussions from assigned readings, in-class weekly assignments, and group critiques. **Keywords:**Zines, photography, InDesign, photo books *Lab/Materials fee: \$65, Students should expect to spend 8 hours weekly on work and, preparation outside of class time.*

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N
Time: TH 01:00PM-03:50PM W 06:00PM-07:20PM
Location: JLC, JLC 120

HACU-0258-1 **Movement and Forms**

Professor: Vick Quezada

This course integrates performance, sculpture, theory and histories of activism. In this course, students will work in multimodal form to create sculptural objects, or props crafted

out of wood, metal, found objects, molds, fabric and incorporate them into self-choreographed movement(s), performances, happenings or political actions throughout the semester. As a method of presentation, students may integrate components of video, sound, site-specific work and installation. We will examine how contemporary artists and activists use their bodies/objects and performances as a tool of subversion, activism, and storytelling. We will look at the important work ranging from ADAPT and the "Capitol Crawl, NYC Ballroom Culture, Marisela Escobedo, ACT UP, Bread and Puppet Theater, artists such as Lorraine O'Grady to trans performance artist Keijaun Thomas. As Diana Taylor coined the term "Acts of Transfer," we can examine the ways in which these artists, groups and students can utilize their bodies to perform an action or series of actions in order to create urgency and attention while transmitting social knowledge, memory, and identity.

Keywords: Sculpture, performance, activism, queer

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., , Lab/Materials fee: \$150

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N

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

Location: ARB SCULPT

HACU-0259-1 **Subjective Archives**

Professor: Magda Bermudez

Subjective Archives will delve into the processes that feed our image-making practices, examining research as an integral act in the creation of moving-image works. We will expand our definitions of "research", straying beyond the institutions of libraries and archives to consider the manifold ways our work is informed by and in conversation with other media. Meeting artists and thinkers such as Harun Farocki, Tovia Gary, Mary Helena Clark, Teju Cole, and Saidiya Hartman, we will critically engage with the ways documents, images, and ephemera are transformed through each artists' creative practice. In addition to exploring artworks and texts by other makers, students will examine their own patterns of research, auditing the media they ingest and reflecting on their habits of collection. Over the course of the semester students will complete creative projects as they burrow further into their own subjective archives. Keywords: Film, Video, Archive, Research, Production

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

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: N

Time: W 09:00AM-11:50AM W 07:40PM-09:00PM

Location: JLC, JLC 131

HACU-0265-1 Encapsulating Sounds

Professor: Junko Oba

Every culture bears unique sensibilities to sounds. People cultivate distinctive ways of hearing, understanding, and relating to them. These sensibilities are reflected in the processes of sound- and music-making; different instruments are devised to encapsulate distinctive cultural values not only acoustically but also visually in their material forms. This course aims to explore diverse music cultures through the lens of critical organology (the study of musical instruments). We examine a wide range of sound-making devices in their current sociocultural and historical contexts. Our investigation encompasses subjects such as social functions and cultural significations of the instruments; myths folklores, and symbolism; technology and craftsmanship involved in the fabrication; and ecological and ethical concerns for the use of certain materials. This is not a sound design course. No previous music training is necessary, but students need to be prepared to do fairly heavy reading and critical unpacking of course materials. **KEYWORDS:**Musical instruments, material culture, ethnomusicology, sounds, music

The content of this course deals with issues of Race and Power, , Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: N

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

Location: MDB RECITAL

HACU-0277-1 Planet on Fire

Professor: Jennifer Bajorek

The desire to save our planet from imminent destruction is shared by growing numbers of people all over the world. Yet debates about climate change, environmental disaster, mass extinction, and possible solutions to them continue to be framed by ideas and discourses that have their roots in capitalist, imperialist, Western, Euro-American or Eurocentric, and patriarchal worldviews. This course examines critical and creative approaches to sustainability and extinction that challenge these frames. Through analysis of works (through exhibition documentation, catalogs, artists' books, photobooks, online archives) by contemporary artists, complemented by advanced readings in literature, philosophy, environmental humanities, and social science, we will look at histories, practices, thought systems, and imagined worlds that offer radical new possibilities for imagining what Anna Tsing calls "the promise of cohabitation," or life on earth. Our syllabus will feature work by artists working across mediums and disciplines, centering postcolonial, decolonial, Indigenous, Black, queer, and feminist perspectives. **KEYWORDS:**Art, Decoloniality, Sustainability, Environment, Justice

The content of this course deals with issues of Race and Power, , Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: N

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

Location: FPH ELH

HACU-0280-1 **New Wave Cinemas**

Professor: Eva Rueschmann

This course examines the European New Waves of the 1960s and 1970s, a pivotal era of artistic innovation and revisionism in narrative filmmaking. Focusing on the cinema of this period as a cultural text and formal experiment, we will begin by exploring the importance of Italian Neorealism and continue with a close examination of modernism in European cinema focusing on key works from France, Italy, Germany, Great Britain, Sweden, and Czechoslovakia. We conclude with a foray into the Japanese New Wave and Cinema Novo in Brazil. Strong emphasis will be placed on the attempts to expand traditional film language, visual representations of social and psychological realities, and the complexities of perception. Films by Jean-Luc Godard, Francois Truffaut, Jean-Pierre Melville, Bernardo Bertolucci, Ingmar Bergman, Luis Bunuel, Rainer Werner Fassbinder, Werner Herzog, Wim Wenders, John Schlesinger, Vera Chytilova, Nagisa Oshima, and Glauber Rocha.

KEYWORDS: New Wave cinemas, film history, film studies, European modernism

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, , Library Materials: I will order several films on DVD which will be, placed on Hampflix (around 10 films).

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: FPH 102

HACU-0365-1 **Material, Process, and Poetics**

Professor: Noah Greene-Lowe

This course will encourage students to cultivate strong relationships to material and process in their individual studio practices. What histories and associations do our materials carry, and how might we address them? How can our materials and processes situate us in social or historical space? Students will engage in research, experimentation, and critique to explore these questions and will establish their own poetic languages through a dialog between themselves and their materials. Meanwhile, we will discuss readings and the work of contemporary artists to better understand the wider social and cultural contexts of our work.

Students will build on these foundations to create long-term independent projects to exhibit at the end of the seminar.

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: Y Distribution: This course has a Prerequisite: N

Time: F 02:00PM-06:30PM

Location: ARB STUDIO 1

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

Professor: Faune Albert, Alejandro Cuellar

their prose as models for our own. We'll analyze scholarly explication and argument, and we'll appreciate the artistry in our finest personal essays and short fiction. Students will complete a series of critical essays across the curriculum and for varied audiences and purposes. Students will have an opportunity to submit their work for peer review and discussion. Students will also meet individually with the instructors. Frequent, enthusiastic revision is an expectation. Limited to Division One Students. KEYWORDS:Writing program, writing

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: GRN WC

IA-0118-1 **Pov, Writing the Short Story**

Professor: John Howard

When crafting short stories, a writer makes the crucial choice of what point of view to utilize. This decision is monumental as POV is the prism through which the world of the story takes form. When moving between POVs, any story is reconfigured, altering all other aspects of storytelling craft. Our class will experiment with writing short fiction as we wrestle with the following POV questions: Who's telling the story? How is it being told? How does that choice impact our understanding of the events? How does this illuminate or obscure the lives of our characters? We will read and discuss the work of accomplished writers of the short story form. To explore the practice, we will also engage in short writing prompts designed to help us write our first short stories, and we will share work together, to discuss our growing understanding and control of the craft. Keywords:Creative Writing, Fiction, Workshop, Short Story

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

Instructor Permission: N Distribution: This course has a Prerequisite: N

Time: MW 01:00PM-02:20PM
Location: EDH 4

IA-0125-1 Building a Writing Toolbox
Professor: Faune Albert

What does it mean to write well? How do you craft a compelling sentence? Or structure a strong paragraph from beginning to end? What the heck is a comma splice, and why does it matter? Writing is a field of infinite possibilities; it's all about the choices you make. In this introductory college-writing course, we'll explore the building blocks of writing from the ground up. We'll get funky with grammar and punctuation-not as rules but as tools for making meaning. And we'll read and write in various genres, paying special attention to the sentence level of texts while considering audience and purpose. This is a slow-writing course, focusing more on quality than quantity. The goal is to help students develop their distinctive voices while learning the basics of effective writing. It is an ideal course for English-language learners and those who would like more practice writing in English, as well as critical and creative writers from all backgrounds seeking to build their skills and enhance their writers' toolboxes. **KEYWORDS:** Writing, creative, reading, craft, English

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N

Time: TTH 02:30PM-03:50PM
Location: EDH 2

IA-0146-1 Practical Electronics
Professor: Wouter Schievink

Practical electronics offers students a hands-on chance to explore the inner workings of the electronic devices that pervade our day-to-day life. This course will cover basic electrical theory, history, electrical components, electronics repair, the electrical grid, and much more. Every week will consist of one lab section where you can work on independent electronics projects and one lecture section, which will cover general electronics instruction. This class is geared towards beginners with little or prior electronics experience.

Keywords: Electronics, hacking, repair, Arduino, electricity

Lab/Materials fee: \$75, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: N

Time: M 01:00PM-02:20PM W 01:00PM-02:20PM
Location: LCD, LCD SHOP

IA-0149-1 Digital Media

Professor: John Slepian

This course proceeds from the premise that the ideas behind a successful artwork should be intimately related to its media, conventions and platforms-and that those in turn shape which ideas we even think. We will investigate the underlying assumptions of digital media, through the process of making. Students will work with a wide variety of tools that allow for the creation and manipulation of various media, including bitmap and vector images, 2D animation, and sound. In each case, we will look at the history of the medium and the technologies we use to manipulate it (digital photographs and Adobe Photoshop, for example) and make work that explores and critiques their social and cultural context. Students will create a series of conceptually based digital artworks, culminating in a multimedia final project. Art making in general is largely a matter of critical thinking: thinking about one's work, the world in which it exists, and what one hopes to achieve with it. To quote conceptual artist, Sol Le Witt, "The idea becomes a machine that makes the art." In this course, we will explore the machines that make the art-and our ideas.

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: N

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

Location: ASH 126

IA-0188-1 Thinking Inside the Box

Professor: Nathan McClain

Reading can be taught. Revision can be taught. Though perhaps the only sound pedagogical tool for poetry is imitation. Writing can be introduced to people, but ultimately, only poems can teach poetry. Received poetic forms such as sonnets, villanelles, sestinas, pantoums, and ghazals, can understandably appear difficult, daunting even, so, in this workshop, students will extensively read, examine, imitate, and workshop poems that adhere to, as well as rethink or reimagine, common (or niche) received poetic forms and conventions. In what ways do formal poems negotiate the relationship between form and content? When does a particular formal constraint best enact its subject matter? And when should a poet amend or alter a received form? My hope is that this class can be a nice, warm greenhouse for new poems. Students may read and consider poems and prose by George Herbert, Julia Alvarez, Gerald Stern, Agha Shahid Ali, Ellen Bryant Voigt, and William Meredith, among many others

KEYWORDS:Poetry, form, writing, tradition

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: EDH 4

IA-0205-1 **Mechanical Motion**

Professor: Donna Cohn

We will learn how to build stuff that moves! Using wire, sheet metal, paper, wood, and a range of other media, we will examine and build mechanisms. We will contemplate the basic ingredients of mechanical forces and motion such as bearings, cams, cranks, gear ratios and more. Each student will develop an independent project that incorporates some type of physical motion. All levels of experience are welcome, but students should be comfortable using hand tools, able to devote 6 - 10 hours a week outside of scheduled class time working on projects. **KEYWORDS:**fabricate, design, mechanical, art, independent project
Students are expected to spend a minimum of 6-10 hours of work, outside of class time per week, Lab/Materials fee:\$40

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: LCD SHOP

IA-0212-1 **Afrosurrealism**

Professor: Nathan McClain

In recent years, we have seen what appears to be a revival of the Afrosurrealist movement in literature, film, and television, among other genres. But why? What does it mean for Black poets, writers, and creators to turn to the strange and fantastical in our current historical moment? And what did it mean in the past? In this course, students will consider not only the history of surrealism but also earlier periods in which Black artists and creatives in particular have turned to the weird and dreamlike to articulate their plight and circumstances. This course will devote a significant portion of time and study to visual media-cinema, television, and music videos. Students may consider "texts" by Aime Cesaire, Terence Nance, Flying Lotus, Colson Whitehead, and Donald Glover, among others.

KEYWORDS:surrealism, film, television, visual, media

The content of this course deals with issues of Race and Power, , Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N

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

Location: EDH 2

IA-0213-1 Intro to Theatre Production

Professor: Peter Kallok

In this hands-on course students are introduced to the processes of live theatrical production. We will examine and take part in the collaborative nature of theatre production arts during the Fall semester under the real constraints of time, materials, budgets, and acquired skills. Working with the design and production teams of these projects, the class will assist in the realization of the visual, physical, spatial, and aural components. In addition to building the elements of the productions, students will also have the opportunity to participate on the running crews during the performances. Each student will become a part of the entire production experience. Students will be expected to commit to evening hours during the technical rehearsal and performance dates. **KEYWORDS:** Theater, Design, Production, Plays, Stage Crew

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: EDH 21

IA-0216-1 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, installation, color

Students should expect to spend 8 hours weekly on work and, preparation outside of class time, , Lab/Materials fee: \$60.00

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: EDH 21

IA-0229-1 Object and Environment

Professor: Gregory Kline

In this course students will explore the sculptural object as a self-contained form and as an element within a found or created environment. Traditional materials such as steel, wood, plaster and concrete will be taught concurrently with more ephemeral materials including paper, wire mesh and found materials. Ideas originating within the traditions of modernism, postmodernism, minimalism, post minimalism, installation art and public art will be introduced through slide lectures, readings and independent research. The course will culminate in an independent project. An introductory level course in sculpture is recommended KEYWORDS:Sculpture Art Make

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, , Lab/Materials fee:\$75

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: N

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

Location: ARB, ARB STUDIO 3

IA-0231-1 Designing With Light in Theatr

Professor: Peter Kallok

What draws us to the light? What is the depth of our connection? We use light as a mode of artistic expression: to illuminate, to underscore, to surprise or intimidate, and to support the art of theatrical storytelling. This class explores the artistry of lighting design in the theatre. Students will study and practice how light defines and reinforces line, movement, texture, scale, and color. Students develop lighting design ideas as they relate to a dramatic text. While incorporating the functions of theatrical lighting design: instrumentation, control, color, and distribution, students learn how to draft a light plot and prepare lighting cues. Students will experiment with light manipulation in class and work on group and individual projects. Students must have a laptop (no tablets or Chromebooks) - we will be downloading drafting software, Vectorworks (free for students). KEYWORDS:Theater, Design, Lighting, Production, Plays

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: N

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

Location: EDH 21

IA-0243-1 Acting 2: an Intensive Scene-S

Professor: Jonathan Dent

Building off of the foundations of Introduction to Acting, students will strengthen their performance skills by doing partner-scenes selected from both classical and contemporary plays. Like any good scene-study course, this class will require students to memorize and rehearse their scenes outside of the classroom. This will be a deeply collaborative class, and students will be engaging in various acting exercises meant to deepen and widen their scope of imagination, physical movement, and vocal range. We'll also be doing reading throughout the semester about the craft of acting, and students will also be asked to do short writing responses that document their journey and progress throughout the semester.

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: Y Distribution: LC4 This course has a Prerequisite: N

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

Location: EDH 21

IA-0286-1 Writing, Latinx Short Story

Professor: John Howard

Hybrid creative writing and literature course examining the short story form to understand the myriad of Latinx voices encountered in the U.S. populace. This examination will allow us to consider competing categorical terms (e.g., Hispanic, Latino/a, Latin@, Latinx), and how such terms relate to the lived experiences and fictions of storytellers who come from such varied backgrounds. Our topics of discussion may include immigration, migration, marginalization, race and power, and assimilation. In addition, there will be an extensive focus on craft-based reading and writing skills. We will read short stories using techniques working writers embrace when reading, to learn how accomplished practitioners of short story craft engage in their practice. We will use these lessons to cultivate our own skills and our own stories. Writers we may consider include: John Manuel Arias, Kirstin Valdez Quade, Kali Fajardo-Anstine, Rodrigo Restrepo Montoya, Bryan Washington, and Justin Torres

Keywords: Creative Writing, Literature, Workshop, Latino/a Studies, Latinx

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

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N

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

Location: EDH 2

NS-0113-1 Physics of Color

Professor: Kaca Bradonjic

This course will explore the concept of color and its use in the visual arts from the perspective of a physicist. We will cover the basics of wave mechanics and the electromagnetic theory needed to describe light as an electromagnetic wave, the absorption and emission of light through quantum-mechanical processes and basic optics. We will then explore the relation between these physical principles and the fundamentals of color theory and its application in art. Among other things, we will study the physics of additive and subtractive color mixing: the basics of saturation, hue and brightness: the mechanisms by which the perception of color emerges from the interaction of light with the retina and the processing of the resulting neural signals in the brain. The course will be of interest to students with either science or art concentrations who are interested in the interplay between the two. High school algebra and trigonometry will be reviewed and used throughout the course. Readings and written work will be assigned for each class.

KEYWORDS: physics, color, art, light

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, Library Materials: , Seeing the light : optics in nature, photography, color, vision,, and holography. Falk, David S.; Brill, Dieter R.; Stork, David G., (we already have it), Lab/Materials fee:\$10

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: CSC, CSC 3-PHYC

NS-0113-2 Physics of Color

Professor: Kaca Bradonjic

This course will explore the concept of color and its use in the visual arts from the perspective of a physicist. We will cover the basics of wave mechanics and the electromagnetic theory needed to describe light as an electromagnetic wave, the absorption and emission of light through quantum-mechanical processes and basic optics. We will then explore the relation between these physical principles and the fundamentals of color theory and its application in art. Among other things, we will study the physics of additive and subtractive color mixing: the basics of saturation, hue and brightness: the mechanisms by which the perception of color emerges from the interaction of light with the retina and the processing of the resulting neural signals in the brain. The course will be of interest to students with either science or art concentrations who are interested in the interplay between the two. High school algebra and trigonometry will be reviewed and used throughout the course. Readings and written work will be assigned for each class. Keywords: physics, color, art, light

Students should expect to spend 8 hours weekly on work and, preparation outside of class time, , Lab/Materials fee: \$10, Library Materials:, , Seeing the light : optics in nature, photography, color, vision,, and holography.Falk, David S.; Brill, Dieter R.; Stork, David G., (we already have it)

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: CSC, CSC 3-PHYC

NS-0115-1 **Molecules of Farm and Forest**

Professor: Rayane Moreira

This course will explore the chemical ecology and natural products chemistry of New England native and crop plants through a combination of classroom, field and lab experiences. We'll take advantage of both the Farm Center and the richly forested areas on and around Hampshire's campus to learn about the molecules that plants use to communicate and interact with the organisms around them, and how humans have learned to purify and adapt them for use as materials and medicines. Many of our plant species are being influenced by climate change; we will observe how this is disrupting the networks of interdependence in the plant communities that have evolved to live here, and consider what role humanity may have in their future. Student work will include full-class creation of a field guide to Hampshire plants, their natural history, ethnobotany, and response to rising temperatures and atmospheric carbon dioxide; exploration of secondary metabolite structure, function and evolution; purification of natural products from raw plant material; and independent research on a plant of the student's choice. We will critically analyze primary scientific literature as well as gaining a working knowledge of chemistry and a familiarity with common local plants.

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: N

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

Location: CSC 2-OPEN

NS-0116-1 **Math Models for Life**

Professor: Jeff Barton

In this course, students will engage with mathematical modeling in two important ways: by learning to use existing models as powerful problem-solving tools and by developing their skills in creating their own models. The kind of models we examine are known as discrete dynamical systems, which are just models that specify mathematically how a quantity changes from one time step to the next. We develop such models in a variety of important

contexts including populations and sustainability, infectious diseases, blood alcohol concentration, and ranking systems for sports teams or web searches. We only introduce the mathematics necessary for answering important questions in each context, and we will use Microsoft Office Excel as our modeling software throughout the course. Some mathematical concepts we will cover include exponential growth, equilibrium values, and stability. No prior college-level mathematics or experience with Excel is assumed. Keywords: Modeling, equilibrium values, Excel, math

Students should expect to spend 8 hours weekly on work and, preparation outside of class time., , Books:, , Title: Models for Life: An Introduction to Discrete Mathematical, Modeling with Microsoft Office Excel, Author: Jeffrey T. Barton, ISBN: 978-1-119-03976-1 , Cost: \$107.00

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: N

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

Location: CSC 316

NS-0119-1 **The Biology of Inequality**

Professor: Alan Goodman

Wherever one looks, one finds an association between wealth and health. The greater an individual, family or large social group's access to resources and political power, the better their health and nutrition. As well, how, how well, and why this connection applies also varies. In this course we will start with the data showing the connections between inequalities and measures of health such as life expectancy and infant mortality, exploring the US over time and more equitable countries. We will then focus on understanding how processes such as stress, nutrition, pollution and implicit racism get under the skin and are linked to health outcomes and life chances. We will explore the changing dynamics of race and class in relationship to health and nutrition. Ultimately, we will explore the way that inequalities in the US might be harming everyone's health and well-being.

KEYWORDS:nutrition, health, race, inequality, biology

Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: N

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

Location: CSC 333

NS-0150-1 **Ag/Ecology/Society**

Professor: Brian Schultz

This course examines agriculture as a set of ecological systems and related social aspects, focusing on organic and/or sustainable production methods, and agroecology. It refers to

ecology in the sense of interactions between organisms (e.g., pests and predators; wildlife) and the larger sense of environmental impacts (e.g., pollution; climate change), along with key related social issues and solutions (e.g., power relationships; government subsidies). A broad range of topics will be covered, including: pest control alternatives (e.g., pesticides; biocontrols); soil ecology, fertility, erosion, and carbon sequestration; animals in agriculture; genetically modified crops; biofuels; farm labor; global vs. local trade; economic influences; power bottlenecks; and more. Course work will consist of readings, discussion, writings, lab and farm work/observations, and projects, tailored to individual student experience, interests, and goals. Field work will include our College farm and forest, and trips to other local farms and habitats. **KEYWORDS:**Sustainable, agriculture, ecology, agroecology, organic *Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week*

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: N

Time: TTH 01:00PM-02:20PM TH 02:30PM-03:50PM

Location: CSC, CSC 110

NS-0208-1 **Encounters With Chance**

Professor: Jeff Barton

This course introduces students to foundational topics in probability through applications to games, puzzles, paradoxes, and problems. Included will be discussions of independence, discrete and continuous random variables, conditional probability, Bayes' Theorem, random walks, and the Law of Large Numbers. Along the way we will discover the important role that calculus plays in probability (though no knowledge of calculus is assumed), and we will see glimpses of more advanced topics such as the existence of different sizes of infinity and measure theory. **Keywords:**Probability, randomness, chance, games, math

Students should expect to spend 8 hours weekly on work and, preparation outside of class time. , Books:, , Title: The Pleasures of Probability, Author: Richard Isaac, ISBN: 978-1-4612-0819-8, Cost: \$49.99

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: CSC 316

NS-0214-1 **Health/Care and Society**

Professor: Cory Gatrall

Who gets sick? Who stays sick, who gets well again, and why? What do "sick" and "well" even mean? This course is designed to support your creative and critical engagement with issues related to justice and oppression in the context of healthcare. We will explore constructs of

health, illness, dis/ability, identity, and power through a transdisciplinary lens, drawing on history, anthropology, and epidemiology, as well as science fiction, poetry, and film. Students will have the opportunity to confront contemporary and historical challenges, as well as to imagine alternative futures. Keywords: Health equity, disparities, racism, medicine, healthcare

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, , Library Materials; , Aftershock (film available on Hulu at, https://www.hulu.com/movie/aftershock-c1414fdf-0741-4bd2-b62c-554_db3d8f643)

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: CSC 333

NS-0235-1 **Methods in Molecular Biology**

Professor: John Castorino

This introductory laboratory-intensive course will explore the process of doing scientific research in a molecular biology lab (which is relevant to many fields of science including neuroscience and other types of biomedical research). Students will learn numerous techniques in the lab, including DNA isolation, PCR, gel electrophoresis, restriction enzyme digests, cloning, and basic microscopy. Students will engage in a semester-long laboratory research project within a cancer biology gene cloning context. Students will perform protocols, collect and analyze data, and report their conclusions in written and oral formats. This course is intended for students with little or no experience in a biology lab, and it will help prepare students for other laboratory courses such as Cell Biology. Students must be able to come into the laboratory to complete work 10-12 hours per week in the laboratory, including coming in outside of designated class time. KEYWORDS:Laboratory, genetic engineering, cloning, neuroscience, cancer

Students are expected to spend a minimum of 12 hours of work, outside of class time per week

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: CSC, CSC 2-OPEN

NS-0250-1 **Agriculture, Ecology, and Soci**

Professor: Brian Schultz

This course examines agriculture as a set of ecological systems and related social aspects, focusing on organic and/or sustainable production methods, and agroecology. It refers to

ecology in the sense of interactions between organisms (e.g., pests and predators; wildlife) and the larger sense of environmental impacts (e.g., pollution; climate change), along with key related social issues and solutions (e.g., power relationships; government subsidies). A broad range of topics will be covered, including: pest control alternatives (e.g., pesticides; biocontrols); soil ecology, fertility, erosion, and carbon sequestration; animals in agriculture; genetically modified crops; biofuels; farm labor; global vs. local trade; economic influences; power bottlenecks; and more. Course work will consist of readings, discussion, writings, lab and farm work/observations, and projects, tailored to individual student experience, interests, and goals. Field work will include our College farm and forest, and trips to other local farms and habitats. **KEYWORDS:**Sustainable, agriculture, ecology, agroecology, organic *Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, , Library Materials:NOT library, but I have used VANS.*

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: N

Time: TTH 01:00PM-02:20PM TH 02:30PM-03:50PM

Location: CSC, CSC 110

NS-0276-1 Organic Chemistry I

Professor: Rayane Moreira

This course is an introduction to the structure, properties, reactivity, and spectroscopy of organic molecules, as well as their significance in our daily lives. We will first lay down the groundwork for the course, covering bonding, physical properties of organic compounds, stereochemistry, and kinetics and thermodynamics of organic reactions. We will then move on to the reactions of alkanes, alkyl halides, alcohols and ethers, alkenes, and alkynes, emphasizing the molecular mechanisms that allow us to predict and understand chemical behavior. Lastly, we will discuss the identification of compounds by mass spectrometry, NMR and infrared spectroscopy. Student-led discussions will address the role organic molecules play in biology, industry, society, and the environment. Additionally, weekly problem-solving sessions will be held to foster skill in mechanistic and synthetic thinking. The laboratory will provide an introduction to the preparation, purification, and identification of organic molecules. **PREREQUISITE:** NS-202 Chemistry 1 OR instructor permission.

Students are expected to spend a minimum of 10-12 hours of work, outside of class time per week, ,

BOOKS; Title:Organic Chemistry, 2nd Edition, Author:Joseph M. Hornback, ISBN:9780534389512, Cost:0.00, Title:Solutions Manual to Hornback's Organic Chemistry, 2nd, Edition, Author:Hornback and Murugaverl, ISBN:9780534397104, Cost:0.00

Instructor Permission: N Distribution: This course has a Prerequisite: Y

Time: MWF 09:00AM-10:20AM F 01:00PM-06:00PM

Location: CSC, CSC 2-OPEN

NS-0350-1 Agriculture, Ecology, and Soci

Professor: Brian Schultz

This course examines agriculture as a set of ecological systems and related social aspects, focusing on organic and/or sustainable production methods, and agroecology. It refers to ecology in the sense of interactions between organisms (e.g., pests and predators; wildlife) and the larger sense of environmental impacts (e.g., pollution; climate change), along with key related social issues and solutions (e.g., power relationships; government subsidies). A broad range of topics will be covered, including: pest control alternatives (e.g., pesticides; biocontrols); soil ecology, fertility, erosion, and carbon sequestration; animals in agriculture; genetically modified crops; biofuels; farm labor; global vs. local trade; economic influences; power bottlenecks; and more. Course work will consist of readings, discussion, writings, lab and farm work/observations, and projects, tailored to individual student experience, interests, and goals. Field work will include our College farm and forest, and trips to other local farms and habitats. **KEYWORDS:**Sustainable, agriculture, ecology, agroecology, organic *Students are expected to spend a minimum of 6-8 hours of work, outside of class time per week, , Library Materials:NOT library, but I have used VANS.*

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: N

Time: TTH 01:00PM-02:20PM TH 02:30PM-03:50PM

Location: CSC, CSC 110

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: N Distribution: This course has a Prerequisite: N

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

Location: RCC 21

OPRA-0120-1 How We Relate to Outdoor Space

Professor: Michelle Lloyd-Dedischew

Deepen and redefine your relationship with outdoor spaces during OPRA's course: How We

Relate to Outdoor Spaces. This class will critically examine the ways in which humans develop and maintain relationships with outdoor space. We will challenge our biases and assumptions regarding relationships with "nature" and grow our community with our more-than-human neighbors by getting to know: water spaces, rocks, animals, plants, etc through activities like hiking, canoeing, or rock climbing and learning from experts about our responsibility to these spaces.

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: RCC FOYER

OPRA-0132-1 **Outdoor Adventure Sampler**

Professor: Leigh Eubank

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. There will be a variety of activities including hiking, canoeing, outdoor cooking, and biking. 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! There will be one required overnight Friday November 10th to Saturday November 11th.

Instructor Permission: N Distribution: This course has a Prerequisite: N

Time: TH 12:30PM-05:30PM

Location: RCC OBASKET

OPRA-0151-1 **Outdoor Rock Climbing**

Professor: Michelle Lloyd-Dedischew

Outdoor rock climbing is designed to give students experience climbing technical rock faces outdoors. Our semester will focus on technical rock climbing movement, safety systems including belaying, anchor cleaning, anchor set up (bolts/natural), and rappelling. The goal of this class is for students to walk away in December feeling like they can confidently approach outdoor climbing scenarios from a place of safety and risk management. This class is appropriate for both folks who have never climbed before and for more experienced climbers. For those who are ready to incorporate more advanced skills like lead climbing or traditional gear placement, there may be the opportunity to explore these skills depending on the group make up. 5-College students will be graded pass/fail.

Instructor Permission: N Distribution: This course has a Prerequisite: N

Time: T 09:00AM-01:30PM
Location: RCC GYM

OPRA-0159-1 Introduction to Rd Bicycling
Professor: Leigh Eubank

This seven week course will focus on enjoying cycling and learning to be competent road riders. Western Massachusetts is a beautiful area filled with some of the best road and gravel biking in the region, and we will ride in a different location each class. We will also learn how to change a flat tire, and learn how to share the road with other people and vehicles. There will be an optional overnight bike camping trip the weekend of October 21st. You can borrow a Hampshire bicycle for this class.

This seven week course running from September 6th through October, 18th will focus on enjoying cycling and learning to be competent, road riders.

Instructor Permission: N Distribution: This course has a Prerequisite: N

Time: W 09:00AM-12:30PM
Location: RCC OBASKET

OPRA-0173-1 Strength and Conditioning
Professor: Eric Nazar

Strength and Conditioning: Students in this course will experience and experiment with static & dynamic stretching, body-weight and weighted exercises, and natural-terrain-based movement. Each class session will include exercises to improve one's physical strength, power, flexibility, balance and coordination. Movement may include: walking, running, balancing, climbing, lifting, carrying, throwing, jumping, and more. The class is appropriate for those interested in improving functional strength and mobility for sports. Participants who have never been involved in a fitness program are especially welcome. This class will meet outdoors.

Instructor Permission: N Distribution: This course has a Prerequisite: N

Time: TTH 09:00AM-10:00AM
Location: MSC FOYER

OPRA-0175-1 Trail Maintenance & Restoratio
Professor: Michelle Lloyd-Dedischew

Participants in this course will inspect, assess and document trail conditions on publicly accessible lands near campus and in the Hampshire woods. We will work in conjunction with local land stewards to move toward living out land acknowledgements. Participants will clear trails of blowdown debris, maintain accessible trail widths, and address wet, damaged or eroded areas through trail relocations, dirtwork, stonework or woodwork. Participants will use saws, loppers and other hand tools. 5-College students will be graded pass/fail.

Instructor Permission: N Distribution: This course has a Prerequisite: N

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

Location: RCC FOYER

OPRA-0178-1 **Introduction to Backpacking**

Professor: Leigh Eubank

Introduction to Backpacking: This course will cover the basics of hiking and backpacking, including gear selection and use, how to cook on a campstove, how to take care of the natural spaces we interact with, and how to dress, camp, and live comfortably in the outdoors. We'll learn how to use topographic maps, how to plan a successful backpacking trip, and how to take care of ourselves and each other in the outdoors. No experience is necessary and absolute beginners with no experience are welcome and encouraged! There will be two required overnights on Friday September 22nd - Sunday September 24th, and Friday November 3rd - Sunday November 5th. Pre-requisite: Be comfortable walking over uneven terrain while carrying a backpack.

Instructor Permission: N Distribution: This course has a Prerequisite: N

Time: F 12:30PM-05:30PM

Location: RCC OBASKET

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. The instructor for the Fall 2023 Weight Training class will be John Snyder.

Instructor Permission: N Distribution: This course has a Prerequisite: N

Time: MW 09:00AM-10:00AM
Location: MSC WGHT RM

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: N Distribution: This course has a Prerequisite: N

Time: W 12:00PM-01:00PM
Location: MSC FOYER